

# 2013

## Level X: Guideline to Specific Sections

**Discoveries:** Knowledge and skills as required in the syllabus are cumulative from Level 1-9. This "Discovery" section lists what is new for Level 10. Specific information for the sections is given below.

1. Scales: Pentatonic, Whole-tone and Modal Scales
2. Lead Sheet Notation
3. Vocabulary (see syllabus)
4. Essay Question (see current year's question)

### Specific Sections and Handouts

#### 1. Scales

**Expectations:** Write and identify pentatonic, Whole-tone and modal scales.

**Teaching Tips:** TT69

**Student Information Handout:** A68

**Worksheets:** B96 (answers included), B97 (answers included)

#### 2. Chords

**Expectations:** Lead Sheet Notation for Major 7<sup>th</sup> chords, minor 7<sup>th</sup> chords, diminished 7<sup>th</sup> chords, and half diminished 7<sup>th</sup> chords. All in root position only.

**Teaching Tips:** TT 70

**Student Information Handouts:** ~~A69~~, A70A

**Worksheets:** B98 (answers included)

#### 3. Vocabulary

**Expectations:** Knowledge of terms listed in syllabus

**Teaching Tips:** TT72

**Student Information and Handouts:** none

#### 4. Essay

**Expectations:** Essay as explained in syllabus

**Teaching Tips:** TT72

**Student Information and Handouts:** none

#### 5. Practice Test.

**1. Whole Tone Scale**

A scale made up of all whole steps. The spelling of the whole tone scale is somewhat arbitrary due to enharmonic spelling of the last note. Either is acceptable in the example below:

C D E F# G# A# B#     **OR**     C D E F# G# A# C

**2. Pentatonic Scale**

A scale made up of five tones. The pentatonic scale has many modes. To know all these modes is beyond the scope of this syllabus. The two most commonly used are those which occur naturally when playing five successive black keys on the piano with the starting key either a C# or F#:

C# D# F# G# A#     **OR**     F# G# A# C# D#

**M2 m3 M2 M2**                      **M2 M2 m3 M2**

**3. Modes**

There are 7 modes that occur naturally when playing successive white key scales on the piano

C to C	Ionian	Major scale
D to D	Dorian	Natural minor scale with a raised 6 <sup>th</sup> degree
E to E	Phrygian	Natural minor scale with a lowered 2 <sup>nd</sup> degree
F to F	Lydian	Major scale with a raised 4 <sup>th</sup> degree
G to G	Mixolydian	Major scale with a lowered 7 <sup>th</sup> degree
A to A	Aeolian	Natural minor scale
B to B	Locrian	Natural minor scale with lowered 2 <sup>nd</sup> and lowered 5 <sup>th</sup>

**TT69 corresponds to test section I.**

**See the Guide for Test Taking for specific format of questions**

**Common mistakes: Not checking the clef**

## 1. Whole Tone

A scale made up of all whole steps. The spelling of the whole tone scale is somewhat arbitrary. Either is acceptable in the example below:

C D E F# G# A# B#

C D E F# G# A# C

In the first one, tonic to tonic makes use of the enharmonic spelling of the upper tonic for the sake of using successive letters.

In the second one, the regular spelling of the upper tonic is used but the note name of "B" is skipped.

## 2. Pentatonic

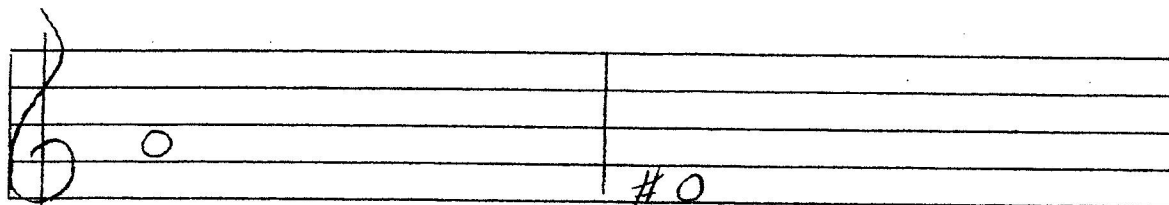
A scale made up of five tones. The pentatonic scale has many modes. To know all these modes is beyond the scope of this syllabus. The two most commonly found in western music are those which occur naturally by playing all black notes starting on C# or all black notes starting on F#:

