

Theory exam Jazz Music

GENERAL THEORETICAL SUBJECTS

Entrance examination candidates for the foundation course at the conservatory are expected to be familiar with the material and skills listed below. The examiners will test your ability to master the required material and skills within one or at the most two years. The entrance examination for general theory subjects consists of a written test. A number of skills such as singing and rhythmic performance are not tested. These are however important aspects of your preparations for the entrance examination.

1. Scales

Knowledge:

- major and minor scales with up to 6 sharps and 6 flats.
- the various modes
- the three forms of the minor scale
- the circle of fifths
- diatonic and chromatic semitones
- enharmonically equivalent tones
- Other scales: church, whole-tone, major and minor pentatonic and blues.

Skills:

- the ability to name the notes in a scale
- the ability to insert the key-signatures of various scales in the staff (in treble and bass clefs)
- the ability to sing various scales (ascending and descending)
- aural recognition of the various scales.

2. Intervals

Knowledge:

- Intervals up to and including the octave.
- the different kinds of interval (major, minor, perfect, diminished and augmented)
- the melodic and harmonic interval
- interval inversion
- octave registers (C', C, c, c', C'' etc.)

Skills:

- the ability to identify intervals up to an octave (ascending and descending from a tone; example: a major sixth above f = ?, a perfect fourth below b = ?)
- the ability to notate intervals up to an octave (ascending and descending from a tone, in treble and bass clefs and in different octaves)
- the ability to read intervals in treble and bass clefs
- the ability to sing intervals up to an octave (ascending and descending from a tone)
- the ability to sing the tones of a harmonic interval after hearing them played
- aural recognition of intervals up to an octave (melodic and harmonic)

3. Chords

A. Triads from major and minor scales: the major triad, the minor triad, the diminished triad, the augmented triad and the sus4 chord.

Knowledge:

- triadic structure (fundamental tone, third, fifth and built up in thirds)
- designation of triads on the various steps of a scale (I, II, III, IV etc.)
- designation of triads in chord symbols

Skills:

- the ability to name triad forms in root position, ascending and descending (example: example: a major triad on D =? (D-F#-A) or a major triad below D =? (D-B-G)
- the ability to notate triad forms in root position (ascending and descending, in treble and bass clef)
- the ability to add chord symbols to triad forms notated in treble and bass clef

- the ability to convert chord symbols into musical notation
- aural recognition of triads in root position (melodic and harmonic)

B. The most common seventh chords in major and minor keys: major, dominant, minor, half-diminished and diminished.

Knowledge:

- the structure of seventh chords
- designation of seventh chords on the various steps of a scale (I, II, III, IV etc.)
- designation of seventh chords in chord symbols

Skills:

- the ability to notate the seventh chords in root position (ascending and descending, in treble and bass clef)
- the ability to add chord symbols to seventh chords notated in treble and bass clef)
- the ability to convert chord symbols into musical notation
- aural recognition of seventh chords in root position (melodic and harmonic)

C. Analyze

The ability to analyze a chord scheme by naming the steps (in Roman numbers) and key(s)

4. Melodic comprehension

You will be given a number of short melodic fragments to hear: write them down in musical notation

5. Rhythmic comprehension

You will be given a number of short rhythmic fragments to hear: write them down in musical notation

6. Harmonic comprehension

You will be given a chord pattern to hear: notate it in chord symbols

For more information about possibilities to prepare yourself for the entry exam as to general theoretical subjects, please contact the head of the department.

Practical exam Jazz Music

Instrumental proficiency

1. Play or sing two or three pieces from the Jazz repertoire, chosen to display variety in styles and tempi. You only need to bring sheet music of standards for the combo, not the committee. You have to show proficiency in playing a melody, accompanying and improvising (soloing).
2. It's a bonus if you can demonstrate your ability to perform a classical piece.
3. It's also recommended to show us if you have any other musical skills, such as proficiency on a second instrument or if you feel that you have a special talent as a composer. You may play one of your own compositions, but not more than one. Please bring sheet music of your originals.
4. In any case all non-piano-players will be asked to play some scales and simple chords on the piano.

Scales, chords

Candidates should be able to play scales: ascending and descending, major, harmonic and melodic minor and all modes.

Chords: ascending and descending major, minor, diminished, augmented and sus-4 triads; major 7th, minor 7th, dominant 7th and diminished 7th.

Sight reading

Candidates are expected to sight read a simple melody, a big-band or ensemble part with traditional notation and chord symbols.

Motivation letter.

You have to hand in a motivation letter. < Requirements >

Certain instruments have additional info:

Piano (PI)

The candidate has to prepare two entirely notated pieces, grade IV/V of Kloppenburg (similar to grade IV/V of the Associated Board of Royal Schools of Music), one of the pieces has to be a two voice *Invention of J.S. Bach*. The second piece can be chosen from the jazz piano repertoire or from the classic piano repertoire. Some examples:

- A piece from 'Lee Evans arranges'
- A piece from 'Jazzparnasz' (no. 20 t/m 30) by Manfred Schmitz
- A piece from 'Microstyles 4' by Christopher Norton
- An etude by Stephen Heller, op. 47
- A piece from 'Lyrische Stücke' from Edvard Grieg, op. 12

Saxophone (SA)

Candidates are expected to demonstrate instrumental proficiency by playing studies from e.g. Lennie Niehaus, (vol. 1a onwards) and the Charly Parker Omnibook.

Drums (SL)

- demonstrate proficiency in playing of N.A.R.D. 26 rudiments or rudimental ritual from Alan Dawson's "The Drummer's Complete Vocabulary", with sticks and brushes.
- to play a piece for snare drum (e.g. from Mitchell Peters' Intermediate Snaredrum Studies or pieces of a comparable standard.

Trombone (TB)

A classical study chosen from:

Robert Muller, Technical Studies vol. 3

J. Rochut/Bordogni, Melodic Studies vol. 1 or others

Vocals (ZA)

Entrance examination

A doctor's certificate from an ear, nose and throat specialist is required, certifying that there are no physical impediments to prevent the student from taking the course.

Three songs have to be performed in various times and styles. One of below mentioned songs is obligatory:

- My Favorite Things (Rodgers & Hart)
- Body & Soul (Heyman/Sour/Eyton/Green)
- I'm Beginning To See The Light (Ellington)

It is possible that you will be asked to improvise on a blues pattern.

At least one of the selections should be sung without microphone.