

Answer Key

Chapter 4 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 102 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.”

4 pts

1. The unique harmonic sound of the blues comes from a clash between which two pillars of traditional music theory ?

tonality, and

tonality

The clash is found mainly in which scale degree ?

5 pts

2. What is the name of the embellished singing style in blues, R&B, and gospel that adds several extra notes per syllable ?

Name 2 artists discussed in Chapter 4 that are known for this singing style.

possible answers – Ray Charles, Little Richard, Mariah Carey, Alicia Keys

1.6 pts

3. The unique notes that fall inbetween certain scale degrees due to vocal slides or string bending, and don't fit into standard notation are called notes.

2 pts

4. What four scale degrees are needed to spell a dominant 7th chord ? Answer with numbers, adding # or b symbols if needed. Use one dash between each scale degree. (For example: 1-#2-3-4).

12 pts

5. How do you spell the following dom7 chords ? (Answer with note names and use one dash between each name.)

G7

D7

E7

F7

A7

Bb7

15 pts

6. In the following list, which artists are known for recording covers of older blues songs? (Answer "yes" or "no" for each artist)

☐

Led Zeppelin

☐

Rolling Stones

☐

Buddy Holly

☐

The Eagles

☐

Eric Clapton

☐

Bob Seger

9 pts

7. Spell the minor pentatonic scale with #4 note in the following blues keys. Use one dash between each note name and include the tonic (starting) note again at the end.

Key of C

Key of E

Key of G

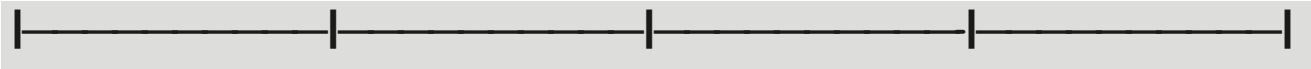
1.5 pts

8. Several blues-based songs feature a two chord vamp for part or all of the song. What are the two alternating chords ?
(answer in roman numerals)

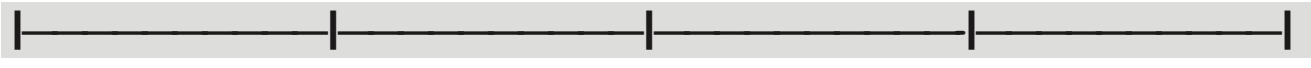
10.2 pts

9. Write out a 12-bar blues progression in the key of **E** by adding chords below in measures 1, 5, 7, 9, 10, and 11. (Answer with letter name chord symbols)

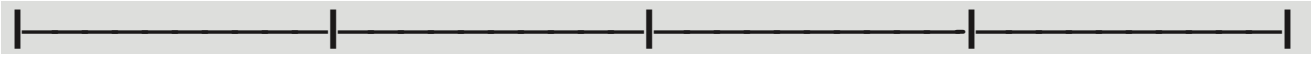
4
4



Empty box for measure 1



Empty box for measure 5 Empty box for measure 7




Empty box for measure 9 Empty box for measure 10 Empty box for measure 11


10.2 pts

10. Write out a 12-bar blues progression in the key of **G** by adding chords below in measures 1, 5, 7, 9, 10, and 11. (answer with letter name chord symbols)


4
4



Empty box for measure 1



Empty box for measure 5 Empty box for measure 7



Empty box for measure 9 Empty box for measure 10 Empty box for measure 11

5 pts

11. Traditional blues songs often feature call & response phrases between what two musical parts ?

CALL -

RESPONSE -

3 pts

12. What scale degrees are used in the 3 boogie bass patterns discussed in this chapter ? (For each answer use numbers in ascending order)

1. Alternating

and

2.

(4 notes)

3.

(5 notes)

17.5 pts

13. Listen to the following songs. Which of these songs uses a boogie bass pattern ? Answer yes or no. (hint: there are only 4)

For AUDIO, listen to the Ch. 4 Quiz Playlist, tracks 1 thru 7

boogie bass
Y or N ?



Tr. 1

"Harden My Heart"

Quarterflash

1981



Tr. 2

"Close to You"

Stevie Ray Vaughan 1991



Tr. 3

"Honky Tonk"

Bill Doggett

1956



Tr. 4

"Stargazing"

The Neighbourhood 2020



Tr. 5

"Boot Scootin' Boogie"

Brooks & Dunn

1991



Tr. 6

"Good Golly Miss Molly"

Little Richard

1958



Tr. 7

"Stray Cat Strut"

Stray Cats

1983

4 pts

14. Regarding songwriting, name the focal point device that is sometimes used to increase tension on the first line of the 12-bar form:

Name the focal point device that is sometimes used to create tension at the end of the 12-bar form:

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 4 ear training exercises, with the **key note played four times before each chord progression starts**.

For AUDIO, listen to the Ch. 4 Ear Training Playlist

35 pts

 **E.T. 1 (key of A blues)**

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

32 pts

 **E.T. 2 (key of A blues)**

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

35 pts



E.T. 3 (key of F blues)

chord 1

ch 2

ch 3

ch 4

ch 5

ch 6

ch 7