C#	D#	F#	G#	A#	or	F#	G#	A#	C#	D#
✓	✓	✓	✓			✓	✓	✓	✓	✓
M2	m3	M2	M2			M2	M2	m3	M2	

## 3. Modes

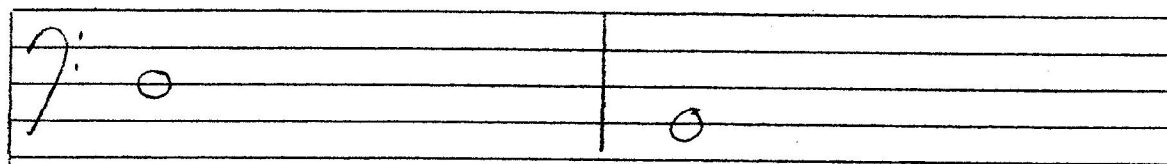
There are 7 modes that occur naturally when playing white note scales.

C-C	Ionian	Major
D-D	Dorian	Natural minor with raised 6 <sup>th</sup>
E-E	Phrygian	Natural minor with lowered 2 <sup>nd</sup>
F-F	Lydian	Major with raised 4 <sup>th</sup>
G-G	Mixolydian	Major with lowered 7 <sup>th</sup>
A-A	Aeolian	Natural minor
B-B	Locrian	Natural minor with lowered 2 <sup>nd</sup> and lowered 5 <sup>th</sup>



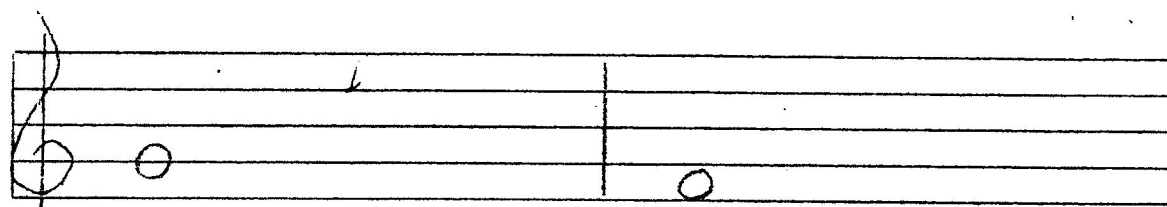
A musical staff with a treble clef. The first measure contains a whole note on the second line (D4). The second measure contains a whole note on the third line (E4) with a sharp sign (#) before it.

Mixolydian                      Pentatonic



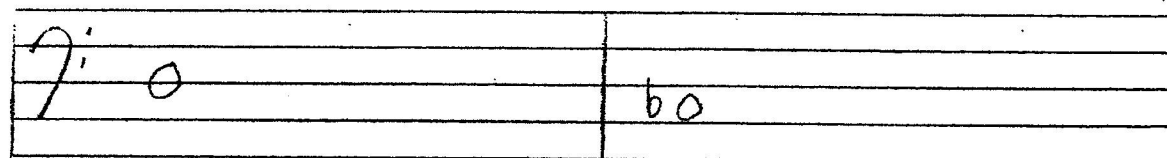
A musical staff with a bass clef. The first measure contains a whole note on the second space (D3). The second measure contains a whole note on the second space (D3).

