

CONCOURS D'ENTRÉE 2023-24 1er cycle supérieur Jazz et Musiques improvisées

Admissibilité

Morceaux :

1. CRISS CROSS (Thelonious Monk)
2. SPRING CAN REALLY HANG YOU UP THE MOST (Wolf-Landesman)
3. EVERYTHING I LOVE (Cole Porter)
4. THE DUKE (Dave Brubeck)
5. LOVE IS HERE TO STAY (George & Ira Gershwin)
6. QUASIMODO (Charlie Parker)
7. LESTER LEFT TOWN (Wayne Shorter)
8. UMMG (Billy Strayhorn)
9. FOR JAN (Kenny Wheeler)
10. CELIA (Bud Powell)

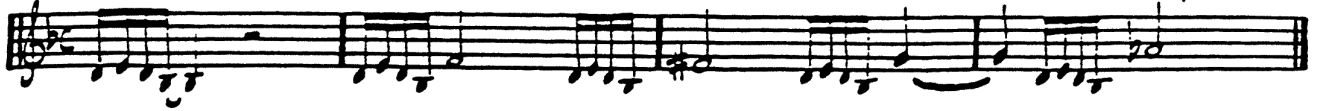
CRISS-CROSS

(1951)

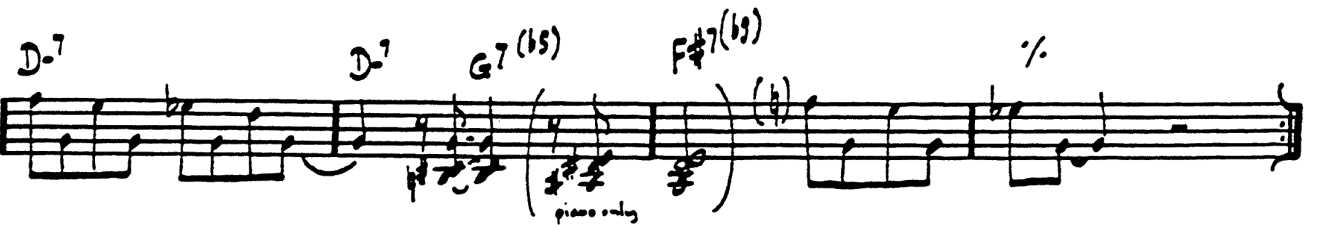
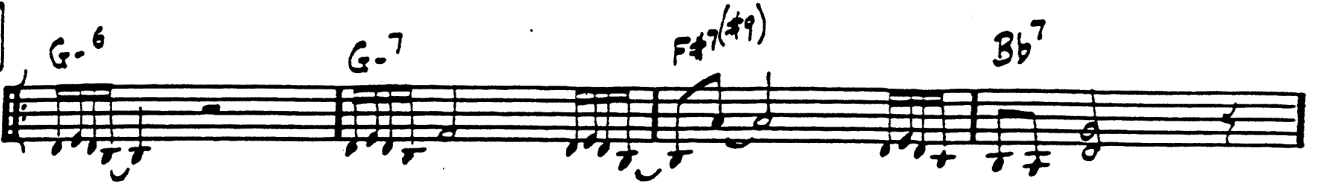
TH. MONK

16

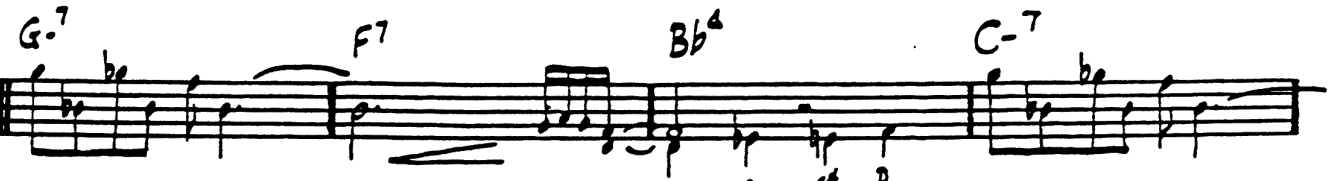
(INTRO) G-7



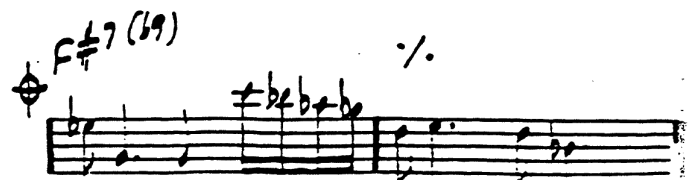
A



B



A



(CODA)

Spring Can Really Hang You Up the Most

Lyric: Fran Landesman

Music: Tommy Wolf

Med. Ballad
(Ad lib.) (Verse)

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,
Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;
All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

A Spring this year has got me feel - ing like a horse that nev - er left the post; I
Spring is here, there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My
lie in my room star - ing up at the ceil - ing, Spring can real - ly hang you up the most.
heart tries to sing so they won't hear it break - ing, Spring can real - ly hang you up the most.
Morn - ing's kiss wakes trees and flow - ers, And to them I'd like to drink a toast; I
Col - lege boys are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But
walk in the park just to kill lone - ly hours, Spring can real - ly hang you up the most.
I'm on the shelf with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B All aft - er - noon those birds twit - ter twit,
Love came my way, I hoped it would last,



I know the tune, "This is love, this is it." Heard it be - fore and
We had our day, now that's all in the past. Spring came a - long a



I know the score, And I've de - cid - ed that Spring is a bore.
sea - son of song, Full of sweet pro - mise, but some - thing went wrong.



Love seemed sure a - round the New year, Now it's A - pril, love is just a
Doc - tors once pre - scribed a ton - ic, Sul - phur and mo - las - ses was the



ghost; Spring ar - rived on time, on - ly what be - came of you, dear?
dose; did - n't help a bit, My con -



Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.

Solo on ABC;
After solos, D.S. al Coda.



di - tion must be chron - ic, Spring can real - ly hang you up the most.



All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when
(G pedal opt. -----) (Ad lib.)



you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

EVERYTHING I LOVE

COLE PORTER

Medium Swing

Chord symbols and musical notation for the piece:

- Staff 1: $F \Delta^7$, $B^7 \sharp^{11}$, $B\flat \Delta^7$, $A m^7$, D^7
- Staff 2: $G m^7$, C^7 , $A m^7$, D^7 , $G m^7$, C^7
- Staff 3: $F \frac{6}{9}$, $A\flat^7$, $G m^7$, $A m^7$, D^7
- Staff 4: $B\flat m^7$, $E\flat^7$, $A\flat \Delta^7$, $G m^7$, C^7
- Staff 5: $F \Delta^7$, $B^7 \sharp^{11}$, $B\flat \Delta^7$, $A m^7$, D^7
- Staff 6: $B m^7 \flat^5$, $E^7 \flat^9$, A^7
- Staff 7: $D m^7$, $D\flat m^7$, $C m^7$, F^7 , $B\flat \Delta^7$, D^+7 , $G m^7$, $G \sharp^{\circ}7$
- Staff 8: $A m^7$, D^7 , $G m^7$, $C^7 \text{ sus } 4$, $F \frac{6}{9}$

The Duke

Dave Brubeck

Med. Swing

(in 2) **A** C_{MA}^7 F_{MA}^7 $F^{\#}_{bass}$ E_{MI} $A_{MI}^7 B^7$ E_{MI}^7 (G_A) A_{MI}^7 D_{MI}^9 F_{MI}^7 B^7

$E^b_{MA}^7$ $D^b_{MA}^7$ C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$ E^b $A^b_{MA}^7$ 1. D^7 D^b 2. D^7 G^7 C_{MA}^7

B F_{MA}^7 E_{MI}^7 D^7 C_{MA}^7 $B^b_{MI}^7$ $A^b_{MA}^7$ $G^7(b9)$ F_{MI}^7

D_{MI}^7 G^7 C_{MI}^7 C_{MI}^7 F^7 $B^b_{MI}^7$ A^b C $B^b_{MI}^7$ A^b6 G_{MI}^7 F_{MI}^9 E^b_{SUS} $D^b13(\#11)$

C C_{MA}^7 F_{MA}^7 $F^{\#}_{bass}$ E_{MI} $A_{MI}^7 B^7$ E_{MI}^7 (G_A) A_{MI}^7 D_{MI}^9 F_{MI}^7 B^7

$E^b_{MA}^7$ $D^b_{MA}^7$ C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$ E^b $A^b_{MA}^7$ D^7 G^7 C_{MA}^7 Φ

