



Audition Recording and Theory Test Information

Some applicants for the Stanford Jazz Workshop summer programs are required to submit **audition recordings** for admission to **Jazz Institute** or the **Advanced Package**. This document will help you determine whether you need to submit an Audition Recording and guide you through the process of creating and submitting your recording.

Please note that even if you are not required to submit an audition recording, you are still required to submit a **placement** recording. **Audition** recordings are used to determine acceptance into the program. **Placement** recordings are used to place students in the correct level of classes and ensembles.

If you're age 17 or under and you submit an **Audition** recording for Jazz Institute or the Advanced Package program, the same recordings can be used for your **Placement** recording. However, If you submit your **Audition** recording for Jazz Institute in the fall or winter, it's best to submit new **Placement** recordings in the spring, since you will have improved a lot in that time, we'll get a better idea of your musicianship for optimal placement into classes and ensembles. If you would like to use your **Audition** recording for your **Placement** recording, please email registrar@stanfordjazz.org and include your full name.

For more information about **Placement** evaluation recordings, please see the Placement Evaluation Instructions document. [You can download it by clicking here.](#)

Who needs to send in an audition recording?

1. Audition recordings are required for the following participants in the **Advanced Package** and **Jazz Institute** programs.

Advanced Package

Instrumentalists who have not previously attended Jazz Institute
Vocalists who have not previously attended Jazz Institute

Jazz Institute

Instrumentalists under 18 years of age who have not previously attended Jazz Institute
Vocalists of any age who have not previously attended Jazz Institute

Audition guidelines for instrumentalists

Please submit two (2) recordings for your audition.

1. All students auditioning for the Advanced Package or Jazz Institute are required to submit a recording of **“Blues for Liddle”**. A sheet music excerpt, play-along recordings and chord changes are provided at the web address below.
2. For your additional recording, you have your choice of several tunes:
 - **“Lester Leaps In”**: Recommended for students who are comfortable improvising over tunes with multiple key centers and quicker tempos.
 - **“Recordame”**: Recommended for students with extensive improvisation experience. This tune features difficult chord changes, shifting key centers and a more challenging excerpt.
 - **“Ko Ko”**: Recommended for students with extensive and advanced improvisation experience. This tune features difficult chord changes, a fast tempo, and an advanced written excerpt.
3. ***** Please note: All drummers** auditioning for the Advanced Package or Jazz Institute are required to submit a third recording of **“On Green Dolphin Street.”**

Play-along recordings and chord charts for each of these required selections are provided online.

[**Click here to access these recordings and charts.**](#)

We recommend that you select compositions that you’re familiar with and that will give you an opportunity to demonstrate your current skill set as a jazz musician. Don’t choose the most difficult song you can play, we’ll get the best grasp of your musicianship if you select something that is easier for you. 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.

The written excerpts are based on famous jazz solos, or composed by SJW faculty. Listen to the original recordings when available. Do your best when it comes to your execution of the written excerpt; pay close attention to the notes, rhythms, and articulations. If there is a portion of the excerpt that is out of your range, simply play those notes up or down an octave.

If you cannot read music, no worries! Plenty of Jazz Camp and Institute participants attend every summer who don't read music. The jazz tradition is rooted in learning and teaching by ear, so there's no real requirement to read music at Jazz Camp or Institute. If preparing these written excerpts is too overwhelming, we encourage students to learn these melodies by ear from the original recordings. For example, if you search for the name of any one of the selections listed above (such as "Blue Bossa"), you can find the original recordings of these selections on YouTube, your favorite streaming service, or on CD at your local library.

Note: If you can read music, do not opt out of preparing and playing the written excerpts. If you opt out of playing the provided excerpts, we will assume you don't read music and you'll likely be placed in a student ensemble with other students who don't read music.