Phrygian                      Whole tone



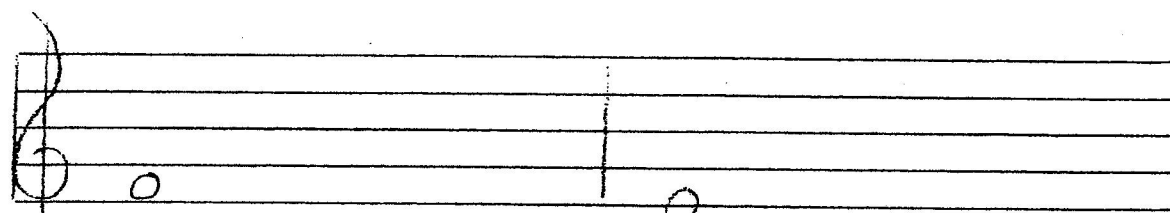
A musical staff with a treble clef. The first measure contains a whole note on the second line (D4). The second measure contains a whole note on the second space (E4).

Lydian                      Dorian



A musical staff with a bass clef. The first measure contains a whole note on the second space (D3). The second measure contains a whole note on the second space (D3) with a flat sign (b) before it.

Aeolian                      Ionian



A musical staff with a treble clef. The first measure contains a whole note on the second line (D4). The second measure contains a whole note on the second space (E4).

