

# ADMISSION EXAMS

(TO BE TAKEN IN CASE OF POSITIVE RESULTS OF PRE-SELECTIONS)

## 1 • INSTRUMENTAL EXAM

- a) Execution of the obligatory pieces of the jazz tradition from the commission of the students' choice (see Ensemble Trial) \*
- b) Evidence of impromptu of accompaniment in the various styles: latin, shuffle, rock-blues, funk (only for bassists, drummers, guitarists, and pianists)
- c) Sight-reading
- d) Proof of technical knowledge of your instrument or vocals (see Technical Test)

\* TESTS CAN BE TAKEN IN A GROUP, MINIMUM IN TRIO  
(Group available under candidate's request)

## 2 • THEORY EXAM: MUSIC and HARMONY

Written and oral tests for Jazz Harmony (see Harmony Test)

## 3 • EAR TRAINING EXAM

- a) Melodic, modal, rhythmic, harmonic functions dictation (see Ear Training Test)
- b) Oral examination of solfege and recognition and intonation of intervals and chords (see Ear Training Test)
- c) Rhythmic Analysis Test

## 4 • ORAL EXAM

- a) Evaluation of the candidate's artistic and educational curriculum
- b) Verification of any complementary piano competencies (excluding pianists)
- c) Evaluation of possible original compositions, recordings, and/or recording productions of the candidates
- d) Musical, general, and motivational colloquium



## ENSEMBLE EXAMS

LIST OF SONGS FOR CANDIDATES - JAZZ SPECIALIZATION

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For admission, it is necessary to prepare all the pieces indicated below. The Commission will be able to decide how many and which songs to listen to, they can listen to them all or decide to listen to only some of them.

The songs will be performed with an available rhythm section provided by Saint Louis (bass, drums, and piano). It is not possible to perform with a CD track. It is reminded to the singers that for any key changes, it is mandatory to bring along three copies of transposed parts with chord charts. For wind instruments and for violinists, improvisation on all songs is not mandatory, but at least on the blues; the possible improvisational ability on other tracks will be extra credited.

BASS	1) Confirmation	VOCALS	1) Have You Met Miss Jones
PERCUSSION	2) Like Someone In Love	2) Body And Soul	2) Body And Soul
GUITAR	3) Billie's Bounce	3) Confirmation (with vocals of Sheila Jordan)	3) Confirmation (with vocals of Sheila Jordan)
PIANO	4) Anthropology	4) Billies' Bounce	4) Billies' Bounce
	5) Bluesette	5) Desafinado	5) Desafinado
	6) Have You Met Miss Jones	6) But Not For Me	6) But Not For Me
	7) Take Five	7) Honeysuckle Rose	7) Honeysuckle Rose
	8) Waltz For Debby	8) Shiny Stockings	8) Shiny Stockings
	9) Corcovado	(Frank Foster/ Count Basie)	(Frank Foster/ Count Basie)
	10) Impressions	9) Four (with vocalese of J. Hendricks on Miles Davis's solo)	9) Four (with vocalese of J. Hendricks on Miles Davis's solo)
	11) My One And Only Love	10) There Will Never Be Another You	10) There Will Never Be Another You
	12) Ju-Ju	11) Bluesette	11) Bluesette
		12) You're Everything (C. Corea)	12) You're Everything (C. Corea)
TRUMPET	1) Confirmation		
TROMBONE	2) Like Someone In Love		
SAX	3) Billie's Bounce		
VIOLIN	4) Anthropology		
	5) Bluesette		
	6) Have You Met Miss Jones		
	7) Take Five		
	8) Waltz For Debby		
	9) Corcovado		
	10) My One And Only Love		

## ELECTRIC BASS & UPRIGHT BASS

- 7th chords: maj7, dom7, min7, min7, and flat 5
- Harmonization and modes of the major scale
- Construction of bass lines using 4-voices chords and the chromatic and diatonic approach
- Blues form
- Major, minor, blues, and pentatonic scales
- Harmonic and melodic minor scales
- Chords of dim7, aug7, maj7, sharp 5, maj6, min6, sus4, min (maj7)
- Harmonization and minor scale modes
- Inverted 7th chords
- AABA form and minor Blues
- Sight-Reading
- Advanced rhythmic studies

