



**CENTRUM'S 2007 PORT TOWNSEND JAZZ WORKSHOP**  
**Audition CD/Tape Information**

Why auditions? At the workshop, instrumentalists will be placed in combos with other players. We want the combo experience to be as dynamic and well-matched as possible. Auditions help us do that. Auditions are nothing to be intimidated about; we expect a wide range of abilities in the workshop, and our audition guidelines will tell you exactly what you need to do.

All applicants, including past participants, must submit an audition CD or tape and an audition form. This CD/tape is required regardless of age or musical experience, and must be a reflection of your current work. Acceptance to Centrum's Port Townsend Jazz Workshop is based on these audition materials. The sooner you send in your audition materials, the sooner we can confirm your acceptance. ***They are due in our office no later than May 11, and sooner is better.***

**Note that this year there is an alternate set of requirements that returning applicants can choose if they wish.** These are designed for upper level players who would like to have more flexibility in what they submit on their audition recording.

Use of play-along recordings (e.g. Aebersold) is acceptable if it's not possible to play with live musicians. Improvised solos are required. If you're not yet able to do this, you will probably be placed in one of our beginning combos, where you can begin to learn how to improvise.

The recording quality of the tape is not critical, as long as you are clearly audible. Simple home recordings are perfectly adequate. Please don't delay sending your tape by striving for studio-quality recording.

Your audition CD or cassette and its case must be clearly labeled with the date, your name and instrument. Each audition tape must be recorded on a CD, or a normal or high bias cassette tape.

**Additional live instrumental auditions for combo placement may be requested of some applicants for final placement.** You will be notified if you'll be asked to do a live audition.

Included here are guidelines for your instrument, scales and musical samples, and a song source list. If you have questions about the audition information, please contact the Jazz Program Manager, Bill Kiely, at 360.385.3102 x106, or [bill@centrum.org](mailto:bill@centrum.org).

***Please do not mail this form or your recording until you have registered, either online or by mail.***

Thank you for your interest. We look forward to seeing you!

**Mail your audition materials to:**  
Centrum  
P.O. Box 1158  
Port Townsend, WA 98368

**UPS/Package address:**  
Centrum  
Bldg. 223 Battery Way  
Fort Worden State Park  
Port Townsend, WA 98368

For Evaluator's Use Only

Categories	Score (1-100)
Beg./Int.	
Adv.	
Semi-Pro	

**CENTRUM PORT TOWNSEND JAZZ WORKSHOP 2007  
Audition Form**

DEADLINE TO RETURN THIS FORM: **May 11** (with CD/tape) for **all participants**.

Name \_\_\_\_\_ Age \_\_\_\_\_

Instrument/Voice \_\_\_\_\_ (for sax, specify alto/tenor/bari)

I am auditioning for the following level (circle one): Beginning/Intermediate Advanced Semi-Pro  
*Note: Our evaluators will place you at the level they feel is most appropriate based on your CD/tape.*

How many years have you been playing your chosen instrument/voice? \_\_\_\_\_

How many years of formal training have you had on your chosen instrument/voice? \_\_\_\_\_

If you have attended Centrum's Jazz Workshop in the past, list your combo teachers (most recent first):

Faculty

Year

Are you interested in playing in a Big Band? Yes \_\_\_\_\_ No \_\_\_\_\_

**Trumpet players:** If you're interested in playing lead, include at the beginning of your audition recording a 3-octave G Major scale and the shout chorus to *Shiny Stockings*. You can find a recording of this on Count Basie's *April in Paris*. If you have access to the big band chart, it's from letter "G" to the end.

Are you currently playing in any ensemble? \_\_\_\_\_ Type? \_\_\_\_\_ How often? \_\_\_\_\_

Are you currently in school? \_\_\_\_\_ Yes \_\_\_\_\_ No  
If yes, where?

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## **CENTRUM'S PORT TOWNSEND JAZZ WORKSHOP**

### **Drum Application Guidelines for New or Returning Applicants**

After you have chosen whether you would like to audition for the BEGINNER/INTERMEDIATE, ADVANCED or SEMI-PRO level, make and submit a CD or tape of yourself performing the required works for the category you have chosen. Play all the tunes at a comfortable tempo to ensure accuracy, always maintaining good time as well as good jazz style and feeling.

