

LCM Exams

Specimen Jazz Aural Tests

Jazz grade candidates may choose either the standard aural tests or the jazz aural tests.

This book contains examples of the jazz aural tests.

Some of the elements of the jazz aural tests relate to and consolidate areas of study contained in the Jazz Handbooks (for example the Rhythm and Improvisation Exercises). Other elements of the tests (for example intervals and cadences) are similar to the standard LCM aural tests.

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Contents

Grade 1.....	4
Grade 2.....	6
Grade 3.....	9
Grade 4.....	12
Grade 5.....	14
Grade 6.....	20
Grade 7.....	22
Grade 8.....	26

Grade 1

Rhythm and Improvisation Exercise No.1: Four in a Bar

First, clap the set rhythms:

DOWN BEAT

1 2 3 4

BACK BEAT

1 2 3 4

When you listen to various types of music (e.g. marches, traditional and modern jazz, pop, Latin American music, etc.) try to work out whether it is 'down beat' or 'back beat'.

Rhythm

Refer to *Rhythm and Improvisation Exercise No.1: Four in a Bar* in the Handbook [reproduced above].

The examiner will count in and play a short piece, with emphasis on beats 1 and 3 ('down beat') OR beats 2 and 4 ('back beat'). Candidates will be asked to:

- 1 identify the piece as 'down beat' or 'back beat'. [2 marks]

The candidate may **not** refer to the Handbook during this section.

(a) Down beat $\frac{4}{4}$ Count in 1 2 3 4 |

(b) Back beat $\frac{4}{4}$ Count in 1 2 3 4 |

Pitch

The examiner will play a note (C, F or G), followed by the note a major 3rd or a perfect 5th above. Candidates will be asked to:

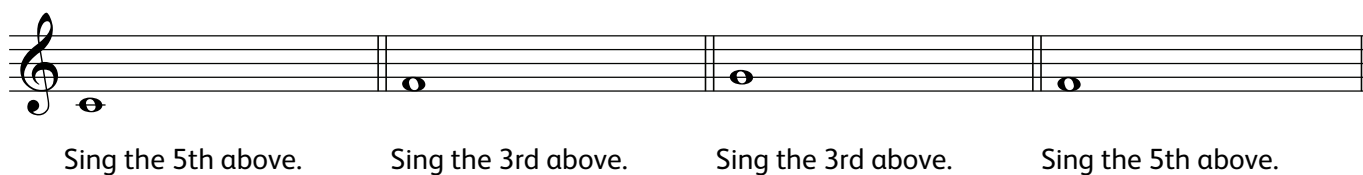
2(a) identify the note by name or by interval number. [2 marks]



5th 3rd 3rd 5th 3rd 5th

The examiner will play a note (C, F or G). Candidates will be asked to:

2(b) sing a major 3rd or perfect 5th above, as requested by the examiner. [2 marks]



Sing the 5th above. Sing the 3rd above. Sing the 3rd above. Sing the 5th above.

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

2(c) identify as 'first' or 'second' which of the two notes is EITHER the higher OR the lower, at the examiner's discretion. [1 mark]

The two notes will be played again. Candidates will be asked to:

2(d) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion). [1 mark]

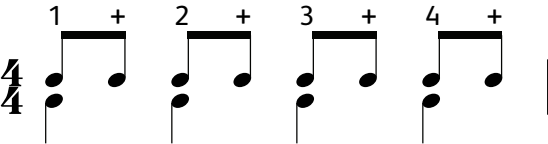


Sing the second note. Sing the first note. Sing the second note. Sing the first note.

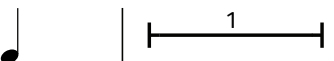
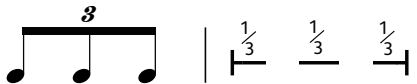
Grade 2


Rhythm and Improvisation Exercise No. 2: Swing

The sign  =  can be confusing at first.

In a straight $\frac{4}{4}$ rhythm, quavers are counted 

To 'swing' this pattern we need to imagine the time of a crotchet (quarter note) being divided into fractions of a third.


 This is called a 'triplet'.

There are many sounds and words which can help capture the rhythm of a triplet: e.g. 
co - co - nut

If you also clap the rhythm with a slight accent on the first note of each triplet, you will retain the $\frac{4}{4}$ feel:



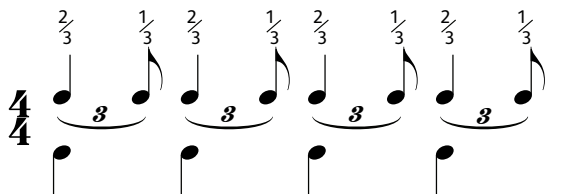
Written without the triplet sign, it would look like this:



If we tie the first two notes of each triplet, the pattern would look like this:



and sound like this:



Try clapping the rhythm and singing the following:

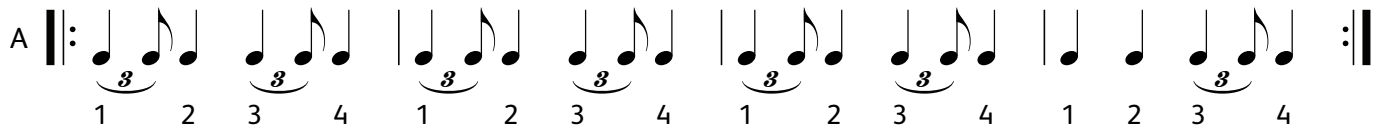
doo - wa doo - wa doo - wa doo - wa


Now you have 'swing'!

