



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

NIU Jazz Audition Requirements

Please review and prepare all requirements thoroughly. Auditions are held in person at NIU in February, unless otherwise determined. Please register for an audition date on our website or at go.niu.edu/musicaudition.

If you are unable to attend NIU's official audition days, contact the Music Admissions Coordinator (avmenk@niu.edu) for permission to schedule an independent audition or obtain approval to submit an unedited video audition. Please bring copies of your music for the adjudication panel.

All applicants (undergraduate and graduate) must prepare the requirements under Assigned Excerpt, Technique, Improvisation, and Reading sections as appropriate for the instrument you will be auditioning. Graduate students have additional requirements listed at the end of this page. Undergraduates will complete an aural skills assessment at the time of audition. Sight reading exercises may be given at the time of audition for all applicants.

If you are auditioning only for the undergraduate Music Minor, you will complete all Technique and Reading requirements, and only the blues melody under Improvisation.

- Assigned excerpt
 - Each instrument has an assigned excerpt of music in the later portion of this document. Please scroll to find the appropriate assignment for the instrument(s) you will be auditioning on. Some excerpts may have a distinction between undergraduate and graduate requirements, others may not.

Attached music:

- Tenor Saxophone - p. 3
- Alto Saxophone - p. 4
- Bass - p. 5-6
- Piano - p. 7-8
- Drums - p. 9-12
- Guitar - p. 13-14
- Tenor Trombone - p. 15-18
- Trumpet - p. 19

- Technique
 - Assigned audition excerpt (please see below for respective studio excerpts)
 - Scales, full range
 - Major: Bb, E, and Ab; E melodic minor; C harmonic minor; Chromatic scale
 - Guitar* - major, natural and harmonic minor – multiple position; pentatonic
 - Triad arpeggios, full range
 - Major: C, Eb, F#
 - Minor: D, F, Ab
 - Guitar*: Major and minor triads; diatonic 7th chords (Maj7, Min7, Dm7, Min7b5), 2 octaves
- Improvisation
 - Blues melody of choice and 2 choruses of improvisation (*rhythm section players must also comp appropriate to style for 2 choruses);
 - Rhythm changes or standard melody of choice and 1 chorus of improvisation (*rhythm section players must also comp appropriate to style for 1 chorus)
- Reading
 - Sight reading of music appropriate for level of entrance (including chord reading for bass, guitar and piano)
- Graduate candidates also prepare
 - Rhythm changes and standard melody of choice
 - Ballad of choice, 2 choruses maximum including melody and improvisation (unaccompanied, chord melody for guitar)
 - One transcription example

Questions? Contact Professor Reggie Thomas (reggiethomas@niu.edu).

Denial

Tenor Saxophone

Based on the changes of "Confirmation"

Geof Bradfield

medium up swing

A

Chords: G^{Δ7} F[♯]ø⁷ B⁷alt. Em⁷ A⁷ Dm⁷ G⁷(b⁹)

Musical staff for measures 1-4 in 4/4 time, featuring a melodic line with a triplet in measure 2 and a slur in measure 3.

Chords: C⁷ B^{ø7} E⁷(b⁹) A⁷ D⁷alt.

Musical staff for measures 5-8, starting with a whole rest in measure 5 and a triplet in measure 6.

Chords: G^{Δ7} F[♯]ø⁷ B⁷alt. Em⁷ A⁷ Dm⁷ G⁷(b⁹)

Musical staff for measures 9-12, featuring a triplet in measure 10 and a slur in measure 11.

Chords: C⁷ B^{ø7} E⁷(b⁹) Am⁷ D⁷(b⁹) G^{Δ7}

Musical staff for measures 13-16, featuring a slur in measure 14 and a whole rest in measure 15.

Chords: Dm⁷ G⁷alt. C^{Δ7}

Musical staff for measures 17-20, featuring triplets in measures 17 and 19.

Chords: Fm⁷ B[♭]⁷alt. E[♭]^{Δ7} D⁷alt.

Musical staff for measures 21-24, featuring triplets in measures 21 and 23, and a slur in measure 22.

Chords: G^{Δ7} F[♯]ø⁷ B⁷alt. Em⁷ A⁷ Dm⁷ G⁷(b⁹)

Musical staff for measures 25-28, featuring a triplet in measure 26 and a slur in measure 27.

Chords: C⁷ B^{ø7} E⁷(b⁹) Am⁷ D⁷(b⁹) G^{Δ7}

Musical staff for measures 29-32, featuring a slur in measure 29 and a whole rest in measure 30.