Audition guidelines for vocalists

Submit two songs of your choice in contrasting styles and tempos (e.g., Latin, swing, ballad, etc.). The songs should be from the jazz repertoire rather than pop, rock, or other genres. Applicants should use this opportunity to demonstrate their tone, time-feel, phrasing, creativity and ability to maintain the song form. All musical backgrounds are acceptable: piano, rhythm section, “play- along” recording, etc. The quality of the accompaniment will not affect the applicant’s evaluation. Note: a cappella auditions are not accepted. Your song selections do not need to come from the list of tunes above, those requirements are for SJW’s instrumental program.

Additional guidelines for drums

Drummers are strongly encouraged to submit video recordings for best audition and placement results in student ensembles. Audio files can be accepted as well, but video is preferred.

1. Blues selection: use the written excerpt (with specific drum hits) for “**Blues for Liddle**” and do your best to frame and set up the melody that’s being played by the saxophone on the provided play-along audio tracks. “Play the melody” for the first chorus, then play time for the following two choruses. On your last chorus, take a solo! A “chorus” equals one time through the song’s form.
2. For your additional Placement Evaluation piece, use the written excerpt (marked as “piano/vibraphone” charts) for any of the selections listed above. Use this written melody as a reference, and do your best to frame and set up the melody that’s being played by the saxophone on the provided play-along audio tracks. “Play the melody” for the first chorus, then play time for the second chorus. On your third chorus, 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). On your last chorus, take a full on solo! A “chorus” equals one time through the song’s form.
3. On Green Dolphin Street: the song form is ABAC. Play time for the first two choruses, using an Afro-Cuban latin jazz feel on the A sections, and swing feel on the B and C sections. On your third chorus, play as if you were trading eight-bar sections with other musicians – i.e., alternate between improvising and playing the groove in eight-bar phrases. On your last chorus, take a full on solo! A “chorus” equals one time through the song’s form.

Additional guidelines for brass, woodwinds, and strings

1. Blues selection: play the written melody of "Blues for Liddle," then improvise a two chorus solo, followed by the melody for the last chorus. A "chorus" equals one time through the song's form.
2. For your additional Placement Evaluation piece, choose a selection from the list above. Play the written melody, improvise a two-chorus solo, and then play the melody again one last time.

Additional guidelines for piano and guitar

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

Additional guidelines for bass

For both selections, play the written melody once, then walk a bass line (or play a stylistically appropriate bass line if the tune doesn't have a swing feel) for two choruses. Improvise a solo for your last chorus on each selection. A "chorus" equals one time through the song's form.

How to prepare your audition recordings

Recordings must clearly feature your playing or your voice. While recordings must be audible, the overall recording quality does not affect an applicant's audition. **Please use the provided play-along tracks, 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 and tablets. If you're using another device, like a computer or stand-alone audio recorder, please make sure your recordings are one of the following file types: MP3, MPEG, MPEG-4, AAC or WAV format before submitting them. **If you're confused about file types, just send us whatever you've got and we'll contact you if the files don't work with our registration system.**

Deadline for audition recordings

Deadlines to submit your Audition recording will be determined individually. For best results, submit your audition within two weeks of registering for Jazz Institute or the Advanced Package.

If you are a Jazz Institute or Advanced Package applicant under 18 years of age and are not admitted to your program of choice, we will offer placement in Jazz Camp or the Jazz Camp Package if space is available, or we will refund your deposit. If your questions aren't answered here, please don't hesitate to contact Steven Lugerner, our Camp Director / Faculty Director at 650-736-0324 x309 or by e-mail at slugerner@stanfordjazz.org

How to submit your audition recordings

To submit your Audition Recordings create an account at www.stanfordjazz.org and register for your chosen program. In two business days, you'll receive an email with instructions on how to upload your recordings to your account.

Music theory evaluation

All students registered for the 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, login to your Stanford Jazz account to take the evaluation** - If you're signed up ONLY for Jazz Institute you **DO NOT** have to submit this evaluation.