

ANNÉE SCOLAIRE 2025-2026
TEST D'ADMISSION DANS LES ATELIERS JAZZ

(pas de débutants en instrument)

ATELIERS DE PRATIQUES COLLECTIVES JAZZ

1)Préambule

Vous souhaitez intégrer le Conservatoire de Nantes à la rentrée prochain et nous vous invitons à venir nous rencontrer en partageant un moment de musique.

Le premier critère est le nombre de places disponibles dans les ateliers et un résultat négatif ne veut pas dire que vous n'êtes pas un « bon musicien » mais veut dire que nous n'avons pas de place pour vous accueillir cette année.

Seront présents lors de ce moment les enseignants du Conservatoire et un membre de l'équipe de direction. Un petit échange rapide pourra avoir lieu au moment de la rencontre.

Nous ferons en sorte d'accueillir et d'écouter chacun dans une atmosphère la plus bienveillante et encourageante possible et si tout n'est pas parfait, c'est bon signe, nous aurons certainement des choses à vous apporter !

Au plaisir de vous rencontrer à cette occasion,

L'équipe du Conservatoire de Nantes

Pour Candidater sur les ateliers :

2 possibilités :

Choix 1 (recommandé pour les débutants en jazz ou 1 à 2 années de pratique) :

- Jeu de quelques extraits de pièces libres (répertoire jazz ou non)
- Test d'oreille/ rythme / improvisation à l'instrument.
- Échange pour connaître le parcours musical, la motivation et les objectifs du (de la) candidat(e).

Choix 2 (recommandé pour les plus avancés en jazz) :

Se présenter avec son groupe (à partir de 2 musicien.ne.s) et jouer :

- une pièce de votre choix
- une pièce choisie par le candidat dans la liste des morceaux imposés.

(Chaque pièce doit comporter une partie improvisée).

Sont évalués la maîtrise instrumentale, les facultés d'improvisation, l'interaction avec le groupe.

Jeu sans partition préconisé

Durée de l'épreuve : 15mn

2) Programme imposé

1.	Bernie's tune	Bernie.Miller
2.	Song for my father	Horace Silver
3.	Struttin with some BBQ	Lil.Armstrong

3) Partitions (pages suivantes)

Bb part.

Bernie's Tune

Bernie Miller

A medium-up swing

Em C^{7(#11)}

Measures 1-4: The score shows a 4/4 time signature with a key signature of one sharp. The melody starts on Em and moves to C^{7(#11)}. The notes are primarily eighth and sixteenth notes, with a swing feel indicated by the tempo marking.

5 F#m^{7(b5)} B^{7(b9)} Em 1. F#m^{7(b5)} B^{7(b9)} 2. Dm⁷ G⁷

Measures 5-8: The melody continues with F#m^{7(b5)}, B^{7(b9)}, Em, and then a choice between 1. F#m^{7(b5)} B^{7(b9)} and 2. Dm⁷ G⁷.

10 C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

Measures 10-13: The melody follows a repeating pattern of C, Am⁷, Dm⁷, G⁷, C, Am⁷, Dm⁷, G⁷.

14 C Am⁷ Dm⁷ G⁷ C F#m^{7(b5)} B^{7(b9)}

Measures 14-17: The melody follows the pattern C, Am⁷, Dm⁷, G⁷, C, and then moves to F#m^{7(b5)} and B^{7(b9)}.

18 Em C^{7(#11)}

Measures 18-21: The melody returns to Em and C^{7(#11)}.

21 F#m^{7(b5)} B^{7(b9)} Em F#m^{7(b5)} B^{7(b9)}

Measures 21-24: The melody concludes with F#m^{7(b5)}, B^{7(b9)}, Em, and F#m^{7(b5)}, B^{7(b9)}.

Bernie's Tune

Eb part.

Bernie Miller

A medium-up swing

Bm

G7(#11)

A musical score for piano, page 11, system 3. The score is in treble clef, 2 sharps, and 4/4 time. It features a series of eighth and sixteenth note patterns. A fermata is placed over the eighth note of the first measure, and a dynamic 'p' (piano) is indicated above the staff. The page number '11' is at the top center, and the system number '3' is above the staff.

B

10 G Em⁷ Am⁷ D⁷ G Em⁷ Am⁷ D⁷

14 G Em7 Am7 D7 G C#m7(b5) F#7(b9)

The score shows a musical line for piano/vocal/guitar. The key signature is G major (one sharp). The melody consists of eighth and sixteenth note patterns. The harmonic progression is: G (one measure), Em7 (one measure), Am7 (one measure), D7 (one measure), G (one measure), C#m7(b5) (one measure), and F#7(b9) (one measure). The melody line starts on G, moves to E, then A, then D, then G again, then C#, and finally F#.