## DRUMS & PERCUSSION - JAZZ

Percussion technique class: basic rudiments, application of rudiments to snare solos, the study of roller combinations: single, double, multiple rebounds; study and use of the different roller pressures listed above and exercises for the fingers, wrists, and arms; solfege applied to the drums. The Stone Killer (Part 1) Drum solos taken from: "150 All American Drummers" - "Modern Rudimental Swing Solos". Referral texts: C.Wilcoxon books; Master Studies; Stick control; Variations of Drumming (R. Pace). Percussion class (1st level): approach to the instrument (setting up); tuning; basic independence (Basic Indip.Ex.); independence and coordination (Basic Jazz Coordination - part 1 and 2) - (Phrasing in 8th - 16th notes + 8th note triplets). Reference texts: Syncopation; Advanced Technique (J.Chapin); New Breed Part 1 (G. Chester). Listening and style analysis class: jazz, funk, latin, pop-rock, and Brazilian. Song-forms such as standards with structure AB, AAB, AABA. Rhythm class: development of the musical relationship between the instruments composing the rhythm section, especially bass and drums; in this class the students, playing with a rhythm section and/or with pre-recorded bases, will familiarize themselves with the styles studied in the program. Study of pop, rock, R&B, funk, jazz, and Brazilian repertoire. Drum Technique Class: From the "Master Studies": Accent Studies; Buzz Roll Studies; Stroke Combination Studies. Sticking Variations. The Stone Killer (Part 2-3). Drum soles taken from Modern Rudimental Swing Solos. Syncopation interpretation methods: Rolling in 8th and 16th notes Triplets Rolling in 16th and 32nd note double. Rolling in 16th note Paradiddles. 2nd Percussion class: jazz-comping 1st part; independence exercises focusing on hi-hat, bass-drum and snare-drum; Swingin 'the Syncopation; Linear Playing and Linear

DRUMS &  
PERCUSSION  
- JAZZ

Phrasing; Orchestration of the Terzine. Study class of musical styles such as jazz, funk, R & B, pop, rock, Brazilian, Afro-Cuban, second line. In-depth technical class for the execution of the styles listed above. Class of rhythmic solfege applied to the instrument. Reading and interpreting scores of the 2nd level course. Rhythm session class: application of interpretation techniques and styles, through the laboratories of Bass & Percussion, MMO, pre-recorded bases, loops, click-tracks.

VOCAL - JAZZ

Theoretical knowledge of the phonatory apparatus and competent organs (motor, phonatory, resonator). Setting the breathing (support/attack of sound/emission). Study of the pronunciation and articulation of vowels and consonants on the extension. Notions of HEIGHT, INTENSITY, and TIMBRE. Intonation and recognition of all intervals (major, minor, ascending and descending). Intonation and recognition of the major scale, natural minor scale, chromatic scale, harmonic scale, minor melodic, major pentatonic, minor pentatonic, blues scale, and the mixolydian scale. The intonation and the recognition of major, minor, diminished, and augmented triads, with relative key signatures. Intonation and recognition of four-part chords: major 7th, minor 7th, half-diminished (min7th and flat 5) and 7th dominant, with relative key signatures. Intonation and recognition of the modal scales of the major mode. Application of the registry change. Emissions / vocal productions: (“chest voice”, “half voice / compressed voice”, “falsetto” (or the vocal range), “blown”, “masked voice”. Study and application of vocal embellishment techniques: vibrato, vocal projection, glissando, legato, staccato.

