

Answer Key

Chapter 15 QUIZ

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

1. The MAIN QUIZ with 100.5 total points, and
2. An optional EAR TRAINING SECTION with 102.5 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).

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.”

6 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).

E major

E minor

F major

F minor

7 pts

2. 7th CHORDS REVIEW - Write in the diatonic 7ths for the following minor key. Use letter names, not roman numerals. Place the chords in ascending order.

Key of B MINOR

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

10.5 pts

3. 7th CHORDS REVIEW - Write in the diatonic 7ths for the following mixolydian keys. Use letter names, not roman numerals. Place the chords in ascending order.

Key of C MIXOLYDIAN

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

Key of G MIXOLYDIAN

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
|--|--|--|--|--|--|--|

12 pts

4. What **scale degrees** are needed to spell the following chords ? Answer with numbers, adding # or b symbols if needed. Use one dash between each scale degree. (For example: 1-#2-3)

maj9

| |
|--|
| |
|--|

m9

| |
|--|
| |
|--|

9

| |
|--|
| |
|--|

7b9

7#9

9sus4

add 9

m7b5

15 pts

5. How do you spell the following chords ? (Answer with letter names and use one dash between each name.)

Amaj9

A9

Dadd9

D7b9

F7#9

Fm9

B9

B9sus4

E7b9

Emaj9

7 pts

6. In Chapter 15, we learned that 7b9 chords usually have a dominant function (acting as a V approaching a minor target). In the progressions below, fill in the dominant function dim7 chords that can substitute for the 7b9 chords. (Answer with the correct letter name of the chord)

D7b9 to Gm could also be dim7 to Gm

F#7b9 to Bm could also be dim7 to Bm

Bb7b9 to Ebm could also be dim7 to Ebm

C7b9 to Fm could also be dim7 to Fm

7 pts

7. Remembering that **9sus4** chords can be rewritten in a hybrid chord structure, fill in the optional hybrid chord names below.

D9sus4 to G rewritten as to G

C9sus4 to F rewritten as to F

E9sus4 to E rewritten as to E

Bb9sus4 to Bb rewritten as to Bb

6 pts

8. Fill in the letter-name symbols for this 5-chord sequence from “Open Arms.”
(Key is D major)

Which chord is a modal interchange chord ? (Answer with letter name symbol).

“Open Arms” — Journey — 1982

KEY - D major

| | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|
| I sus2 | I | III _m 7 | IV | bVII9 |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

9 pts

9. Fill in the letter-name symbols for this 9-chord sequence from “Mr. Sandman.”
(Key is A major)

“Mr. Sandman” — Chordettes — 1955

KEY - A major

| | | | | |
|----------------------|-------------------------------------|------------------------------------|------------------------------------|----------------------|
| I ₆ | (V ⁷ /III _m) | (V ⁷ /VI _m) | (V ⁷ /II _m) | |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | |
| V ⁷ /V | V13 | I _{add} 9 | sub V ⁷ /V | V ₉ |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

6 pts

10. Fill in the roman numerals for the following 5-chord sequence from “Be Honest.”
(Key is D major)

Which chord is a modal interchange chord ? (Answer with roman numerals).

“Be Honest” - Jason Mraz feat. Inara George - 2012

KEY - D major

| Dmaj7 | D#dim7 | Em7 | Gm7 | Dmaj7 |
|----------------------|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

5 pts

11. Fill in the roman numerals for the following 5-chord sequence from “Don’t Let Me Be Lonely Tonight.” (Key is D major)

“Don’t Let Me Be Lonely Tonight” - James Taylor - 1972

KEY - D major

| Em7 | A7sus4 | Dmaj9 | B7b9 | Em7 |
|----------------------|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

10 pts

12. Listen to the following song STARTING AT **0:26** and answer these 2 questions:

— Which measure has the most tension? Write bar number (ignore repeats)

— 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



Extended section with an extra odd-numbered bar



V to Im resolution



Avoidance of the I chord

For AUDIO, see the Ch. 15 Quiz Playlist and click on track 1 song title. To navigate within an audio track, slide the progress bar forward to the desired starting point.

"Between the River and Me" - Tim McGraw - 2007

KEY - B minor

Tr. 1

$\frac{4}{4}$

Bm

0:26 VERSE 2

G

D

A

G

D

F#7#9

0:38 PRE-CHORUS

Bm

D

A

Bm

0:50 CHORUS

OPTIONAL EAR TRAINING QUESTIONS –

Listen to the following ear training questions and write in the chord names (either roman numerals or letters) as you hear them. These questions are in the same format as the Chapter 15 ear training exercises, with the **key note played four times before each chord progression starts**.

For AUDIO, listen to the Ch. 15 Ear Training Playlist

20 pts

🔊 E.T. 1 (key of F major)

| chord 1 | ch 2 | ch 3 | ch 4 |
|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| ch 5 | ch 6 | ch 7 | ch 8 |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

20 pts

🔊 E.T. 2 (key of F major)

| chord 1 | ch 2 | ch 3 | ch 4 |
|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| ch 5 | ch 6 | ch 7 | ch 8 |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |

22.5 pts

🔊 E.T. 3 (key of F major)

| chord 1 | ch 2 | ch 3 | ch 4 | ch 5 |
|----------------------|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| ch 6 | ch 7 | ch 8 | ch 9 | |
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | |

20 pts



E.T. 4 (key of F blues)

chord 1

ch 2

ch 3

ch 4

ch 5

ch 6

ch 7

ch 8

20 pts



E.T. 5 (key of F blues)

chord 1

ch 2

ch 3

ch 4

ch 5

ch 6

ch 7

ch 8