D (Solos- In 4) C_{MA}^7 $F^9(\#11)$ C_{MA}^7 $F^{\#}_{MI}^7 B^7$ E_{MI}^7 A_{MI}^7 F_{MI}^7 B^7

$E^b_{MA}^7$ $D^b_{MA}^7$ C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$ E^b $A^b_{MA}^7$ 1. $(b5)$ D_{MI}^7 G^7 2. $(b5)$ D_{MI}^7 G^7 C_{MA}^7

E F_{MA}^7 E_{MI}^7 D_{MI}^7 G C_{MA}^7 $(B^b_{MI}^7)$ $A^b_{MA}^7$ G^7 F_{MI}^7

D_{MI}^7 G^7 C_{MI}^7 C_{MI}^7 F^7 $B^b_{MI}^7$ $A^b_{MA}^7$ C A^b6 F_{MI}^7 D_{MI}^7 G^7

F C_{MA}^7 $F^9(\#11)$ C_{MA}^7 $F\#_{MI}^7 B^7$ E_{MI}^7 A_{MI}^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ $D^b_{MA}^7$ C_{MI}^7 B_{MI}^7 $B^b_{MI}^7 E^b7$ $A^b_{MA}^7$ $D_{MI}^7 G^7$ C_{MA}^7

Solo on DDEF; After solos, D.C. al Coda

(top note of pn. voicing)

(bs.)

8va

3

alternate melody,

bars 5-8 of **B**:

(chord rhythms follow melody)

sample bass line at

A & **C**:

A

3

3

3

1. 2.

3

Chords in parentheses are optional.

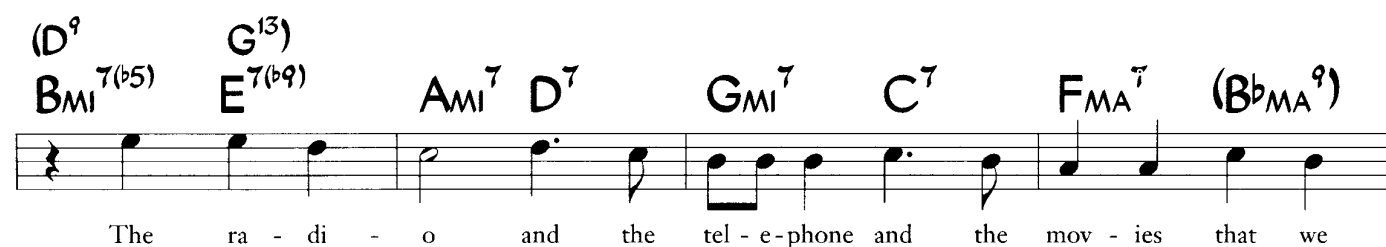
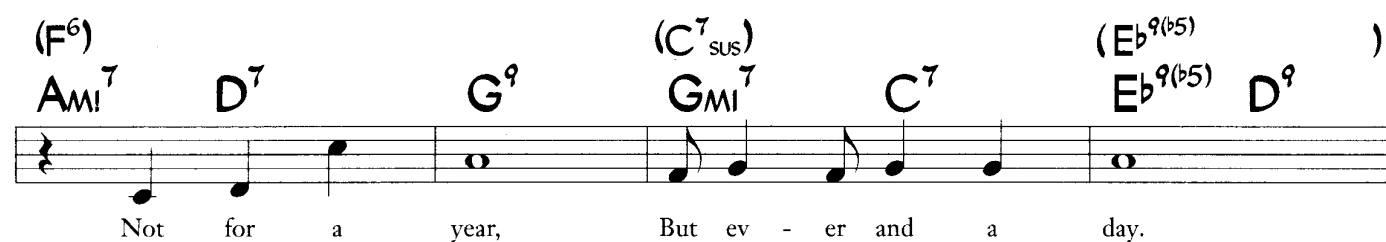
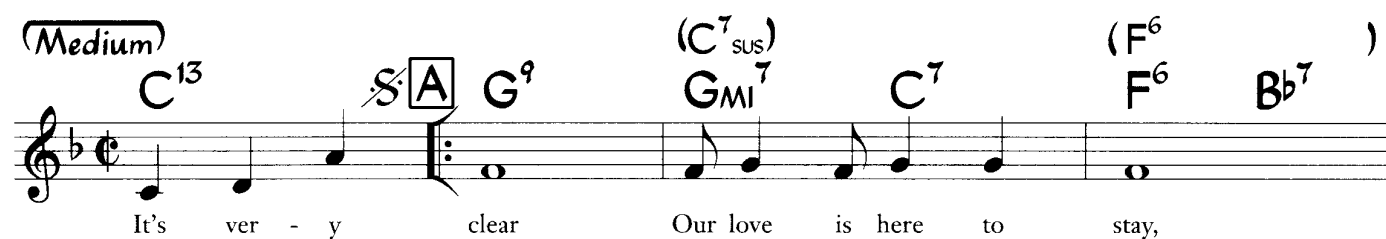
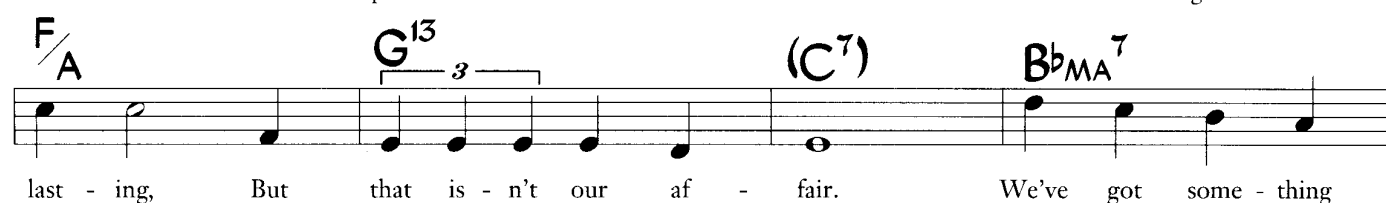
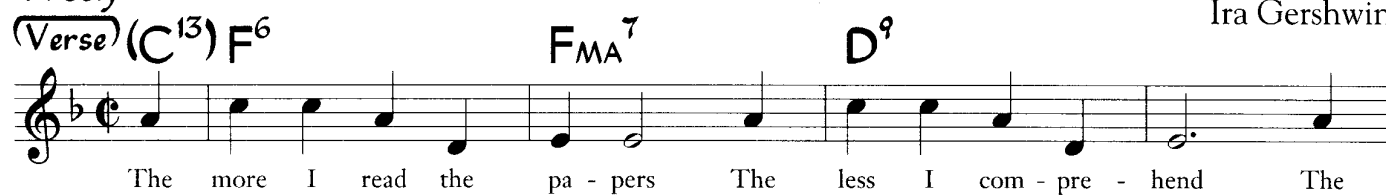
(Our) Love Is Here To Stay

(from "The Goldwyn Follies")

George Gershwin
Ira Gershwin

Freely

(Verse) (C¹³) F⁶



Solo on AB
 After solos, D.S. al fine

Quasimodo

Medium Swing

Charlie Parker

$\text{♩} = 146$

Chords and musical notation for the main score:

- Staff 1: E^bMA^7 , D^7 , Fm^7 , B^b7 (triplet)
- Staff 2: Fm^7 , B^b7 (triplet), E^bMA^7 , G^7
- Staff 3: Cm^7 , A^7 , D^7 , Gm^7 , C^7 , F^7
- Staff 4: B^b6 , Cm^7 , F^7 , Fm^7 , $C^7(\sharp 5)$, Fm^7 , B^b7
- Staff 5: E^bMA^7 , D^7 , Fm^7 , B^b7 (triplet)
- Staff 6: Fm^7 , B^b7 (triplet), B^bmi , $F^7(\sharp 5)$, B^bmi^7 , E^b7
- Staff 7: A^b6 , Dm^7 , G^7 , Cm^7 , $A^bmi^6(F^7)$
- Staff 8: E^b6 , $Fm^7(b5)$, $B^b7(b9)$, E^bMA^7 , $\emptyset$, Fm^7 , B^b7 (triplet)

to solos

Solo introduction notation:

- Staff 9: Fm^7 , B^b7 , E^b6

Based on "Embraceable You".
As played on Warner Bros. 6 Vol. Set "Charlie Parker"