You may choose how many cymbals and drums you want to use. At a minimum plan to use snare, bass, ride cymbal and high hat.

### **BEGINNER/INTERMEDIATE**

#### **1. Rudiments:**

Play 4 bars of the following, at  $\square = 120-135$ :

- Triplets (8<sup>th</sup> note triplets)
- Paradiddles (16<sup>th</sup> note paradiddles)
- Flams (8<sup>th</sup> notes w/flams)
- Double stroke rolls (open and closed), sustained for 4 bars
- Single stroke rolls, slow to fast (no metronome tempo)

#### **2. Grooves**

- Swing at slow tempo, at  $\square = 74$  for 8 bars
- Swing at medium tempo at  $\square = 120-135$  for 8 bars
- Swing at faster tempo, at  $\square = 160-200$  for 12 bars
- Basic bossa nova at medium tempo, at  $\square = 110-130$  for 8 bars.
- Play a funk, rock or hip hop pattern for 16 bars.
- 8 bars of ballad time, with brushes, at  $\square = 64-70$

#### **3. Soloing**

- For 16 bars: Play (trade) fours with yourself (i.e., alternate 4 bars soloing, 4 bars playing time) at medium tempo, metronome marking  $\square = 120-160$ .
- For 16 bars: Play fours with yourself, 8 bars with brushes, 8 bars with sticks at faster swing tempo, metronome marking  $\square = 160-200$
- Play 12 bars of time and then 12 bars of solo with brushes.

### **ADVANCED**

#### **1. Rudiments:**

Play 4 bars, metronome marking  $\square = 120-135$  of the following:

- Triplets (8<sup>th</sup> note triplets)
- Paradiddles (16<sup>th</sup> note paradiddles)
- Paraparadiddle
- Paradiddlediddle
- Flams (8<sup>th</sup> notes w/flams)
- Double stroke rolls (open and closed), sustained for 4 bars
- Single stroke rolls (slow to fast. No metronome tempo needed)

#### **2. Grooves:**

- Swing at slow tempo, metronome marking  $\square = 74$  for 8 bars
- AABA song form, swing at medium tempo, metronome marking  $\square = 120-135$  for 32 bars
- Swing at faster tempo for 24 bars (2 choruses of blues)  $\square = 210-240$
- Basic bossa nova at medium tempo, metronome marking  $\square = 110-130$  for 8 bars.
- Play a funk, rock or hip hop pattern for 16 bars.
- Jazz waltz, metronome marking  $\square = 140-180$  for 16 bars
- Play Samba or other faster "Latin groove" of your choice,  $\square = 220-250$  for 16 bars.

3. Brushes:

- Play “Time” (brushes on snare), swing at medium tempo metronome marking  $\square = 120-135$  for 8 bars
- Swing at faster tempo for 24 bars (2 choruses of blues)  $\square = 210-240$
- Jazz waltz, metronome marking  $\square = 140-180$  for 16 bars

4. Soloing:

- For 16 bars: Play (trade) fours with yourself at medium swing tempo, metronome marking  $\square = 120-160$
- For 16 bars: Play fours with yourself, 8 bars with brushes, and then 8 bars with sticks at faster swing tempo, metronome marking  $\square = 160-200$
- For 16 bars in 3/4 time: Play fours with yourself, 8 bars with brushes, and then 8 bars with sticks at faster swing tempo, metronome marking  $\square = 160-200$

**SEMI-PRO**

1. Rudiments:

Play 4 bars, metronome marking  $\square = 120-135$  of the following:

- Triplets (8<sup>th</sup> note triplets)
- Paradiddles (16<sup>th</sup> note paradiddles)
- Paraparadiddle
- Paradiddlediddle
- Flams (16<sup>th</sup> notes w/flams)
- Double stroke rolls (open and closed), sustained for 4 bars
- Single stroke rolls (slow to fast. No metronome tempo needed.)

