

Année 2021-2022
ENTREE EN CYCLE D'ENSEIGNEMENT PREPARATOIRE A
L'ENSEIGNEMENT SUPERIEUR
PROGRAMME DES EPREUVES

JAZZ

Lundi 20 SEPTEMBRE 2021 - 15h00

N.B. : Test d'orientation en Formation Musicale Jazz en septembre 2021

> 1 pièce à interpréter par coeur au choix du jury dans la liste suivante :

Tous instruments	Chanteurs-euses
▪ 500 Miles High (Chick Corea)	▪ 500 Miles High (Chick Corea)
▪ Freedom Jazz Dance (Eddie Harris)	▪ Star Eyes (Raye/DePaul)
▪ From Day To Day (Mulgrew Miller)	▪ Up Jumped Spring (Freddie Hubbard)
▪ On The Sunny Side Of The Street (Fields/McHugh)	▪ On The Sunny Side Of The Street (Fields/McHugh)
▪ Quintessence (Quincy Jones)	▪ You Don't Know What Love Is (Raye/DePaul)

- > 1 pièce au choix du candidat, hors liste ci-dessus ; le candidat apportera 6 exemplaires de partitions pour la rythmique et le jury
- > un court solo « *a cappella* », sans accompagnement (improvisation libre de 3 mn maximum)
 - > entretien avec le jury

Le candidat devra connaître tout le répertoire par coeur et il sera accompagné par une section rythmique professionnelle.

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

♩ = 148

(B⁷(#9)) A E^{MI}⁷ G^{MI}⁷

Some - day you'll look in - to her eyes,

G^{MI}⁷ B^bMA⁷

then there'll be no good - byes, _____ and

B^{MI}^{7(b5)} E⁷(#9) A^{MI}⁷

yes - ter - day _____ will have gone _____ and you'll

F[#]MI^{7(b5)} F^{MI}⁷

find your - self _____ in an - oth - er space, _____

Five hun - dred miles high. 2. You'll

(F^{MI}⁷) NC. C^{MI}¹¹ B⁷(#9)

(bs.)

To end each solo, play last 5 bars of melody. Sing three verses, then solos on form. After solos, sing verses 1 & 3, take Coda.

(2nd x: Slowly)

high. C^{MI}¹¹ A^bMA⁷ (instr.) NC. C^{MI}¹¹

sample bass line
for bars 1-6 of A:

(2nd verse)

You'll see, just one look and you'll know
She's so tender and warm,
You'll recognize this is love,
And together you're on another plane,
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

Solos may move into double-time feel samba.
On recording, piano plays an ad lib. intro
based on the changes, and the first verse is
out of tempo for 13 bars.

You Don't Know What Love Is

Don Raye

Gene DePaul - 1941

Fm7 Db7 Caug7 Fm7 3
You Don't Know What Love Is, until you've learned the mean-ing of the

5 Db7 Gm7b5 Caug7 Fm7 Db9
blues. Un - til you've loved a love you've had to lose, You Don't Know What

9 Gm7b5 C7 Fm7 Db7 Caug7
Love Is. You don't know how lips hurt, un -

12 Fm7 3 Db7 Gm7b5 Caug7
til you've kissed and had to pay the cost. Un - til you've flipped your heart and you have

15 Fm7 Db9 Caug7 Fm7 Bbm7 Eb7
lost, You Don't Know What Love Is. Do you know how a

19 AbMaj7 Fm7 Bbm7 Eb7 AbMaj7
lost heart fears the thought of rem - i - nisc - ing? And how

22 Dm7 G9 CMaj7 Db9 Gm7b5 C7
lips that taste of tears lose their taste for kiss-ing? You

26 Fm7 Db7 Caug7 Fm7 3

Medium-Up
Jazz Waltz

Up Jumped Spring

Freddie Hubbard

$\text{♩} = 183$

A

B^bMA^7 $G7(\#5)$ CMi^7 $F7$ $F\#o7$

GMI^7 FMI^7 EMI^7 A^7

DMI^7 E^bMI^7 DMI^7 E^bMI^7

1. $B7(b5)$ $E7$ $CMi7(b5)$ $F7$

2. $CMi7$ $F7$ $Bb6$ $AMi7(b5)$ $D7$

B

GMI^7 C^7 FMA^7 DMI^7

A^bMI^7 (D^b7) E^bMI^7 CMi^7 $F7$

C

B^bMA^7 $G7(\#5)$ CMi^7 $F7$ $F\#o7$

GMI^7 FMI^7 EMI^7 A^7

DMI^7 E^bMI^7 DMI^7 E^bMI^7

CMi^7 $F7$ C^bMA^7 $C^bMA^7 B^bMA^7$

Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).
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(last x)

Up Jumped Spring-Lyrics

Freddie Hubbard

A1,2

B \flat Δ 7 **Gaug⁷(add9)** **Cm⁷** **F7** (**F \sharp o7**)

I was out prom-e-nad-in but high hopes were fa-din that

Gm⁷ **Fm⁷** **E \emptyset 7** **A7**

5 dreams ev-er real-ly come true, when

Dm⁷ **E \flat Δ 7** **Dm⁷** **E \flat Δ 7**

9 up_ jumped_ up_ spring time.