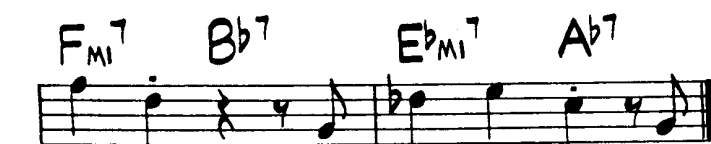
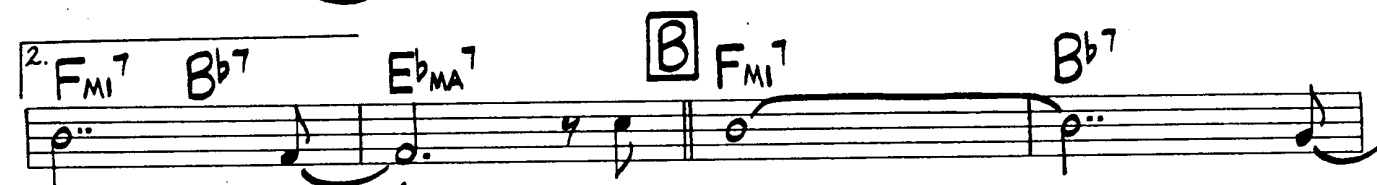
Medium-Up Swing

LESTER LEIT TOWNE

Wayne Shorter

$\text{♩} = 204$

A



(cym. choke)

(cym. choke)

D.C. al 2nd ending
Solo on form (AABA)

As played on Art Blakey's "The Big Beat"



2. UMMG

PLAY 8 CHORUSES

(UPPER MANHATTAN MEDICAL GROUP)

(♩ = 208)

Music by Billy Strayhorn

Chorus 1: FØ Bb7b9 Eb- Ab7 DbØ7 DbΔ

1. DbΔ 3 Db- Gb7b9 2. DbΔ 3 Ab-

Db7 GØ C7b9 FΔ AbØ

Db7b9 Gb- Ab7 FØ Bb7b9 Eb-

Ab7 DbØ7/C DbΔ DbØ7/C DbΔ

Chorus 2: Ab- Db7 GØ C7b9 FΔ AbØ Db7b9 Gb- Ab7 FØ Bb7b9 Eb- Ab7 DbØ7/C DbΔ DbØ7/C DbΔ

SOLOS

FØ Bb7b9 Eb- Ab7 DbØ7 DbΔ 1. DbΔ Db- Gb7b9 2. DbΔ

BRIDGE

Ab- Db7 GØ C7b9 FΔ AbØ Db7b9 Gb- Ab7

FØ Bb7b9 Eb- Ab7 DbØ7/C DbΔ ⊕ DbØ7/C DbΔ

LATIN

⊕ DbØ7/C DbΔ ⊕ DbΔ

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FOR JAN

MEDIUM JAZZ WALTZ

K. WHEELER

The musical score for "FOR JAN" is written in 3/4 time and consists of six staves of music. The key signature is one flat (B-flat major or D minor). The chords and melodic lines are as follows:

- Staff 1:** Chords: B^bMAJ^{7(#11)}, E⁷⁽¹²⁾, A⁷⁽¹²⁾, D^{MIN}¹¹. Melody: Quarter notes B^b4, D5, F#5, E5, D5, C#4, B3, A3.
- Staff 2:** Chords: B^{MIN}^{7b5/E}, E⁷⁽¹²⁾, A^{MIN}¹¹, F^{MAJ}^{7(#11)}. Melody: Quarter notes B3, D4, F#4, E4, D4, C#3, B2, A2.
- Staff 3:** Chords: B^bMAJ^{9(#11)}, E⁷⁽¹²⁾, A⁷⁽¹²⁾, A^{b7(12)}. Melody: Quarter notes B^b4, D5, F#5, E5, D5, C#4, B3, A3.
- Staff 4:** Chords: C^{MAJ}^{7/G}, A^{b7(12)}, A^{MIN}¹¹, B⁷⁽¹²⁾. Melody: Quarter notes B3, D4, F#4, E4, D4, C#3, B2, A2.
- Staff 5:** Chords: E^{MIN}¹¹, D^{MIN}¹¹, C^{MIN}¹¹, B^bMAJ^{7(#11)}. Melody: Quarter notes B^b4, D5, F#5, E5, D5, C#4, B3, A3.
- Staff 6:** Chords: B^{MIN}^{7b5/E}, E⁷⁽¹²⁾, A^{MAJ}⁷⁽⁹⁾. Melody: Quarter notes B3, D4, F#4, E4, D4, C#3, B2, A2. The staff ends with a double bar line.

MEDIUM SWING

CELIA

BY EARL "BUD" POWELL

Chord symbols and musical notation details:

- Staff 1: Bb/F (3), $F7b5$, Bb/F (3)
- Staff 2: $F7b5$, Bb/F (3), $F7b5$
- Staff 3: Bb/F , $F7b5$, **A** $BbMA7$ (3)
- Staff 4: $Ebm17$, $DM17$, $Ebm17$, $Ab7$
- Staff 5: $DM17$, $Db7$ (3), $CM17$ (3), $B7$ (3), $BbMA7$
- Staff 6: $C\emptyset$, $B7b5$, $BbMA7$ (3), $Ebm17$
- Staff 7: $DM17$, $Ebm17$, $Ab7$, $DM17$, $Db7$ (3)
- Staff 8: $CM17$ (3), $B7b5$ (3), $BbMA7$, $Bb6$

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8

AM17b5 3 D7 GMI

C7 3

CM17b5 F7b5 BbMA7 3

EbMI7 DM17 EbMI7 Ab7 3

DM17 Db7 3 CM17 3 B7b5 3 BbMA7 3

SOLOS: (C∅ B7b5)

Bb6 C EbMA7 EbMI7 Ab7 3

FINE

DM17 G7 CM17

B7 Bb6

SECTION C IS PLAYED ON THE FIRST HEAD ONLY.

SOLOS OVER AB.

LEAD CONDUCTOR

UT

FOR: PIANO

DRUMS

GUITAR

VIBRAPHONE

CNSMOP - DEPT. JAZZ & MUSIQUES IMPROVISEES -

DECHIFFRAGE - 2023/2024 -

H. SELLIN

SWING! ♩ = 192



A^bM7(#11) F M7(#11)

UNIS -NO CHORO-

F#MIN11

DMIN9

WALK!

$8b7(\#11)$

B7(b) C7(#11)

DRUMS | FILL - - -



♪ = ♪

D_{MIN11} E^b_{MIN11} F_{MIN11} G_{MIN11} A^b_{MIN11} B^b_{MIN11}

F/C#

HALF TEMPO

♩ = ♩ PREC

14

[illegible]

24

Db9sus4

C7alt

BMA7

Eb/B

Emin11

Eb9(b13)

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a grand staff with treble and bass clefs. The melody is in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#). The tempo is marked "A TEMPO PRIMO" with a square box containing a circle. The score includes handwritten notes: "30" above the first measure, "A MIN9", "F# MIN11", "Eb 9 SUS4", "D7 ALT", "N.C.", and "Ab M7(#11) F M7(#11)". There is a "RALL" marking with a dashed line above the fourth measure. The score ends with a double bar line and a final chord.

41

B7(b9) C7(#11)

DRUMS FILL

Chord progression: DMIN11 E^bMIN11 FMIN11 GMIN11 A^bMIN11 B^bMIN11 F/C#

45

Section marker: **E**

Measure 50: **♯ (STRONG!)**

50

55

55

57

59 $F^{\#}MIN11$ $DMIN9$ $Bb7(\#11)$

WALK!

SOLO! $\text{half note} = \text{half note PREC}$ (JAZZ WALTZ FEEL)

64

$GMIN11$	$EMIN11$	D^b9SUS4	$C7ALT$	$BMA57$	E^b/B
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70

$EMIN11$	$E^b9(b13)$	$AMIN9$	$F^{\#}MIN11$	E^b9SUS4	$D7ALT$
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(ON CUE) **[F]** $F/C^{\#}$ E^b/B $CMIN11$ $AMIN11$ $A^bM7(\#11)$ **A TEMPO PRIMO!**

76

RALL - - - - -

N.C.