To save time and space, composers often write $\text{♪♪} = \text{♪}_3$ to indicate that the quavers should be played in a swing style, with the *doo* (2/3) on the beat and the *wa* (1/3) between the beats:

e.g. 

Clap the following passages, and then try playing some arpeggio and pentatonic patterns over the sequences. Break the four bars into two bars of question and two bars of answer, using different halves of the scale.

A 

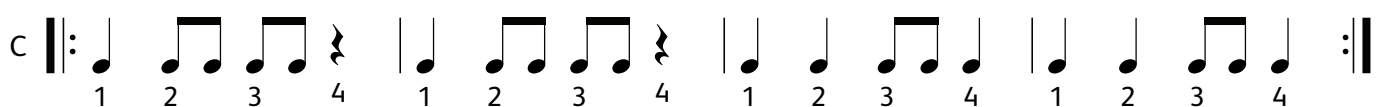
B 

C 

Now try clapping and playing over them when written as $\text{♪♪} = \text{♪}_3$

A 

B 

C 

Lots of repetition will help develop a 'swing' feel, and also you will be starting to play your own 'licks' and 'riffs'. Have fun getting into the 'groove'!

Rhythm

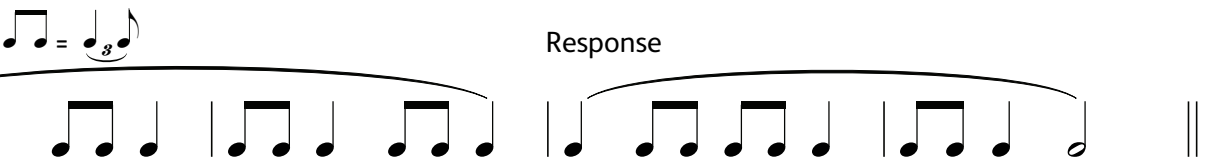
Refer to *Rhythm and Improvisation Exercise No.2: Swing* in the Handbook [reproduced above].

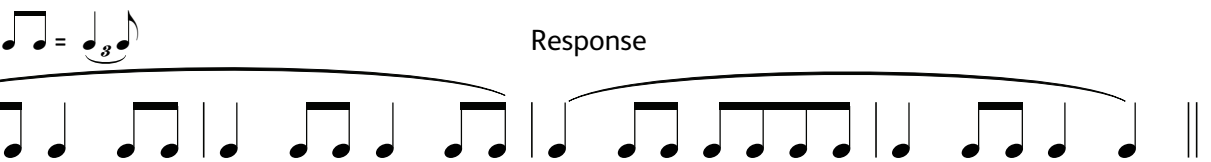
The examiner will play, on one note, either Example A, Example B or Example C, twice. Candidates will be asked to:

1(a) identify which example was played. [2 marks]

1(b) clap the first two bars of the example, followed by a two-bar improvised response in a swing style. [2 marks]

Following are some ideas. Try to be creative.

Example A 

Example B 

Candidates may refer to the section in the Handbook for 1(a) and 1(b).

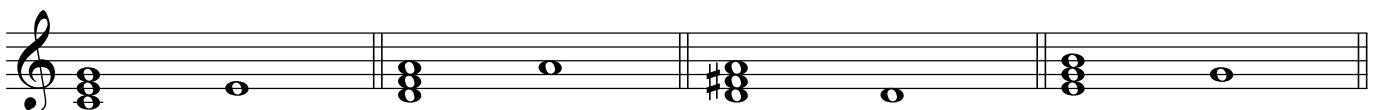
Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

2(a) identify the note as 'bottom, middle or top' OR 'doh, mi or soh' OR 'root, 3rd or 5th' (candidate's choice). [1 mark]

The triad will be played again. Candidates will be asked to:

2(b) state if the triad is major or minor. [1 mark]




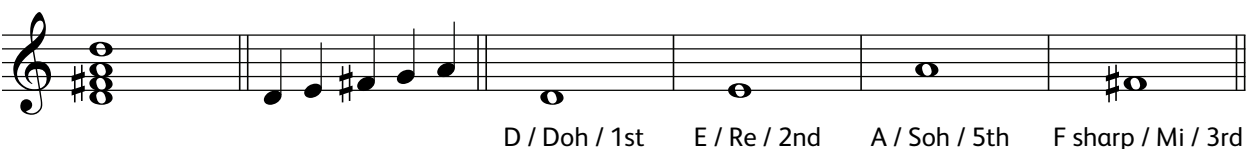
Major Middle / Mi / 3rd Minor Top / Soh / 5th Major Bottom / Doh / Root Minor Middle / Mi / 3rd

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

2(c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate. [1 mark]

The test will be repeated, using a different example. [1 mark]

C major 

D major 

Grade 3

Rhythm and Improvisation Exercise No. 3: Syncopation

Syncopation is achieved by emphasising the off-beat instead of the strong beat; for example by putting rests on the strong beats, or by holding notes over the strong beat through the use of a tie or a dot.