Mixolydian                      Lydian

Draw an ascending scale from the given note. Use whole notes.

(Answers)

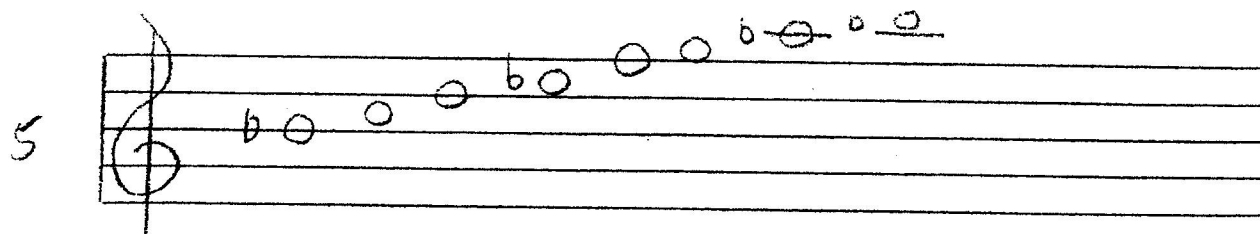
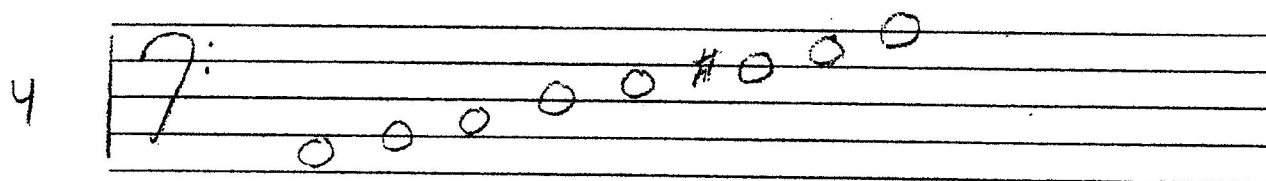
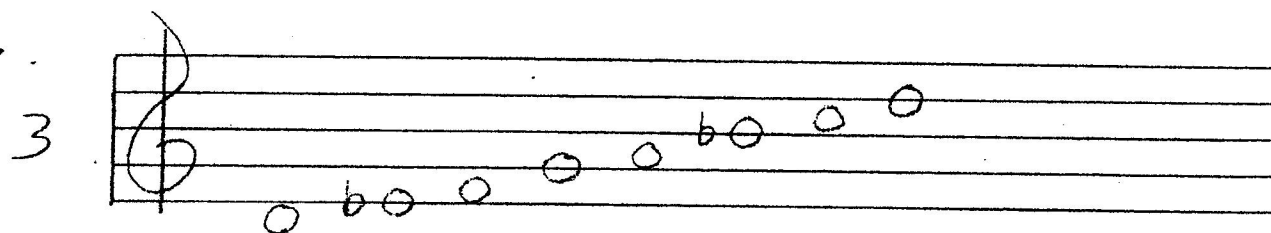
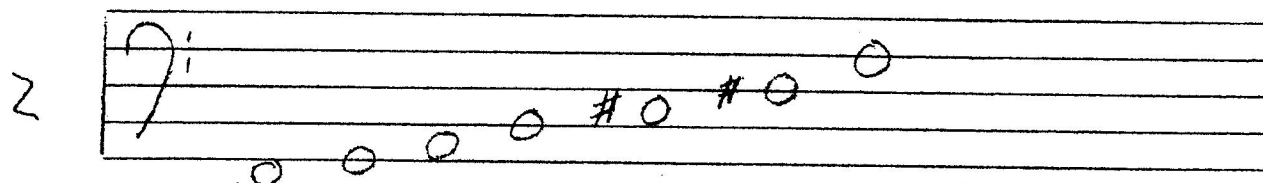
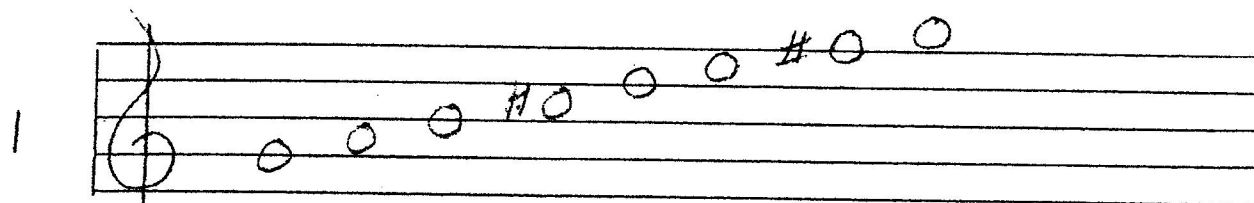
Handwritten musical notation for two scales. The first scale, labeled "Mixolydian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F, G. The second scale, labeled "pentatonic", is written on a treble clef staff and consists of the notes G, A, B, D, E, G.

