

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.

A musical staff in G clef and bass clef. The top note is labeled 'G(sus4) or F/G'. Below it, a note is labeled 'F major in 2nd inversion'. Another note is labeled 'Fourth of G major'. Arrows point from the text labels to the corresponding notes on the staff.

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♭7).

A musical staff in G clef and bass clef. Two chords are shown: G7 and D♭7. The G7 chord consists of notes G, B, D, and G. The D♭7 chord consists of notes D, F, A, and D. A bracket between the two chords is labeled 'Tritone' with an arrow pointing to the note B in the G7 chord and the note E in the D♭7 chord.

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

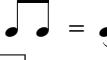
Practise singing or playing the modes. This will help to establish hearing the intervals between the notes in each mode.

- 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]

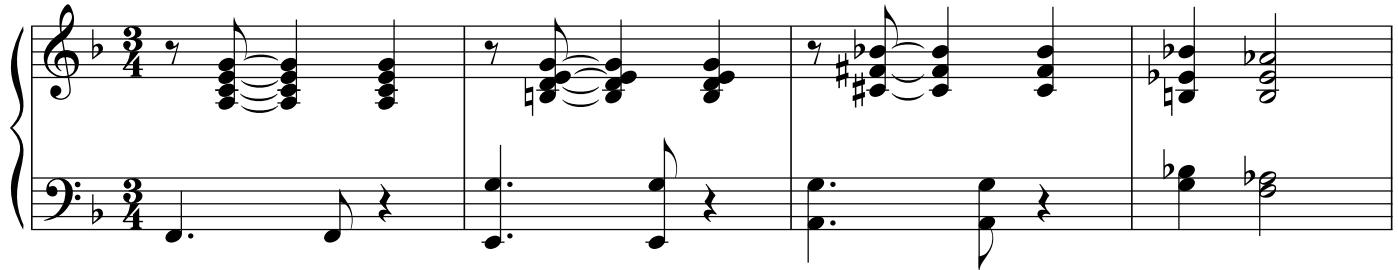
The following are examples relating to Test 3:

Waltz Riff

 (Swing) Jazz Waltz

A

F[△]9 Em7 A13♭9 G7♯9♯5 F7♯9♯11



Cm9 F7♯9 B♭△9 B♭m9 E♭7(9)



(Straight )

B

A♭m9 D♭13 Gm9 C7♭9



rit.

Am7 D7 A♭m9 Gm9 G♭7(9) F[△]9



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♭7(9) to F[△]9. What is the interval between the F and G 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♭7(9) with a dominant 7th (C7).

Raggy

Straight

A

B

trem.

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

rit.

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

E7 A7 E7 E7



A7 A7 E7 E7

cresc. f dim.

B7 A7 E7 F7 E

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[△]9 Em7 A13♭9 G7♯9♯5 F7♯9♯11

This section contains four measures of a waltz riff. The first measure is labeled F[△]9, featuring a bass note followed by a F major 9th chord. The second measure is Em7, with a bass note and an E minor 7th chord. The third measure is A13♭9, with a bass note and an A major 13th chord with a flat ninth. The fourth measure is G7♯9♯5 F7♯9♯11, with a bass note and a complex G dominant 7th chord with sharps at the ninth and eleventh positions.

Cm9 F7♯9 B♭△9 B♭m9 E♭7(9)

This section contains four measures of a waltz riff. The first measure is Cm9, with a bass note and a C major 9th chord. The second measure is F7♯9, with a bass note and an F dominant 7th chord with a sharp ninth. The third measure is B♭△9, with a bass note and a B flat major 13th chord with a flat ninth. The fourth measure is B♭m9 E♭7(9), with a bass note and a B flat minor 9th chord followed by an E flat dominant 7th chord with a ninth.

B A♭m9 D♭13 Gm9 C7♭9

This section contains four measures of a waltz riff. The first measure is A♭m9, with a bass note and an A flat minor 9th chord. The second measure is D♭13, with a bass note and a D flat major 13th chord. The third measure is Gm9, with a bass note and a G minor 9th chord. The fourth measure is C7♭9, with a bass note and a C dominant 7th chord with a flat ninth.