A jazz waltz is an excellent example of syncopation.

A traditional waltz rhythm is quite straightforward:



In a jazz waltz, beats 2 and 3 are often syncopated in a $\text{quarter note} = \text{eighth note} + \text{eighth note}$ swing style.

e.g.



These sound as follows:



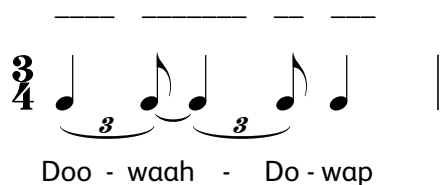
A slightly more complicated rhythm is used a lot by jazz players.



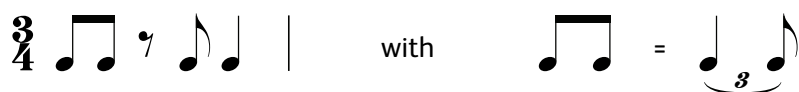
It sounds like this:



and may be thought of as:



It can also be visualised as:



Many famous standard and popular waltzes have been given jazz interpretations,

e.g.

- The Beatles *Norwegian Wood*
- The Gravy Waltz*
- 'My Favourite Things' from *The Sound of Music*

Try to listen to a recording of a jazz waltz. They are often played at a very fast tempo with what is called 'one in a bar' feel. In other words, there is not time to count 1 2 3 beats per bar; only the first beat is pronounced.

Rhythm

Refer to *Rhythm and Improvisation Exercise No.3: Syncopation* in the Handbook [reproduced above].

The examiner will play, on one note, either Example A, Example B or the example indicated as 'a slightly more complicated rhythm'. If required, the examiner will play it twice. Candidates will be asked to:

- 1(a) identify which example was played. Candidates may refer to the Handbook. [2 marks]
- 1(b) clap one of the other two patterns, as selected by the examiner. Candidates may refer to the Handbook. [2 marks]

Using the same example, candidates will be asked to:

- 1(c) sing, hum, whistle or play an improvised melody based on the rhythmic pattern of the example. Candidates may refer to the Handbook. [2 marks]

Following are some ideas. Try to be creative.

Example A

Example B

The phrase need not be repeated, as indicated in the Handbook.

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2 identify the interval, by numerical value only (2nd, 3rd, 4th, 5th). [1 mark]

The test will be repeated, using a different interval. [1 mark]

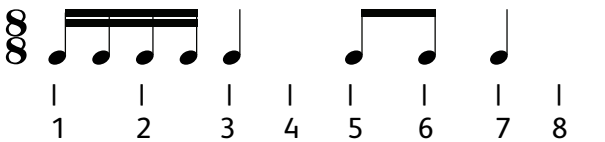
Grade 4

Rhythm and Improvisation Exercise No. 4: Rock

Apart from the drive of the rhythm section when playing with a rock feel or fusion style, it is noticeable that the quaver rhythm patterns are 'straight', rather than swung. Many of the frontline charts are notated with lots of semiquavers (sixteenth notes). Until you are comfortable with this notation, it may help to count in quavers (eighth notes).

i.e. ♪ = ½ ♪ = 1 ♪ = 2

e.g. 

becomes 

Now try clapping some of the following sequences, and then experiment as shown in earlier sections using pentatonic or blues scale patterns.

It is important that tongue articulation is precise when playing in this style. When you are confident, increase the tempo and approach the style with drive.

1 

2 

3 

4 

A number of jazz oriented musicians have combined rock and jazz styles to great effect. Notable examples include David Sanborn and Herbie Hancock.

Rhythm

Refer to *Rhythm and Improvisation Exercise No.4: Rock* in the Handbook [reproduced above].

The examiner will count in and play, on one note, Example 1, 2, 3 or 4. Candidates will be asked to:

- 1(a) identify which example was played. It may be played a second time at the candidate's request. Candidates may refer to the Handbook. [2 marks]
- 1(b) clap one of the four examples, as selected by the examiner. Candidates may refer to the Handbook. [2 marks]
- 1(c) sing, hum, whistle or play an improvised melodic pattern based on one of the four examples, as selected by the examiner. Candidates may refer to the Handbook. [2 marks]

Following are some ideas:

Example 1

Straight s

Do Ba Daa Di Bi De Daa Di Be Di Be De Da Di Be Di Be Doo



Example 2

Straight s



A possible approach to rhythmic articulation is indicated above in Example 1. Alternatives are acceptable. The two bars do not have to be repeated.

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2 identify the interval, by type and numerical value. [1 mark]

The test will be repeated, using a different interval. [1 mark]

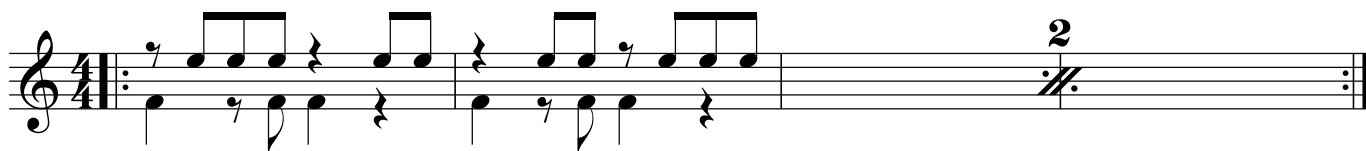


Major 3rd Minor 3rd Major 2nd Perfect 4th Minor 7th Octave Minor 6th

Samba (lively)



