



CENTRUM

**Centrum's 2009 Port Townsend Jazz Workshop
Audition Recording 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 recording and an audition form. This recording 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. **In order to be considered, auditions are due in our office no later than April 13, and sooner is better.**

SUBMITTING YOUR AUDITION

- **You must register for the workshop first. After we receive your registration, we will create a private digital storage folder for you at Box.net.**
- **You will receive an email within a week or two of your registration with detailed instructions on how to upload your audition materials.**
- **The link to fill out the required audition form in text format can be found at centrum.org/admin/auditions.html.**
- **Your music files need to be in MP3 format. Your files need to be titled as "Lastname-Firstname-1(2,3,4,etc).mp3".**
- **You also need to fill out and upload your audition form, in text format. This file needs to be labeled "Lastname-Firstname.txt".**

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

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,
Gregg Miller, at 360.385.3102 x109, or gregg@centrum.org.**

Thank you for your interest. We hope to see you in July!

Jazz Port Townsend 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 recording 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 ♩ = 120-135:

- Triplets (8th note triplets)
- Paradiddles (16th note paradiddles)
- Flams (8th 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 ♩ = 74 for 8 bars
- Swing at medium tempo at ♩ = 120-135 for 8 bars
- Swing at faster tempo, at ♩ = 160-200 for 12 bars
- Basic bossa nova at medium tempo, at ♩ = 110-130 for 8 bars.
- Play a funk, rock or hip hop pattern for 16 bars.
- 8 bars of ballad time, with brushes, at ♩ = 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 ♩ = 120-160.
- For 16 bars: Play fours with yourself, 8 bars with brushes, 8 bars with sticks at faster swing tempo, metronome marking ♩ = 160-200
- Play 12 bars of time and then 12 bars of solo with brushes.

ADVANCED**1. Rudiments:**

Play 4 bars, metronome marking ♩ = 120-135 of the following:

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

3. Brushes:

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

4. Soloing:

- For 16 bars: Play (trade) fours with yourself at medium swing tempo, metronome marking ♩ = 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 ♩ = 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 ♩ = 160-200

SEMI-PRO

1. Rudiments:

Play 4 bars, metronome marking ♩ = 120-135 of the following:

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

3. Soloing:

- Play 64 bars of up tempo swing, ♩ = 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 ♩ = 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 ♩ = 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 recording. 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.

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 like songtrellis.com, the Jamie Abersold site, and even individual artist websites, like 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.