

## TTU/BAACM AUDITION REQUIREMENTS

### PART I: ACCEPTANCE INTO AT LEAST ONE APPLIED AREA PER THE SPECIFIED AUDITION REQUIREMENTS

1. Voice
2. Guitar
3. Bass Guitar
4. Keyboard
5. Drums
6. Composition (Applicants must also be accepted into instrumental or vocal applied area to fulfill ensemble requirements.)
7. Others applied areas may be considered if relative to the program. Examples include:
  - a. Fiddle
  - b. Banjo
  - c. Wind Instruments with a jazz/popular/commercial music emphasis

### VOICE AUDITION REQUIREMENTS

1. Speak to your Artist Identity: You will be expected to give a description of your artist identity narrative. Here are some pointers to guide you in this process:
  - a. Who is your audience?
  - b. Describe your sound
  - c. Who could open for you? (Name at least 3 artists)
  - d. What is your goal as an artist?
2. Improvisation: Be prepared to sing a melodic tune over a 4-chord progression. The progression will be played twice, then you will improvise a melody that matches the progression.
3. Harmonization: A note will be played, then you will sing the 3<sup>rd</sup> or 5<sup>th</sup> above that note and continue with a 5-note major scale above the main melodic scale. Examples:
  - a. 3<sup>rd</sup>: A “C” is played. Sing a the 3<sup>rd</sup> note of the major scale, in this case “E.” Then, sing a 5-note scalar pattern on E. (EFGABAGFE)
  - b. 5<sup>th</sup>: A “C” is played. Sing the 5<sup>th</sup> note of the major scale, in this case “G.” Then, sing a 5-note major scale starting on G. (GABCD CBAG)
4. Prepared Piece: Prepare 3 songs that exhibit your ability to work throughout upper and lower registers of your range with smooth transitions. The following criteria will be considered:
  - a. Rhythm/Timing
  - b. Pitch
  - c. Coordination/Mix Technique
  - d. Delivery/Style

## GUITAR AUDITION REQUIREMENTS

1. Reading
  - a. 1st, 2nd, & 5th position
  - b. Double stops
  - c. Reading times (16ths notes and rests, dotted quarter notes, 1/8 note triplets)
  - d. Explain cut time, and 9/8 & 12/8 vs. 9/4 and 12/4
2. Chords
  - a. Triads (major & minor - root position, 1st, and 2nd inversion on all consecutive strings)
  - b. Slash Chords - A/C#, A/E, Am/G, Bm/D, C/E, C/G, D/F#, D/A, F/C, G/B, G/D
  - c. Drop 2 voicings (high) 7, m7, maj7
  - d. Drop 3 voicings (low) 7, m7, maj7
  - e. 9maj9, mi9, 9, 13th, 6 chords (2 voicings)
  - f. m7b5 chords (2 voicings)
  - g. Full diminished (2 voicings)
  - h. Diatonic chords in am, em, bm
3. Accompaniment Concepts
  - a. Intermediate comping rhythms (Including 16<sup>th</sup>-note patterns and syncopation, dotted-quarter notes, and muted strums)
  - b. Intermediate chord chart reading (standard and Nashville)
  - c. Common chord progressions (12-bar blues – Dom7 and minor blues)
  - d. Explain 12-bar blues
  - e. Fingerstyle technique Travis-style in 4/4
4. Scales
  - a. Major scales: 5 patterns in all 12 keys
  - b. Minor scales: 5 patterns in all 12 keys (natural and harmonic minor)
  - c. Jazz melodic minor – 2 octave in all keys
  - d. Major and minor blues scales: 5 patterns in all 12 keys
  - e. Arpeggios – major, minor, 7, maj7, m7
5. Prepared Piece from a genre of the applicant's choice.

## BASS GUITAR AUDITION REQUIREMENTS

Auditioning on upright bass in addition to electric bass is encouraged, but not required.