Handwritten musical notation for two scales. The first scale, labeled "Phrygian", is written on a bass clef staff and consists of the notes G, A, B, C, D, E, F, G. The second scale, labeled "whole tone", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F, G.

Handwritten musical notation for two scales. The first scale, labeled "Lydian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F#, G. The second scale, labeled "Dorian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F, G.

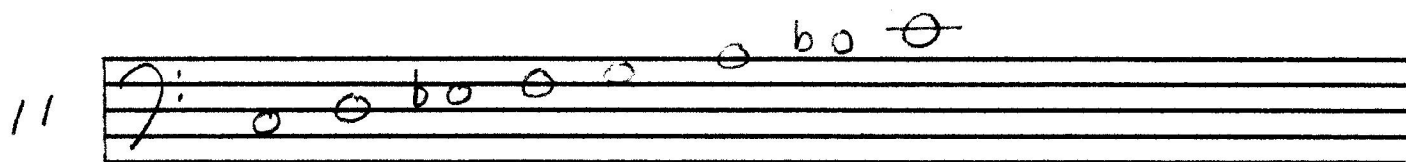
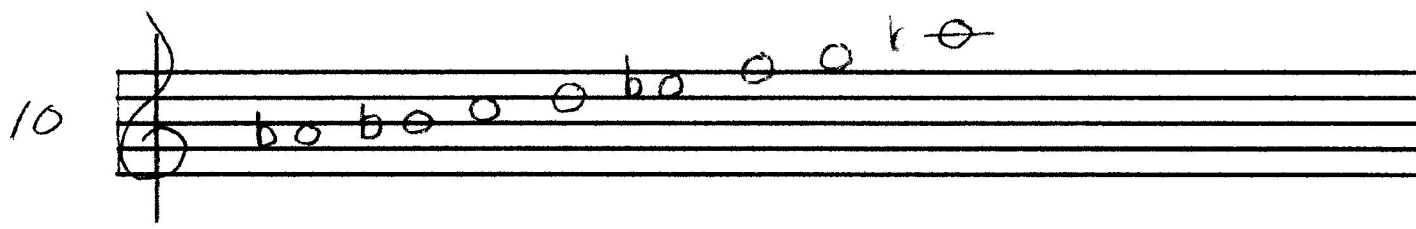
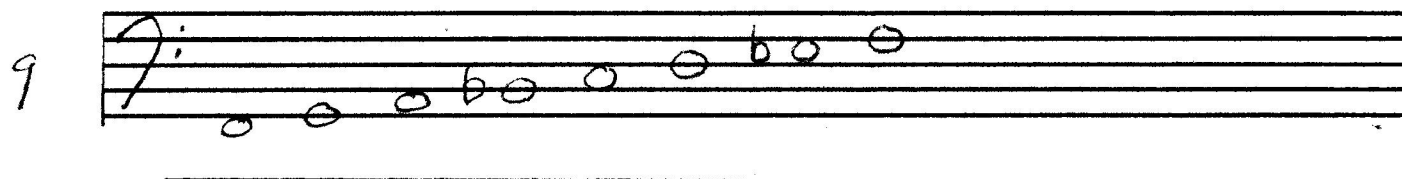
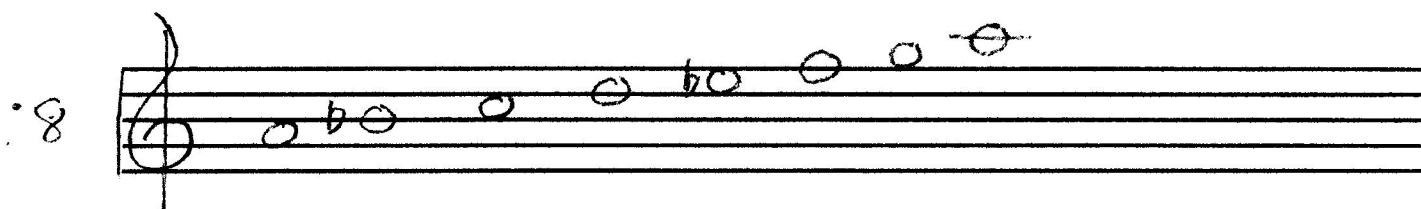
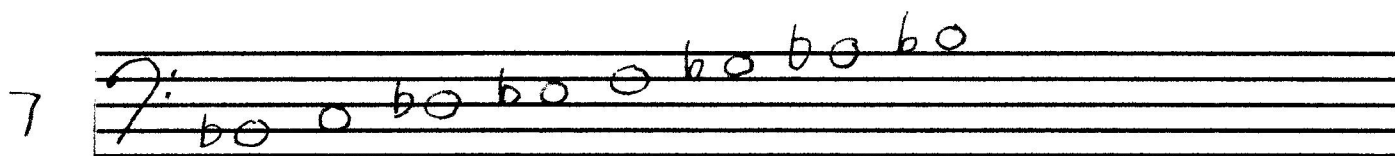
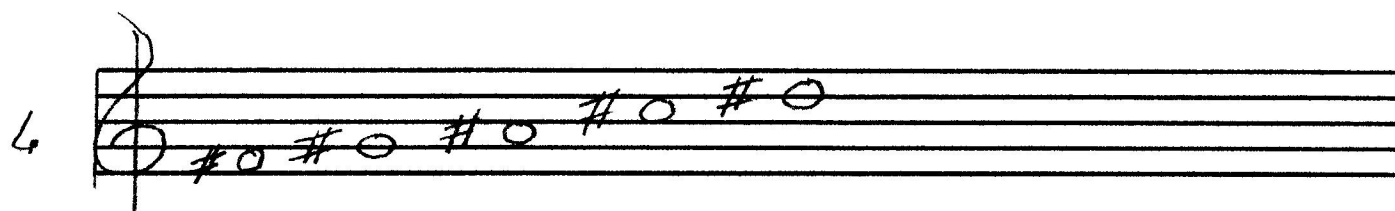
Handwritten musical notation for two scales. The first scale, labeled "Aedrian", is written on a bass clef staff and consists of the notes G, A, B, C, D, E, F, G. The second scale, labeled "Ionian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F, G.