2. Grooves:

- Swing at slow tempo, metronome marking  $\square = 74$  for 8 bars
- AABA song form, swing at medium tempo, metronome marking  $\square = 120-135$  for 32 bars
- Swing at faster tempo for 24 bars (2 choruses of blues)  $\square = 210-240$
- Basic bossa nova at medium tempo, metronome marking  $\square = 110-130$  for 8 bars.
- Play a funk, rock or hip hop pattern for 16 bars.
- Jazz waltz, metronome marking  $\square = 140-180$  for 16 bars
- Play Samba or other faster “Latin groove” of your choice,  $\square = 220-250$  for 16 bars.

3. Soloing:

- Play 64 bars of up tempo swing,  $\square = 230-300$
- For 16 bars: Play fours with yourself, 8 bars with brushes, and then 8 bars with sticks at faster swing tempo, metronome marking  $\square = 160-200$
- For 16 bars in 3/4 time: Play fours with yourself, 8 bars with brushes, and then 8 bars with sticks at faster swing tempo, metronome marking  $\square = 160-200$
- Play one chorus (12 bars) and outline the melody of a blues head, time for one chorus, solo for one chorus, end with a chorus of the blues head. Choose your own tempo.
- Play “Bye Bye Blackbird” and outline the melody, trade 8’s with self, alternating between playing time for 8 bars and soloing, end with one chorus of the melody.
- Play solo of your choice, 1-2 minutes. Be creative, melodic, use sticks, hands, brushes, etc.

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ALTERNATE REQUIREMENTS, FOR RETURNING APPLICANTS ONLY

You Can Make the Rules For Your Centrum Jazz Workshop Audition!

Returning participants have the opportunity this year to customize their audition CD/tape. We particularly recommend this option if you want to audition for one of the upper level combos. (If you choose the standard audition format or if you’re a first time participant you *are* still eligible for these combos).

The audition recording you create will consist primarily of transcriptions of your choice, plus one original composition. Follow the guidelines below for your instrument.

Tips:

- Choose pieces that you can play accurately and convincingly.
- Play exactly what was done on the recording—capture the dynamics, articulation, inflections, style, excitement, etc.
- Ask your teacher(s), friends or professional musicians for advice if you need direction in helping compile a transcription list.

#### Drums

- 3 tunes/transcriptions with a swing feel, tempo of your choice, playing time.
- 1 Transcribed drum solo, playing along with the original recording, being sure to position the microphone so that 75% = your playing, 25% = original recording.
- (Optional) Play one original composition.

## **CENTRUM'S PORT TOWNSEND JAZZ WORKSHOP**

### **Song Resource List**

Here are some sources that contain lots of jazz standards to help you in preparing your audition tape/CD.

*The Best Chord Changes for the Most Requested Standards*, Frank Mantooth and Dr. David Baker

*Charlie Parker Omnibook*, 1978 Atlantic Music Corp., Michael H. Goldsen, Publisher, Sole Selling Agent: Joe Goldfeder Music Enterprises, P.O. Box 660, Lynbrook, N.Y. 11563

*The Hal Leonard Real Jazz Book, Over 500 Songs*, ISBN 0-7935-9106-6

*The New Real Book, C and Vocal Version, B<sup>b</sup>, or E<sup>b</sup> Version, Volumes 1, 2 and 3*, Chuck Sher, Editor, Sher Music Co., P.O. Box 445, Petaluma, CA 94953, Copyright 1988, ISBN 0-9614701-4-3

*Real Jazz Standards Fake Book*, Hal Leonard

*The Standards Real Book, C Version*, Chuck Sher, Editor, Copyright, 2000, Sher Music Co. P.O. Box 445, Petaluma, CA 94953

**Hint:** You can also use the internet to search for music. A good way to look for jazz songs is to type in the title and the composer of the tune into your search engine. Indicate that you are looking for the music and the chords. If you just type the word "music" into the search engine you are liable to come up with a sound file only and not a source which allows you to obtain the printed music. Using a plus sign (+) when you type information into your search engine will help too. For example, to search for a chart (printed music) you would type the following: song title + composer + the words "sheet music" + the word "chords." This will frequently lead you to sites like Amazon.com where songbooks with the titles you are looking for are for sale and/or to websites such as songtrellis.com, the Jamie Abersold site, and even individual artist websites, such as the Thelonius Monk page where transcriptions are sold or sometimes can be downloaded for free.

Note that Fake Books or Real Books often contain mistakes. Check with instructors and professional musicians when in doubt of accuracy.