Denial

Alto Saxophone

Based on the changes of "Confirmation"

Geof Bradfield

medium up swing **A** $D^{\Delta 7}$ $C^{\# \emptyset 7}$ $F^{\# 7 \text{alt.}}$ Bm^7 E^7 Am^7 $D^7(b9)$

5 G^7 $F^{\# \emptyset 7}$ $B^7(b9)$ E^7 $A^7 \text{alt.}$

9 $D^{\Delta 7}$ $C^{\# \emptyset 7}$ $F^{\# 7 \text{alt.}}$ Bm^7 E^7 Am^7 $D^7(b9)$

13 G^7 $F^{\# \emptyset 7}$ $B^7(b9)$ Em^7 $A^7(b9)$ $D^{\Delta 7}$

17 Am^7 $D^7 \text{alt.}$ $G^{\Delta 7}$

21 Cm^7 $F^7 \text{alt.}$ $Bb^{\Delta 7}$ $A^7 \text{alt.}$


25 $D^{\Delta 7}$ $C^{\# \emptyset 7}$ $F^{\# 7 \text{alt.}}$ Bm^7 E^7 Am^7 $D^7(b9)$

29 G^7 $F^{\# \emptyset 7}$ $B^7(b9)$ Em^7 $A^7(b9)$ $D^{\Delta 7}$


NIU AUDITION BASS-JAZZ

ÉTUDE #1


Cmin(Maj7) Cmi7 Gmi7 C7



FMa7 FMi7 B^b7




E^bMa7 E^bMi7 A^b7 D^bMa7 Dmi7b5




ÉTUDE #2


CMi(Maj7) CMi7 GMi7 C7



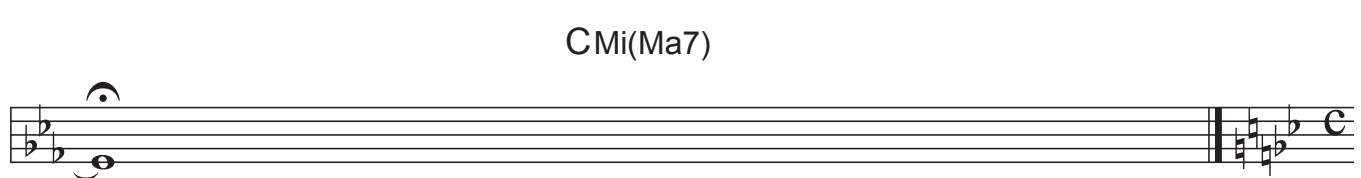
FMa7 FMi7 FMi7



E^bMa7 E^bMi7 A^b7 D^bMa7 Dmi7b5 G7



CMi(Ma7)



ETUDE #3- WALK BASSLINES


Emi7b5 A7 CMi7 F7



FMi7 B^b7 E^bMa7 A^b7



B^bMa7 Emi7b5 A7b9 Dmi7 B^bMi7 E^b7



FMa7 Emi7b5 A7 Ami7b5 D7b9



G+7 Cmi7



A^b7 A dim B^bMa7



Emi7b5 A7b9 Dmi7b5 G7b9



Cmi7b5 F7b9 B^bMa7



QUARTER NOTE- 180 OR FASTER

PIANO AUDITION EXCERPT

9

E^{b9} E^{bM7} F^9

14

E^9 E^{bMA7} G^{AUG7} $C7(b9)$ F^{M7}

18

F^{M7/B^b} $B^{b7(b9)}$ $E^{b9(b5)}$ B^{bM7} E^{b7}

21

A^{bM7} $D^{b7(b9)}$ G^{bMA7} F^{M7} $B^{b13(b9)}$

3

25

$E^{b6/9}$ $E^{6/9}$ $E^{b6/9}$ E^{bMI7}

29

F^9 E^9 $E^{b9(b5)}$ D^{b9} $C^{7(b9)}$

33

F^{MI7} $D^{MI7(b5)}$ $G^{7(b9)}$ C^{MI7} $A^{MI7(b5)}$ $D^{7(b9)}$

37

$E^{b7/G}$ G^{b07} F^{MI7} $F^{\#07}$ $E^{b6/9}$

Swing / Double-Time Samba

3

♩ = 90-120

Swing 1x No Fill, only Set-ups
2x Fill

Musical staff with notes and rests, dynamic marking *f/mf*. The staff contains a series of rhythmic patterns with accents and slurs.

Musical staff with notes and rests, dynamic marking *f/mf*. The staff contains a series of rhythmic patterns with accents and slurs.

Musical staff with notes and rests, dynamic marking *f/mf*. The staff contains a series of rhythmic patterns with accents and slurs.

Musical staff with notes and rests, dynamic marking *f/mf*. The staff contains a series of rhythmic patterns with accents and slurs.

A Time

Musical staff with notes and rests, dynamic marking *mf*. The staff contains a series of rhythmic patterns with accents and slurs.

mf

Musical staff with notes and rests, dynamic marking *mf*. The staff contains a series of rhythmic patterns with accents and slurs.