82

$A^bM7(\#11)$	$FM7(\#11)$	$AADD9/C^{\#}$	$F^{\#}ADD9/A^{\#}$	$GMIN11$	E/C
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nom :

Test d'écriture (harmonie/contrepoint)
CNSMD Paris
Classe de jazz et musiques improvisées
Concours d'entrée février 2023

Sur cet extrait, la mélodie et la basse vous sont proposés -
Complétez librement en veillant à ne pas dépasser 5 voix -
Conseil : il reste 3 voix à rajouter, pensez-les de façon horizontale !

The musical score is for a piano piece in 3/4 time, key of B-flat major (two flats). It consists of four measures. The melody is in the right hand, and the bass is in the left hand. The score is as follows:

Measure	Melody (Right Hand)	Bass (Left Hand)
1	Bb4 (quarter), C5 (quarter), Bb4 (quarter)	Bb2 (quarter), Bb3 (quarter), Bb4 (quarter)
2	A4 (quarter), G4 (quarter), F4 (quarter)	Bb3 (quarter), Bb4 (quarter), Bb5 (quarter)
3	E4 (quarter), D4 (quarter), C4 (quarter)	Bb4 (quarter), Bb5 (quarter), Bb6 (quarter)
4	Bb4 (quarter), A4 (quarter), G4 (quarter)	Bb5 (quarter), Bb6 (quarter), Bb7 (quarter)

nom : corrigé

Test d'écriture (harmonie/contrepoint)
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Sur cet extrait, la mélodie et la basse vous sont proposés -
Complétez librement en veillant à ne pas dépasser 5 voix -
Conseil : il reste 3 voix à rajouter, pensez-les de façon horizontale !

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of two staves: a treble staff (melody) and a bass staff (bass line). The melody starts with a half note B-flat, followed by a quarter note D, a quarter note E-flat, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note D, a quarter note E-flat, and a half note F. The score ends with a double bar line.

nom :

Test de théorie du jazz

CNSMD Paris

Classe de jazz et musiques improvisées

Concours d'entrée février 2023

1- Veuillez identifier les accords suivants :

Ex: F $\frac{9}{\flat}$ (#11)



2- Quel est le symbole d'accord qui représente le mieux ces gammes ? La première note est la fondamentale - (un accord par mesure)

EX : Db/G



3- Cet extrait, inspiré du travail d'Ellington et Strayhorn, mérite une partie de tuba
Veuillez compléter librement :



4- Composez un thème basé sur les 8 premières mesures de « All the things you are » - Dans un souci de clarté, veuillez écrire les accords au-dessus de la portée.

→ Tonalité et métrique libre —



5- Arrangez votre thème pour cet orchestre (score transposé/pas en UT !)

Oui, il y a 5 mesures ... c'est une adaptation libre (variation) de votre thème ... avec un souci sur la forme (début, milieu, fin ...)

articulations, nuances et sourdines sont les bienvenus !

Voix

FLûTE

SAX TÊNOR

SAX BASSE

TROMBONE 1

TROMBONE 2

nom : corrigé

Test de théorie du jazz

CNSMD Paris

Classe de jazz et musiques improvisées

Concours d'entrée février 2023

1- Veuillez identifier les accords suivants :

Ex: F $\frac{9}{\flat}$ (#11) Ebm11 F#m11(b6) A7(sus4) Db11 C $\frac{9}{\flat}$ /B Ab Δ (#11)/G C Δ (#11)/E



2- Quel est le symbole d'accord qui représente le mieux ces gammes ? La première note est la fondamentale - (un accord par mesure)

EX : Db/G F Δ 7(#5) F Δ 7(#11)/E Eb7(#11)



D7(b9) C#m7(b6) Cm7(b5) B9(b13)



3- Cet extrait, inspiré du travail d'Ellington et Strayhorn, mérite une partie de tuba
Veuillez compléter librement :



4- Composez un thème basé sur les 8 premières mesures de « All the things you are » - Dans un souci de clarté, veuillez écrire les accords au-dessus de la portée.

→ Tonalité et métrique libre —

5- Arrangez votre thème pour cet orchestre (score transposé/pas en UT !)

Oui, il y a 5 mesures ... c'est une adaptation libre (variation) de votre thème ... avec un souci sur la forme (début, milieu, fin ...)

articulations, nuances et sourdines sont les bienvenus !

Questionnaire

Histoire du Jazz

Concours d'entrée 2023

Classe de Jazz et Musiques Improvisées

CNSMD Paris

1- **Wayne Shorter** est reconnu depuis plus de 60 ans comme saxophoniste et compositeur -
Retracez son parcours : groupes, compositions, collaborations etc ...

2- La période des années 20 est essentielle sur la suite des événements qui marquent l'histoire du jazz.
Quels sont les principaux musiciens.nes qui retiennent votre attention durant ces « années folles » ?

3- Le piano et le jazz ... selon vous, quels sont les trois plus importants pianistes ?
pourquoi ? soyez brefs et précis —

4- Duke Ellington (1899/1974) - ses disques, compositions, projets ... vous en retenir quoi ?

5- **La grande histoire de la voix** dans le jazz ... en quelques lignes, parlez-nous de vos artistes préférés /
... et de l'influence qu'ils (elles) ont eu sur leurs contemporains ... et éventuellement sur vous !

6- Le « Free Jazz », c'est quoi au juste ?

Examen d'entrée en Master's

CNSMD Paris

Classe de jazz et musiques improvisées

février 2023

Histoire du jazz

Veuillez développer (années, solistes, styles, contextes sociaux ...) les trois thèmes suivants – répondez directement sur cette feuille (une cinquantaine de mots par thème) :

1- Le Kansas City des années 30 et l'arrivée de Charlie Parker

When New Orleans shut down Storyville (1917), many of its black musicians moved to Kansas City that, thanks to Tom Pendergast (1925-38), had become the vice capital of the USA. Kansas City was for a while the only Midwestern city to keep the pace of New York and Chicago in jazz development, de facto relieving St Louis of the role it played during the "gay nineties". In fact, Kansas City jazz musicians prospered at a time (the "Great Depression") when most jazz musicians of other cities were in trouble. In the clubs of Kansas City jazz music met a new vocal style (the "shouters") and a new piano style (the "boogie-woogie"), besides the very old bluesy style that was still very much alive in the south. But, mainly, Kansas City avoided the excesses of arrangement that were common in New York, and relished simpler, more immediate rhythmic patterns.

"If you want to see some sin, forget about Paris," said an editorialist for the Omaha Herald, "go to Kansas City." That kind of talk was calculated to appeal to every traveling salesman and big spender between Chicago and Denver, Galveston, and Minneapolis. Prohibition simply never existed in Kansas City.

The Kansas City style had debuted in 1923, when the band of pianist [Bennie Moten](#) had cut its first record, soon to be followed by hits such as Harlan Leonard's South (november 1924), Kansas City Shuffle (december 1926) and Moten Stomp (june 1927). The Blue Devils, formed by bassist [Walter Page](#) in Oklahoma City in 1925 and that only recorded Blue Devils Blues (november 1929), vocalist Jimmy Rushing's debut recording, and Basie's instrumental Squabblin' (november 1929), were notable for a rhythm section made of piano, guitar, bass and drums (instead of bass horn, piano and banjo), the epitome of the more elastic rhythm section of the big-band era, [William "Count" Basie](#) organized the Barons of Rhythm in 1936, which soon hired tenor saxophonists Lester Young and Herschel Evans,

trombonists Dicky Wells and Benny Morton, vocalist Jimmy Rushing, and (replacing Oran "Hot Lips" Page) trumpet player Wilbur "Buck Clayton" Dorsey, propelling them with the formidable rhythm section of Basie on piano, Freddie Green on guitar, Walter Page on bass and Jo Jones on drums. The pillars of that line-up were tested in George Gershwin's *Lady Be Good* (october 1936) and Saul Chaplin's *Shoe Shine Boy* (november 1936), credited to the Jones-Smith Incorporated, a quintet with Basie, Page, Jones, Young and a trumpeter that featured Young's first (revolutionary) solos.

Charlie Parker was born in [Kansas City, Kansas](#), and raised in [Kansas City, Missouri](#), the only child of Charles and Addie Parker. Parker attended Lincoln High School.^[6] He enrolled in September 1934 and withdrew in December 1935, just before joining the local Musicians Union.

