

Placement Recording Info

Who needs to send in a placement recording?

1. **All instrumentalists** registered for Jazz Camp, the Jazz Camp Package, the Advanced Package, and Jazz Institute must submit placement recordings. Our faculty will use these recordings to assess your level of experience playing jazz and create a class schedule that will give you the information and experience you need to take your playing to the next level.
2. Vocalists **do not** need to submit Placement recordings.
3. Please note that **Placement** recordings are not the same as **Audition** recordings. Registered students under the age of 18 for the **Advanced Package** and **Jazz Institute** programs (including vocalists) are required to submit Audition recordings to determine acceptance to those programs. If you have submitted an Audition recording, you may choose to use the same recording for your Placement, or you may choose to submit an additional Placement recording.

Recording guidelines for instrumentalists

1. Each applicant is required to submit **two recordings**: one **blues selection** and **one song selection chosen from the list on the next page from the list below**. Play-along tracks are available (see link below) to help you practice and record these selections.
2. Blues recording: Please choose either **"Blues in the Closet"** by Milt Jackson or **"Au Privave"** by Charlie Parker. A variety of tempos are provided for "Blues in the Closet," depending on your skill/comfort level. Only one tempo is provided for "Au Privave."
3. Additional recording: SJW welcomes students at all levels of experience, from beginners to advanced improvisers. Our placement evaluation materials include songs appropriate for each level.

Below is a list of options. Please choose one tune from this list to record:

- **Set 1: Recommended for students registered for Giant Steps Day Camp or students with little or no improvisation experience. [Additional info on Set 1 materials is available by clicking here.](#)**
 - i. "Dorian's Lament" - An easy swing tune using the concert Bb Dorian scale
 - ii. "Mr. Stan Ford Funk" - An easy funk tune using the concert F Mixolydian scale
- **Set 2: Recommended for students who have studied some improvisation.** These songs feature relatively simple chord changes.
 - i. "Impressions" by John Coltrane
 - ii. "Work Song" by Nat Adderley
- **Set 3: Recommended for students who have learned or are beginning to learn some jazz standards.**
 - i. "Take the 'A' Train" by Billy Strayhorn (often credited to Duke Ellington)
 - ii. "Blue Bossa" by Kenny Dorham
- **Set 4: Recommended for students who are comfortable improvising over tunes that contain multiple key centers.**
 - i. "On Green Dolphin Street" by Bronislau Kaper and Ned Washington
 - ii. "All the Things You Are" by Jerome Kern and Oscar Hammerstein II
- **Set 5: Recommended for students with extensive improvisation experience. These songs feature difficult chord changes and fast tempos!**
 - i. "Moment's Notice" by John Coltrane
 - ii. "Con Alma" by Dizzy Gillespie

We recommend that you select tunes that you're familiar with and that will give you an opportunity to demonstrate your skill set as a jazz musician.

[Play-along recordings and chord charts for each of these tunes are provided online by clicking here.](#)

Versions of the play-alongs are available for rhythm section instruments as well as horns and strings. Be sure to download the appropriate version - the versions labeled "for horns" have the full rhythm section, while the versions labeled "for drums", "for bass", and "for piano and guitar" don't include the full rhythm section. Guitarists should use the "for piano" versions, since these don't include a chordal instrument. String players (violin, viola, and cello) should use the "for horns" versions.

Due to copyright restrictions we can't distribute sheet music for most of these tunes*, but charts with the chord changes are provided. If you're not already familiar with the melody of the tune you want to use for your Placement Evaluation, you can learn it by ear from a recording or find published sheet music. The website JazzStandards.com is a good resource for finding recordings and sheet music for your selection. **[Click here to access the website and type in the name of the tune you want.](#)**

*** The selections in Set 1 include sheet music with written melodies and suggested scales for improvisation. **If you are a beginning improviser and want to use materials from Set 1 for your Placement Evaluation, please see the additional information by clicking here.**

On your Placement Evaluation recording, you should aim to demonstrate a strong grasp of jazz fundamentals rather than focusing on creative risk-taking, or flashy, virtuosic playing. Use these tunes to demonstrate fundamentals such as your harmonic vocabulary, rhythmic concept, phrasing, and ability to maintain the song form.

Additional guidelines for brass, woodwinds, and strings

1. Blues: play the melody of either "Blues in the Closet" or "Au Privave." Then improvise a two-chorus solo, followed by the melody for the last chorus. A "chorus" equals one time through the "form."
2. For your other Placement Evaluation piece, play the melody and then improvise a two-chorus solo, and then play the melody one last time with embellishment.

Additional guidelines for piano and guitar

For both selections play the melody once, improvise a two-chorus solo, and then "comp" the harmony for one chorus as if you were accompanying a soloist. A "chorus" equals one time through the "form."

Additional guidelines for bass

For both selections walk a bass line (or play a stylistically appropriate bass line if the tune doesn't have a swing feel) for three choruses and then improvise a one-chorus solo. A "chorus" equals one time through the "form."

Additional guidelines for drums

1. Blues: play time for two choruses on either "Blues in the Closet" or "Au Privave" and then take a two-chorus solo. A "chorus" equals one time through the "form."
2. For your other Placement Evaluation piece, play time for two choruses and then take a two-chorus solo. For one of your choruses, play as if you were "trading" with other musicians – i.e., alternate between improvising and playing the groove in four-bar phrases (or whatever division works with the song you choose).

How to prepare your placement recordings

Recordings must clearly feature the playing or singing of the applicant. While recordings must be audible, the overall recording quality does not affect an applicant's audition. Applicants are encouraged to use the play-along materials provided, although they can use other accompaniment if desired. **Please use the provided play-along tracks or record with a live band, and make sure that both the accompaniment and your instrument or voice can be heard in the recording.**

You can make your recording using a computer, smartphone, digital recorder, or any other type of recording device. There are many apps and programs that can make audio recordings, so you are welcome to use whatever software you're familiar with. If you are looking for free software to make these recordings, we suggest the "Voice Memos" app, which is available for iOS and Android devices, or **the audio recording and editing program Audacity, which is available for Windows, Mac, and Linux computers by clicking here.**

SJW can accept audio and video files directly from smartphones. If you're using another device, please make sure your recordings are one of the following file types: MP3, MPEG, MPEG-4, AAC or WAV format before submitting them. **SJW cannot accept other file types.**

What's the deadline for placement recordings?

Once you register, we will notify you by email of the deadline for your placement recording. SJW accepts registrations for all programs until three days before the start date of each program.

How to submit your placement recordings

To submit your Placement Evaluation Recordings you will need to create an account (if you don't have one already from last year) at www.stanfordjazz.org and register for your chosen program. You will then receive an email with instructions on how to upload your recordings to your account.

Music theory evaluation

All students registered for Jazz Camp, Jazz Camp Package or Advanced Package are required to submit a music theory evaluation for proper placement in theory classes during Jazz Camp. **This evaluation can be taken and submitted online by clicking here.**

Participants in the Jazz Institute **DO NOT** have to submit this evaluation.

If your questions aren't answered here, please don't hesitate to contact our Manager of Education Programs Steven Lugerner at 650-736-0324 x309 or by e-mail at slugerner@stanfordjazz.org