Bossa Nova (moderately quick)



Beguine (moderately quick)



Mambo

There are many versions of the Mambo at different tempi, some in $\frac{2}{4}$ and others in $\frac{4}{4}$. This is an example of one of the simplest Mambo rhythms:



Baion (gentle)



Rumba (or Bolero) (moderately quick)



There are many more Latin rhythms and styles. Many jazz musicians have embraced elements of Latin American music and combined them with elements of jazz, for example Stan Getz, Astrud Gilberto, Romero Lubamba and Cal Tjader. A number of the pieces have become standard repertoire, such as *The Girl from Ipanema* and *Desafinado*.

Fortunately, there are many recordings which give you an opportunity to listen to the nuances of this style of music. Although improvising over these melodies and chord changes is complex in parts, they offer an ideal opportunity to develop your melodic phrasing, adding some personal touches.

Rhythm

Refer to *Rhythm and Improvisation Exercise No. 5: Latin* in the Handbook [reproduced above].

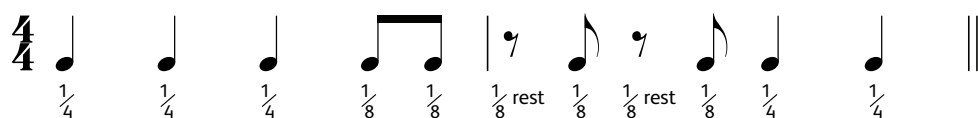
Candidates will be asked to:

- 1(a) tap either the Samba, Bossa Nova or Beguine example, as selected by the examiner. Candidates may refer to the Handbook. Candidates may tap the rhythm on their legs, a table, a chair, etc. One hand should tap the upper pattern, and the other the lower pattern. It is not necessary to repeat the four bars. [2 marks]

The examiner will count in and clap or play on one note the upper pattern of two bars (twice), taken from either the Samba, Bossa Nova, Beguine, Mambo or Rumba (Bolero) examples. Candidates will be asked to:

- 1(b) identify the note and rest time values. Terminology such as half note, quarter note, etc. is equally acceptable. Candidates may not refer to the Handbook. Only the first two bars are used for this test. [2 marks]

Samba



Alternatively, traditional names may be used.

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value. [1 mark]

The test will be repeated, using a different interval. [1 mark]

Major 3rd Perfect 4th Augmented 4th / Diminished 5th Minor 6th Major 7th

Minor 2nd Octave Augmented 4th / Diminished 5th Major 7th Minor 7th

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2(b) identify the cadence, either by its conventional name, or as 'finished' (perfect and plagal) or 'unfinished' (imperfect or interrupted). [1 mark]

The test will be repeated, using a different example. [1 mark]

A 'cadence' may also be referred to as a 'close'. They appear at the ends of phrases and work rather like full stops and commas in sentences.

Before playing the examples below, play the tonic note and/or the tonic chord. You will then be aware of phrases closing in the home key and sounding 'finished', or 'unfinished' if the closing chord does not relate to the sound you were expecting.

The **PERFECT CADENCE** (or 'full close') works as a full stop. It brings phrases (or sentences) to a conclusion. It moves from Chord V (dominant) to Chord I (tonic).

Three musical examples of Perfect Cadences. Each example shows a two-staff system (treble and bass clef) with a grand staff brace on the left. Above the treble staff, Roman numerals and chord symbols are provided for each measure. The first example is in C major: V G (treble: G4, B4, D5; bass: C3, G2) and I C (treble: C4, E4, G4; bass: C3, C4). The second is in G major: V D (treble: D4, F#4, A4; bass: G2, D3) and I G (treble: G4, B4, D5; bass: G2, G3). The third is in F major: V C (treble: C4, E4, G4; bass: C3, C4) and I F (treble: F4, A4, C5; bass: F2, F3). Below each system, the tonic key is labeled: Tonic: C, Tonic: G, and Tonic: F.

Dominant chords often have the flattened 7th added, to add a richer and increasingly more convincing quality to the chord movements.

Two musical examples of Perfect Cadences using dominant 7th chords. The first is in C major: V7 G7 (treble: G4, B4, D5, F#5; bass: G2, C3) and I C (treble: C4, E4, G4; bass: C3, C4). The second is in F major: V7 C7 (treble: C4, E4, G4, Bb4; bass: C3, C4) and I F (treble: F4, A4, C5; bass: F2, F3). Below each system, the tonic key is labeled: Tonic: C and Tonic: F.

The **PLAGAL CADENCE** also brings a phrase to a conclusion, and works as a full stop at the end of a sentence. Its distinctive sound quality has resulted in it sometimes being referred to as sounding like the 'Amen' at the end of a hymn. It moves from Chord IV (subdominant) to Chord I (tonic).