Handwritten musical notation for two scales. The first scale, labeled "mixolydian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F, G. The second scale, labeled "Lydian", is written on a treble clef staff and consists of the notes G, A, B, C, D, E, F#, G.



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B97 (continued)



**B97 (Answers)**

1. Lydian
2. Whole-tone
3. Phrygian
4. Dorian
5. Mixolydian
6. Pentatonic
7. Aeolian
8. Locrian
9. Mixolydian
10. Lydian
11. Dorian



**Level X: Chords**

Lead sheet notation is a system of chord labeling commonly used in jazz and pop. The entire system is beyond the scope of this syllabus. Level Ten only requires students to write and analyze the following chords in root position:

Dominant 7 <sup>th</sup> Chord	(C7)
Major 7 <sup>th</sup> Chord	(CM7)
Minor 7 <sup>th</sup> Chord	(cm7)
Full Diminished 7 <sup>th</sup> Chord	(c <sup>o</sup> 7)
Half Diminished 7 <sup>th</sup> Chord	(c <sup>♭</sup> 7)

There are two common ways to teach these chords. (C is being used as an example. Students, however, are required to write and analyze on any note.)

1. Base them on Major, Minor and diminished triads with the appropriate major or minor third added on top.

C7 = Dominant 7 <sup>th</sup> Chord	= Major Triad + m3 (C-E-G-B <sup>b</sup> )
CM7 = C major 7 <sup>th</sup> Chord	= Major Triad + M3 (C-E-G-B)
cm7 = C Minor 7 <sup>th</sup> Chord	= Minor Triad + m3 (C-E <sup>b</sup> -G-B <sup>b</sup> )
c <sup>o</sup> 7 = C Full Diminished 7 <sup>th</sup> Chord	= Diminished Triad + m3 (C-E <sup>b</sup> -G <sup>b</sup> -B <sup>bb</sup> )
c <sup>♭</sup> 7 = C Half Diminished 7 <sup>th</sup> Chord	= Diminished Triad + M3 (C-E <sup>b</sup> -G <sup>b</sup> -B <sup>b</sup> )

2. Build them by thirds according to formulas.

C7 = Dominant 7 <sup>th</sup> Chord	= M3+m3+m3 (C-E-G-B <sup>b</sup> )
CM7 = C Major 7 <sup>th</sup> Chord	= M3 + m3 + M3 (C-E-G-B)
cm7 = C Minor 7 <sup>th</sup> Chord	= m3+M3+m3 (C-E <sup>b</sup> -C-B <sup>b</sup> )
c <sup>o</sup> 7 = C Full Diminished 7 <sup>th</sup> Chord	= m3+m3+m3 (C-E <sup>b</sup> -G <sup>b</sup> -B <sup>bb</sup> )
c <sup>♭</sup> 7 = C Half Diminished 7 <sup>th</sup> Chord	= m3+m3+M3 (C-E <sup>b</sup> -G <sup>b</sup> -B <sup>b</sup> )

**TT70 corresponds to test section II**

**Refer to the Guide for Test Taking for specific format of questions**

**Common mistakes: Using the wrong clef**

# Level 10 Chords

## Lead Sheet Notation

Lead sheet notation is a system of chord labeling commonly used in jazz and pop. The entire system is beyond the scope of this syllabus. Level X requires you to be able to write and analyze the following chords in root position:

Dominant 7 <sup>th</sup> Chord	(C7)
Major 7 <sup>th</sup> Chord	(CM7)
Minor 7 <sup>th</sup> Chord	(cm7)
Full Diminished 7 <sup>th</sup> Chord	(c <sup>o</sup> 7)
Half Diminished 7 <sup>th</sup> Chord	(c <sup>ø</sup> 7)

These are all 4 voice chords. C is being used as an example. You should be able to write and analyze based on any note.

