

LCM Exams

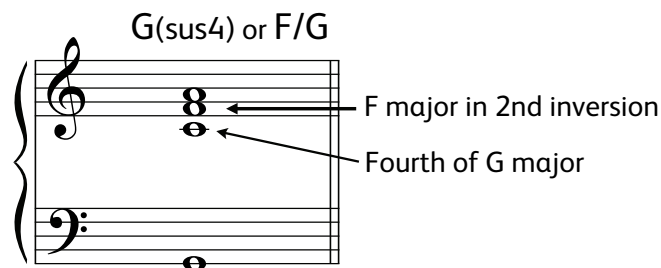
Specimen Jazz Aural Tests: Grade 8

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.

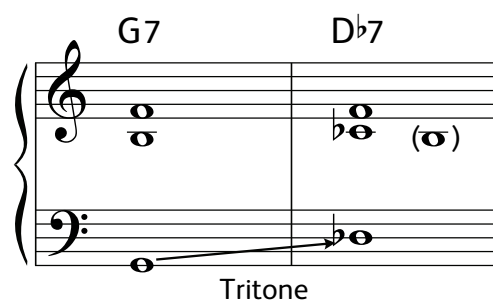
Sus chords

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.

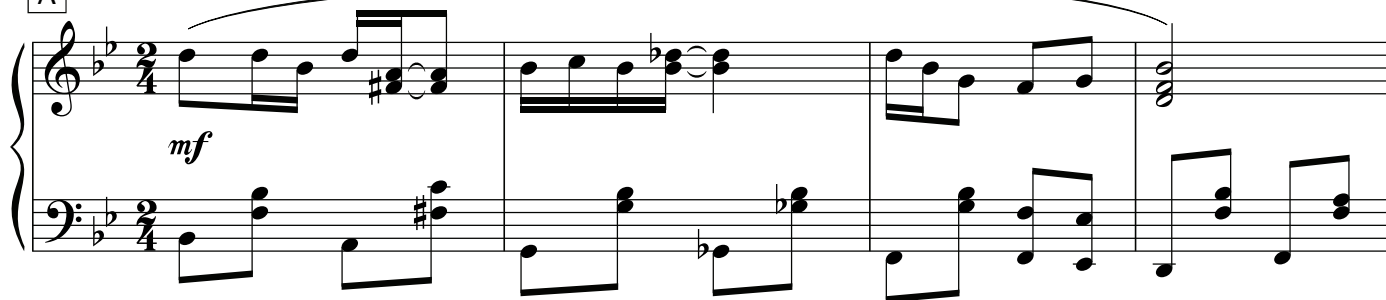
- Bars 13-14:
Play the quavers swung. Add a 'fill' in bar 14.

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

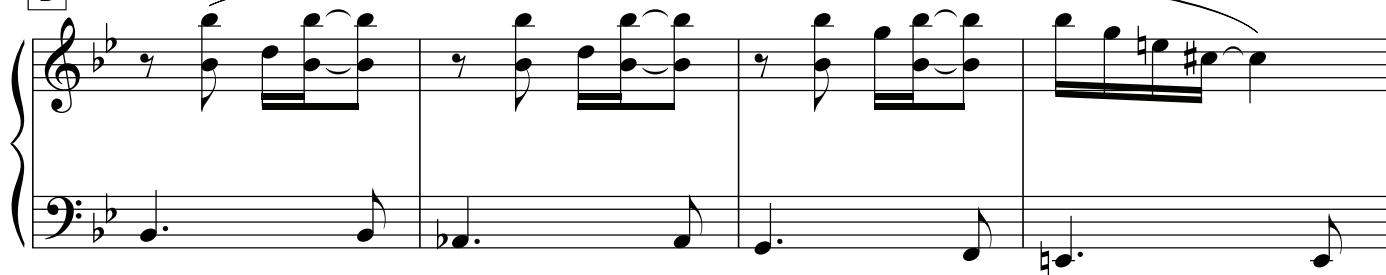
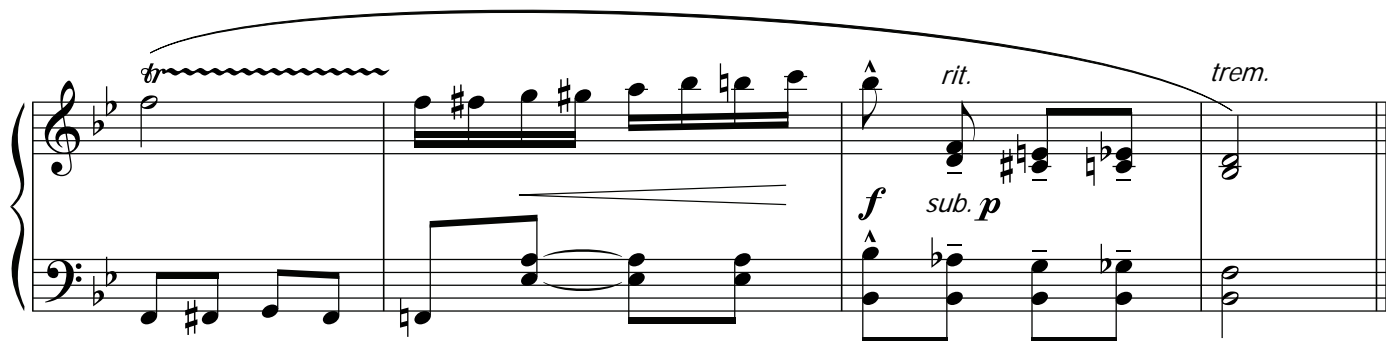
Raggy

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


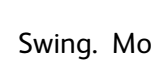
Suggested questions:

- 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).

Candidate Copies

Waltz Riff

A F^Δ9 Em7 A13^b9 G7#9#5 F7#9#11

Cm9 F7#9 B^{bΔ}9 B^bm9 Eb7(9)

B A^bm9 D^b13 Gm9 C7^b9

Am7 D7 A^bm9 Gm9 G^b7(9) F^Δ9

Raggy

A

First system of musical notation for section A. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. 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 with a sharp sign (#). The bass line starts with a quarter note G2, followed by quarter notes A2 and B2, then a dotted quarter note C3 with a sharp sign (#).

Second system of musical notation for section A. It continues the grand staff from the first system. The treble clef melody continues with a dotted quarter note C5 with a sharp sign (#), followed by quarter notes B4 and A4, then a dotted quarter note G4 with a flat sign (b). The bass line continues with a dotted quarter note C3 with a sharp sign (#), followed by quarter notes B2 and A2, then a dotted quarter note G2 with a flat sign (b).

B

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

Second system of musical notation for section B. It continues the grand staff from the first system. The treble clef melody continues with a dotted quarter note C5 with a sharp sign (#), followed by quarter notes B4 and A4, then a dotted quarter note G4 with a sharp sign (#). The bass line continues with a dotted quarter note C3 with a sharp sign (#), followed by quarter notes B2 and A2, then a dotted quarter note G2 with a sharp sign (#).

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 of chords: 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 chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2.

A Hint of Blues

E7 A7 E7 E7

A7 A7 E7 E7

B7 A7 E7 F7 E