



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.

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
Trombone 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. Performing your tune requirements with accompaniment is encouraged, but not mandatory. If you use accompaniment, please be sure that your instrument can be heard clearly. You can play your tunes with other musicians or use a play-along recording, such as those from Jamey Aebersold (see Song Resource List for tune requirements). Play the tunes at a comfortable tempo to ensure accuracy.

BEGINNER/INTERMEDIATE

1. Tunes: Play melody and improvise 2 choruses to one of the following 12 Bar Blues Songs: "BLUES IN THE CLOSET," "SANDU," "STRAIGHT NO CHASER," "WALKIN'," "BLUE 'N' BOOGIE." (If you don't know any of these tunes, consult the Song Resource List below).

2. Scales:

- 4 major scales, one or two octaves (your choice), ascending and descending. Play each scale twice—1) As quarter notes at $\square = 100-140$, and 2) as eighth notes (twice as fast) $\square = 100-140$.
- 3 Blues scales, choose 3 different keys (see Musical Examples)

3. Chord arpeggios: 3 examples of the following arpeggios, one octave, ascending and descending in Bb, C, F, or G: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

ADVANCED

1. Tunes:

- Play melody and improvise 2 choruses to one of the following: "BYE BYE BLACKBIRD," "ANTHROPOLOGY," "THE SONG IS YOU," "FLY ME TO THE MOON," "ALONE TOGETHER," "LOVER," "ANTHROPOLOGY."
- Play melody and improvise 2 choruses to one of the following 12 Bar Blues Songs: "ISOTOPE," "WEST COAST BLUES," "WALKIN'."

2. Scales:

- Six major scales (your choice of keys), one or two octaves, ascending and descending. Play each scale twice—1) As quarter notes at $\square = 112-160$, and 2) as eighth notes (twice as fast) $\square = 112-160$.
- Harmonic minor scales in 6 keys, your choice
- Blues scales in 6 keys (see Musical Examples)

3. Chord arpeggios: In 6 keys of your choice, ascending and descending: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th (see Musical Examples).

SEMI-PRO

1. Tunes:

- Play the melody and improvise 2 choruses on one of the following: "PENSATIVA," "GIANT STEPS," "EVIDENCE," "WALTZ FOR DEBBIE," "JOY SPRING," "STABLEMATES."
- Play one jazz solo you have transcribed OR a Jazz Etude.

2. Scales:

- Six major scales (your choice of keys), 2 octaves, ascending and descending. Play each scale twice—1) As quarter notes at $\square = 120-160$ or above, and 2.) as eighth notes (twice as fast) $\square = 120-160$ or above.
- Harmonic minor scales, six keys, ascending and descending
- Blues scales in six keys, 2 octaves, ascending and descending.

3. Chord arpeggios, in six keys, ascending and descending: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

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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.

Woodwinds, Brass, Piano, Guitar, Mallets

- Four transcriptions of your choice. Three of these transcriptions must be of the instrument that you play. The fourth can be a transcription of an instrument other than your own. Record yourself playing along with the original recording. ***Important—you must ensure that your recording allows you to be heard at a slightly higher volume than the original recording; both must be clearly heard.***
- One original composition played by you with accompaniment of your choice. This can, for example, even be a simple blues. For this tune you can use whatever accompaniment you feel is appropriate (pianists may choose to play solo, but are encouraged to include other musicians).

Bass clef

Musical Examples

C Blues Scale

F Blues Scale

B \flat Blues Scale

The image shows three lines of musical notation in bass clef, each representing a blues scale. The first line is the C Blues Scale, starting on C4 and ending on C5. The second line is the F Blues Scale, starting on F4 and ending on F5. The third line is the B-flat Blues Scale, starting on B-flat4 and ending on B-flat5. Each scale is written in a 12-measure format with eighth and quarter notes, and includes fingering numbers (1-5) under the notes.

B \flat arpeggios:

B \flat

B \flat m

B \flat 7

B \flat m7

B \flat dim7

B \flat +7

B \flat Maj7

The image shows six lines of musical notation in bass clef, each representing a B-flat arpeggio. The first line is the B-flat triad (B-flat, D-flat, F). The second line is the B-flat minor triad (B-flat, D-flat, F). The third line is the B-flat dominant 7th chord (B-flat, D-flat, F, A-flat). The fourth line is the B-flat minor 7th chord (B-flat, D-flat, F, A-flat). The fifth line is the B-flat diminished 7th chord (B-flat, D-flat, F, A-flat). The sixth line is the B-flat major 7th chord (B-flat, D, F, A). Each arpeggio is written in a 12-measure format with eighth and quarter notes, and includes fingering numbers (1-5) under the notes.

C arpeggios:

C

Cm

C7

Cm7

Cdim7

C+7

CMaj7

The image shows six lines of musical notation in bass clef, each representing a C arpeggio. The first line is the C triad (C, E, G). The second line is the C minor triad (C, E-flat, G). The third line is the C dominant 7th chord (C, E, G, B-flat). The fourth line is the C minor 7th chord (C, E-flat, G, B-flat). The fifth line is the C diminished 7th chord (C, E-flat, G, B-flat). The sixth line is the C major 7th chord (C, E, G, B). Each arpeggio is written in a 12-measure format with eighth and quarter notes, and includes fingering numbers (1-5) under the notes.

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^b, or E^b 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.