B \emptyset 7 **E7** **C \emptyset 7** **F7**

^{1.} 13 I got a look at you. All that

B \flat Δ 7 **Gaug⁷(add9)** **Cm⁷** **F7** (**F \sharp o7**)

17 once I was head-y a gaze long and stead-y made

21 **Gm⁷** **Fm⁷** **E[∅]⁷** **A⁷**

sounds of the pat - ter grow dim, 'cause

25 **Dm⁷** **E^bΔ⁷** **Dm⁷** **E^bΔ⁷**

up_ jumped_ spring - time.

29 ^{2.} **Cm⁷** **F⁷** **B^bΔ⁷** (**Am⁷** **D⁷**)

and love came on in. Now my

33 **B** **Gm⁷** **C⁷** **FΔ⁷** **D⁷**

heart wants to cheer, life's sweet prom - ise is here and

37 $A\flat\Delta^7$ G^7 ($D\flat^7$) Cm^7 F^7

life is a love-ly thing. And we're

41 A2 $B\flat\Delta^7$ $Gaug^7$ ($add9$) Cm^7 F^7 ($F\#o^7$)

sweet hearts to-gether like birds of a feath-er our

45 Gm^7 Fm^7 $E\emptyset^7$ A^7

love is a free as the wind, 'cause

49 Dm^7 $E\flat\Delta^7$ Dm^7 $E\flat\Delta^7$

up jumped spring-time

53 Cm^7 F^7 $B\flat\Delta^7$ ($opt B\Delta$) $B\Delta$ $B\flat\Delta^7$

So, Hel-lo my friend.

Star Eyes

Don Raye
& Gene dePaul

Bright Latin

♩ = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

(alto)
(Eb) (E)
(bs. w/ pn. 8va b.)

(Swing*)

A (Eb°7(add9)Eb6) EbMA7 FMI7 Bb13 (Eb°7(add9)Eb6) EbMA7 EbMI7 Ab7

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

DbMA7 GMI7(b5) C7 FMA7 (F#MI7 B7 FMI7Bb7) B13 Bb13

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(Eb°7(add9)Eb6) EbMA7 FMI7 Bb13 (Eb°7(add9)Eb6) EbMA7 EbMI7 Ab7

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

DbMA7 GMI7(b5) C7 FMA7 (FMI7(b5) B13) Bb13

heart lies, let me prove that it a - dore's that love - li - ness of yours.

B AbMA7 AbMI7 Db13

All my life I've felt con - tent to star - gaze at the skies,

GbMA7 FMI7 Bb9 SUS Bb13

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

C $(E^{\flat\circ 7(\text{add } 9)} E^{\flat 6})$ $E^{\flat} MA^7$ $F MI^7$ $B^{\flat 13}$ $(E^{\flat\circ 7(\text{add } 9)} E^{\flat 6})$ $E^{\flat} MA^7$ $E^{\flat} MI^7$ $A^{\flat 7}$

Star eyes, when, if ev - er, will my lips know if it's me for whom those

$D^{\flat} MA^7$ $G MI^7(\text{b}5)$ C^7 $F MA^7$ $(F MI^7(\text{b}5))$ B^{13} $B^{\flat 13}$

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

$E^{\flat 7(\#9)}$ $D^7(\#9)$ $D^{\flat 7(\#9)}$ $C^7(\#9)$ $F MI^7$ $(F^{\# \circ 7})$ $B^{\flat 9}_{\text{SUS } 3}$ $(E^{\flat 6}_{\#9})$ C $E^{\flat 6}$ $(F MI^7 B^{\flat 7})$

star, oh, star eyes, how love - ly you are.

Solo on form (ABC)
After solos, D.S. al Coda.

C (Latin)

(alto) (E^{\flat}) E

(bs. w/ pn. 8va b.) (Vamp, fill & fade)

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$ N.C.

$A7(\#9) D7(\#9)$
 $E^b6/9$
 $C^9sus C^9$
 (French horn) (muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)
A F_{MA7} $F7/A$ B^b6 B^o7 F/C $B_{MI7(b5)}$ $E7/B$
 (alto)
 A_{MA7} $E^b7sus E^b7$ A^b_{MA7} $D7sus D7$ G_{MI}

C^9sus $B^b_{MI6/9}$ A^{13} $D7(\#9)$ G^9 C^{13} C^9sus C^{13} $F6$
 1. 2.