Parker began playing the saxophone at age 11, and at age 14 joined his school's band using a rented school instrument. His father, Charles, was often absent but provided some musical influence; he was a pianist, dancer and singer on the [T.O.B.A.](#) circuit. He later became a [Pullman](#) waiter or chef on the railways. Parker's mother Addie worked nights at the local [Western Union](#) office. In the late 1930s Parker began to practice diligently. During this period he mastered improvisation and developed some of the ideas that led to bebop. In an interview with [Paul Desmond](#), he said that he spent 3–4 years practicing up to 15 hours a day.^[7]

Bands led by [Count Basie](#) and [Bennie Moten](#) undoubtedly influenced Parker. He played with local bands in jazz clubs around Kansas City, Missouri, where he perfected his technique, with the assistance of [Buster Smith](#), whose dynamic transitions to double and triple time influenced Parker's developing style.

In 1938, Parker joined pianist [Jay McShann](#)'s [territory band](#).^[8] The band toured nightclubs and other venues of the southwest, as well as [Chicago](#) and New York City.^{[9][10]} Parker made his professional recording debut with McShann's band.

2- Louis Armstrong et les « Hot Five & Hot Seven »

Après une période comme second cornet chez King Oliver (1921-1924), Louis Armstrong rejoint l'orchestre de Fletcher Henderson à New-York pour environ 6 mois (début 1925) ; il rentre à Chicago vers l'été de 1925 et avec sa femme Lil Harding/Armstrong (piano/arr) ; Kid Ory (trombone) ; Johnny St-Cyr (Banjo) et Johnny Dodds (clar) ils gravent des « sides » complètement révolutionnaires à tout points de vue. Certains des morceaux comme *Cornet chop suey*, *West end blues* et *Weather bird* deviendront des incontournables solos de cornet (trompette à partir de fin 1926) et seront plus tard transcrits et appris par cœur par toute une génération de jazzmen. Le fameux *Heebie Jeebies* est considéré par beaucoup comme le premier « scat » de l'histoire du jazz ; c'est un groupe dont l'évolution est audible à chaque nouvel enregistrement. Peter Briggs (tuba) et Warren « babby » Dodds (batterie) rejoignent le groupe pour certains enregistrements (*Hot Seven*) – Cette période de Louis Armstrong (1925-1928) est essentielle pour comprendre l'arrivée du premier grand soliste de l'histoire du jazz et son impact sur le futur de cette musique.

3- La collaboration Miles Davis - Gil Evans

In 1948, Evans, with [Miles Davis](#), [Gerry Mulligan](#), and others, collaborated on a band book for a nonet. These ensembles, larger than the trio-to-quintet "combos", but smaller than the "big bands" which were on the brink of becoming economically unviable, allowed the arrangers to have a larger palette of colors by using French horns and tuba.

The Davis-led group was booked for a week at the "Royal Roost" as an intermission group on the bill with the [Count Basie](#) Orchestra. [Capitol Records](#) recorded 12 numbers by the nonet at three sessions in 1949 and 1950. These recordings were reissued on a 1957 Miles Davis LP titled [Birth of the Cool](#).

Later, while Davis was under contract to [Columbia Records](#), producer [George Avakian](#) suggested that Davis work with any of several arrangers. Davis immediately chose Evans. The three albums that resulted from the resulting collaboration are [Miles Ahead](#) (1957), [Porgy and Bess](#) (1958), and [Sketches of Spain](#) (1960). Another collaboration from this period, [Quiet Nights](#) (1962) was issued later, against the wishes of Davis, who broke with his then-producer [Teo Macero](#) for a time as a result. Although these four records were marketed primarily under Davis's name (and credited to Miles Davis with Orchestra Under the Direction of Gil Evans), Evans's contribution was as important as Davis's. Their work coupled Evans's classic [big band](#) jazz stylings and arrangements with Davis's solo playing. Evans also contributed behind the scenes to Davis' classic quintet albums of the 1960s.

CNSM de Paris
Département Jazz et musiques improvisées
Concours d'entrée 2023/2024

CONSIGNES TEST D'ÉCOUTE

« Horace-scope » (H. Silver Quintet, 1960)

Après l'énoncé du thème (que vous n'avez pas à relever), vous relèverez le solo de trompette (Blue Mitchell) incluant le break d'entrée ET le solo de saxophone ténor (Junior Cook).

Le tout, en UT, si possible.

La tonalité du morceau est Réb Majeur (Db Maj).

TRP/SAX

EN UT

RELEVÉ HORACE-SCOPE

CNSM ENTREE 2013/2014

MEDIUM SWING!

TRP

4

8

12

16

20

24

28

32

35

38

TENOR (S'ECRIT UNE OCTAVE AU-DESSUS)

(PAS CLAIR RYTHMIQUEMENT...)

2



Concours d'Entrée 2022-23

1er cycle supérieur Jazz et Musiques improvisées

Admissibilité

Morceaux :

1. Hackensack (Thelonious Monk)
2. Milestones (the old) (John Lewis)
3. You'd Be So Nice To Come Home To (Cole Porter)
4. Straight Up And Down (Chick Corea)
5. Reflections (Thelonious Monk)
6. Time Remembered (Bill Evans)
7. Night Dreamer (Wayne Shorter)
8. Isfahan (Billy Strayhorn)
9. Fall (Wayne Shorter)
10. Just One of Those Things (Cole Porter)

HACKENSACK (II) TH. MONK

26

A F^{Δ} Bb^7 F^{Δ} $A-^7$ D^7

$G-^7$ C^7 F^{Δ} $(G-^7 C^7)$ $2x$

B Bb^7 $(Bb^7) E^7 (b9)$ F^{Δ} D^7

$G^7 (b9)$ $\%$ $G-^7$ C^7 $Ab-^7$ Db^7

F^{Δ} Bb^7 F^{Δ} $A-^7$ D^7

$G-^7$ C^7 F^{Δ} $(G-^7 C^7)$

(pno)

(sax)

1st **A**: APR 18. 61 } ROUSE
RIDGE 67

A: JUN 7. 54 & INTRO TO ABOVE
NOV 15. 71

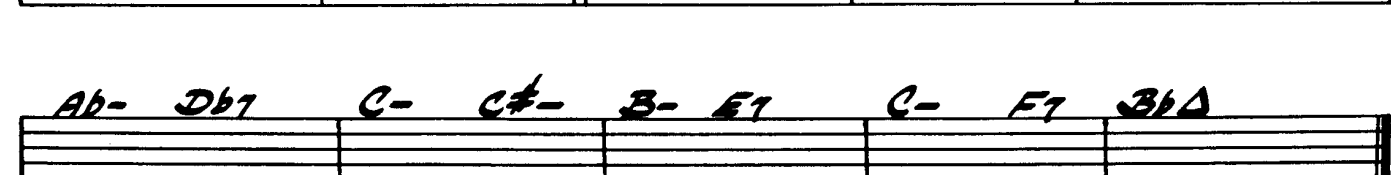
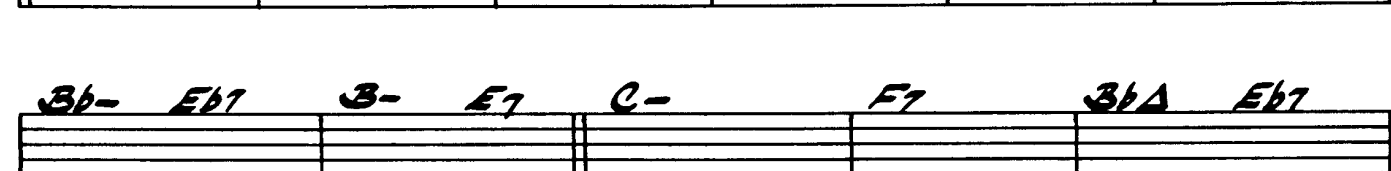
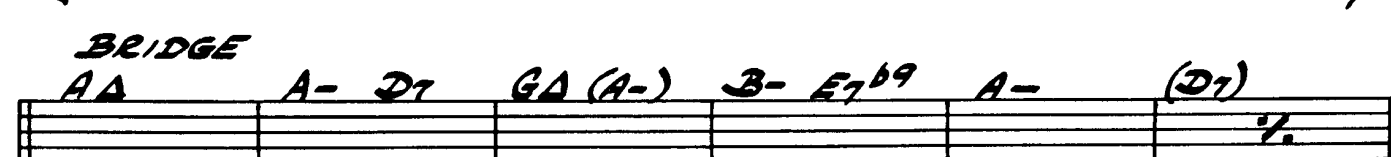
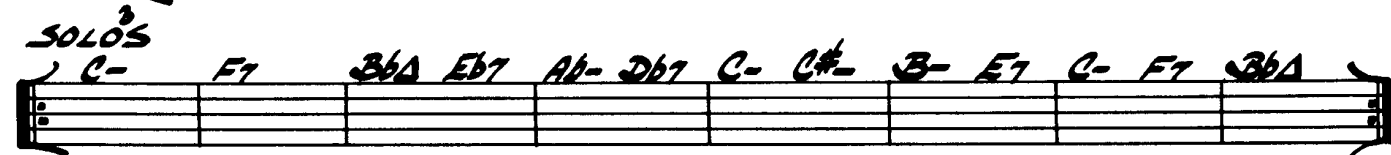
EXCEPT 4th BAR:

