

Undergraduate Audition Requirements Jazz Area

Entering freshmen and new transfer students wishing to be Instrumental Performance - Jazz Studies majors, Music Industry majors with a jazz concentration, as well as students wishing to be considered for jazz performance scholarships must audition for the jazz faculty.

Undergraduates may be required to perform a classical audition as well, thereby providing the faculty with a greater sense of the student's background, aptitude, and overall musicality. (See the classical audition requirements for your instrument.)

This document specifies the jazz audition requirements for the following instruments:

- **Saxophone/Trumpet/Trombone**
- **Electric & String Bass**
- **Piano & Guitar**
- **Drum set**
- **Voice**

Each jazz instrument requires:

1. Prepared musical selections
2. Scales, arpeggios, and/or sight-reading

Saxophone/Trumpet/Trombone

1. Prepared Jazz Etude

Prepare ONE etude from the following:

- Rose (pp. 16-18)
- IND Line (pp. 24-25)
- Autumn (pp. 30-31)

Note: Emphasis should be placed on playing the etudes with jazz phrasing, proper articulation, and swing feel. All etudes are from Jazz Conception by Jim Snidero, published by Advance Music.

2. Prepared Tunes:

Prepare **BOTH** selections below:

- There Will Never Be Another You, Aebersold Volume 15, Track 2
- I Got Rhythm, Aebersold Volume 51, Track 4

Pieces must be performed with pre-recorded CDs that are furnished by the student.

The student should play the melody and an improvised solo on each.

Note: Emphasis should be placed on playing the melodies with jazz phrasing and swing feel AND creating an improvised solo that displays knowledge of the form, chord structure and melody.

3. Demonstrate the following:
 - Major scales, full range
 - Sight-reading (music from jazz big-band tradition)

For more information contact Director of Jazz Studies, Jamey Simmons at (615) 898-2724, or email James.Simmons@mtsu.edu.

Electric & String Bass

The audition may be performed on electric bass or acoustic double bass (or both, if desired). Jazz Studies and Music Industry majors with Jazz Concentration can choose to focus on electric bass for lessons and the recital but must still pass the upper division jury in classical double bass, which is usually taken at the end of the sophomore year. Music minors can choose to concentrate exclusively on the electric bass.

1. Performance of the melody, improvised solo, and walking bassline to one of the following melodies from the blues/bebop tradition:
 - Billie's Bounce, by Charlie Parker
 - Now's the Time, by Charlie Parker
2. Performance of the melody, improvised solo, and walking bassline to one of the following melodies from the jazz standard tradition:
 - There Will Never Be Another You
 - I've Got Rhythm
3. An optional unaccompanied solo piece showing other abilities, including other jazz tunes, selections incorporating other styles, etudes, or classical pieces.
4. Demonstrate:
 - Major Scales and Arpeggios, scales in 8th notes, 2 octaves, MM=80 bpm, major, minor, diminished and augmented triads, 2 octaves
 - Sight-reading (music from jazz big-band tradition)

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Piano and Guitar

1. Prepared Solo Piano/Guitar Piece
Prepare ONE solo selection (preferably a ballad from the standard jazz repertoire)
2. Required Tunes: Prepare BOTH selections below:
 - There Will Never Be Another You, Aebersold Volume 15, Track 2
 - I Got Rhythm, Aebersold Volume 51, Track 4Pieces must be performed with pre-recorded tracks that are furnished by the student. (Pianists/guitarists can turn off the piano on the track by silencing the right channel.) The student should play the melody, an improvised solo, AND be able to play the chord changes using jazz chord voicings through the form of each tune.
3. Demonstrate the following:
 - Major scales, full range
 - Sight-reading (music from jazz big-band tradition)

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Drum Set

1. Two required contrasting prepared jazz pieces:
 - Medium swing style (may include Autumn Leaves, There Will Never Be Another You, or other jazz standard tunes)
 - Up-tempo bebop style (may include Oleo, Scapple From the Apple, Groovin' High, or other bebop tunes)The student should play the entirety of both jazz tunes in an artistic way, followed by an improvised solo on one chorus of the form of each selection using techniques of the great jazz drum soloists (e.g., Max Roach, Buddy Rich, Philly Joe Jones, and Tony Williams).

2. Demonstrate competence in the following drum time feels and tempos. For each of the following styles, play two 8-bar phrases, using a stylistic fill to join them.

Bossa Nova	Samba	Songo
Salsa – 3/2 Clave	12/8 Afro Cuban	Jazz Waltz
Funk	Rock	Jazz Shuffle (Art Blakey)
Swing (slow, medium, fast)	Jazz ballad (using brushes)	

3. An optional piece showing other facets of your playing (a recording of you with an ensemble, a transcription of a jazz drum solo, an etude, a prepared jazz mallet piece, a tune that you composed or arranged, etc.).

4. Demonstrate:
 - Major scales, full range
 - Sight-reading (music from jazz big-band tradition)

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Voice

1. Performance of a medium swing style jazz standard, memorized. The performance may include an improvised scat solo.
2. Performance of a fast swing style jazz standard, memorized
3. A contrasting piece showing abilities in the Latin or ballad styles, memorized

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