NIU Jazz Audition Requirements

Please review and prepare all requirements thoroughly. Auditions are held in person at NIU in January and February, unless otherwise determined. Please register for an audition date on our website. If you are unable to attend NIU's audition days, you will need to contact the Music Admissions Coordinator (bcrawford@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.

• 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 positions; 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

All auditionees must adhere to Technique, Improvisation, and Reading requirements. 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.

Questions? Contact Professor Reggie Thomas (reggiethomas@niu.edu).
Denial
Based on the changes of "Confirmation"

Geof Bradfield

medium up swing

\[\text{Tenor Saxophone}\]

\[\text{Based on the changes of "Confirmation"}\]

\[\text{Geof Bradfield}\]

\[\text{Copyright © 2018}\]
Based on the changes of "Confirmation"

Geof Bradfield

medium up swing

A D\(^{A7}\) 
C\(^{s07}\) F\(^{7}\)alt. Bm\(^{7}\) E\(^{7}\) Am\(^{7}\) D\(^{7}(b9)\) 

G\(^{7}\) F\(^{s07}\) B\(^{3}(b9)\) E\(^{7}\) A\(^{7}\)alt. 

D\(^{A7}\) C\(^{s07}\) F\(^{7}\)alt. Bm\(^{7}\) E\(^{7}\) Am\(^{7}\) D\(^{7}(b9)\) 

G\(^{7}\) F\(^{s07}\) B\(^{3}(b9)\) Em\(^{7}\) A\(^{7}(b9)\) D\(^{A7}\) 

Am\(^{7}\) D\(^{7}\)alt. G\(^{A7}\) 
Cm\(^{7}\) F\(^{7}\)alt. Bb\(^{A7}\) A\(^{7}\)alt. 

D\(^{A7}\) C\(^{s07}\) F\(^{7}\)alt. Bm\(^{7}\) E\(^{7}\) Am\(^{7}\) D\(^{7}(b9)\) 

G\(^{7}\) F\(^{s07}\) B\(^{3}(b9)\) Em\(^{7}\) A\(^{7}(b9)\) D\(^{A7}\)
EXERCISE #17 - Re-read Chapter 1 and use some of the ideas in it to expand what you would normally do with scales as you play through a tune using a scalar approach, e.g., Chapter 1, Exercise #19 (scalar patterns) on the changes to "Solar".

EXERCISE #18 - Play through the tune going in and out of chordal, scalar and chromatic approaches. The recorded example is based on the changes of "Solar". The transcription below is the second chorus the accompanying tape.
EXERCISE #19 - Re-read Chapter 2 and take some of the exercises through a tune. For specific rhythms like Exercise 9, there is no need to play only that rhythm but try to continually refer back to it during the course of your solo.

EXERCISE #20 - Try anticipating some of the chords in a tune, e.g. "Stella".
Quarter note- 180 or faster

Piano Audition Excerpt
DRUMS

(IN THE STYLE OF)

45. JUST FRIENDS
(SEND IN THE CLOWNS)

Fast swing

\[ \text{Tempo} = 135 \]

Vocal by Sarah Vaughan

Intro-Flute Solo and Rhythm Section

A

"FRIENDS" Saxes

B

C

"FRIENDS"

D

"LOVED"

Ensemble

Notated and Interpreted by Danny Gottlieb

As Played by Harold Jones with Count Basie
SOLOS: Bkgds. on cue

<table>
<thead>
<tr>
<th>Measures</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Cm7</td>
</tr>
<tr>
<td>37</td>
<td>Fm7, Bb7, Ebmaj7, Ab13</td>
</tr>
<tr>
<td>41</td>
<td>Gm7, C7b9, Fm7, G7b13</td>
</tr>
<tr>
<td>53</td>
<td>Cm7, Fm7, G7b9, C7b9</td>
</tr>
<tr>
<td>61</td>
<td>Fm7, Bb7, Gø7, C7b9</td>
</tr>
</tbody>
</table>

Guitar, Undergrad

Guitar 3

99° at Midnight, p.2

BertLigonMusic.com

02.20.2020
Guitar, Graduate  *Undergrads may play this instead of 99° at Midnight (but not both)

* Guitar 3

Guitar, Graduate  *Undergrads may play this instead of 99° at Midnight (but not both)

* Guitar 3

• Guitar 3

SpeakEasy, p.2

BertLigonMusic.com 02.20.2020
OPEN:  BACKGROUNDS:  LAST X ONLY

(Play Backgrounds if not Soloing)
156

161

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181

OPEN: 

END X ONLY 

FADE....

ON CUE 

FINE
Bass
Bone 4

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

Opt. 8vb

Swing
d=200

A

A17

A29