



recording of the solo provided by the applicant. If the applicant is performing the solo from memory, he/she must also provide a notated version of the solo.

Improvise over a recording of a chord progression such as blues or a standard tune. The applicant must bring a pre-recorded track in CD or flash drive format. The track may be a professional product such as Jamey Aebersold or self-recorded by the applicant. (It is useful but not necessary to have a full rhythm section on the recording.)

Prepare one of the following etudes from *Jazz Conception* (Advance Music) by Jim Snidero: "Rose," "IND Line," "Friends," "Two Plus Two," "Lunar," "Tunisia," "Bird Blues," "Somewhere" or "Passage." Etude will be performed with the accompanying CD and must be provided by the applicant.

If the Snidero etudes are not available, the applicant may substitute any transcription of a major Jazz saxophonist. The transcription will be performed with a recording of the solo provided by the applicant. If the applicant is performing the solo from memory, he/she must also provide a notated version of the solo.

Improvise over a recording of a chord progression such as blues or a standard tune. The applicant must bring a pre-recorded track in CD or flash drive format. The track may be a professional product such as Jamey Aebersold or self-recorded by the applicant. (It is useful but not necessary to have a full rhythm section on the recording.)

Applicant should perform the audition on an electric guitar and bring a patch cord. (An amplifier will be provided. Applicants should not bring an amplifier.)

Prepared chord melody solo of a standard tune using chord forms or counterpoint.
Example: Barry Galbraith *Guitar Solos*, Mel Bay Pub.

Sight-reading melodies and chord progression such as those found in the beginning pages of William Leavitt *Melodic Rhythms for Guitar*, Berklee Press.

Applicant will play the following chord forms: Amaj.7, Amin.7, A7, A7b9, A7#9, A7b5, A7#5, A7#5#9.

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____ (electric or acoustic – applicants do not have to play both for the audition) -- All bassists, pick _____ of the following:





Candidates for the Bachelor of Music in Jazz/Commercial Composition must display evidence of promise as a creative composer. Additionally, candidates must demonstrate proficiency in at least one area of performance (must pass Department of Music audition in applicant's primary performance area – see separate audition requirements set forth above for your instrument or voice).

Submit a complete portfolio containing the following (incomplete portfolios will not be reviewed):

Two or three completed original compositions that showcase the applicant's interests and current ability

Compositions must appear in notated form—lead sheet or complete score (no parts)

Compositions must be submitted as a PDF file or hard copy.

If a work only exists in electronic media, please contact Dave Ballou at dballou@towson.edu for further instructions.

Recordings of the submitted works

Live performances are highly recommended.

Recordings will be accepted in any format except from a notation program: MP3, WAV, AIF; web links, etc. are acceptable.

If no live performance recording is available, a midi representation is acceptable. Midi representations be in one of the formats listed above.

A written statement of two pages (maximum)

Describe engagement with composition to this point in applicant's career. Include the following:

How you came to music.

What compositions of others have inspired you?

Why do you want to study Jazz/Commercial composition?

What do you want to do with a degree in Jazz/Commercial composition?

Portfolios may be submitted electronically through a file server (WeTransfer, for



If sending a hard copy of the portfolio, CDs, DVDs, or a flash drive with sound files is acceptable. Hard Copies can be sent to:

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