



University of
NORTH ALABAMA

Fall 2026 Auditions

Guitar/Vibes

Video Audition Check List

Winds

- Go Tell It on the Mountain (mm 1-95)
- Improvisation: 12 bar blues (Concert Bb)
 - *optional****

Rhythm Section

- Go Tell It on the Mountain (mm 1-95)
- 12 bar blues (Concert Bb)

Voice

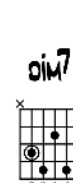
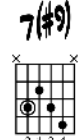
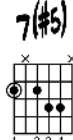
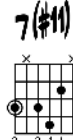
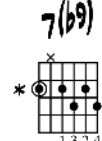
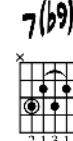
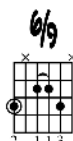
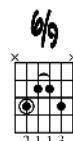
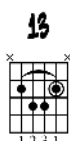
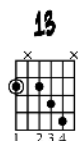
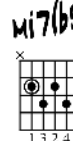
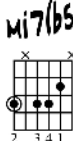
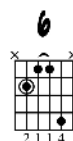
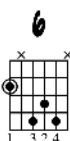
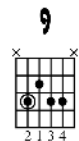
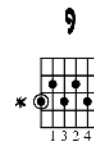
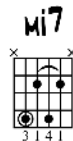
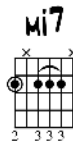
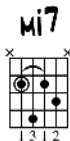
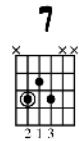
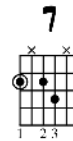
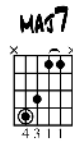
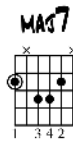
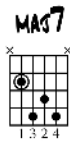
- Two contrasting selections with an audible backing track

Please combine all the clips into one video and submit using the google form on the School of Music Website

GUITAR CHORD FRAMES

GUITAR CHORDS

These are the most common jazz guitar chord voicings. The root of each chord is circled. Each of these chord fingerings is moveable throughout the neck of the guitar. Whatever note the root is will be the name of the chord. For example, play the first maj7 fingering at the 3rd fret and it will be a Cmaj7, but move it up to the 4th fret and it will be a C#maj7, and so on up the neck.



* Do not play the root.

GO TELL IT ON THE MOUNTAIN

GUITAR

TRADITIONAL
Arranged by ALAN BAYLOCK

WITH ENERGY $\text{♩} = 68 +$

1 (FOOT) (CLAP) 2 SIM. 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 7

PLAY $G^b M A^9 (\#11)$ 26 27 14 41 $B^b M A^9$ $A^b M A^9$ 42

43 $B^b M A^9$ $A^b M A^9$ 44 $B^b M A^9$ $A^b M A^9$ 45 46 47

48 49 SOLI W/ SAXES 50 51 52

53 54 55 56 57

58 59 60 61

62 63 64 65 66

36051

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Handwritten musical score for guitar (GTR.) in G major, 4/4 time. The score consists of 12 staves of music, with measures numbered 82 through 128. Chord changes are indicated by handwritten text above the staff lines. The score includes a repeat sign at measure 82, a double bar line at measure 96, and a double bar line at measure 112. The final measure (128) ends with a double bar line and repeat dots.

Chord changes and other markings:

- Measure 82: B^bmi9
- Measure 83: A^bmi9
- Measure 84: B^bmi9
- Measure 85: A^bmi9
- Measure 86: B^bmi9
- Measure 87: A^bmi9
- Measure 88: A^bmi9 (with an accent mark ^)
- Measure 89: B^bmi9
- Measure 90: A^bmi9
- Measure 91: B^bmi9
- Measure 92: A^bmi9
- Measure 93: B^bmi9
- Measure 94: A^bmi9
- Measure 95: B^bmi9
- Measure 96: A^bmi9
- Measure 97: $F7$
- Measure 98: $F7$
- Measure 99: B^b7
- Measure 100: $F7$
- Measure 101: $C7$
- Measure 102: $F7$
- Measure 103: B^b7
- Measure 104: $F7$
- Measure 105: $C7$
- Measure 106: $F7$
- Measure 107: B^b7
- Measure 108: $F7$
- Measure 109: $Gmi7$
- Measure 110: $C7$
- Measure 111: $F7$
- Measure 112: B^b7
- Measure 113: $F7$
- Measure 114: $C7$
- Measure 115: $F7$
- Measure 116: B^b7
- Measure 117: $F7$
- Measure 118: $C7$
- Measure 119: $F7$
- Measure 120: B^b7
- Measure 121: $F7$
- Measure 122: $C7$
- Measure 123: $F7$
- Measure 124: B^b7
- Measure 125: $Gmi7$
- Measure 126: $C7$
- Measure 127: $F7$
- Measure 128: $Gmi7/C$