



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.

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

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

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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Vocal Application Guidelines for New and Returning Applicants

You'll need to prepare an audition tape/CD of your singing that includes the songs, scales and arpeggios listed below. Please be sure that your voice can be clearly heard over the accompaniment. You may use pre-recorded accompaniment such as a Jamie Aebersold CD or any other suitable jazz music minus one recording.

- Sing melodies using jazz elements and embellishments.
- Be as creative as you can.
- Be mindful of intonation and maintain a solid rhythmic feel.
- Please mention if you have created the arrangements that are on your audition tape/CD (see Song Source List for tune requirements).

1. Sing one of these standard songs at a medium tempo metronome marking $\square = 120-140$ as follows: melody, scat chorus, melody.

Green Dolphin Street
Fly Me to the Moon
Now's the Time
Blue Bossa
Autumn Leaves
Bye Bye Blackbird
All the Things You Are
The Lady is a Tramp
How High the Moon
Do You Know What it Means To Miss New Orleans

2. Sing one standard ballad, sung at a slow tempo metronome marking, $\square = 70-105$. Sing one time through the melody.

Skylark
Lover Man
Sophisticated Lady
Small Day Tomorrow
September Song
Solitude
Body and Soul
Stardust
Reflections
Ask Me Now
Early Autumn

3. Sing one vocalese* at any tempo you choose, one time through (for this requirement, see Vocalese Resources cited on the Song Source List).

*Vocalese is the art of setting lyrics to well-known, instrumental jazz solos recorded by established instrumentalists and/or jazz instrumental melodies and singing them. Sometimes, when lyrics are written to solos or jazz instrumental melodies, the original title of the song may be changed. For example, when Jon Hendricks wrote lyrics to "Straight No Chaser" he created a vocalese which he titled "Get It Straight." Well-known examples of vocalese have been recorded by Jon Hendricks, Carmen McRae, King Pleasure, Eddie Jefferson, New York Voices, Manhattan Transfer, Mark Murphy, Kurt Elling and many others.

4. Scales. Sing slowly, ascending and descending, in your choice of keys. Sing on an open vowel. Play the first note on the piano (or other instrument) and then sing the rest of the exercise unaccompanied.

- Sing 2 major scales in 2 octaves ascending and descending

- Sing 2 Blues Scales
- Sing 2 Harmonic Minor Scales

5. Arpeggios: (Sing these ASCENDING AND DESCENDING at an even slow tempo; USE A VOWEL OF YOUR CHOICE; KEY(S) YOUR CHOICE) (See Musical Examples.) Play the first note on the piano and then sing the rest of the exercise unaccompanied.

- Sing three major triads ascending and descending going up in $\frac{1}{2}$ steps each time, keys of your choice (for example, C, D^b, D)
- Sing three minor triads ascending and descending, going up in $\frac{1}{2}$ steps each time, keys of your choice (for example, F, G^b, G)
- Sing a major 7th chord
- Sing a dominant 7th chord
- Sing a minor 7th chord
- Sing a diminished 7th chord
- Sing an augmented dominant 7th chord

Treble clef

Musical Examples

C Blues Scale



F Blues Scale



B \flat Blues Scale



B \flat arpeggios:

B \flat



B \flat m



B \flat 7



B \flat m7



B \flat dim7



B \flat +7



B \flat Maj7



C arpeggios:

C



Cm



C7



Cm7



Cdim7



C+7



CMaj7



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.

Vocalese Resources:

You can find published sources online and in music stores and libraries, or you can write your own lyrics to jazz instrumental tunes or solos. The following six vocalese can be found in an excellent published source: Sing Jazz Leadsheets for 76 Jazz Vocals from Second Floor Music. Hal Leonard Corporation. Editor: Dr. Gloria Cooper. Copyright 2002 Second Floor Music. Go to www.secondfloormusic.com or order from Music Dispatch at 1-800-637-2852.

Note: the original instrumental title is given first and the vocalese lyric is italicized. Recordings are indicated whenever possible. All 6 songs and many more are available in the publication cited above.

Song Title, Leader, Album (CD) Title, Company and product number:

1) Daahoud, by Clifford Brown, *The Best of Clifford Brown, The Blue Note Years*, (Blue Note, CDP 7243 8 23373 2 4), lyrics available as *Beloved*, recorded by Meredith d'Ambrosio on *Love is for the Birds* (Sunnyside SSC 1101D)

2) Joy Spring, by Clifford Brown and Michael Stillman, *The Best of Clifford Brown, the Blue Note Years*, Blue Note, CDP 7243 8 23373 2 4, lyrics available as "*When We're Alone*" recorded by Tuck and Patti

3) Little Sherri by Charlie Rouse, Charlie Rouse and Benny Bailey, Upper Manhattan Jazz Society (Enja 4090), lyrics available as *My Little Sherri*, by Ben Sidran and Charlie Rouse, recorded by Kevin Mahogany

4) Orange Blossom, by Curtis Lundy and Kurt Elling, lyrics available as *Orange Blossoms in Summertime*, recorded by Kurt Elling

5) Twisted, by Wardell Gray and Annie Ross, lyrics available as “*Twisted*” recorded by Annie Ross

6) Whims of Chambers, by Paul Chambers and R. Rachel Mackin, lyrics available as *Chillin’*

Here are some recorded examples of vocalese that can provide you with some inspiration:

- Boplicity, Miles Davis, “Birth of the Cool”, (Capitol T 792), lyrics available, recorded by Mark Murphy as *Boplicity*
- Con Alma, “Dizzy” Gillespie, lyrics available, recorded by Tierney Sutton as *Con Alma*
- Epistrophy, Thelonious Monk, lyrics available as “*Fly Right*” recorded by Giacomo Gates
- Farmer’s Market, by Wardell Gray, lyrics available as “Farmer’s Market”, recorded by Mark Murphy; also by Annie Ross as *Farmer’s Market*
- Now’s the Time, Charlie Parker, “Charlie Parker” (Clef MGC 157) (this is an LP); also on Bird’s Best Bop on Verve, 314 527452-2, lyrics available, recorded by Eddie Jefferson as *Now’s the Time*
- **Strollin’**, “Horace Silver” on *Horace-Scope The Horace Silver Quintet (Blue Note)* also on (Prestige 2-fer), lyrics available as *Strollin’*
- Yardbird Suite, Charlie Parker, lyrics available, recorded by Bob Dorough as *Yardbird Suite*

Note: If you decide to write your own lyrics to an instrumental jazz tune or solo, the following tunes would be excellent choices:

Bye Bye Blackbird, Miles Davis, “Round Midnight” (write a lyric to Miles Davis’ solo)

Fried Bananas, Dexter Gordon, “Power”, (Prestige P-24087) (write a lyric to this melody)

Lady Bird, Tadd Dameron, “The Complete Blue Note and Capitol Recordings of Fats Navarro and Tadd Dameron,” (Blue Note #33373) (write a lyric to this tune)

Nostalgia, Fats Navarro, Fats Navarro Goin’ to Mintons, (Savoy Jazz) 92861-2 (write a lyric to the tune and Fats Navarro’s solo)