



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 Saxophone 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. 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 tunes: “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 (your choice), one to two octaves, ascending and descending. Play each scale twice—a) As quarter notes at ♩ = 120-160, and b) as eighth notes (twice as fast) ♩ = 120-160
- 3 Blues scales, choose 3 different keys (see Musical Examples)

3. Chord arpeggios (tempo of your choice): 3 examples of the following arpeggios, one octave, ascending and descending. (We suggest examples in Bb, C, F or G but the choice is yours.) Choose your own comfortable tempo. Major triad, Minor triad, Dom. 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: “If I Were a Bell,” “Hot House,” “Love For Sale,” “Cottontail,” “Yesterdays,” “I Love You,” “Moanin’,” “Birks’ Works.”

- 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, one or two octaves, ascending and descending. Play each scale twice—a) As quarter notes at ♩ = 160-210, and b) As eighth notes (twice as fast)

♩ = 160-210

- 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, 1 octave: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

SEMI-PRO

1. Tunes

- Play the melody and improvise 2 choruses on one of the following: “Woody ‘N You,” “The Eternal Triangle,” “In Walked Bud,” “Up Jumped Spring,” “Giant Steps.”
- Play one jazz solo you have transcribed OR a Jazz Etude

2. Scales:

- Six major scales, 2 octaves, ascending and descending. Play each scale twice—a) As quarter notes at ♩ = 210-220 or above, and b.) as eighth notes (twice as fast)

♩ = 210-220 or above.

- Harmonic minor scales, six keys (your choice), ascending and descending.
- Blues scales in six keys, 2 octaves, ascending and descending.

3. Chord arpeggios (tempo of your choice):

- Chord arpeggios in six keys (your choice) ascending and descending, 1 octave: Major triad, Minor triad, Dom. 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples)
- Chord arpeggios in six keys, Dominant 7th chords and inversions (Ascending: begin arpeggio on the root, then on the 3rd, then on the 5th, then on the 7th. Descending: begin arpeggio on the 7th, then the 5th, then the 3rd, then the root).

* * * * *

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.


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).


Treble clef

Musical Examples

C Blues Scale



F Blues Scale



The C Blues Scale is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are C4, E4, F4, G4, A4, Bb4, C5. The F Blues Scale is also in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are F4, Ab4, Bb4, C5, D5, Eb5, F5.


Bb Blues Scale



The Bb Blues Scale is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are Bb3, D4, Eb4, F4, G4, Ab4, Bb4.

Bb arpeggios:

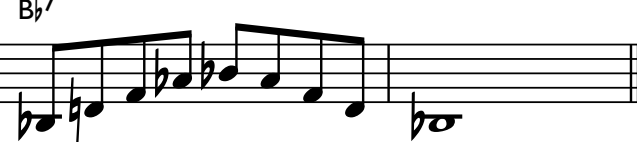
Bb



Bbm



Bb7



The Bb arpeggios are shown in a treble clef with a common time signature. Each arpeggio consists of two measures of eighth notes, each containing a triplet of notes. The Bb arpeggio notes are Bb3, D4, Eb4, F4. The Bbm arpeggio notes are Bb3, D4, Eb4, F4, G4, Ab4. The Bb7 arpeggio notes are Bb3, D4, Eb4, F4, G4, Ab4, Bb4.

Bbm7




Bbdim7




The Bbm7 arpeggio is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are Bb3, D4, Eb4, F4, G4, Ab4. The Bbdim7 arpeggio is also in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are Bb3, D4, Eb4, F4.

Bb+7



BbMaj7



The Bb+7 arpeggio is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are Bb3, D4, Eb4, F4, G4, Ab4, Bb4, C5. The BbMaj7 arpeggio is also in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are Bb3, D4, Eb4, F4, G4, Ab4, Bb4.

C arpeggios:

C



Cm




C7

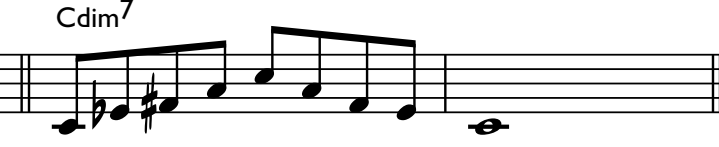


The C arpeggios are shown in a treble clef with a common time signature. Each arpeggio consists of two measures of eighth notes, each containing a triplet of notes. The C arpeggio notes are C4, E4, F4, G4. The Cm arpeggio notes are C4, E4, F4, G4, Ab4. The C7 arpeggio notes are C4, E4, F4, G4, Ab4, Bb4, C5.

Cm7

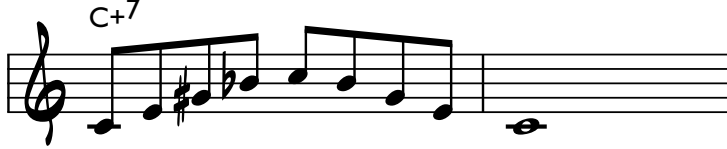


Cdim7




The Cm7 arpeggio is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are C4, E4, F4, G4, Ab4, Bb4. The Cdim7 arpeggio is also in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are C4, E4, F4, G4.

C+7



CMaj7



The C+7 arpeggio is shown in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are C4, E4, F4, G4, Ab4, Bb4, C5, D5. The CMaj7 arpeggio is also in a treble clef with a common time signature. It consists of two measures of eighth notes, each containing a triplet of notes. The notes are C4, E4, F4, G4, Ab4, Bb4, C5.

F arpeggios:

Musical notation for F arpeggios in treble clef. The notation is organized into three rows, each containing two measures. The first row shows F (with a 3), Fm (with a 3), and F7. The second row shows Fm7 and Fdim7. The third row shows F+7 and FMaj7. Each measure contains an arpeggiated pattern of notes, with some notes marked with a '3' to indicate a triplet.

G arpeggios:

Musical notation for G arpeggios in treble clef. The notation is organized into three rows, each containing two measures. The first row shows G (with a 3), Gm (with a 3), and G7. The second row shows Gm7 and Gdim7. The third row shows G+7 and GMaj7. Each measure contains an arpeggiated pattern of notes, with some notes marked with a '3' to indicate a triplet.

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.