Musical score for piano. The left hand (melodic line) is in Bm, starting with a dotted half note followed by eighth-note pairs. The right hand (harmonic line) is in G7($\#11$), consisting of a bass line with eighth-note pairs and a treble line with eighth-note pairs. The score is on a single staff with a treble clef, a key signature of two sharps, and a common time signature. Measure 18 is indicated.

Bernie's Tune

Bernie Miller

A medium-up swing

18

D_m B_{b7}(#11)

5 E_{m7(b5)} A_{7(b9)} D_m 1. E_{m7(b5)} A_{7(b9)} 2. C_{m7} F₇

10 B_b G_{m7} C_{m7} F₇ B_b G_{m7} C_{m7} F₇

14 B_b G_{m7} C_{m7} F₇ B_b E_{m7(b5)} A_{7(b9)}

18 D_m B_{b7}(#11)

22 E_{m7(b5)} A_{7(b9)} D_m E_{m7(b5)} A_{7(b9)}

Eb part

Song for my Father

Horace Silver

medium bossa $\text{J} = 126$

INTRO

3

(A)

5

9

14

18

(B)

Solos on A-A-B

Bb part

Song for my Father

medium bossa $\text{♩} = 126$

Horace Silver

INTRO

3

(A)

5 Gm⁹

9 Eb⁹ D⁷ Gm⁹ 1. 2.

(B)

14 F⁹ Gm⁹

18 F⁹ Eb⁹ D⁷ Gm⁹

Solos on A-A-B

Ut (clef de fa)

Song for my Father

Horace Silver

medium bossa $\text{♩} = 126$

INTRO

3

(A)

5

9

14

18

Eb⁹

D♭⁹

C⁷

Fm⁹

1.

2.

Eb⁹

D♭⁹

C⁷

Fm⁹

Solos on A-A-B

Song for my Father

Leadsheet (ut)

medium bossa $\text{J}=126$

Horace Silver

Fm

INTRO

(8va b for piano)

Section A starts with a piano introduction (8va b for piano) followed by a melodic line in Fm⁹. The melody consists of eighth-note patterns with grace notes and a trill-like figure. The section ends with a melodic line in E_b⁹.

(A)

5 Fm⁹

E_b⁹

Section A continues with a melodic line in Fm⁹ and a piano line in E_b⁹. The piano line features eighth-note patterns and a trill-like figure.

9 D_b⁹

C⁷

Fm⁹

1. 2.

Section A continues with a melodic line in D_b⁹, a piano line in C⁷, a melodic line in Fm⁹, and a piano line in E_b⁹.

(B)

14 E_b⁹

Fm⁹

Section B starts with a melodic line in E_b⁹ and a piano line in Fm⁹.

18 E_b⁹

D_b⁹

C⁷

Fm⁹

Solos on A-A-B

Section B continues with a melodic line in E_b⁹, a piano line in D_b⁹, a piano line in C⁷, a melodic line in Fm⁹, and a piano line in E_b⁹. The section ends with a piano line in E_b⁹.

Bb part.

Struttin' with some BBQ

(as recorded by the Hot Five)

Lil Armstrong

The sheet music consists of eight staves of music for the Bb part. The music is in 4/4 time and key of Bb. The first staff (measures 1-4) starts with a Bb chord, followed by a G7 chord. The second staff (measures 5-8) starts with a G7 chord. The third staff (measures 9-12) starts with a Cm7 chord, followed by an F7 chord, and then a Gm7 chord. The fourth staff (measures 13-16) starts with a C7 chord, followed by an F7 chord. The fifth staff (measures 17-20) starts with a Bb chord. The sixth staff (measures 21-24) starts with an Fm7 chord, followed by a Bb7 chord, and then an Eb6 chord. The seventh staff (measures 25-28) starts with an Eb6 chord, followed by an Ebm6 chord, and then a Dm7 chord, which then leads into a G7 chord. The eighth staff (measures 29-32) starts with a Cm7 chord, followed by an F7 chord, and then a Bb chord, which then leads into an F7 chord.

Eb part.

Struttin' with some BBQ (as recorded by the Hot Five)

Lil Armstrong

1

5

9

13

17

21

25

29

A

B

C

D

E

F

G⁷

C⁷

B_b⁶

C_m⁷

F⁷

B_bm⁶

A_m⁷

D⁷

G_m⁷

C⁷

F

C⁷

Leadsheet

Struttin' with some BBQ (as recorded by the Hot Five)

Lil Armstrong

A Ab

5 F⁷

9 Bbm⁷ Eb⁷ Fm⁷

13 Bb⁷ Eb⁷

17 Ab

21 Ebm⁷ Ab⁷ D_b⁶

25 D_b⁶ D_bm⁶ Cm⁷ F⁷

29 Bbm⁷ Eb⁷ Ab Eb⁷