



AUDITION REQUIREMENTS

Bachelor of Music (Jazz Performance)

Separate guidelines follow for [drums](#), [vocals](#) and [all other instruments](#).

For full details of the audition process see <https://www.wgtn.ac.nz/nzsm/study/entry-requirements/audition>

All auditions will include:

Recorded material

Follow the guidelines for your instrument and for recording, and record yourself playing:

1. jazz standards
2. blues in F
3. prepared piece/etude.

Interview

Applicants assessed as suitable applicants will be invited to attend an interview, by video conference. Prepare to demonstrate the skills specified for your instrument, and your general musicianship:

4. scales and arpeggios; or for drummers: technical skills
5. sight reading
6. ear training.

This will be followed with a discussion. You will have the opportunity to ask questions and the panel will take this opportunity to find out more about you.

Recording your audition

- Submit an unedited recording of your audition recital. It must be a recent recording.
- The recording must be of good quality in terms of sound and visuals. Your singing or music playing should be clearly audible
- Ensure your instrument is in tune
- Camera work should be straightforward. Use a tripod and ensure that your hands are in frame. Do not use any zooms or cuts—simply find a good camera angle and start recording.

Contact us

For any questions not answered within this document contact either the appropriate academic faculty staff or music@vuw.ac.nz

All instruments except drums and vocals

Music and sound files for this audition are available for download after receiving your audition application. International applicants must email music@vuw.ac.nz for the link.

1. Jazz standard

Perform one jazz standard from the list of songs below:

- Autumn Leaves — key of G minor (first chord C minor)
- Satin Doll — key of C major (first chord D minor)
- Doxy — key of Bb.

From Jamey Aebersold Jazz, Vol. 54 “Maiden Voyage”.

Perform the melody in a jazz style and play one or two choruses of improvisation over the form of the tune. There is no need to play the melody again at the end of the tune.

- Bassists: perform the melody and walk through the chord changes in ‘two’ and ‘four’ as well as solo.
- Guitarists and pianists: demonstrate accompanying skills by comping for one chorus in addition to soloing.

2. Blues in F

Perform ‘Blues in F’:

- Horn players: improvise a solo over the chords.
- Guitarists and pianists: play (comp) the chords then improvise a solo over the chords.
- Bass players: play in 2/4 over the chords for one chorus then walk in 4/4 for one chorus, and then improvise a solo over the chords.

3. Prepared piece/etude

Download the prepared piece/etude appropriate to your instrument as listed below. Prepare this along with the recording and try to duplicate phrasing, time feel, nuances etc.

- Alto Saxophone — Chromatic scale and *Billie's Bounce* (melody and one chorus of transcribed Charlie Parker Solo (see chart))
- Tenor Saxophone — Chromatic scale and *Billie's Bounce* (melody and one chorus of transcribed Charlie Parker Solo (see chart))
- Guitar — *Four on Six*
- Piano — *Freddie Freeloader*
- Trombone — *Autumn Leaves*, trombone etude score
- Trumpet — *But Not for Me*
- Bass — *Three and One*

4. Scales and arpeggios

You will be asked to play any, or all of these in any of the 12 keys (guitarists have *additional* requirements, see the scale and chords documents in the guitar resources folder):

- Scales: major, Dorian minor, Mixolydian, and the blues scale.
- Arpeggios: any of the various chord types played as arpeggios from the following: major 9, minor 9, dominant 9.

5. Sight reading

You will be asked to sight read the melody of a big band chart and play it in an appropriate jazz style to demonstrate the ability to read musical notation.

6. Ear training

You will be asked to distinguish between the following:

- Intervals — from the major scale.
- Triads — major, minor, diminished, augmented.
- Seventh chords — major, minor, dominant 7th.

Vocals

Music and sound files for this audition are available for download after receiving your audition application. International applicants must email music@vuw.ac.nz for the link.

1. Jazz standard

Perform one jazz standard from the list of songs below:

- Autumn Leaves — key of G minor (first chord C minor)
- Satin Doll — key of C major (first chord D minor)
- Doxy — key of Bb.

from Jamey Aebersold Jazz, Vol. 54 “Maiden Voyage”

Contextualise the piece with a brief introduction. Then sing the melody in a jazz style and scat one or two choruses of improvisation over the form of the tune. There is no need to sing the melody again at the end of the tune.

2. Blues in F

Improvise a solo over the chords of ‘Blues in F’.

Musicianship is a form of communication that should ultimately reach the crowd, when possible, connect with your audience (see link below).

3. Prepared piece/etude

Sing the melody of ‘Take the A Train’.

4. Scales and arpeggios

You will be asked to sing any, or all of these in any of the 12 keys:

- Scales: major, Dorian minor, Mixolydian, and the blues scale.
- Arpeggios: any of the various chord types played as arpeggios from the following: major 9, minor 9, dominant 9.

5. Sight reading

You will be asked to sight sing a melody in an appropriate jazz style to demonstrate the ability to read musical notation.

6. Ear training

You will be asked to distinguish between the following:

- **Intervals** — from the major scale.
- **Triads** — major, minor, diminished, augmented.
- **Seventh chords** — major, minor, dominant 7th.

* Link to exemplify musicianship and interplay:

<https://www.youtube.com/watch?v=o2RS8WfcbY>

* Link to exemplify connection with the audience: <https://youtu.be/snFZFw2y9Gk>

Drums

Music and sound files for this audition are available for download after receiving your audition application. International applicants must email music@vuw.ac.nz for the link.

1. Jazz standard

- Play 'Little Rascal on a Rock' with the backing track.
- Play the snare drum solo 'Yo was down' but add the hihat to your performance (with the foot) on the quarter note pulse.
- Trade solos using jazz drumming vocabulary (8's, 4's, 2's, 1's) with the backing track.

2. Blues

Sing the blues tune 'Things Ain't What They Used to Be'. You will need to source this tune yourself.

3. Prepared piece

Perform on the drum set something of your own choice that reflects your strengths.

4. Technical skills

- Perform any of the 40 rudiments.
- Perform some 'Latin' type beats.

5. Sight reading

Sight read quarter and eight note rhythms from the Ted Reed Syncopation book.

6. Ear training

Distinguish between the following:

Intervals - from the major scale.

Triads – major, minor, diminished, augmented.

Seventh chords - major, minor, dominant 7th

Interview

As part of your interview you will be asked to name some of your favourite jazz drummers and the albums that they played on.

Write at least a 200-word essay describing what your ambitions are for drumming and music and how being at the NZSM fits into your plan.