



SPECIFIC REQUIREMENTS FOR MUSIC AUDITION FOR BACHELOR'S DEGREE PROGRAMME – PRINCIPAL STUDY JAZZ

2.4.27 principal study Jazz

Modul a) Piano

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A jazz study of the candidate's choice from P. Peterson's *13 Little Exercises* or one Prelude (without a Fugue) from J. S. Bach's *WTC I or II*;
 - II. One of the following works: J. Green: *Body and Soul*, E. Garner: *Misty*, D. Ellington: *In A Sentimental Mood*, V. Young: *My Foolish Heart* or J. van Heusen: *Here's That Rainy Day*;
 - III. The required work: C. Porter: *I Love You*;
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul b) Guitar

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One of the following works: William G. Leavit: *A Modern Method for Guitar*, Volume 1: First Solo, (p. 23) or Second Solo (p. 25);
 - II. A work in medium swing or up tempo (fast);
 - III. The required work: C. Parker: *Blues - Au Privave*, melody and improvisation;
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul c) Double Bass

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study of the candidate's choice (with or without the bow) from John Patitucci's *60 Melodic Etudes for Acoustic and Electric Bass*;
 - II. One of the following ballades (at least half of the chorus playing melody or improvising, other part playing bass accompaniment): Erroll Garner: *Misty*, Guy Wood and Robert Mellin: *My One and Only Love*, Ralph Burns and Woody Herman: *Early Autumn*, Johnny Green: *Body and Soul*, Raye & G.de Paul: *You Don't Know What Love Is*;
 - III. The required work (melody, solo and walking bass): C. Parker: *Billie's Bounce*;
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul d) Drums

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study from Charley Wilcoxon's *Modern Rudimental Drum Solos: Rhythmania or Paradiddle Johnnie*;
 - II. One of the following ballades: J. Van Heusen: *Polkadots and Moonbeams*, F. Churchill: *Someday My Prince Will Come*, M. Dennis, T. Adair: *Everything Happens to Me*, T. Monk: *Round Midnight*, H. Silver: *Peace*;
 - III. The required work: Victor Feldman: *Seven Steps to Heaven*;
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul e) Violin

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. J. S. Bach: a movement of the candidate's choice from a *Solo Sonata* or a *Solo Partita* or a *Solo Suite* (played by heart);
 - II. One of the following ballades: D. Ellington: *In A Sentimental Mood*, R. Rodgers: *My Funny Valentine*, E. Garner: *Misty*, D. Reinhard: *Nuages*, H. Arlen: *Over the Rainbow*;
 - III. The required work – one of the following: C. Parker: *Billie's Bounce* or C. Parker: *Au Privave* (melody and improvisation);
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul f) Trumpet

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. One of the following studies: Jim Snidero: *Intermediate Jazz Conception* - Trumpet: Confirmed, Freedom, Trane's Thing, You Need Not, Things, Days Ago, Night Eyes;
 - II. A ballade of the candidate's choice (the theme, improvisation is not required): R. Rodgers, L. Haer: *My Funny Valentine*, J. Styne: *I Fall in Love to Easily*, B. Thiele: *What A Wonderful World*, G. de Paul: *You Don't Know What Love Is*;
 - III. The required work: C. Parker: *Au Privave* (in F), melody and improvisation;
 - IV. A work of the candidate's choice which includes a theme and improvisation;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul g) Saxophone

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A study by B. Mintzer: *14 Jazz & Funk Etudes* - No.1, Start with the Blues (pages 1 and 2 only);
 - II. One of the following ballades: J. Green: *Body and Soul* (in Db), E. Garner: *Misty* (in Eb), D. Raye & G.de Paul: *You don't Know What Love Is* (in Fm), D. Ellington: *In a Sentimental Mood* (in F) or J. Garland: *Embraceable You* (in G) – play only melody one time with improvisational additions;
 - III. The required work – C. Parker: *Au Privave* (in F), melody and improvisation;
 - IV. A work of the candidate's choice;
 - V. A short sight-reading jazz excerpt.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

Modul h) Singing

THE PROGRAMME WHICH HAS TO BE PREPARED BY THE CANDIDATE AND WHICH WILL BE EVALUATED FOR THE PRINCIPAL STUDY: (grade: 0-100 points)

- I. A scat etude of the candidate's choice from *Blues Scattitudes: Vocal Improvisations on the Blues* (by B. Stoloff) played on the instrumental jazz backing track provided with the book;
- II. A vocal etude of the candidate's choice from *Metodo pratico* (by N. Vaccai) or another classical etude or shorter composition by a classical vocal composer played with the piano accompaniment;
- III. One of the following ballades for which the candidate hands in his/her lead sheet in a preferred tonality:
 1. V. Duke: *Autumn in New York*,
 2. G. Wood, R. Mellin: *My One and Only Love*,
 3. M. Fisher, J. Segal: *When Sunny Gets Blue*,
 4. D. Raye, G. Paul: *You Don't Know What Love Is*,
 5. A. C. Jobim, V. de Moraes, N. Gimbel: *How Insensitive* (slow bossa);
- IV. The required work: A. Schwartz, H. Dietz: *Alone Together*, played as medium swing with obligatory vocal (scat) improvisation; the theme with lyrics is performed twice, second time

- preferably with melodic/rhythmic variations; the candidate hands in his/her lead sheet in a preferred tonality;
- V. A work of the candidate's choice, preferably in a different tempo/rhythm/style than previously performed works; the candidate can also play his/her original composition that includes some elements of jazz and improvisation.
- Part of the programme (at least three jazz works) has to be played by heart.
 - The jury will evaluate the candidate's performance of the programme prepared for the audition, including his/her musicality, his/her mastery of musical and technical elements characteristic for this music, his/her stage presence and his/her artistic potential.
 - The jury has the right to select which of the prepared works the candidate has to perform.

THEORY AND EAR TRAINING TEST

(Required only for the candidates for principal study Jazz that have not completed secondary music school.)

The candidate is required to:

- I. Sing a given melody;
- II. Perform a rhythmic exercise;
- III. Identify the structure of the intervals by ear (all intervals up to an octave);
- IV. Identify the structure of the chords and their inversions by ear (three and four-note chords, e.g. major triad and its 1st and 2nd inversions, diminished and augmented triads, dominant seventh chord and its three inversions, diminished seventh chord etc.);
- V. Identify basic chord progression by ear (e.g. I-V-I, i-V-i, I-IV-V-I, i-vi-iv-V-V/V etc.).