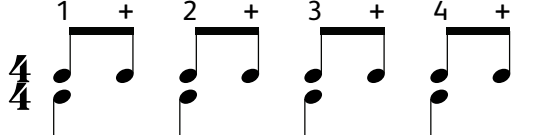


LCM Exams

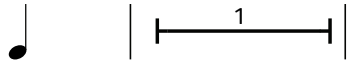
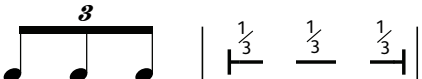
Specimen Jazz Aural Tests: Grade 2

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:



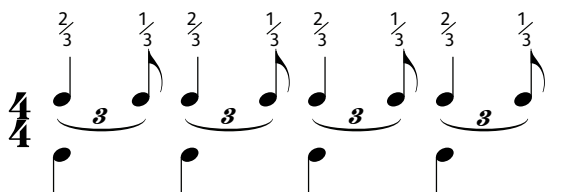
Written without the triplet sign, it would look like this:



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:

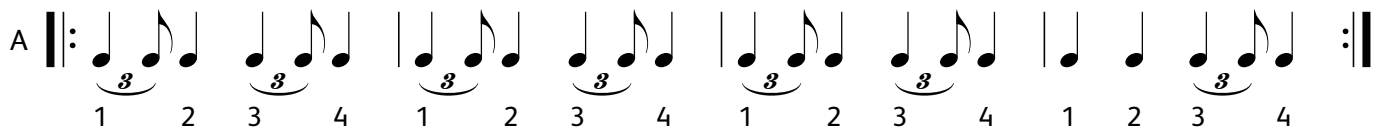
doo - wa doo - wa doo - wa doo - wa


Now you have 'swing'.

To save time and space, composers often write $\text{♪♪} = \text{♪}_s$ 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 

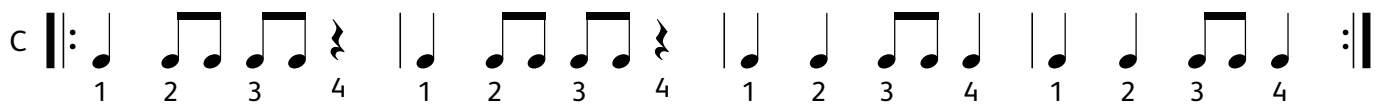
B 

C 

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

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

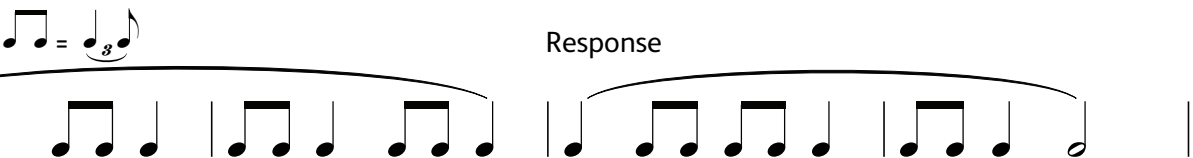
Refer to *Rhythm and Improvisation Exercise No.2: Swing* in the Handbook [reproduced above].

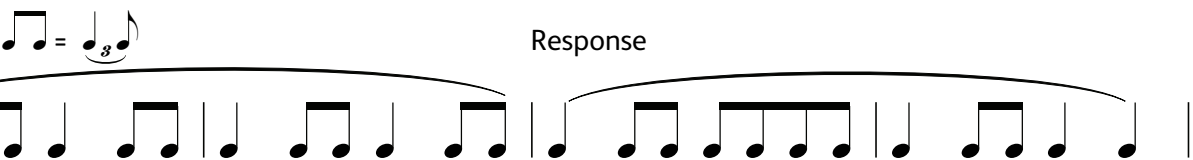
The examiner will play, on one note, either Example A, Example B or Example C, twice. Candidates will be asked to:

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 