Am7 D7 A♭m9 Gm9 G♭7(9) F[△]9

This section contains four measures of a waltz riff. The first measure is Am7, with a bass note and an A minor 7th chord. The second measure is D7, with a bass note and a D major 7th chord. The third measure is A♭m9, with a bass note and an A flat minor 9th chord. The fourth measure is Gm9 G♭7(9) F[△]9, with a bass note and a G minor 9th chord followed by a G dominant 7th chord with a flat ninth and an F[△]9 chord.

Raggy

A

2/4 time, key signature one flat. Treble and bass staves. Measures 1-4.

Measures 1-4:

- Treble staff: eighth-note pairs followed by a sixteenth-note group, then eighth-note pairs, then eighth-note pairs followed by a sixteenth-note group.
- Bass staff: eighth-note pairs.

Continuation of section A in 2/4 time, key signature one flat. Treble and bass staves. Measures 5-8.

Measures 5-8:

- Treble staff: eighth-note pairs followed by a sixteenth-note group, then eighth-note pairs, then eighth-note pairs followed by a sixteenth-note group.
- Bass staff: eighth-note pairs.

B

2/4 time, key signature one flat. Treble and bass staves. Measures 1-4.

Measures 1-4:

- Treble staff: eighth-note pairs followed by a sixteenth-note group, then eighth-note pairs, then eighth-note pairs followed by a sixteenth-note group.
- Bass staff: eighth-note pairs.

Continuation of section B in 2/4 time, key signature one flat. Treble and bass staves. Measures 5-8.

Measures 5-8:

- Treble staff: eighth-note pairs followed by a sixteenth-note group, then eighth-note pairs, then eighth-note pairs followed by a sixteenth-note group.
- Bass staff: eighth-note pairs.

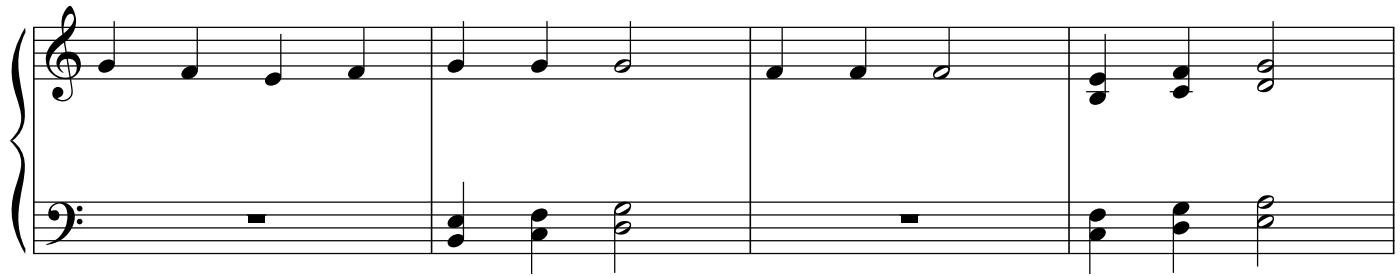
So What, It's a Nursery Rhyme

A



Musical score for section A, page 1. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music starts with eighth-note patterns in the treble staff and quarter-note chords in the bass staff. The bass staff then transitions to a new key signature of one flat (B-flat) and a time signature of 2/4.

B



Musical score for section B, page 1. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music continues with eighth-note patterns in the treble staff and quarter-note chords in the bass staff. The bass staff then transitions to a new key signature of one flat (B-flat) and a time signature of 2/4.



Musical score for section B, page 2. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The music continues with eighth-note patterns in the treble staff and quarter-note chords in the bass staff. The bass staff then transitions to a new key signature of one flat (B-flat) and a time signature of 2/4.

A Hint of Blues

Musical score for "A Hint of Blues" featuring three staves of music. The score consists of three sections of four measures each, separated by vertical bar lines. The top section starts with E7, followed by A7, E7, and E7. The middle section starts with A7, followed by A7, E7, and E7. The bottom section starts with B7, followed by A7, E7, F7, and E. The music is written in common time (indicated by a 'C') and uses a key signature of four sharps (F# major). The treble clef is used for the top two staves, and the bass clef is used for the bottom staff. The notation includes various note heads, stems, and rests, along with slurs and grace notes. Measure numbers are indicated by '3' under the bass staff in the first measure of each section.