Three musical examples of Plagal Cadences. Each example shows a two-staff system with a grand staff brace on the left. Above the treble staff, Roman numerals and chord symbols are provided. The first is in C major: IV F (treble: F4, A4, C5; bass: F2, F3) and I C (treble: C4, E4, G4; bass: C3, C4). The second is in G major: IV C (treble: C4, E4, G4; bass: C3, C4) and I G (treble: G4, B4, D5; bass: G2, G3). The third is in F major: IV Bb (treble: Bb4, D5, F5; bass: Bb2, Bb3) and I F (treble: F4, A4, C5; bass: F2, F3). Below each system, the tonic key is labeled: Tonic: C, Tonic: G, and Tonic: F.

The **IMPERFECT CADENCE** (or 'half close') works like a comma in a sentence. The phrase (or sentence) breathes, but there is a feeling of wanting to move on. Therefore, the phrase is 'unfinished'. The progression can be from Chord I (tonic) or other chords, but always to Chord V (dominant).

Three musical examples of Imperfect Cadences. Each example shows a two-staff system with a grand staff brace on the left. Above the treble staff, Roman numerals and chord symbols are provided. The first is in Bb major: I Bb (treble: Bb4, D5, F5; bass: Bb2, Bb3) and V F (treble: F4, A4, C5; bass: F2, F3). The second is in G major: I G (treble: G4, B4, D5; bass: G2, G3) and V D (treble: D4, F#4, A4; bass: D2, D3). The third is in C major: II Dm (treble: D4, F4, A4; bass: D2, D3) and V G (treble: G4, B4, D5; bass: G2, G3). Below each system, the tonic key is labeled: Tonic: Bb, Tonic: G, and Tonic: C.

The **INTERRUPTED CADENCE** also works like a comma in a sentence and sounds 'unfinished'. It moves from Chord V (dominant) to Chord VI (submediant). The chord movement is that of a rising step, and it changes tonality - ie. from a major chord (V) to a minor chord (VI).

Three musical examples of Interrupted Cadences. Each example shows a two-staff system with a grand staff brace on the left. Above the treble staff, Roman numerals and chord symbols are provided. The first is in C major: V G (treble: G4, B4, D5; bass: G2, G3) and VI Am (treble: A4, C5, Eb5; bass: A2, A3). The second is in G major: V D (treble: D4, F#4, A4; bass: D2, D3) and VI Em (treble: E4, G4, Bb4; bass: E2, E3). The third is in F major: V C (treble: C4, E4, G4; bass: C3, C4) and VI Dm (treble: D4, F4, Ab4; bass: D2, D3). Below each system, the tonic key is labeled: Tonic: C, Tonic: G, and Tonic: F.


Following are examples of cadences:

(a) (swing)
C C7 F F7 C
Plagal (Finished)
Key: C major

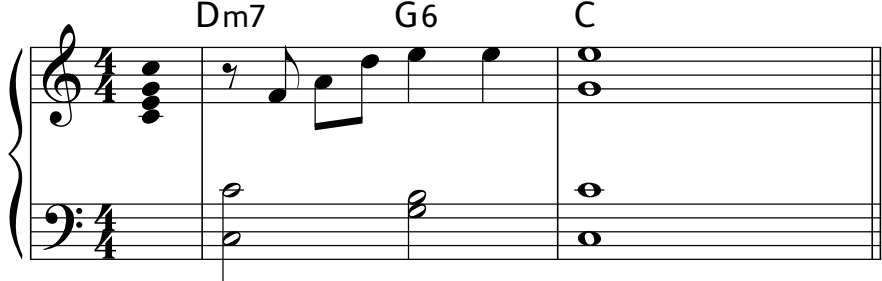
(b) Straight
Gm7 C7 Dm
Interrupted (Unfinished)
Key: F major

(c) (swing)
Gm C7 F
Perfect (Finished)
Key: F major

(d) (swing)
Bb F
Imperfect (Unfinished)
Key: Bb major

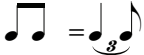
Straight 

(e)

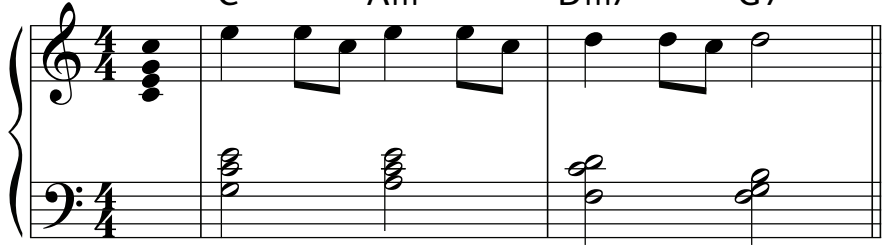


Key: C major

Perfect (Finished)




(f)




Key: C major

Imperfect (Unfinished)

Straight 


(g)



Key: A major

Interrupted (Unfinished)

(h)



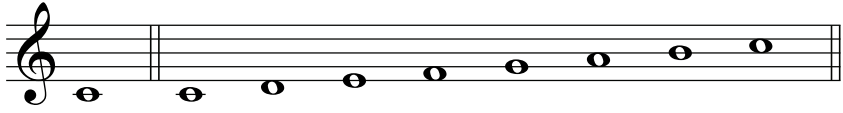
Key: C major

Plagal (Finished)

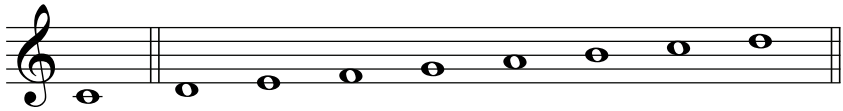
Grade 6

Tests

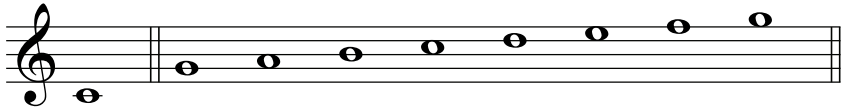
The examiner will play the note C, followed by one of the following modes: Ionian, Dorian, Mixolydian or Aeolian. The example will be played twice.



