



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
Vocal Application Guidelines for New and Returning Applicants

Deadline for application submission: April 13, 2009

Prepare an audition recording of your vocals that includes the songs, scales and arpeggios listed below. 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. *Please mention if you have created any song arrangement on your recording.*

1. Select one of the standards listed below and sing at a medium tempo metronome marking of 120-140 bpm. (*****NOTE: other song selections will not be considered**).

- a. **Autumn Leaves**
- b. **All the Things You Are**
- c. **How High the Moon**

Record the song using the following format (*no instrumental breaks or solos please*):

- 1 melody chorus
- 1 scat chorus
- 1 embellished melody chorus

2. Select one ballad listed below and sing at a slow tempo metronome marking of 70-105 bpm. (*****NOTE: other song selections will not be considered**).

- a. **Skylark**
- b. **Lover Man**
- c. **Body and Soul**

Record the melody through one time only.

3. Select one Vocalese*. Record 1 chorus only at your choice of tempo. (*****NOTE: This item is required for Intermediqte and Advanced applicants only. It is optional for Beginner applicants.**)

**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 that 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. Vocalese Resources are cited on the Song Source List.*

4. Scales. Sing scales, ascending and descending, in your choice of keys. Sing on an open vowel. Play the first note of the scale on the piano (or other instrument), and then sing the remainder of the exercise without any instrumental support. Record your voice accompanied only by an audible metronome sound.

- Sing 2 major scales in 2 octaves ascending and descending (*slow tempo*)
- Sing 2 Blues Scales (*medium tempo*)
- Sing 2 Harmonic Minor Scales (*fast tempo*)

5. Arpeggios: Sing arpeggios ascending and descending, at a slow, even tempo. Use any vowel and key(s) of your choice (see musical examples). Play the first note of the scale on the piano (or other instrument), and then sing the remainder of the exercise without any instrumental support.


Record your voice accompanied only by an audible metronome sound.

- 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



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:

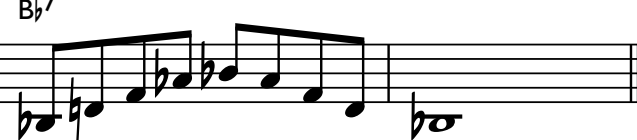
Bb



Bbm



Bb7



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

Bbm7




Bbdim7




The Bbm7 arpeggio is a triplet of eighth notes: Bb3, D4, F4, Ab4. The Bbdim7 arpeggio is a triplet of eighth notes: Bb3, D4, F4, Ab4.

Bb+7



BbMaj7



The Bb+7 arpeggio is a triplet of eighth notes: Bb3, D4, F4, Ab4, C5. The BbMaj7 arpeggio is a triplet of eighth notes: Bb3, D4, F4, Ab4.

C arpeggios:

C



Cm

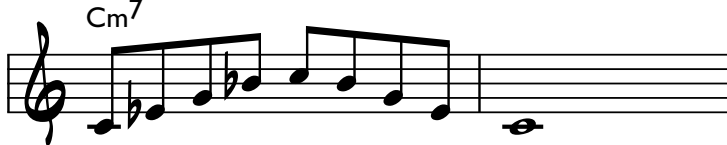


C7

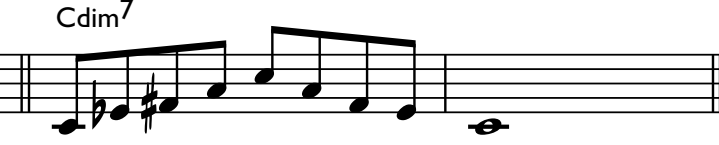


The C arpeggios are shown in a treble clef with a common time signature. Each arpeggio is a triplet of eighth notes. The C arpeggio consists of C4, E4, G4. The Cm arpeggio consists of C4, Eb4, G4. The C7 arpeggio consists of C4, E4, G4, Bb4.

Cm7

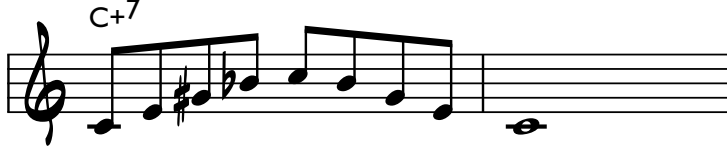


Cdim7




The Cm7 arpeggio is a triplet of eighth notes: C4, Eb4, G4, Bb4. The Cdim7 arpeggio is a triplet of eighth notes: C4, Eb4, F4, Ab4.

C+7



CMaj7



The C+7 arpeggio is a triplet of eighth notes: C4, E4, G4, Ab4, C5. The CMaj7 arpeggio is a triplet of eighth notes: C4, E4, G4, Bb4.

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 (arpeggiated), Fm (arpeggiated), and F7. The second row shows Fm7 and Fdim7. The third row shows F+7 and FMaj7. Arpeggios are indicated by a '3' below the notes.

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 (arpeggiated), Gm (arpeggiated), and G7. The second row shows Gm7 and Gdim7. The third row shows G+7 and GMaj7. Arpeggios are indicated by a '3' below the notes.

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.

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***

Song Source List2

- 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)