

1. Test relating to theoretical knowledge, aural skills and sight-reading (all B1 candidates)

Written test (tested in a group)

Candidates will be tested on their ability to listen to, recognize and note down, the following:

- A melodic dictation
- A rhythmic dictation
- Scales (major and minor), pentatonic (major and minor), blues scales
- Simple intervals (major, minor, perfect, diminished, augmented)
- Triads with inversions (major, minor, diminished, augmented)
- Four-note chords in root position (major, dominant, minor, minor-major seventh chords, half-diminished seventh chords, diminished chords) with notes played separately and as a chord
- Simple chord progressions (I-VI-II-V/II-V-I)
- Test as to theoretical knowledge of the treble and bass clefs, note values, rests, time signatures, tonalities (major and minor), key signatures, triads, and seventh chords

Verbal test (tested on an individual basis)

Candidates will be required to sight sing a melody in the treble or bass clef on either note names or syllables.

2. Audition/Entrance Exam requirements – Instrument/Voice

Bachelor 1

General

- Recital: candidates must perform (maximum) three prepared works of their own choosing from jazz repertoire. These compositions must be in various tempi. Candidates will be accompanied by a rhythm section (piano, bass and drums) provided by the Conservatoire. Candidates must bring scores for these instruments to the audition (melodic and chord schemes will suffice).
- Sight reading: candidates must sight read a simple excerpt from a work from the jazz idiom.
- Technical work: the audition panel may ask the candidate to do a short technical test. Candidates are therefore requested to bring a recently-studied piece with them.
- Aural tests on the candidate's instrument: candidates must play back or sing back a melodic line or a rhythmic pattern. Candidates must recognize chords and chord progressions played on their instrument.
- Compulsory work: the candidate will be sent the compulsory work one week before the audition/entrance exam by email.

Detailed information for specific instruments

Trumpet, Trombone, Saxophone, Flute

- Recital: one blues piece, one ballad, one piece of the candidate's own choosing (swing or latin); melody and improvisation on each of these pieces; the blues piece or the piece of the candidate's choosing must be in a medium or fast tempo.
- Sight reading: a melodic excerpt; improvisation on a short chord scheme.
- Technical work: major scales, broken chords, études (for saxophone, for example Klosé, Études Journaliers, Niehaus, Vizutti or Clarke and one study by Bach), major and minor scales, broken chords (arpeggios) in 12 keys.

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- Aural tests (see the general conditions of entry).
- Compulsory work.

Guitar

- Recital: one swing piece (medium or quick tempo), one Latin piece, one piece of the candidate's own choosing. On each of these pieces, melody, improvisation and chorus accompaniment of a piano solo will be tested.
- Sight reading: a melodic excerpt, a short chord scheme (chords) and improvisation on a short chord scheme.
- Technical work: major and minor scales (in various finger positions), chords, four-note broken chords (one or two octaves) in 12 keys.
- Aural tests (see the general conditions of entry).
- Compulsory work.

Double bass, Bass guitar

- Recital: one swing piece, one "even-eights" piece (pop or latin), one piece of the candidate's own choosing. The candidate must include the following: one theme, one improvisation, two-beat and walking-bass.
- Sight reading: excerpt from a written-out bass part (with 5 to 10 minutes' preparation time).
- Technical work: major and minor scales (one octave), broken chords (one octave).
- Aural tests (see the general conditions of entry).
- Compulsory work.

Drums

- Recital: two swing pieces (one piece or a part thereof to be with brushes), one latin or 'even-eights' piece.
- Improvisation: at least one improvisation "4 on 4" or "8 on 8" (alternating with piano solos).
- Sight reading: one excerpt for snare drum, one excerpt for complete drum kit.
- Technical work: étude for snare drum (such as N.A.R.D. Drum solos or Wilcoxon, Modern rudimentary swing solos for the advanced drummer).
- Aural tests (see the general conditions of entry).
- Compulsory work.

Piano

- Recital: one swing piece, one ballad, one piece of the candidate's own choosing in medium or quick tempo. On each of these pieces, melody, improvisation and chorus accompaniment of a bass solo will be tested.
- Sight reading: score excerpt consisting of a melody and chord symbols (two hands); improvisation on a short chord scheme.
- Technical work: major and minor scales, chords, broken chords, études (such as Cramer-Bülou, 60 ausgewählte Etüden; Czerny, Études de la vélocité; Bach, two- and three-part inventions, 24 Kleine Präludien).
- Aural tests (see the general conditions of entry).
- Compulsory work.

Voice

- Recital: one blues song (theme with or without text, improvisation), one ballad (theme with text and improvisation is not compulsory), one standard (swing or latin, medium fast tempo, theme with text, improvisation with or without text).
- Sight reading: melodic excerpt with a short improvisation.
- Technical work: major and minor scales sung on note names, arpeggios in 12 keys.
- Aural tests (see the general conditions of entry).
- Compulsory work.

Bachelor 2 & 3

Candidates must present a programme consisting of three pieces at a representative level. The pieces should preferably be contrasting in style and tempo (such as a ballad, a standard and a rhythm change). Also, sight reading, technical exercises and aural skills may be examined. In addition, the candidate will be asked about his or her educational background, motivation and general cultural knowledge and interests by way of a discussion and/or a questionnaire. Depending on the grading, the candidate may also be asked about his or her theoretical knowledge, and his or her aural and sight reading skills may also be tested.

Master

Candidates must present a programme consisting of three pieces at a representative level. The pieces should preferably be contrasting in style and tempo (such as a ballad, a standard and a rhythm change). Also, sight reading, technical exercises and aural skills may be examined. In addition, the candidate will be asked about his or her educational background, motivation and general cultural knowledge and interests by way of a discussion and/or a questionnaire. Depending on the grading, the candidate may also be asked about his or her theoretical knowledge, and his or her aural and sight reading skills may also be tested.