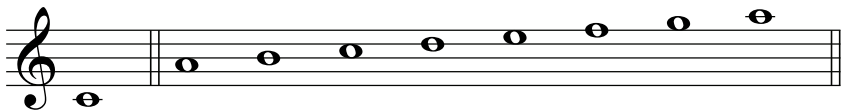
Ionian



Dorian



Mixolydian



Aeolian (Pure Minor)

Candidates will be asked to:

- 1 identify which mode was played. One example may be used if a correct answer is offered. If the first response is incorrect a second mode will be offered, so that the candidate may attain 2 marks out of 3. [3 marks]

The examiner will play a one octave blues scale based on C, or another suitable root note.



The examiner will repeat the root note, followed by any other note within the blues scale. The notes will then be played together. Candidates will be asked to:

- 2(a) identify the interval between the two notes. One example may be used if a correct answer is offered. If the first response is incorrect a second interval will be offered, so that the candidate may attain 2 marks out of 3. [3 marks]



Minor 3rd Perfect 4th Augmented 4th Diminished 5th Perfect 5th Minor 7th Octave

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect or interrupted) in the home key. Candidates will be asked to:

2(b) identify the cadence by its conventional name. [1 mark]

The test will be repeated, using a different example. [1 mark]

Refer to the cadence examples at Grade 5. Further examples are given below:

(a)

Dm7(9) G7 Am

Interrupted

Key: C major

C Am Dm7 G7

Imperfect

Key: C major

Straight

Dm G6 C

Perfect

Key: C major

Grade 7

II-V-I Sequences

The II-V-I (or II7-V-I) sequence is one of the most common chord progressions in jazz. In the key of C major the sequence could be indicated as Dm7-G7-C. Block chords in C major would look like this:

II
V
I

Dm7
G7
C^Δ

The scale patterns based on a II-V-I sequence in a major key are:

II Dorian Mode

V Mixolydian Mode

I Ionian Mode

Although Dm7 and the Dorian mode, G7 and the Mixolydian mode are all drawn from the C major scale (Ionian mode), it is important to recognise the tonality of the chord foundations. The most obvious indicators are that Dm7 (II7) has a minor sound and G7 (V7) is major and pulling towards a V7-I cadence.

Tests

The examiner will name and play a major chord on any note.

(a) (b) (c)

D
F
C

The tonic note will be named and repeated. The examiner will then play either the Minor II7 chord or the V7 chord.

(a) D II7 (Em7) V7 (A7)

(b) F II7 (Gm7) V7 (C7)

(c) C II7 (Dm7) V7 (G7)

Candidates will be asked to:

1(a) identify whether it is the Minor II7 chord or the V7 chord. [2 marks]

1(b) name the notes in the chord. [1 mark]

When inverted, the tonality variations can be subtle. Listen carefully to the given tonic chord and tonic note.

The examiner will name and play a root (tonic) note, followed by either a Dominant 7th chord, a Major 7th chord or a Minor 7th chord.

C Dominant 7th Major 7th Minor 7th

D Dominant 7th Major 7th Minor 7th

These chords will not be inverted.

Candidates will be asked to:

2 identify the chord type. [2 marks]

3 identify the notes in the chord. [1 mark]

The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key.

Candidates will be asked to:

4 identify the cadence by its conventional name. [1 mark]

The test will be repeated, using a different example. [1 mark]

Refer to the cadence examples at Grades 5 and 6. Further examples are given below:

E^b/F D/E D^b/E^b C/D G7

(a)

Key: C major

Latin feel D^ø G7(Alt) C9

(b)

Key: C major

(c) Musical notation for example (c) in B-flat major, 4/4 time. It shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The key signature has two flats. The time signature is 4/4. The piece is labeled as 'Plagal'.

Key: B \flat major

B \flat E \flat B \flat

(d) Musical notation for example (d) in G major, 4/4 time. It shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The key signature has one sharp. The time signature is 4/4. The piece is labeled as 'Interrupted'.

Key: G major

A \emptyset D7(Alt) Em7

(e) Musical notation for example (e) in C major, 3/4 time. It shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The key signature has no sharps or flats. The time signature is 3/4. The piece is labeled as 'Perfect'.

Key: C major

Jazz Waltz Swing

Dm G7 \flat 9 G7 C Δ 9(13)

(f) Musical notation for example (f) in E-flat major, 4/4 time. It shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The key signature has three flats. The time signature is 4/4. The piece is labeled as 'Interrupted'.

Key: E \flat major

B \flat (Alt) D6 B \flat 7 Cm

(g) Musical notation for example (g) in C major, 3/4 time. It shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The key signature has no sharps or flats. The time signature is 3/4. The piece is labeled as 'Plagal'.