Musical staff with notes and rests, dynamic marking *mf*. The staff contains a series of rhythmic patterns with accents and slurs.

Solo: Set-up Double Time Samba

Musical staff with notes and rests, dynamic marking *mp*. The staff contains a series of rhythmic patterns with accents and slurs, labeled (1), (2), (3), and (4).

mp

B *Samba Time*

Musical notation for section B, measures 1-4. The first staff begins with a dynamic marking of *mp*. The notation includes a series of slanted lines in the first measure, followed by rhythmic patterns in the subsequent measures.

Musical notation for section C, measures 5-8. The first staff begins with a dynamic marking of *f*. The notation includes a triplet of eighth notes in the second measure, followed by a triplet of eighth notes in the third measure. The section concludes with a *Fine* marking.

BRUSH TAPS

Drums

Dedicated to JO JONES

By LOUIE BELLSON
and MARK TAYLOR
Arranged by MARK TAYLOR

EASY SWING (♩ = ♩) ³

(SOLO BRUSHES)

Sticks

(1)

12 16

41 42 43 44 45 46 47 48

49

4 8

50 51 52 53 54 55 56

57 58 59 60

61 (FILL) (FILL) (FILL) (SOLO FILL) (FILL) **f**

61 62 63 64

(FILL) (FILL) (FILL) (FILL)

65 66 67 68

69 (SOLO)

69 70 71 72

(SOLO) (SOLO)

73 74 75 76

77 **f** (SOLO) (SOLO) **mp**

77 78 79 80

(SOLO) (FILL)

81 82 83 84

85 **mp** 86 **fp** 87 88

85 86 87 88

89 (TIME) (SOLO FILL)

89 90 91 92

Musical staff 33-36. Treble clef, key signature of two flats. Measure 33 starts with a quarter rest followed by eighth notes G4, A4, Bb4, A4, G4. Measure 34 has quarter notes G4, A4, Bb4, A4. Measure 35 has quarter notes G4, A4, Bb4, A4. Measure 36 has a quarter rest followed by a dotted quarter note G4.

33

37 Cm7 SOLOS: Bkgds. on cue

Musical staff 37-40. Treble clef, key signature of two flats. Measure 37 has a quarter rest followed by a dotted quarter note G4. Measure 38 has a quarter rest followed by a dotted quarter note A4. Measure 39 has a quarter rest followed by a dotted quarter note Bb4. Measure 40 has quarter notes G4, A4, Bb4, A4.

37

p

Musical staff 41-44. Treble clef, key signature of two flats. Measure 41 has a quarter rest followed by a dotted quarter note G4. Measure 42 has a quarter rest followed by a dotted quarter note A4. Measure 43 has a quarter rest followed by a dotted quarter note Bb4. Measure 44 has quarter notes G4, A4, Bb4, A4.

41

f

Fm7

Bb7

Ebmaj7

Ab13

Musical staff 45-48. Treble clef, key signature of two flats. Measure 45 has a quarter rest followed by a dotted quarter note G4. Measure 46 has a quarter rest followed by a dotted quarter note A4. Measure 47 has a quarter rest followed by a dotted quarter note Bb4. Measure 48 has quarter notes G4, A4, Bb4, A4.

45

p

p

Gm7

C7b9

Fm7

G7^{#9}
G7b13

Musical staff 49-52. Treble clef, key signature of two flats. Measure 49 has a quarter rest followed by a dotted quarter note G4. Measure 50 has a quarter rest followed by a dotted quarter note A4. Measure 51 has a quarter rest followed by a dotted quarter note Bb4. Measure 52 has quarter notes G4, A4, Bb4, A4.

49

mf

53 Cm7

Musical staff 53-56. Treble clef, key signature of two flats. Measure 53 has a quarter rest followed by a dotted quarter note G4. Measure 54 has a quarter rest followed by a dotted quarter note A4. Measure 55 has a quarter rest followed by a dotted quarter note Bb4. Measure 56 has quarter notes G4, A4, Bb4, A4.

53

p

Musical staff 57-60. Treble clef, key signature of two flats. Measure 57 has a quarter rest followed by a dotted quarter note G4. Measure 58 has a quarter rest followed by a dotted quarter note A4. Measure 59 has a quarter rest followed by a dotted quarter note Bb4. Measure 60 has quarter notes G4, A4, Bb4, A4.

57

f

Fm7

Bb7

Gø7

C7b9

Musical staff 61-64. Treble clef, key signature of two flats. Measure 61 has a quarter rest followed by a dotted quarter note G4. Measure 62 has a quarter rest followed by a dotted quarter note A4. Measure 63 has a quarter rest followed by a dotted quarter note Bb4. Measure 64 has quarter notes G4, A4, Bb4, A4.