GUITAR - JAZZ

Pentatonic scales and Blues chords, major scale, modes, dominant 7th chord arpeggios on the major scale, 7th chords with a drop 2 voicings, Ronny Lee advanced studies, or Phil De Greg cap. 3 (chords with 4 voices), various styles of accompaniment (in two, walking bass, ballad, bass, Freddie Green style). Arrangements of 9th 11th and 13th, arpeggios of 9th 11th and 13th on II-VI major accompaniment and improvisation, major chord progressions, accompaniment with drop 2 chords and chords without 3-voice tonic (Phil De Greg chapter 4) Knowledge of jazz standards with II-VI progression Major Reading skills: profound knowledge of melodic and harmonic sight-reading; jazz polyphonic reading (chord melody); reading abbreviations with low or top notes; reading with transposed octave; reading of parts for orchestra or big band; melodic reading of classical pieces.

## PIANO - JAZZ

- Major and minor scales in parallel and opposite motion
- Pentatonic scales
- Modes in major and minor scales ( especially melodic scales)
- Triad arpeggios
- 3 note voicings and left hand voicings.
- Dominant seventh chords
- Harmonization of major and minor scales with seventh chords
- Chords with 4 and 5 voices with tension (9a, 11a, and 13a) in a tight position (drop 2)
- Concept and application of harmonic progressions
- II-V-I chord progressions in major and minor tones with seventh chords (with and without tensions) and related improvisation
- Knowledge of the models of approach to the “target notes” for the processing of the phrasing

### REFERENCE TEXTS:

#### Technique:

Oscar Beringer, “Daily Technical Studies”

#### Piano Jazz and applied harmony:

Phil De Greg, “Jazz Keyboard Harmony” (Jamey Aebersold Jazz inc.); Mark Levine “The Jazz Piano Book” (Sher Music Co); Bill Dobbins, “Jazz Piano Harmony”; John Mehegan, the 4 volumes related to the jazz piano.

#### Styles:

Nelson Faria, “Brazilian Guitar Book (Sher Music Co); Carlos Campos, “Salsa & Afro-Cuban Montunos for Piano”.

#### Improvisation:

David Baker, “How To Play Bebop” 1, 2, 3 (Ed. Piccolo Conservatorio); John Valerio, “Bebop Jazz Piano” (Hal Leonard); Jerry Bergonzi, “Vol. 2 Pentatonics “(Advance Music).

#### Classic Repertoire:

Czerny, “The School of Speed” Op. 299; Pozzoli, “Studies of medium difficulty”; J. S. Bach, “23 Easy Pieces”; J. S. Bach, “2-item inventions”; Chick Corea, “Children’s Songs”; Chopin, Valzer / Prelude; Schumann, “Album for Youth” Op 68; Mozart, “Sonate”; Various.

## TECHNICAL EXAMS

ADMISSION REQUIREMENTS TO THE 1ST CYCLE ACADEMIC DIPLOMA

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SAX, TRUMPET,  
TROMBONE  
- JAZZ

Refinement of staccato use, smooth and detached jumps, natural major and minor scales, melodic and progressive harmonics in every key, Arpeggio sequences of major seventh, dominant, minor seventh, half-diminished and fully diminished, Execution of classical studies and swing, Approach to improvisation on blues the and approach to other forms simple songs, readings of classical scores, and jazz of medium difficulty. Repertoire: knowledge of the themes of standard jazz songs, simple improvisations on the blues.

VIOLIN - JAZZ

Major scales, minor harmonics, minor melodic in every key. Major, minor and blues pentatonic scales. Arpeggios of major sevenths, dominant, minor seventh, half-diminished and fully diminished, knowledge of the themes of standard jazz and blues form.