You can make think of them two ways:

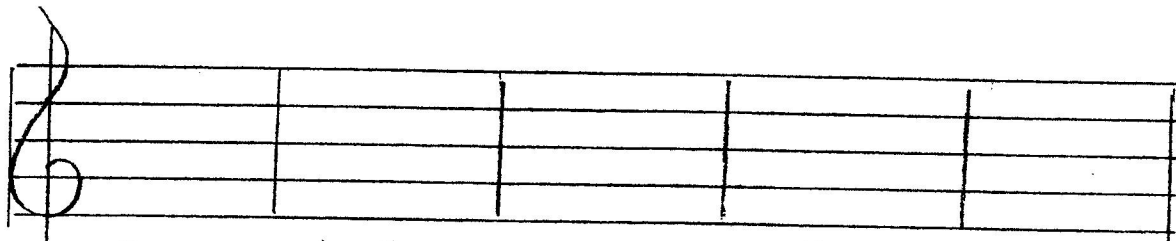
1. Base them on a type of triad (Major, Minor or diminished) and add either a major or minor third above the triad.

C7	=	Major triad + m3	(C-E-G-B <sup>b</sup> )
CM7	=	Major triad + M3	(C-E-G-B)
cm7	=	Minor triad + m3	(C-E <sup>b</sup> -G-B <sup>b</sup> )
c <sup>o</sup> 7	=	Diminished triad + m3	(C-E <sup>b</sup> -G <sup>b</sup> -B <sup>bb</sup> )
c <sup>ø</sup> 7	=	Diminished triad + M3	(C-E <sup>b</sup> -G <sup>b</sup> -B <sup>b</sup> )

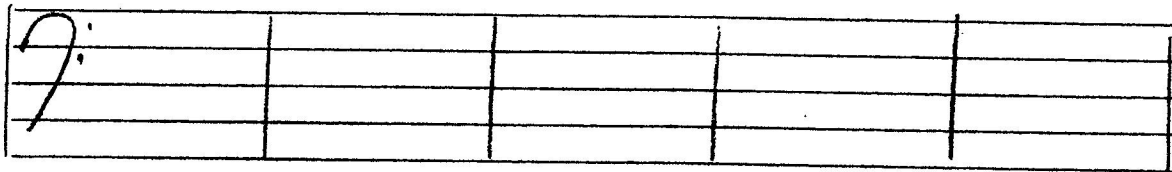
2. Build by using Major or minor triads

C7	=	M3 + m3 + m3	(C-E-G-B <sup>b</sup> )
CM7	=	M3 + m3 + M3	(C-E-G-B)
cm7	=	m3 + M3 + m3	(C-E <sup>b</sup> -G-B <sup>b</sup> )
c <sup>o</sup> 7	=	m3 + m3 + m3	(C-E <sup>b</sup> -G <sup>b</sup> -B <sup>bb</sup> )
c <sup>ø</sup> 7	=	m3 + m3 + M3	(C-E <sup>b</sup> -G <sup>b</sup> -B <sup>b</sup> )

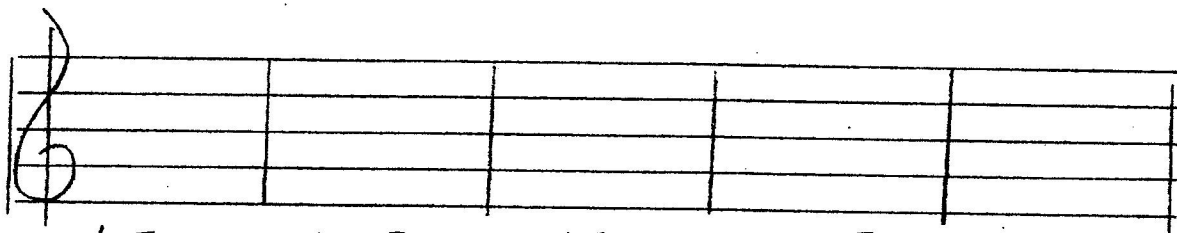
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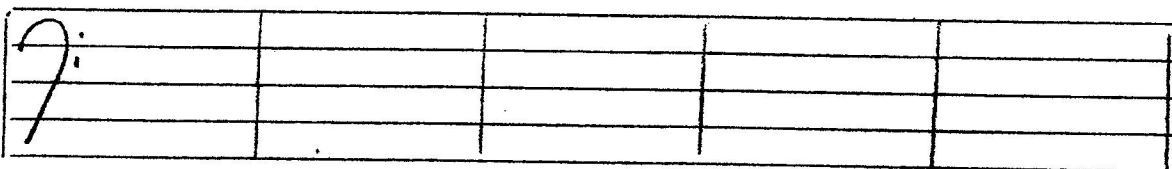
G7      b $\flat$ m7      DM7      a $\sharp$ 7      B $\flat$ 7



