

LCM Exams

Specimen Jazz Aural Tests: 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. $\text{♪} = \frac{1}{2}$ $\text{♪} = 1$ $\text{♪} = 2$

e.g.

becomes

8

1 2 3 4 5 6 7 8

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

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

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