RAVINIA JAZZ SCHOLARS AUDITION GUIDELINES 2019 and 2020
SCHOOL YEAR

Audition date: The auditions will be held starting at 5pm on Wednesday
October 9th and 10am on Saturday October 12th at the Building of Education,
Theatre, Music, and Social Work at UIC. The address is 1040 W. Harrison. The
CTA Blue Line’s 'UIC-Halsted' stop is directly across the street from the Morgan Street
entrance. Please be on time and warmed up if necessary. It will be the mentor’s
discretion whether or not to audition late arrivals.

Please see the map below.

Application deadline: Students need to be registered for their audition with
Ravinia via Mr. Mallinger by Monday, October 7th. Band directors should have
the registration form. Please complete it and submit to your director prior to the
due date. Students will be informed of their exact audition time.

Audition materials: Below are the recommended preparations for the auditions
on each instrument. These are only guidelines, not requirements, so please do
not be discouraged from auditioning if you are not able to perform everything
listed. The guidelines are simply a way for the mentors to measure students’
abilities, as well as their musical potential, proclivity and aptitude. First and
foremost, we are looking for motivated musicians who want to learn and willing to
work hard.

Note to rhythm section candidates: There will be an acoustic bass, guitar
amplifier, drum set and congas available on site.

Audition location, 1040 W. Harrison St.:
AUDITION PREPARATION GUIDE

TROMBONE & TRUMPET

Scales and Arpeggios in your key
Major: C, F, Bb
Dorian: C, F, Bb
Mixolydian: C, F, Bb
Blues: C, F, Bb

Prepared pieces
Standard swing, Latin or bebop tune of the candidate’s choice (Such as Satin Doll, Solar etc.).
Improvisation
A blues tune of candidate’s choice

Sight-reading
Candidate will be asked to sight-read a short piece in the jazz/swing idiom.

SAXOPHONE
(CLARINET AND FLUTE ALSO CONSIDERED)

Scales
Major scales up to four sharps and three flats preferable in 2 octaves when possible.

(You will be asked about your knowledge and facility on the blues scales, dorian scales, and mixolydian scales in those keys above.)

Prepared piece
Play a prepared piece of candidate's choice from the jazz idiom.

Sight-reading
Sight-read a short selection in the jazz idiom

Blues
Improvise on blues in concert F at a slow tempo.

GUITAR

Scales
5 different positions (fingerings) for each of the following types:
Major, Natural minor, Harmonic minor, Dorian mode, Locrian mode

Chord voicings (and their application relative to the diatonic series of the major scale)
Major, minor and diminished triads, maj7, min7, dom7, min7b5, dim7

Arpeggios
Fingerings relative to above chord types, application of seventh chord arpeggios to the major scale diatonic series


**Sight Reading**
Selection of instructor’s choice, in one of the following keys (within the first 5 frets): C, G, D, or A Major.

**Prepared Material**
Performance of a jazz standard, ie. *Satin Doll, Straight No Chaser, Road Song, Recordame*, etc.

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**PIANO**

**Scales**
Major: C, F, Bb, G, Ab
Dorian: A, D, G, E, F
Minor Pentatonic: C, F, Bb
Blues: C, F, G, Bb

**Improvisation**
Improvise on a 12 measure Blues structure.

**Prepared piece**
Play a prepared piece of candidate’s choice (any style).

**Sight-reading**
Sight-read a selection

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**LATIN PERCUSSION**

**Understanding of the concept of clave**
The candidate should be prepared to clap various clave patterns such as son clave, rumba clave, and Brazilian clave.

**Congas**
The candidate should be prepared to demonstrate the following conga tones:
- bass -open- muffled-slap- heel-toe
The candidate should be prepared to demonstrate a tumbao pattern using two conga drums

**Bongos**
The candidate should be prepared to demonstrate a martillo pattern

**Timbales**
The candidate should be prepared to demonstrate cascara and mambo bell patterns
Sight Reading
The candidate should be prepared to read simple rhythms in both 4/4 and 12/8 time signatures

Coordination
The candidate should be prepared to demonstrate polyrhythms using combinations of hands and feet. For example:
Tap 3 against 2 with hands on lap
Play cascara with the right hand and clave with the left hand
Play clave with the left foot while playing a tumbao on congas

DRUMSET

1.) By yourself, play a jazz piece, drum a cappella at a medium tempo swing in AABA form with B being samba, as follows:
Intro – swing 8 bars on the hi-hat
A section - 8 bars of swing on the ride cymbal
A section - 8 same bars of swing again
B section - 8 bar bridge as a samba
A section - 8 bars swing again
Play behind imaginary soloist keeping the AABA form 1 time. (16 bars of swing, 8 bars of samba and 8 bars of swing)
Drum solo - over the AABA form 1 time.
Play time for the last AABA then end on beat 1 of the first bar after the AABA.

2.) Sightread a jazz chart
3.) Play brushes
4.) Play some Afro Cuban rhythms

BASS

Major scales (one or two octaves)
Walk and solo on B-flat blues
Sight-reading selection
Prepared piece (optional)