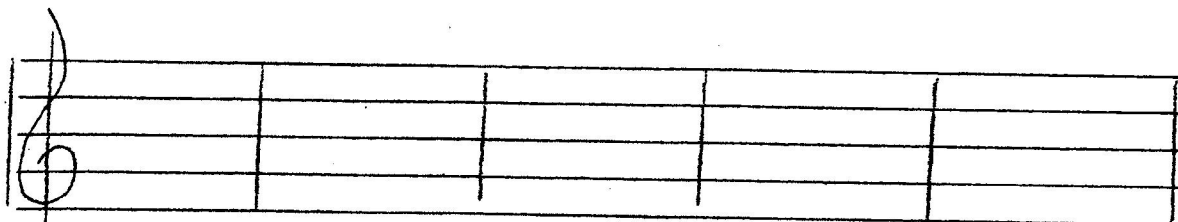
f $\flat$ 7      c $\flat$ M7      em7      F $\sharp$ 7      c $\sharp$ 7



E $\flat$ 7      b $\flat$ m7      g $\flat$ 7      A $\flat$ M7      dm7



e $\flat$ 7      B $\flat$ M7      D $\flat$ 7      b $\flat$ 7      gm7



AM7      e $\flat$ m7      F7      f $\sharp$ 7      G $\flat$ M7

2013

Draw the chord. Use whole notes and accidentals.

Answers

B98

Answers

G7      bm7      DM7      a<sup>7</sup>      B<sup>b</sup>7

f<sup>7</sup>      c<sup>b</sup>M7      e<sup>m</sup>7      F<sup>#</sup>7      c<sup>7</sup>

E<sup>b</sup>7      b<sup>m</sup>7      g<sup>7</sup>      A<sup>b</sup>M7      d<sup>m</sup>7

e<sup>7</sup>      B<sup>b</sup>M7      D<sup>b</sup>7      b<sup>7</sup>      g<sup>m</sup>7

A<sup>M</sup>7      e<sup>b</sup>m7      F7      f<sup>7</sup>      G<sup>b</sup>m7

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**Level X: Vocabulary**

**TT71**

Students are required to know the terms as listed in the syllabus. Make a copy for them.

This section corresponds with test question III

There are no common mistakes in test taking

**Level X: Essay**

**TT72**

Students are expected to write an essay as part of the Classical Festival requirements for Level X. The essay counts as a large part of the Theory/History Test. Specifics regarding form, content, due date and subject matter are posted on the website or available from the Festival Chair each Fall.

The essays are graded by an independent judge prior to the competition.

# Level X Practice Test

## I. Scales

A. Write the following scales ascending from the given note

Whole Tone                      Dorian

B. Identify the following modes

\_\_\_\_\_ mode                      \_\_\_\_\_ mode

## II. Chords

Draw the notes for the following scales

B<sup>7</sup>                      C<sup>°7</sup>                      DM7                      am7                      g<sup>°7</sup>

## III. Vocabulary

Define the following terms (not all vocabulary words were used for the practice test.)

Tritone

Sans

Pressez

Etc.