

# Answer Key

## Chapter 10 QUIZ

The quiz is broken down into two parts that can be graded separately -

1. The MAIN QUIZ with 100 total points, and
2. An optional EAR TRAINING SECTION with 100.8 additional points.

If you choose to include the Ear Training, just decide what percent of the overall quiz grade the additional Ear Training Questions should be (weight as a group) vs. the rest of the quiz (weight as a group).

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### QUIZ INSTRUCTIONS TO STUDENTS -

For answers that require names of notes (letters) or scale degrees (numbers), use the symbols “ # ” or “ b ” when necessary, NOT the words "sharp" or "flat."

**10.5 pts**

1. SCALE REVIEW - Spell the following scales. Use one dash between each note name and include the tonic (starting) note again at the end.

( For example: G-A-B-C-D-E-F#-G ).

**G major**

**G minor**

**F major**

**F mixolydian**

<b>E major</b>	<input type="text"/>
<b>E mixolydian</b>	<input type="text"/>
<b>Bb major</b>	<input type="text"/>
<b>Bb mixolydian</b>	<input type="text"/>

10.5 pts

2. TRIADS REVIEW - Write in the diatonic triads for the following major keys. Use letter names, not roman numerals. Place the chords in ascending order.

**Key of D MAJOR**

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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**Key of Bb MAJOR**

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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10.5 pts

3. TRIADS REVIEW - Write in the diatonic triads for the following minor keys. Use letter names, not roman numerals. Place the chords in ascending order.

**Key of A MINOR**

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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**Key of F# MINOR**

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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4.5 pts

4. For the following major keys, write in the relative minor key.

MAJOR KEY	RELATIVE MINOR KEY
D	<input type="text"/> minor
Bb	<input type="text"/> minor
Eb	<input type="text"/> minor

4.5 pts

5. For the following minor keys, write in the relative major key.

MINOR KEY	RELATIVE MAJOR KEY
C#m	<input type="text"/> major
Dm	<input type="text"/> major
F#m	<input type="text"/> major

7.5 pts

6. If the existing key is **C MAJOR**, fill in the possible modulations below:

MODULATION	NEW KEY
to relative minor >	<input type="text"/> minor
to parallel minor >	<input type="text"/> minor
to relative mixolydian >	<input type="text"/> mixo

7.5 pts

7. If the existing key is **E MINOR**, fill in the possible modulations below:

MODULATION		NEW KEY
to relative major	>	<input type="text"/> major
to parallel major	>	<input type="text"/> major
up a perfect 4th	>	<input type="text"/> minor

7.5 pts

8. If the existing key is **A MIXOLYDIAN**, fill in the possible modulations below:

MODULATION		NEW KEY
to parallel major	>	<input type="text"/> major
to relative major	>	<input type="text"/> major
up a perfect 4th	>	<input type="text"/> mixo

6 pts

9. Fill in the letter-name symbols for this 12-chord sequence from “A Little Bit Me, A Little Bit You.”

**“A Little Bit Me, A Little Bit You” — Monkees — 1967**

key  
C mix:

<b>I</b>	<b>bVII</b>	<b>I</b>	<b>bVII</b>	<b>I</b>	<b>bVII</b>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

VERSE

new key  
F maj:

I	IV	I/3	V	I	IV
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

CHORUS

5 pts

10. Fill in the letter-name symbols for this 10-chord sequence from “Mirrors.”

*“Mirrors” — Justin Timberlake — 2013*

key  
C min:

Im	Vm7	IVm7	bVI	Im	Vm7	IVm7
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

VERSE

new key  
Eb maj:

I	V	IV
<input type="text"/>	<input type="text"/>	<input type="text"/>

CHORUS

5.5 pts

11. Fill in the roman numerals for this 11-chord sequence from “It’s OK (It’s Alright)”  
Also, in the blue and purple boxes, fill in the missing letter names for the keys.

For AUDIO, see the Ch. 10 Quiz Playlist and click on the track 1 song title. To navigate within an audio track, slide the progress bar forward to the desired starting point.

**"It's Ok (It's Alright)" — Fine Young Cannibals — 1989**



key  dorian:

Cm F Cm F Cm F

0:16 VERSE

new key

maj:

C C/B Am G/B C

0:50 CHORUS

4.5 pts

12. Fill in the roman numerals for this 9-chord sequence from "Runaway."  
Also, in the blue and purple boxes, fill in the missing letter names for the keys.

**"Runaway" — Del Shannon — 1961**



key

minor:

Bbm Ab Gb F

0:06 VERSE

new key

maj:

Bb Gm Bb Gm Bb

0:31 CHORUS

16 pts

**13.** Listen to the following song STARTING AT **0:45** and answer these 4 questions:

1. The verse and pre-chorus are in the key of  minor.
2. The chorus is in the key of  major.
3. Which measure has the most tension? Write bar number (ignore repeats)
4. Which of the following devices was used to create a strong focal point ?  
( Answer "yes" or "no" for each device )

☐

Highest melody note starts chorus

☐

Avoidance of the I chord

☐

Extended section with an extra odd-numbered bar

☐

Ascending melodic contour

☐

Uplifting modulation

**"Loverboy" — Billy Ocean — 1985**

 Tr. 3

4/4



0:45 VERSE



1:03 PRE-CHORUS



1:19 CHORUS

## OPTIONAL EAR TRAINING QUESTIONS –

These two ear training questions are in the same format as the Chapter 10 ear training exercises, with the key note played four times before each chord progression starts. The questions are in 4/4 meter, with one chord per measure.

Listen and complete the following 2 steps for question 1 :

1. Write in chords as you hear them on the top row (in gray) using roman numerals.
2. Then go back and write the letter names below each chord on the bottom row (in green).

There is one modulation to a new key. THE MODULATION OCCURS ON BAR 9.

For AUDIO, listen to the Ch. 10 Ear Training Playlist

48 pts (1.6 each )



**E.T. 1** ( initial key – E minor )

	bar 1	bar 2	bar 3	bar 4	bar 5
roman numeral >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
letter name >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

	bar 6	bar 7	bar 8	bar 9	bar 10
roman numeral >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
letter name >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

	bar 11	bar 12	bar 13	bar 14	bar 15
roman numeral >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
letter name >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**52.8 pts (1.6 each)**



**E.T. 2 ( initial key – A minor )**

Listen and complete the following **3** steps for question 2 :

1. Write in chords as you hear them on the top row (in gray) using roman numerals.
2. Then go back and write the letter names below each chord on the bottom row (in green).
3. The modulation occurs on what measure ? (write bar number)

	bar 1	bar 2	bar 3	bar 4	bar 5
roman numeral >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
letter name >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

	bar 6	bar 7	bar 8	bar 9	bar 10
roman numeral >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
letter name >	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

bar 11   bar 12   bar 13   bar 14   bar 15   bar 16

roman num. >						
letter name >						