

Jazz Port Townsend 2022

Piano 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 one of the following 12 Bar Blues Songs: “Bag’s Groove,” “Blues in the Closet, Straight, No Chaser.” If you don’t know any of these tunes, consult the Song Resource List below. First chorus; play the melody in the right hand with chords in the left hand one time through. Second chorus; improvise a solo in the right hand while “comping” chords with the left. Third chorus; comp the chords with both hands. Fourth chorus; play the melody and chords again.

2. Scales:

- 4 major scales, two octaves, two hands, ascending and descending. Play each scale twice—1) As quarter notes at ♩ = 120-160, and 2) as eighth notes (twice as fast) ♩ = 120-160
- 3 Blues scales, two hands, choose 3 different keys (see Musical Examples)

3. Chord arpeggios (tempo of your choice): two hands, one octave, ascending and descending. Play these chord types in 3 keys of your choice: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

ADVANCED

1. Tunes: Play one of the following: “Anthropology,” “Star Eyes,” “They Can’t Take That Away From Me.” Have You Met Miss Jones.” First chorus; play the melody with chords one time through. Second and third choruses; improvise a solo in the right hand while comping chords with the left “comp” the chords. Fourth chorus comp the chords.

Fifth chorus; play the melody and chords again.

2. Play melody and improvise 2 choruses to one of the following 12 Bar Blues Songs: “Blue ‘n Boogie,” “Sandu,” Walkin’.”

3. Scales:

- Six major scales, 2 hands, 2 octaves, ascending and descending. Play each scale twice—1) As quarter notes at ♩ = 160-210, and 2) as eighth notes (twice as fast) ♩ = 160-210.
- Harmonic minor scales, 6 keys, 2 hands, 2 octaves, same metronome markings as above
- Blues scales in 6 keys, OR Diminished, Auxiliary Diminished, and Whole Tone scales in F and B^b, same metronome markings as above (see Musical Examples)

4. Chord arpeggios (tempo of your choice) in four keys of your choice, ascending and descending, two octaves: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

SEMI-PRO

1. Play the melody and improvise 2 choruses on one of the following: “Up Jumped Spring,” “There Will Never Be Another You,” “Evidence.”

2. 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.

3. Scales:

- Six major scales (your choice of keys), 2 hands, 2 octaves, ascending and descending. Play each scale twice—1) As quarter notes at ♩ = 210-220 or above, and 2) as eighth notes (twice as fast) ♩ = 210-220 or above.
- Harmonic minor scales, six keys, 2 hands, 2 octaves, ascending and descending, same metronome markings as above
- Blues scales in six keys, 2 hands, 2 octaves, ascending and descending, OR Diminished, Auxiliary Diminished, and Whole Tone scales in F and B^b, same metronome markings as above (see Musical Examples)

4. Chord arpeggios (tempo of your choice), in six keys of your choice, 2 hands, 2 octaves, ascending and descending: Major triad, Minor triad, Dominant 7th, Minor 7th, Diminished 7th, Augmented 7th and Major 7th (see Musical Examples).

Treble clef

Musical Examples

C Blues Scale F Blues Scale

Bb Blues Scale

Bb arpeggios:

Bb Bbm Bb7

Bbm7 Bbdim7

Bb+7 BbMaj7

C arpeggios:

C Cm C7

Cm7 Cdim7

C+7 CMaj7

F arpeggios:

Musical notation for F arpeggios in treble clef. The first row shows F (triplets), Fm (triplets), and F7. The second row shows Fm7 and Fdim7. The third row shows F+7 and FMaj7. Each chord is followed by its characteristic arpeggiated pattern.

G arpeggios:

Musical notation for G arpeggios in treble clef. The first row shows G (triplets), Gm (triplets), and G7. The second row shows Gm7 and Gdim7. The third row shows G+7 and GMaj7. Each chord is followed by its characteristic arpeggiated pattern.

F diminished scale (whole-half)

Musical notation for the F diminished scale (whole-half) in treble clef, 4/4 time. The scale is: F, G, A, Bb, C, D, Eb, F.

F aux. dim. scale (half-whole)

Musical notation for the F auxiliary diminished scale (half-whole) in treble clef. The scale is: F, G#, A, Bb, C, D, Eb, F.

F whole tone scale

Musical notation for the F whole tone scale in treble clef. The scale is: F, G, A, Bb, C, D. The notation includes triplets over the first three notes and the last three notes.

Bb diminished scale (whole-half)



Bb aux. dim. scale (half-whole)



Bb whole tone scale