## HARMONY

- Scales: Major; minor (natural, harmonic, and melodic); pentatonic, blues, and whole tone. Possibly also Neapolitan Major and minor.
- Seventh Chords: in a fundamental position, facing and in closed and open inversions
- The technique of the “harmonic link” for the connection of the chords
- Construction of the seventh chords on the degrees of the major scale
- Construction of the seventh chords on the degrees of the harmonic and melodic minor scales
- Functional prerogatives of chords in tonal music
- Harmonic cadences
- Ways to the major scale
- The relationship between chords and modes in Major scales: extensions compatible with the various chords and “avoid notes” (extensions not compatible or rarely used)
- Harmonic substitutions: diatonic (with chords deriving from the same scale); of a tritone
- Secondary Dominants and relative “tritone substitution”
- Modulation: direct and with the common chord
- Secondary dominants and extensions compatible with the relevant chords.
- The substitution of a tritone is applied to secondary dominants
- “Turn Around” in major and minor keys and processing capacity of the same based on the techniques previously exposed (secondary dominants and substitution of tritone)
- Melody harmonization techniques based on chord charts and the given theme (4 parts in total)
- Chords extended to the 9th, 11th, or 13th to 4 voices in a fundamental position
- The connection between extended chords and the ability to choose extensions based on structure and function of the chord
- Blues: harmonic structure
- Modes of the minor harmonic and melodic scales (construction techniques)
- Harmonic analysis in major and minor keys

WRITTEN EXAM  
- DICTATION

1. Melodic dictation:

8-beat melodies with close-toned modulations or short melodic fragments (lick) in classic and modern style (major and minor pentatonic, blues, and scale modes in every key)

2. Modal dictation:

All the modes of the major scale - the octatonic scale and the hexatonic scale

3. Rhythmic dictation:

Figurations taken from the text D. Agostini solfeggi sincopati Vol.I

4. Harmonic Dictation:

1) Major, minor, augmented, and diminished triads

2) Triads sus<sup>4</sup>, sus<sup>2</sup>, and flat 5

Triads with added note:

1) Major add<sup>2</sup> and add<sup>9</sup>

2) Minor add<sup>2</sup>, add<sup>4</sup>, and add<sup>9</sup>

Inversions of the triads on a given key

Seventh Chords of I - II - III and IV species

Inversions of the seventh sequences of I - II - III and IV species on a given key

All the other seventh chords built on the degrees of the major, minor scale harmonic and melodic

5. Dictating harmonic functions with lead voice and bass:

Short harmonic sequences (4-8 bars) built on the most widespread harmonic turns with

seventh chords also with the use of resolutions (in various major and minor tones).

For this writing three staves will be used:

First line for Lead Voice

The second line for the slash and rhythmic notation with the abbreviations of the chords

Third line for the bass

6. Classification of regular times:

Simple regular times: numerator 2-3-4

Compound regular times: numerator 6-9-12

Relations between simple and compound times

Classification of irregular times:

Simple irregular times: numerator 5-7

Compound irregular times: numerator 15-21

Relationships existing between simple and compound irregular times Time analysis based on:

Unit of measurement (or measure)

Unit of time (or movement or division)

Subdivision unit (first and second degree)



ORAL EXAM  
IN SOLFEGE

- Solfege with a double staff with irregular figures:  
The triplet and sextuplet  
Two and four-part triplets  
Sextuplets  
Duplets  
Quadruplets  
Quintuplets (in one and in two times - on ternary subdivision)  
Septuplets (in one and two times - on ternary subdivision)
- Solfege sung: A. Solimene Solfege sung in the classical and modern style
- Introduction to the movable DO method

EAR TRAINING  
ORAL EXAM

- Recognition of the following melodic and harmonic intervals (2 chords):
  - Major 2nd and minor 2nd
  - Major 3rd and minor 3rd (avoid the term augmented 2nd)
  - Perfect 4th and Augmented 4th (For the augmented 4th and the diminished 5th will be used the word tritone in order to be able to distinguish between the enharmonic)
  - Perfect 5th
  - Major 6th and minor 6th (the term minor 6th, at this stage, will be preferred to the fifth-wave harmony augmented because lacking the intermediate sound discriminating, the interval will sound like an imperfect consonance and rather than a dissonance)
  - Major and minor 7th (avoid the term augmented 6th)
  - Perfect Octave
  - Major 9th and Minor 9th
  - Major 10th and minor 10th
  - Perfect and augmented 11th
  - Perfect 12th
  - Major 13th and minor 13th

CHECK YOUR PREPARATION LEVEL IN EAR TRAINING ONLINE