Key: C major

Jazz Waltz Swing

Em7 A7 Dm F C

Rock feel. Straight

(h)

Dm Gm Dm A

Key: D minor

Imperfect

Detailed description: This musical score is for example (h). It is in 4/4 time and D minor. The melody starts with a Dm chord, followed by a Gm chord, then another Dm chord, and finally an A chord. The bass line consists of block chords for each measure. The final chord, A, is marked as 'Imperfect'.

(i)

Cm Fm7 G7 Cm C

Key: C minor

Perfect

Detailed description: This musical score is for example (i). It is in 3/2 time and C minor. The melody starts with a Cm chord, followed by Fm7, G7, Cm, and finally C. The bass line consists of block chords for each measure. The final chord, C, is marked as 'Perfect'.

(j)

Cm Fm G Am

Key: C minor

Interrupted

Detailed description: This musical score is for example (j). It is in 6/8 time and C minor. The melody starts with a Cm chord, followed by Fm, G, and Am. The bass line consists of block chords for each measure. The final chord, Am, is marked as 'Interrupted'.

Slow. Straight

(k)

Em F#m A7 E

Key: E minor

Plagal

Detailed description: This musical score is for example (k). It is in 4/4 time and E minor. The melody starts with an Em chord, followed by F#m, A7, and finally E. The bass line consists of block chords for each measure. The final chord, E, is marked as 'Plagal'.

* Occasionally, pieces in a minor key end with the tonic chord altered to major. In classical music this is often referred to as a *Tierce de Picardie*.

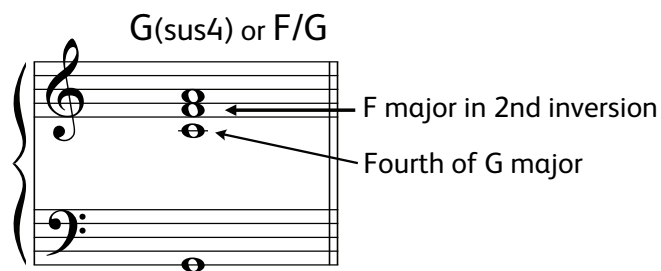
Grade 8

Sus Chords and Tritone Substitutions

At Grade 8, candidates have to be able to identify sus chords and tritone substitutions. Essentially, the sus chord has a distinctive, unfinished sound and the tritone substitution is a 7th chord based on the flattened 7th of the scale. It therefore sounds like a dominant 7th.

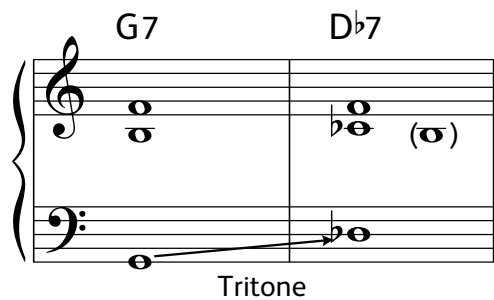
Sus chords

In a lot of contemporary music the fourth does not resolve. Therefore, the music tends to float along. One of the easiest ways for the jazz pianist to respond to a sus chord is to play the root note in the bass and play the chord of a tone below in second inversion.



Tritone substitutions

In jazz, tritone substitution is generally the replacement of a dominant 7th chord by the same type of chord a tritone away. Therefore, in the key of C, a V7 (G7) chord could be replaced by a flattened 2nd chord (D \flat 7).



You will notice that the two chords share two common notes.

You can hear the tritone substitution effect at the close of *Waltz Riff* and *A Hint of Blues* (below).

In the examination you need to distinguish the sound quality only, between the sus chord and the tritone substitution (7th sounding chord).

Tests

The examiner will play either a tritone substitution or a sus chord. The examiner will indicate the root.

Candidates will be asked to:

1 identify whether it is a tritone substitution or a sus chord. [2 marks]

The examiner will play one of the following modes: Aeolian, Dorian or Mixolydian. Candidates will be asked to:

2(a) name which mode was played. [1 mark]

2(b) describe the interval spelling of the mode (eg. Aeolian is T-ST-T-T-ST-T-T). [1 mark]

Aeolian

T ST T T ST T T

Dorian

T ST T T T ST T

Mixolydian

T T ST T T ST T

Practise singing or playing the modes. This will help to establish hearing the intervals between the notes in each mode.

- 3 The examiner will play a piece of music. The candidate will be given a copy of the score which doesn't include phrasing, tempo, articulation, or dynamic markings. Candidates will be asked a selection of the following:
- to name the key;
 - to identify modulations;
 - to identify intervals, including compound intervals;
 - to describe the overall form. These may include ABCA, ABCBA, AABA, ABAB and similar structures;
 - to identify changes in style, phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played by the examiner. [4 marks]

The following are examples relating to Test 3:

Waltz Riff

♩ = ♩₃ (Swing) Jazz Waltz

A F^Δ9 Em7 A13^b9 G7#9#5 F7#9#11

 Cm9 F7#9 B^Δ9 B^bm9 Eb7(9)

(Straight ♩ ♩)

B A^bm9 D^b13 Gm9 C7^b9

 Am7 D7 A^bm9 Gm9 G^b7(9) F^Δ9

rit.

