

REVIEW GUIDE

GRADUATE JAZZ THEORY ENTRANCE EXAMINATION

WRITTEN PORTION

- **Voicings** – (Students who have completed the jazz piano requirement are exempt from this portion of the exam)

All voicings required for the purpose of this exam will be rootless close-position voicings, and will fall under one of two categories:

- **Guide Tone** voicings, which contain only the 3rd and 7th of each chord.
- **Four-Note Rootless** voicings, which contain two guide tones and two color tones.

The color tones should adhere to the following guidelines:

- For Major and Minor chords, the 5th and 9th should be used.
- For Dominant chords, the 6th (13th) and 9th should be used.
- For Altered Dominant chords, the color tones will be specified by the chord symbol.
- All voicings must be built up from a guide tone rather than a color tone.
- All voiced chord progressions must use proper voice leading within the guidelines specified by the previous requirements.

- **Scales**

You will be asked to construct and/or identify the following scales in any key in either bass or treble clef:

- Minor (Dorian, Aeolian, Phrygian, Harmonic, Melodic),
- Major
- Dominant
- Lydian
- Lydian Dominant
- Diminished
- Diminished Whole-Tone (a.k.a. "Altered")
- Locrian
- Locrian #2
- Whole Tone

You may be asked to build any of these scales from the information contained in a chord symbol, or to name any scale based on a notated version.

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- **Analysis**

- Key Center Analysis: You will be asked to provide a Key Center Analysis including Roman Numerals for a specified progression. Similar to the type of analysis common in traditional theory when analyzing modulations.
- Melodic Chord-Scale Analysis: You will be asked to analyze a portion of a written solo by labeling each note as it relates to the specific chord symbol (and implied chord-scale) under which it falls.

- **Reharmonization**

This portion of the exam is designed to test your knowledge of some basic harmonic substitutions common to the jazz idiom, including contextual information about where some of the more common chord substitutions might fit in any given progression. A short description or reference will accompany some of the reharmonization terms for ease of recognition:

- Pedal Point (This I Dig of You)
- Alternating Chord Pairs (This I Dig of You)
- Chromatic Minor Walkup (I Remember April)
- Chromatic Minor Walkdown (My Funny Valentine)
- Minor/Ma7 chord
- Mi6 chord
- Ma6 chord
- 7#9 Dominant alteration
- 7b9 Dominant alteration
- 7#4 Dominant alteration
- Tritone Substitution (may be paired with 7#4 sub)

AURAL PORTION

- A series of five note voicings will be played on the piano (Root plus a close-position 4 note voicing). You will be asked to write chord symbols defining the basic color of the chord (Major, minor, Dominant, etc.) plus any altered or unaltered color tones present.
- A series of scales will be played on the piano. You will be asked to identify them by name.
- An eight measure chord progression will be played where the roots and harmonic rhythm are given. You will be asked to fill in chord color and specify color tones used in each chord.

Students with questions and/or concerns regarding the exam should contact:

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GRADUATE JAZZ HISTORY DIAGNOSTIC EXAMINATION

Students who enroll to pursue the Master of Music degree program in Jazz Studies must complete a diagnostic exam dealing with their knowledge of the history of jazz. The exam is scheduled the week prior to their first week of classes. Students must score an 80% or better on the exam or they will be asked to complete either the undergraduate course in jazz history, the Evolution of Jazz, or submit sufficient alternate proof of their knowledge base in this area of study. The exam includes multiple choice, fill in the blank, aural identification, and short essay questions.

Students will be asked to identify aurally the title, artist, and stylistic period of major works significant to the history of jazz. They will also be asked to identify major figures in the music according to the style of jazz with which they are most closely identified. Knowledge of signature events and recordings is also an expectation on this exam. To prepare for the exam, it is recommended that students review the following texts and or any notes from undergraduate jazz history courses:

- Jazz Styles and Analysis, Mark C. Gridley, Englewood Cliffs, NJ: Prentice Hall.
- Introduction to Jazz History, Donald D. Megill and Richard S. Demory, Englewood Cliffs, NJ: Prentice Hall.
- Jazz: A History, Frank Tirro, New York, NY, Norton.

Students with questions and/or concerns regarding the exam should contact:

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