Milestones(old)

7

Concert Progression
SIDE 2, TRACK 3

by MILES DAVIS



You'd Be So Nice To Come Home To

(from "Something To Shout About")

Freely or Medium

Cole Porter

(Verse) C⁶ G⁷ C⁶ G⁷/B C⁹ F F^{Mi}

It's not that you're fair - er than a lot of girls just as pleas - in', That I

C D⁷ G D⁷/A G⁷/B G E^{b6}

doff my hat as a wor - ship - per at your shrine, — It's

B^{b7} E^{b6} B^{b7}/D E^{b9} A^b

not that you're rar - er than as - par - a - gus out of sea - son, no, my

B E^b/B^b A^{Mi} 7^(b5) E^{b7}/B^b E^b/B^b B⁷ C^{Mi} D⁷ G

dar - ling, this is the reas - on Why you've got to be — mine:

(Medium or Ballad) A

(E^{7(b9)} sus4-3) A^{Mi} 6 (F^{#Mi} 7^(b5)) B^{Mi} 7^(b5) E^{7(b9)} A^{Mi} 6 (E^{7(b9)}) A^{Mi} 6

You'd be so nice — to come home to, — You'd be

G^{Mi} 9 C⁷ F^{Mi} A⁷

so nice — by the fire, — While the

(F⁷) B^{Mi} 7^(b5) E⁷ (A^{Mi} 6 (B^{Mi} 7^(b5)) E^{7(b9)}) A^{Mi} 6

breeze on high — sang a lull - a - by, — You'd be

(A^{Mi} 6 (F^{#Mi} 7^(b5)) C^{Mi} 7 F⁷ B^{7(b9)} B^{Mi} 7^(b5) E^{7(b9)}

all that I could de - sire. — Un - der

C A_{MI}^6 ($F\sharp_{MI} 7(b5)$) $B_{MI} 7(b5)$ $E 7(b9)$ A_{MI}^6 ($E 7(b9)$) A_{MI}^6 3

stars, chilled _____ by the win - ter, _____ Un - der an

G_{MI}^9 C^7 F_{MA}^7

Aug - ust moon, burn - ing a - bove, _____ You'd be

($F\sharp_{MI} 7(b5)$) $B 7(b9)$ C_{MA}^7 C^6 G $B_{MI} 7(b5)$ $E 7(\sharp5)$) $F\sharp^{\circ 7}$ $G\sharp^{\circ 7}$ A_{MI}^6

so nice, You'd be par - a - dise to come

(D^7 D^9) $A^b 7$ G^7 $G 7(b9)$ $G 7(b9)$ C^6 $(B_{MI} 7(b5) E 7(b9))$

home to _____ and love. **(fine)** (You'd be)

Solo on ABCD
after solos, D.S. al fine

1st Swing
=296

Straight Up And Down

Chick Corea

8va

A

Ph.

$E_{MA}^7(b5)$

B

(add horns)

A^7 A^b7 G^7 G^b7 E^b7 D^7 D^b7 C^7

F_{MI}^7 $B^b_{MI}^7$ $G^b_{MA}^7(\#11)$ F^{sus}

A^7 A^b7 G^7 G^b7 F^7 E^7 E^b7

(horns tacet) (add horns)

$G^b_{MA}7(\#11)$ F_{sus}

C (horns tacet)

A^7 $F\#^7$

D

F_{mi}^7 $G^b_{MA}7$ F_{mi}^7 $G^b_{MA}7$

(add horns)

F_{mi}^7 $B^b_{mi}^7$ $G^b_{MA}7(\#11)$ F_{sus}

fine

E (SOLOS)

F dorian 16 A mixolydian 4 $F\#$ mixolydian 4 F dorian 8

On the head, bass walk at B. has a looser approach elsewhere.

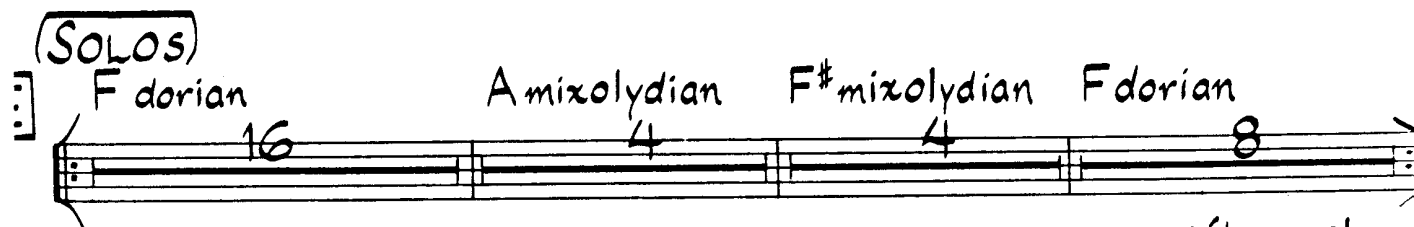
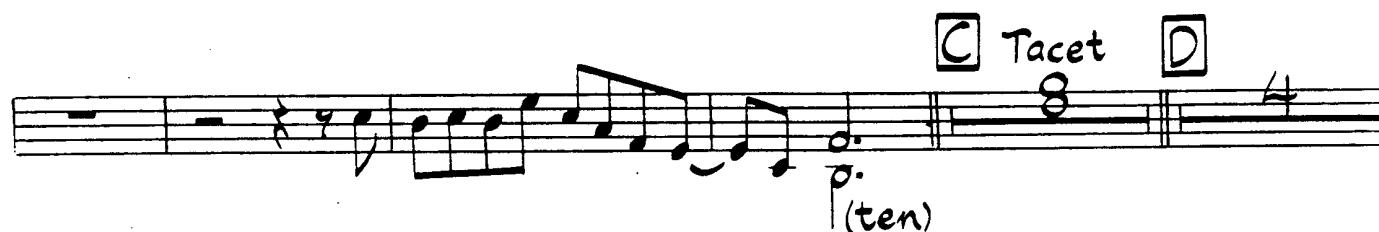
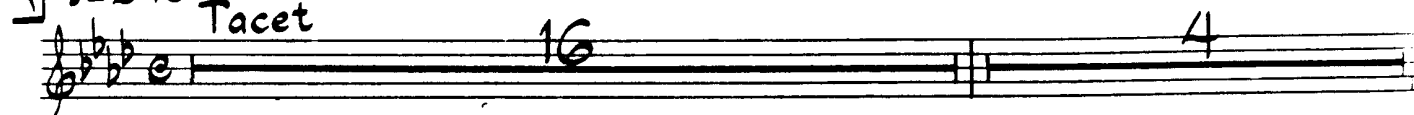
As played on Chick Corea's "Inner Space"

after solos -
D.C. al fine

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

1st Swing Straight Up And Down (Horn Parts)

A J=296 Tacet



Tenor sounds one octave lower than written.

after solos -
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

REFLECTIONS - Thelonious Monk & Jon Hendricks (LOOKING BACK)

As I'm reflecting back on my life

It's like a dream

Things are not quite what they seem

There's always something missing,
something unseen but dimly remembered

I think a path I might have taken

lives I'd have changed

Some living souls rearranged

and I'm amazed how tender feelings can be

In looking back we just peep through the cracks

between what's real and false

In this eternal waltz

meanwhile we just keep dancing

Now at the end of my reflection

I have to say

I would live life the same way

But that's the way that life goes

Thank God I'm a woman who knows

REFLECTIONS

TH. HONK

49

Handwritten musical score for "Reflections" by Th. Honk. The score is written on five staves of music. The key signature is B-flat major (three flats). The notation includes various chords and melodic lines with triplets and first/second endings.