1. Prepared Piece in the genre of the student's choice
2. Major scales 2 octaves
3. Sight Reading
4. Arpeggios: major, minor, diminished, and augmented (one octave)
5. Chromatic Scale – one octave
6. Listen to the bass line on a full band recording. Repeat the bass line.
7. Walk changes to a jazz standard
8. Demonstrate knowledge of modes
9. Minor scales: natural, harmonic, melodic – one octave
10. Play appropriate bass line to a bossa nova tune

## KEYBOARD AUDITION REQUIREMENTS

1. Sight Reading
  - a. Lead Sheet
  - b. Nashville Numbers
  - c. Traditional Notation (weighted for those interested in pursuing Jazz Studies)
  - d. Rhythm Chart
2. Chords
  - a. 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> Chords
  - b. Upper Structure Compatible Triads
  - c. Voicing in 4ths
  - d. Mixed Interval Voicings
  - e. Rootless Voicings
  - f. Altered Dominants, Extensions
3. Scales (16ths at quarter-note = 100bpm)
  - a. Major Scales (2 hands, 2 octaves)
  - b. Minor Scales (melodic, harmonic) (2 hands, 2 octaves)
  - c. Modes of Major
  - d. Pentatonic, Whole Tone, Diminished, Altered
4. Styles
  - a. Rock
  - b. R&B
  - c. Country
  - d. Jazz
  - e. Funk
  - f. Pop
5. Prepared piece in the genre of the applicant's choice, and representative of the applicant's career goals.

## DRUM AUDITION REQUIREMENTS

1. Rudiments – Selected PAS International Drum Rudiments
  - a. Roll Rudiments
    - i. Multiple Bounce (Buzz) Roll – 120 bpm
    - ii. Six Stroke Roll – 100 bpm
    - iii. Seven Stroke Roll – 100 bpm
    - iv. Nine Stroke Roll – 100 bpm
    - v. Seventeen Stroke Roll – 100 bpm
  - b. Diddle Rudiments
    - i. Triple Paradiddle – 120 bpm
    - ii. Single Paradiddle-Diddle – 120 bpm
  - c. Flam Rudiments
    - i. Flamacue – 100 bpm
    - ii. Flam Paradiddle – 90 bpm
    - iii. Swiss Army Triplet – 80 bpm
    - iv. Flam Drag – 100 bpm

- d. Drag Rudiments
  - i. Double Ratamacue – 90 bpm
  - ii. Triple Ratamacue – 90 bpm
- 2. Grooves/Styles: Must demonstrate solid time keeping in each style with fills appropriate to the style. Be prepared to play with metronome or with track.
  - a. Ghost & Grace Notes – Example 21-40
  - b. 12/8 – Example 57, 78-85
  - c. Texas/"Double" Shuffle – Example 61- 66
  - d. Jazz Waltz – Example 137
  - e. Train – Example 152-165
  - f. Half-Time Shuffle – Example 213
  - g. Samba – Example 295-297
  - h. Songo – Example 305, 306
  - i. New Orleans 2<sup>nd</sup> Line – Example 314 (and Stanton Moore variations)
  - j. Naningo (Afro-Cuban) – Example 316-318
- 3. Reading
  - a. Drum Set Notation and Chart: Read notated groove and perform written chart – incorporate repeats, rhythmic figures, rests, fills, and solos. Must play with metronome. (Groove examples referenced from *Survival Guide for the Modern Drummer* by Jim Riley.)
  - b. Snare Drum Etude
- 4. Prepared Snare Drum Etude
  - a. Must perform a concert snare drum etude from either *Portraits in Rhythm* by Anthony J. Cirone or *Advanced Snare Drum Studies* by Mitchell Peters.

#### COMPOSITION AUDITION REQUIREMENTS

- 1. Submission of composition portfolio for review including any combination of songwriting, keyboard and/or full ensemble arrangements, transcriptions, and electronic music files.

**PART 2: SUCCESSFUL COMPLETION OF THE MUSIC THEORY/AURAL SKILLS  
ENTRANCE EXAM**

1. Prepare the following areas to be tested in writing and through aural skills:
  - a. Key signatures including relative, parallel and closely related keys
  - b. Keys that share common chords
  - c. Simple and compound meters
  - d. Upper Structure Substitution
  - e. Transcription
  - f. Modulations including Surprise, 5 and Go, Common Chord, and Prepared
  - g. Upper-Structure Triads
  - h. Borrowed Chords
  - i. Nashville Number System
  - j. Sequences (real and tonal), inversions, and retrograde
  - k. Identify the parts of a Modern Song
    - i. Intro
    - ii. Verse
    - iii. Chorus
    - iv. Vocal bridge
    - v. Instrumental bridge
    - vi. Solo
    - vii. Tag
    - viii. Coda
1. Song Types
  - ii. Binary form
  - iii. Ternary form
  - iv. Ballad (traditional and modern)
  - v. 12-bar blues form
  - vi. Standard 16-bar type
  - vii. 32-bar American song form
  - viii. Chorus-line verse
  - ix. Da capo form