

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

a. Bachelor 1

General

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. The candidate may accompany himself (for example via backingtrack, Play along CD, ...) or may be accompanied by someone else, depending on his/her possibilities. Also play without accompaniment or for example just playing with metronome is allowed.
- prima vista: during the zoom session, candidates must sight read a simple excerpt from a work from the jazz idiom. This work will be sent by mail about 10 minutes before the start of the zoom session.
- Technique: during the zoom session, the audition panel may ask the candidate to do a short technical test.
- Aural tests on the candidate's instrument: during the zoom session, the audition panel may ask the candidate to 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

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. Preferably one blues piece, one ballad, one piece of the candidate's own choosing (swing or latin); melody and improvisation on each of these pieces
- Sight reading: a melodic excerpt and/or 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.
- Aural tests (see the general conditions of entry).
- Compulsory work.

Guitar

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. Preferably one swing piece, one Latin piece, one piece of the candidate's own choosing. On each of these pieces: melody, improvisation and chorus accompaniment.
- 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

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. Preferably 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
- Technical work: major and minor scales (one octave), broken chords (one octave).
- Aural tests (see the general conditions of entry).
- Compulsory work.

Drums

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. Preferably two swing pieces (one piece or a part thereof to be with brushes), one latin or 'even-eights' piece. The candidate must include improvisation alternating solo with accompaniment in blocks of 4, 8 or 12 bars
- Sight reading: one excerpt for snare drum or 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

- Recording: candidates must perform three prepared works of their own choice from the jazz repertoire. These compositions must be in various tempi. Preferably one swing piece, one ballad, one piece of the candidate's own choosing. On each of these pieces, melody, improvisation and chorus accompaniment.
- 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-Bülöw, 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

- Recording: 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.

b. Bachelor 2 & 3

Candidates must record a program 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, during the zoom session sight reading, technical exercises and aural skills may be examined. In addition, the candidate will be asked about his or her educational background and motivation. 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.

c. Master

Candidates must record a program 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, during the zoom session sight reading, technical exercises and aural skills may be examined. In addition, the candidate will be asked about his or her educational background and motivation. 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.