61

p

33

Musical notation for exercise 33, consisting of two staves of music. The first staff contains six measures of sixteenth-note triplets, each marked with a '3' below it. The second staff continues the sequence with another six measures of triplets, also marked with '3' below them. The key signature is three flats (B-flat major/C minor).

41

Musical notation for exercise 41, consisting of two staves of music. The first staff contains six measures of eighth-note chords and melodic lines. The second staff continues with six measures, including some notes with accents (>) and a dynamic marking of *f* (forte) at the end. The key signature is three flats.

49

Musical notation for exercise 49, consisting of four staves of music. The first staff contains six measures of chords with dynamic marking *mp* (mezzo-piano). The second staff continues with six measures, including a dynamic marking of *f* (forte) and a melodic line with a slur and the instruction '1, 2, 3.'. The third staff contains six measures of chords, with a '4.' marking under the Fm7 chord. The fourth staff contains six measures of chords. Chord progressions are indicated below the staves: Fm7, Ab7 sus, Dbmaj7, C7 #9 b13, Fm7, Dbmaj7, C7 #9, Fm7, Ab7 sus, Dbmaj7, C7 #9 b13, Fm7, Dbmaj7, C7 #9 b13, Dbmaj7, C7 #9 b13, Fm7, Dbmaj7, C7 #9 b13.

59

Musical notation for exercise 59, consisting of one staff of music with six measures of eighth-note chords and melodic lines. The dynamic marking is *mp* (mezzo-piano). The key signature is three flats.

Tenor

BONE 1

JUST FRIENDS

SWING

♩=200

S.M. Lewis- J. Kenner/ Tom Garling

1

6

11

16

21

31

36

47

51

DECRESC.....

DECRESC.....

A

8

A17

8

A29

ff

Detailed description: This is a musical score for the Tenor Bone 1 part of the piece 'Just Friends'. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'SWING' with a quarter note equal to 200 beats per minute. The score consists of nine staves of music. The first staff begins with a first ending bracket. The second staff includes a 'DECRESC.....' marking. The third staff has a fermata over the first measure. The fourth staff also has a 'DECRESC.....' marking. The fifth staff features a box labeled 'A' and a fermata over the final measure. The sixth staff begins with a fermata. The seventh staff includes a box labeled 'A17' and a fermata. The eighth staff has a fermata. The ninth staff includes a box labeled 'A29' and a fortissimo 'ff' marking at the end.

2
56

61

B 1st X0

OPEN: SOLO BbMaj7 Bb-7. b: b: Eb7 FMaj7

(Play Backgrounds if not Soloing)

66

71

A7b9 D-7 G7#11 G-7 C7

76

C-7F7 B17 BbMaj7 Bb-7. b: b: Eb7

cresc...

81

Fmaj7 Ab-7. b: b: #Db7 #b: G-7

86

C7A b: A7b9 D-7 G-7 C7

91

Fmaj7^ C-7b^ F7> C^

96

101

cresc...

106 **C17**
Bass clef, key signature of one flat. Measure 106 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. A box labeled "C17" is positioned above the staff. The dynamic marking *mp* is located below the staff.

111
Bass clef, key signature of one flat. Measure 111 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. The dynamic marking *mp* is located below the staff.

116
Bass clef, key signature of one flat. Measure 116 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. The dynamic marking *cresc...* is located below the staff.

121
Bass clef, key signature of one flat. Measure 121 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. A 4-measure rest is indicated by a horizontal line with the number "4" above it.

127 **D**
Bass clef, key signature of one flat. Measure 127 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. A box labeled "D" is positioned above the staff.

131
Bass clef, key signature of one flat. Measure 131 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4.

136
Bass clef, key signature of one flat. Measure 136 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4.

141 **D17**
Bass clef, key signature of one flat. Measure 141 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. A box labeled "D17" is positioned above the staff.

146
Bass clef, key signature of one flat. Measure 146 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4.

151 **E**
Bass clef, key signature of one flat. Measure 151 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final C4. A box labeled "E" is positioned above the staff. A 4-measure rest is indicated by a horizontal line with the number "4" above it.

4
156

161

166

171

176

181

NIU JAZZ TRUMPET AUDITION EXCERPT

AMI⁷ D⁷(#9) GMA⁷ DMI⁷ G⁷

5 CMA⁷ CMI⁷ F⁷

9 GMA⁷ B^bMI⁷ E^b7

13 AMI⁷ D⁷ GMA⁷

17 EMI⁷ A⁷ AMI⁷ DMI⁷ G⁷

21 CMA⁷ CMI⁷ F⁷

25 GMA⁷ B^bMI⁷ E^b7

29 AMI⁷ D⁷ F[#]7 B⁷(b9) EMI

33 AMI⁷ D⁷(#5,#11) GMA A^bMA⁷(#11)