Chords and notation visible in the score:

- Staff 1: Ab^{Δ} (Gb^7) F^{Δ} E^7 Bb^{-7} $Eb^7(b^9)$ Ab^{Δ} $Bb^{-7} (B^7)$
- Staff 2: C^{-7} F^{-7} G^{Δ} ($C^7 b^9$) Bb^{-7} Eb^7
- Staff 3: 1. Ab^{Δ} A^{Δ} Bb^{-7} B^{Δ} F^{Δ} Bb^{-7} A^7 2. Ab^{Δ} C^{Δ} F^7
- Staff 4: Bb^{-7} Eb^7 Ab^{Δ} $Db^7 b^9$ $C^7 b^9$ $Db^7 b^9$ $C^7 b^9$ F^{-7}
- Staff 5: F^{-7} Bb^7 F^{-7} $Bb^7 alt$ Bb^{-7} Eb^7 Bb^{-7} $Eb^7 (A^7)$ DC TC 3d ending
- Staff 6: 3. Ab^{Δ} (Db^7) Gb^7 $Ab^{\Delta} [F^{-7} Bb^{-7} Eb^7]$

JUN 7 54
OCT 22 59

Time Remembered

Med. Ballad

Bill Evans

A B_{MI}^9 $C_{MA}^{7(\#11)}$ $F_{MA}^{7(\#11)}$ E_{MI}^9
 A_{MI}^9 D_{MI}^9 G_{MI}^9 $E_{bMA}^{7(\#11)}$ $A_{bMA}^{7(\#11)}$
 A_{MI}^9 D_{MI}^9 G_{MI}^9 C_{MI}^9
 F_{MI}^{11} E_{MI}^9 B_{MI}^9
 E_{bMI}^9 A_{MI}^9 C_{MI}^9 $F_{\#MI}^9$
 B_{MI}^9 G_{MI}^9 $E_{bMA}^{7(\#11)}$
 D_{MI}^9 C_{MI}^9
 (fine)

Solos swing (in 2).

$Abma7(\#11)$ in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Night Dreamer

Wayne Shorter

(Intro) E_{MI}^{11} G_{MI}^{11} $D^{7(alt)}$

(solo pn. fill) (pn. L.H.)

Med. Jazz Waltz
 $\text{♩} = 128$
 (add bs. & dr.)

(pn.) G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$ 2 2 (etc.)

A G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$ G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$
 (trp. w/ ten. 8va b.)

G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$ E_{bMI}^7 A_{b9}

E^{13}_{sus} F^{13}_{sus}

G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$ G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$ $\odot$

Solo on **A**
 After solos, D.S. al Coda

$\odot$ G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^{7(\#9)(\#5)}$

sample bass line at Intro:
 Vamp, fill & fade
 (etc.)

Isfahan

160

Med. Ballad

Duke Ellington
& Billy Strayhorn

A

$D^b_{MA}7$ $B^b_{MA}7$ $B^b7(\sharp 5)$ E^b9

$A_{MA}7$ $(E^b7(\sharp 9))$ $D^b_{MI}6$ A^b $A^b13(\flat 9)$ $D^b_{MA}9$

$G_{MI}7(\flat 5)$ $C7(\flat 9)$ $F_{MI}6$ $A_{MI}7(\flat 5)$ $D7(\flat 9)$ $G_{MI}6$

$G_{MI}9(\flat 5)$ $C7(\flat 9)$ $F_{MA}7$ $E_{MA}7$ $E^b_{MA}7$ $D_{MA}7$

B

$D^b_{MA}7$ $B^b_{MA}7$ $B^b7(\sharp 5)$ E^b9

$A_{MA}7$ $(E^b7(\sharp 9))$ $D^b_{MI}6$ A^b $A^b13(\flat 9)$ $D^b7(\sharp 11)$

$G^b_{MA}7$ $C7(\flat 9)$ $F7(\sharp 11)$ B^b7 break

E^b13 $A^b13(\flat 9)$ $A^b9(\sharp 5)$ $D^b_{MA}13$ $(F_{MA}7 E_{MA}7 E^b_{MA}7 D_{MA}7)$

$D^b_{MA}13$ E^b13 $A^b13(\flat 9)$ $A^b9(\sharp 5)$ $D^b_{MA}13$

Melody incorporates embellishments from the original recording.

Fall

Medium Ballad

(with triplet undercurrent)

♩ = 82

Wayne Shorter

(As played by Miles Davis)

The musical score is written for a medium ballad in 4/4 time, with a tempo of 82 beats per minute. The key signature is one sharp (F#). The score is divided into four systems, each with a treble and bass staff. The bass line features a triplet undercurrent throughout. The treble line contains various chords and melodic lines, including triplets and slurs.

System 1:

- Treble staff: (trp. w/ ten. 8va b.) F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)
- Bass staff: (bass) F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)

System 2:

- Treble staff: F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)
- Bass staff: F#7sus(add 3), B13(b9), E9sus, EbMA7(b5)

System 3:

- Treble staff: DMA7, D13(b9), GM11, Bm19, AbMA7(b5)
- Bass staff: DMA7, D13(b9), GM11, Bm19, AbMA7(b5)

System 4:

- Treble staff: F#7sus(add 3), B13(b9), Em11, Am11/B
- Bass staff: F#7sus(add 3), B13(b9), Em11, Am11/B

Bass has melody; it is played with great variation. Treble line continues underneath solos.

Just One Of Those Things

(from "Jubilee")

Cole Porter

Bright or Freely

(Verse) C^7 F_{MA}^7 F^{13} G_{MI}^7 $C^{7(b9)}$ F_{MA}^7

As Dor - o - thy Par - ker once said _____ to her boy - friend, _

C^7 F^6 F^6

"Fare thee well," _____ As Col - um - bus an - nounced _____ when he

D_{MI}^7 $D_{MI}^{7(b5)}$ C^6/G G_{SUS}^9 G^7 C_{SUS}^7

knew he was bounced _____ "It was swell, Is - a - belle, swell," _____

C^7 G_{MI}^7 C^7 A_{MI}^7 F^6/A $E_{MI}^{7(b5)}$

As Ab - e - lard _____ said to El - o - ise, _____ "Don't for - get _____

$A^{7(b9)}$ D_{MI} D_{MI} F^7 Bb^6 $B^{\circ 7}$

to drop a line to me, please," _____ As Jul - iet cried _____ in her

F^6/C A_{MI}^7 D^7 G_{MI} Bb^9 A^9

Ro - meo's ear _____ "Ro - meo, why _____ not face the fact, my dear?" _____

$A^{7(b9)}$ **A** (Medium or Bright) D_{MI}^6 $(A^{7(b9)})$ E_{MI}^7 A^7 C_{MI}^7 F^7

It was just one _____ of those things, _____ Just one _____

F^7 (Bb_{MA}^7) $B_{MI}^{7(b5)}$ Eb^7 Bb_{MI}^6 A_{MI}^7 Ab^9

of those cra - zy flings. _____ One of those bells that

G_{MI}^7 C^7 $* F^6$ $(F\#^{\circ 7})$ $D^{7(b9)/\#5}$ G_{MI}^7 C^7 $E_{MI}^{7(b5)}$ C^7 $A^{7(b9)}$

now and then rings, Just one _____ of those things. _____ It was

just one of those nights, Just one of those
 fab - u - lous flights, A trip to the moon on gos - sa - mer wings,
 Just one of those things. If we'd thought a bit of the
 end of it When we start - ed paint ing the town, We'd have
 been a - ware That our love af - fair, Was too hot not
 to cool down. So good - bye, dear, and A -
 men. Here's hop - ing we meet now and then.
 It was great fun but it was just one of those
 things. *(fine)* It was

Solo on ABC
After solos, D.S. al fine

* Bars 13-16 of letter A are sometimes played:

Just one of those things. It was

CNSM DE PARIS

CONDUCTEUR UT

DEPT JAZZ & MUSIQUES IMPROVISEES - ADMISSIBILITE 2022-2023

- DECHIFFRAGE -

SWING ♩ = 184

N.C. UNIS - PIANO A 2 MAINS

N.C. UNIS - PIANO A 2 MAINS
(BASS TACET)