B B^b_{MI7} E^b7 C_{MI7} B^o7 B^b_{MI7} E^b13 A^b_{MA7}

$G_{MI7(b5)}$ $C7(b9)$ $F_{MI(MA7)}$ F_{MI} $D_{MI7(b5)}$ G^{13} $C7(b9)sus$ C^{13}

C F_{MA7} $F7/A$ B^b6 B^o7 F/C $B_{MI7(b5)}$ $E7/B$ A_{MA7}

$E^b7sus E^b7$ A^b_{MA7} $D7sus D7$ G_{MI} C^9sus C^{13} $F6$ $(G_{MI7} C7)$

Solo on form (AABC)
After solos, D.S. al Coda

C^9sus $E7(\#9/\#5)$ $A7$ $D7(b9)$ G_{MI7} C^{13} N.C.
 (French horn)

$A7(\#9)$ $D7(\#9)$ $E^b6/9$ C^9sus C^9 F_{MA7}
 (muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)
 alto cadenza - - - - - (French horn)
 alto fill - - - - -

On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G⁷) **A** C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ E^{MI}⁷ A⁷ D^{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side of the street. I used to

B G^{MI}⁷ C⁷ F^{MA}⁷ C⁷ F⁶ (F⁷ C⁷ E⁷ E^b B^b)

walk in the shade with those blues on pa - rade, But

A^{MI}⁷ D⁷ D^{MI}⁷ G⁹_{SUS} G⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

C C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side of the street.

Medium Jazz Waltz From Day to Day

Mulgrew Miller

Medium Jazz Waltz

$\text{♩} = 178$

(Intro) $E^b_{MA}{}^7$ $A^b{}^9_{SUS}$ $D^b_{MA}{}^7(\#5)$ 1. $F\#{}^9_{SUS}$ 2. $F\#{}^9_{SUS}$

(pn.)

A $F_{MI}{}^9$ $B^b_{MI}{}^9$ $D_{MI}{}^7(b5)$ $G^7(b9)(\#5)$

(see note at end)

$C_{MI}{}^9$ $F_{MI}{}^7$ $E_{MI}{}^9$ $A^7(13)$

$D_{MA}{}^9$ $D^b7(\#9)(\#5)$ $G^b_{MA}{}^7$ $F^7(alt)$

$B^b6/9$ $G_{MA}{}^9$ $E_{MA}{}^9(13)(\#11)$ 1. $E_{MA}{}^9(13)$ 2. $E_{MA}{}^9(13)$

B $(F_{MI}{}^9)$ $F_{MI}{}^9(E^b)$ $D_{MI}{}^9(b5)$ G^{13}

$B^b{}^9_{SUS}$ $A^b{}^9_{SUS}$

$(G^7(13))_C$ $F_{MA}{}^9_C$ $A^b{}^{o7}_C$

C^9_{SUS} $F_{MA}{}^7$ $A^b{}^{o7}$

(C^9_{SUS}) $G_{MI}{}^7$ C^9_{SUS} $C^7(b9)$ $F_{MA}{}^7$

$(E_{MI}{}^9)$ A^9_{SUS} $A^7(13)(b9)$ $D_{MA}{}^7$ $B^9(\#11)$

$G_{MI}^9(11)$ $E_{MI}^9(11)$ $E^b_{MA}^9$ $C_{MA}^9(b5)$

C F_{MI}^9 $B^b_{MI}^7$ $D_{MI}^7(b5)$ $G^7(b9)(\#5)$

C_{MI}^9 F_{MI}^7 E_{MI}^9 $A^7(13)(b9)$

D_{MA}^9 $D^b7(\#9)(\#5)$ $G^b_{MA}^7$ $F^7(alt.)$

$B^b6/9$ G_{MA}^9 $E_{MA}^9(13)(\#11)$ B^b9_{SUS}

$F_{MI}^9(b5)$ B^b (optional break on head) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$

$F^{\#9}_{SUS}$ $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#9}_{SUS}$

Solo on tune (A A B C)

(Ending) (Ad lib. solo) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#9}_{SUS}$ (On cue) $F_{MI}^9(11)$

Vamp & solo till cue

Chords in parentheses optional for head and solos.

When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.

Note: This chart is based primarily on the composer's score.

Freedom Jazz Dance

Eddie Harris

A

(bass-optional; or play on B^b7) (bs.)

(bs-opt.) (bs.) (opt.)

(b^A) (#9) B^b7 (#9)

B^b7(#9) b ⊕ ⊕ ⊕ ⊕

Solos over B^b pedal (B^b), indef.
After solos, D.C. al Coda (take Coda after repeat)

B^b7(#9) A A

Alternate changes for bars 9-12

1) A^b_{SUS} A_{SUS} B^b_{SUS} B_{SUS} C_{SUS} D^b_{SUS} D_{SUS} E^b_{SUS} F_{SUS} G

2) F_{M11} F[#]_{M11} G_{M11} A^b_{M11} C_{M11} F^b F F⁷ B^b

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: B^b7(alt), B^b13(#9), B^b7_{SUS}, or B^b7_{SUS}(#9)