

## **Jazz Port Townsend 2018**

### **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 upload 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.

You can upload a maximum of six files, so you'll need to combine several scales and arpeggios into one or two files.

#### **BEGINNER/INTERMEDIATE**

1. Tunes: Play melody and improvise 2 choruses to one of the following 12-Bar Blues Songs: “Blue ‘n Boogie,” “Sandu,” Walkin’.” (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 ♩ = 100-140, and 2) as eighth notes (twice as fast) ♩ = 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 7<sup>th</sup>, Minor 7<sup>th</sup>, Diminished 7<sup>th</sup>, Augmented 7<sup>th</sup> and Major 7<sup>th</sup> (see Musical Examples).

#### **ADVANCED**

1. Tunes:
  - Play melody and improvise 2 choruses to one of the following: “Anthropology,” “Don’t Get Around Much Anymore,” “Woody ‘n You.”
  - Play melody and improvise 2 choruses to one of the following 12-Bar Blues Songs: “Blue ‘n Boogie,” “Sandu,” 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 ♩ = 112-160, and 2) as eighth notes (twice as fast) ♩ = 112-160.

- Harmonic minor scales in 6 keys, your choice
- Blues scales in 6 keys OR Diminished, Auxiliary Diminished, and Whole Tone scales in F and B<sup>b</sup> same metronome markings as above (see Musical Examples)

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

### SEMI-PRO

#### 1. Tunes:

- Play the melody and improvise 2 choruses on one of the following: “Cherokee,” “In Walked Bud,” “Stablemates.” Play one jazz solo you have transcribed OR a Jazz Etude OR an original composition.

Transcription Tips:

- Choose a tune that you can play accurately and convincingly.
- Play exactly what was done on the recording—capture the dynamics, articulation, inflections, style, excitement, etc.

#### 2. Scales:

- Six major scales (your choice of keys), 2 octaves, ascending and descending. Play each scale twice—1) As quarter notes at ♩ = 120-160 or above, and 2.) As eighth notes (twice as fast) ♩ = 120-160 or above.
- Harmonic minor scales, six keys (your choice), ascending and descending
- Blues scales in six keys, 2 octaves, ascending and descending OR Diminished, Auxiliary Diminished, and Whole Tone scales in F and B<sup>b</sup> same metronome markings as above (see Musical Examples)

3. Chord arpeggios (tempo of your choice), in six keys, ascending and descending: Major triad, Minor triad, Dominant 7<sup>th</sup>, Minor 7<sup>th</sup>, Diminished 7<sup>th</sup>, Augmented 7<sup>th</sup> and Major 7<sup>th</sup> (see Musical Examples).

Bass clef

# Musical Examples

C Blues Scale

F Blues Scale

Two musical staves in bass clef. The first staff shows the C Blues Scale: C2, Eb3, E3, F3, G3, Ab3, A3, Bb3, B3, C4. The second staff shows the F Blues Scale: F2, Ab3, A3, Bb3, B3, C4, Db4, D4, Eb4, E4, F4. Both scales are written in eighth notes with triplet markings over the first three notes of each scale.

Bb Blues Scale

Musical staff in bass clef showing the Bb Blues Scale: Bb2, C3, Db3, D3, Eb3, F3, Gb3, G3, Ab3, A3, Bb3. The scale is written in eighth notes with triplet markings over the first three notes.

Bb arpeggios:

Two musical staves in bass clef. The first staff shows arpeggios for Bb (Bb2, D3, F3), Bbm (Bb2, D3, F3, Ab3), and Bb7 (Bb2, D3, F3, Ab3, Bb3). The second staff shows arpeggios for Bbm7 (Bb2, D3, F3, Ab3, Bb3, C4) and Bbdim7 (Bb2, D3, F3, Ab3).

Musical staff in bass clef showing arpeggios for Bbm7 (Bb2, D3, F3, Ab3, Bb3, C4) and Bbdim7 (Bb2, D3, F3, Ab3).

Musical staff in bass clef showing arpeggios for Bb+7 (Bb2, D3, F3, Ab3, Bb3, C4) and BbMaj7 (Bb2, D3, F3, Ab3, Bb3, C4).

C arpeggios:

Two musical staves in bass clef. The first staff shows arpeggios for C (C2, E3, G3), Cm (C2, Eb3, G3), and C7 (C2, Eb3, G3, Bb3). The second staff shows arpeggios for Cm7 (C2, Eb3, G3, Bb3) and Cdim7 (C2, Eb3, G3, Bb3).

Musical staff in bass clef showing arpeggios for Cm7 (C2, Eb3, G3, Bb3) and Cdim7 (C2, Eb3, G3, Bb3).

Musical staff in bass clef showing arpeggios for C+7 (C2, Eb3, G3, Bb3, C4) and CMaj7 (C2, Eb3, G3, Bb3, C4).

F arpeggios:

Musical notation for F arpeggios in bass clef. The first row shows F, Fm, and F7. The second row shows Fm7 and Fdim7. The third row shows F+7 and FMaj7. Each chord is accompanied by a three-measure arpeggiated pattern.

G arpeggios:

Musical notation for G arpeggios in bass clef. The first row shows G, Gm, and G7. The second row shows Gm7 and Gdim7. The third row shows G+7 and GMaj7. Each chord is accompanied by a three-measure arpeggiated pattern.

F diminished scale (whole-half)

Bass

Musical notation for F diminished scale (whole-half) in bass clef. The scale is written in 4/4 time, starting on F. The notes are: F, G, A, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F.

F aux. dim. scale (half-whole)

B

Musical notation for F auxiliary diminished scale (half-whole) in bass clef. The scale is written in 4/4 time, starting on F. The notes are: F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F.

F whole tone scale

B

Musical notation for F whole tone scale in bass clef. The scale is written in 4/4 time, starting on F. The notes are: F, G, Ab, Bb, C, D, Eb, F. The scale is divided into four groups of three notes, each marked with a '3' below it.

Bb diminished scale (whole-half)

Bass

Musical notation for the Bb diminished scale (whole-half) in bass clef, 4/4 time. The scale is written as a single line of music with a key signature of two flats and a 4/4 time signature. The notes are: Bb, C, Db, Eb, F, G, Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C. The first eight notes are beamed together, and the last note is a whole note.

Bb aux dim. scale (half-whole)

B

Musical notation for the Bb auxiliary diminished scale (half-whole) in bass clef, 4/4 time. The scale is written as a single line of music with a key signature of two flats. The notes are: Bb, C, Db, Eb, F, G, Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C. The first eight notes are beamed together, and the last note is a whole note.

Bb whole tone scale

B

Musical notation for the Bb whole tone scale in bass clef, 4/4 time. The scale is written as a single line of music with a key signature of two flats. The notes are: Bb, C, Db, Eb, F, G, Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C. The first three notes are beamed together with a '3' above them. The next three notes are beamed together with a '3' below them. The last three notes are beamed together with a '3' below them. The last note is a whole note.

## **Song Resource List**

Here are some sources that contain lots of jazz standards to help you in preparing your audition recordings.

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<sup>b</sup>, or E<sup>b</sup> 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.