(A) LATIN FEEL

E^b MAJ^{9(#11)} G^b MAJ^{9(#11)} E^b MAJ^{9(#11)} G^b MAJ^{9(#11)} D MIN¹¹ F[#] MIN¹¹

D^b/D RALL ... D^{b7}ALT FILL AD LIB // A TEMPO (SWING)

NC. UNIS - PIANO A 2 MAINS

PLAY BASS W/PIANO

$D^b MAJ 7(\sharp 11)$

16 $B^b 13(b9)$ $B^b 13(b9)$ NC. UNIS
BASS W/PIANO

20 $E MAJ 7(\sharp 11)$ $D MAJ 7(\sharp 11)$ $E MAJ 7(\sharp 11)$ $D MAJ 7(\sharp 11)$ $E MAJ 7(\sharp 11)$ $G MAJ 7(\sharp 11)$

23 $E MAJ 7(\sharp 11)$ $D MAJ 7(\sharp 11)$ $E MAJ 7(\sharp 11)$ $D MAJ 7(\sharp 11)$ $E MAJ 7(\sharp 11)$ $G MAJ 7(\sharp 11)$

26 N.C. UNIS - PIANO A 2 MAINS
BASS W/PIANO

(B) JAZZ WALTZ FEEL $\text{♩} = \text{♩}$

$F MAJ 7(\sharp 11)$ $G MAJ 7(\sharp 11)$ $F MAJ 7(\sharp 11)$ $G MAJ 7(\sharp 11)$ $F MAJ 7(\sharp 11)$

35

$A^b \text{MAJ}^7(\sharp 11)$ $B^9(b5)$ $E \text{MAJ}^7$ A^{13}_{SUS}

40

$D \text{MAJ}^7$ $D \text{MIN}^7$ $G^{13}(b9)$ $C \text{MAJ}^7$ $F \text{MAJ}^9(\sharp 11)$ $E \text{MIN}^{11}$

45

$F \text{MAJ}^9(\sharp 11)$ $E \text{MIN}^{11}$ $F \text{MAJ}^9(\sharp 11)$ $E \text{MIN}^{11}$ $F\sharp^{13}(b9)$

SOLOS! 3X

50

$F \text{MAJ}^7(\sharp 11)$ $G \text{MAJ}^7(\sharp 11)$ $F \text{MAJ}^7(\sharp 11)$ $G \text{MAJ}^7(\sharp 11)$ $F \text{MAJ}^7(\sharp 11)$ $A^b \text{MAJ}^7(\sharp 11)$ $B^9(b5)$

57

$E \text{MAJ}^7$ A^{13}_{SUS} $\%$ $D \text{MAJ}^7$ $D \text{MIN}^7$ $G^{13}(b9)$ $C \text{MAJ}^7$ $F \text{MAJ}^9(\sharp 11)$

64

$E \text{MIN}^{11}$ $F \text{MAJ}^9(\sharp 11)$ $E \text{MIN}^{11}$ $F \text{MAJ}^9(\sharp 11)$ $1-2$ $E \text{MIN}^{11}$ $F\sharp^{13}(b9)$

3 C/B^b B^b/A^b

70 N.C. UNIS - PIANO A 2 MAINS
(BASS TACET)

(PLAY!)

C (SWING)

N.C. UNIS - PIANO A 2 MAINS
(BASS TACET)

79 N.C. UNIS - PIANO A 2 MAINS
(BASS TACET)

(LATIN) $E^b MAJ^{9(\#11)}$ $G^b MAJ^{9(\#11)}$ $D MIN^{11}$ $F^{\#} MIN^{11}$ D^b/D $D^b7 ALT$

84

(SWING) $D^b MAJ^{7(\#11)}$

89 N.C. UNIS

BASS W/PIANO

$B^b13(b9)$ $B^b13(b9)$

nom : corrigé

Test de théorie du jazz

CNSMD Paris

Classe de jazz et musiques improvisées

Concours d'entrée février 2022

1- Quels sont les modes du système mineur mélodique ? (noms) :

- 1) mineur mélodique
- 2) phrygien bécarré 6
- 3) lydien augmenté
- 4) lydien de dominante
- 5) mixo bémol 6
- 6) locrien bécarré 2
- 7) super locrien

2- Écrivez leurs projections verticales; un exemple issu du système majeur vous est proposé / faites preuve de discernement au niveau de l'espace (renversements) / notez que la fondamentale est toujours DO !

D $\flat$ LYDIEN

The musical score shows the D-flat Lydian scale across eight measures, numbered 1) through 7). The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in treble clef, and the bass line is in bass clef.

Muscle	1)	2)	3)	4)	5)	6)	7)
Treble Clef	B $\flat$, D	E, G	F, A	G, B	A, C	B, D	C, E
Bass Clef	F, D	E, C	D, B	C, A	B, G	A, F	G, E

3- Complétez cet extrait en suivant l'exemple :

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The accompaniment consists of a series of eighth and quarter notes, with a final measure containing a half note. The score is written in a simple, clear style.

- 4- Composez un thème basé sur le blues traditionnel ; tonalité au choix -
 Dans un souci de clarté, veuillez écrire les accords au-dessus de la portée.
 Oui, c'est une clé de FA ---

- 5- Arrangez librement pour ces instruments les 4 premières mesures de votre blues ; (score transposé/pas en UT !) - articulations, nuances et sourdines sont les bienvenus !

corrigé

Questionnaire
Histoire du Jazz
Concours d'entrée 2022
Classe de Jazz et Musiques Improvisées
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1- **Miles Davis** est reconnu pour avoir monté des groupes/projets qui ont influencé nos musiques.

En quelques mots, décrivez de façon personnelle vos connaissances sur :

- a) Birth of the Cool : gil evans et le club des amis autour du projet ...
1949/1950, c'est un nonet (miles davis nonet), le son est « nouveau » ...
instrumentation originale (tuba, cor etc ...)
- b) Le quintette de 1965/1968 : le nom des musiciens ... le répertoire ...
- c) Kind of Blue : l'année (1959) ... les deux pianistes ... deux séances ...
disque « culte » —

2- La période des années **1930/1945** est formidable et essentielle sur la suite des évènements.

Qu'en pensez-vous ?

3- Depuis une vingtaine d'années, de nouvelles perspectives se dessinent : peut-on parler d'évolution ?

Soyez brefs et précis sur vos idées :

4- Charles Mingus (1922/1979) - ses disques essentiels ?

5- La grande histoire de **la trompette** ... Dessinez là ! Inspirez-vous de « l'arbre du jazz » / c'est libre -

6- Le Be-Bop, c'est quoi au juste ?

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Test d'écriture (harmonie/contrepoint)
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Sur cet extrait, une mélodie est proposée ; elle évolue sur les deux portées ...

Complétez librement en veillant à ne pas dépasser 5 voix -

Un centre tonal est proposé, tenez-en compte -

The musical score is written for two staves, Treble and Bass clef, in G major (one sharp) and 3/4 time. The key signature is G major, and the time signature is 3/4. The score consists of two systems, each with four measures. The melody is primarily in the Treble clef, with some notes in the Bass clef. The harmony is provided in the Bass clef. The score is a harmonic exercise, likely for a choir or a small ensemble, as indicated by the instruction 'ne pas dépasser 5 voix' (do not exceed 5 voices). The melody is a simple, melodic line that moves between the two staves. The harmony is a simple, harmonic accompaniment. The score is a harmonic exercise, likely for a choir or a small ensemble, as indicated by the instruction 'ne pas dépasser 5 voix' (do not exceed 5 voices).

CNSMDP - Dépt. Jazz et musiques improvisées

Admission 2022 - 2023 Test d'écoute

- CONSIGNES –

Relever le solo de trompette : 2 grilles (2 choruses)

« Autumn Leaves » par Chet Baker
Extrait de l'album "She Was Too Good To Me" (1974)

La tonalité est Fa mineur (key is F min)

Ne pas relever l'exposé du thème...
Le solo se situe de 0'51 à 2'30

UT

AUTUMN LEAVES

SOLO CHET BAKER SUR L'ALBUM "SHE WAS TOO GOOD TO ME" (1974)

This musical score is for the jazz standard "Autumn Leaves" as performed by Chet Baker. It is written in G minor (three flats) and 4/4 time. The score consists of 11 staves of music, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41 marked at the beginning of their respective staves. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with triplet markings (indicated by a '3' over a group of notes) on staves 21 and 25. The key signature remains consistent throughout the piece.

2

45

49

53

57

61

65

69

73

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