Suggested questions:

- Q. What is the key of the piece?
- A. F major.

- Q. What is the form of the piece?
- A. Binary (AB).

- Q. Does it modulate?
- A. There is implied modulation at the end of section A. It continues with a 'circle of 5ths' style of movement, resolving on F at the close.

- Q. It closes with a tritone substitution G^b7(9) to F^Δ9. What is the interval between the F and G^b in the bass clef, at the close?
- A. Minor 2nd.

Suggested variations:

- Bars 1-2:
Change the left hand rhythmic pattern. Thin out the right hand chords.

- Bars 13-14:
Play the quavers swung. Add a 'fill' in bar 14.

- Bars 15-16:
Play the quavers swung. Replace the G^b7(9) with a dominant 7th (C7).

Raggy

Straight 

A

B

Suggested questions:

- Q. What is the form of the piece?
 A. Binary (AB).
- Q. What is the interval between each note in bar 12 (the diminished 7th)?
 A. Minor 3rd.
- Q. What is the key of the piece?
 A. B \flat major.
- Q. Does it modulate to another key?
 A. No.

Suggested variations:

- Bars 1-2:
 Play swung. Play beats 1 and 2 (left hand) in octaves.
- Bars 12-13:
 Play the diminished 7th as a block chord. Play the right hand in bar 13 as a sustained note rather than a trill.

So What, It's a Nursery Rhyme

A Slow and smooth

B


Suggested questions:

- Q. What is the form of the piece?
 A. Binary (AB).
- Q. Is there anything noticeable about the chords in the bass clef?
 A. Many are 4ths. (This type of structure is often referred to as 'so what' voicing.)
- Q. What is the interval at * (bar 7)?
 A. Minor 7th.
- Q. The last chord is based on C major. What intervals have been added to the primary triad?
 A. Major 7th and 9th.

Suggested variations:

- Bars 1-2:
 Change the dynamics. Change the rhythm of the right hand notes.
- Bars 15-16:
 Swing the quavers. Ignore the Rit. Play final bar as a block chord rather than as a spread chord.

A Hint of Blues

 Swing. Moderately slow



Chord progression: E7 A7 E7 E7 A7 A7 E7 E7 B7 A7 E7 F7 E

Dynamics: *mp*, *cresc.*, *f*, *dim.*, *mf*, *mp*, *p*, *rit.*

Suggested questions:

- Q. What is the key of the piece?
A. E major.
- Q. What is the form of the piece?
A. 12-bar blues.
- Q. What is the interval between the first two notes in the right hand (G# / B)?
A. Minor 3rd.

Suggested variations:

- Bars 1-2:
Play the bass clef arpeggios in a downward pattern. Change the rising 3rds in the treble clef to falling 3rds (ie. starting on B / D in the 1st bar).
- Bars 11-12:
Ignore the Rit. Replace the F7 (tritone substitution) with a dominant 7th (B7).

Raggy

A

First system of musical notation for section A. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2 and B2, then a dotted quarter note C3.

Second system of musical notation for section A. The treble clef melody continues with a quarter note D5, followed by quarter notes E5 and F5, then a dotted quarter note G5. The bass clef accompaniment continues with a quarter note D2, followed by quarter notes E2 and F2, then a dotted quarter note G2.

B

First system of musical notation for section B. The treble clef melody features a quarter rest, followed by a quarter note G4, then a dotted quarter note A4. The bass clef accompaniment features a quarter note G2, followed by a quarter note A2, then a dotted quarter note B2.

Second system of musical notation for section B. The treble clef melody continues with a quarter note B4, followed by a dotted quarter note C5. The bass clef accompaniment continues with a quarter note C3, followed by a dotted quarter note D3.

So What, It's a Nursery Rhyme

A

First system of musical notation for section A. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The treble staff contains a melody of quarter notes: G4, A4, B4, C5. The bass staff contains a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2.

Second system of musical notation for section A. The treble staff continues the melody: D5, E5, F5, G5, A5, B5, C6. The bass staff continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

B

First system of musical notation for section B. The treble staff contains a melody of quarter notes: G4, A4, B4, C5. The bass staff contains a bass line with rests in the first and third measures, and chords in the second and fourth measures: G2-B2, G2-B2, G2-B2, G2-B2.

Second system of musical notation for section B. The treble staff continues the melody: D5, E5, F5, G5, A5, B5, C6. The bass staff continues with rests in the first and third measures, and chords in the second and fourth measures: G2-B2, G2-B2, G2-B2, G2-B2. The system ends with a double bar line.

A Hint of Blues

E7 A7 E7 E7

Musical notation for the first system of 'A Hint of Blues'. It consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of chords: E7, A7, E7, and E7. The bass staff contains four measures of a bluesy bass line with triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

A7 A7 E7 E7

Musical notation for the second system of 'A Hint of Blues'. It consists of two staves: a treble staff and a bass staff. The treble staff contains four measures of chords: A7, A7, E7, and E7. The bass staff contains four measures of a bluesy bass line with triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

B7 A7 E7 F7 E

Musical notation for the third system of 'A Hint of Blues'. It consists of two staves: a treble staff and a bass staff. The treble staff contains four measures: a melodic line, a chord, and a final chord with a triplet. The bass staff contains four measures of a bluesy bass line with triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.