

# Music Theory Quiz

## Questions

### Chord Charts

1      F7                      B $\flat$ 7                      F7                      F7



5      B $\flat$ 7                      B $\flat$ 7                      F7                      Am7      D7

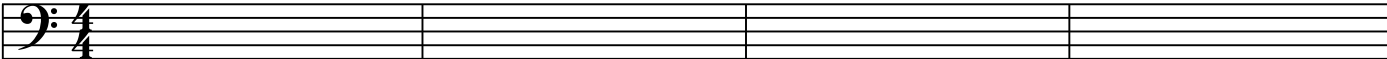


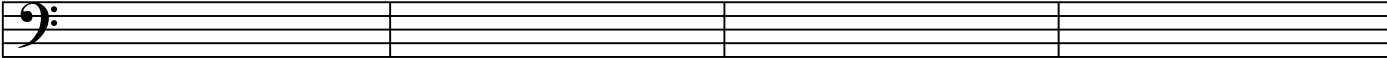
9      Gm7                      C7                      F7              D7              Gm7      C7

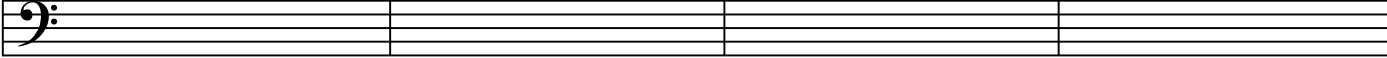


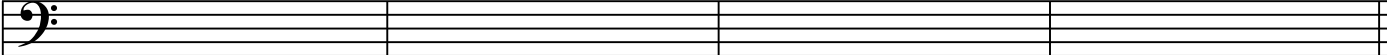
Using the chord chart of the 12-bar blues in F, list the name of the scale most frequently played over each of the chord changes along with that scale's related notes below.

- Measure 1 - F7:
- Measure 2 - B $\flat$ 7:
- Measure 3 - F7:
- Measure 4 - F7:
- Measure 5 - B $\flat$ 7:
- Measure 6 - B $\flat$ 7:
- Measure 7 - F7:
- Measure 8 - Am7:  
D7:
- Measure 9 - Gm7:
- Measure 10 - C7:
- Measure 11 - F7:  
D7:
- Measure 12 - Gm7:  
C7:

\_\_\_\_\_ BMaj7 D7 \_\_\_\_\_ GMaj7 Bb7 \_\_\_\_\_ EbMaj7 \_\_\_\_\_ Am7 D7 \_\_\_\_\_  
 1  


\_\_\_\_\_ GMaj7 Bb7 \_\_\_\_\_ EbMaj7 F#7 \_\_\_\_\_ BMaj7 \_\_\_\_\_ Fm7 Bb7 \_\_\_\_\_  
 5  


\_\_\_\_\_ EbMaj7 \_\_\_\_\_ Am7 D7 \_\_\_\_\_ GMaj7 \_\_\_\_\_ C#m7 F#7 \_\_\_\_\_  
 9  


\_\_\_\_\_ BMaj7 \_\_\_\_\_ Fm7 Bb7 \_\_\_\_\_ EbMaj7 \_\_\_\_\_ C#m7 F#7 \_\_\_\_\_  
 13  


In the chord chart above, provide a harmonic analysis of the chord progressions beneath the chords. Then, based on the function of the chords in the chord progressions, list the name of the scale most frequently played over each of the chord changes along with that scale's related notes below.

- Measure 1 - BMaj7:
- D7:
- Measure 2 - GMaj7:
- Bb7:
- Measure 3 - EbMaj7:
- Measure 4 - Am7:
- D7:
- Measure 5 - GMaj7:
- Bb7:
- Measure 6 - EbMaj7:
- F#7:
- Measure 7 - BMaj7:
- Measure 8 - Fm7:
- Bb7:
- Measure 9 - EbMaj7:
- Measure 10 - Am7:
- D7:
- Measure 11 - GMaj7:
- Measure 12 - C#m7:
- F#7:
- Measure 13 - BMaj7:
- Measure 14 - Fm7:
- Bb7:
- Measure 15 - EbMaj7:
- Measure 16 - C#m7:
- F#7:

# Music Theory Quiz

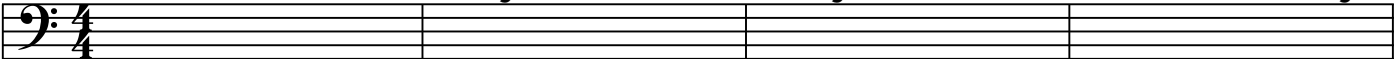
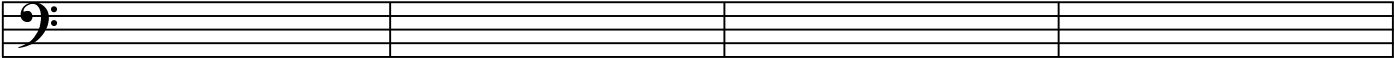
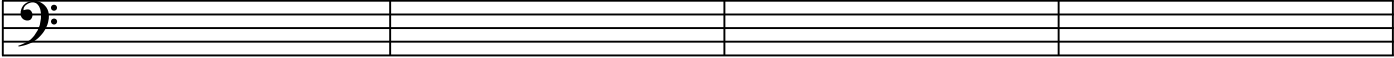
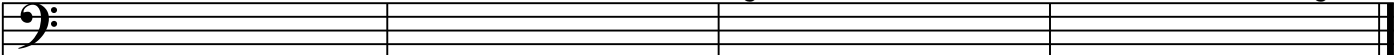
## Answers

### Chord Charts

|  |             |             |    |     |     |    |
|--|-------------|-------------|----|-----|-----|----|
| 1  | F7          | B $\flat$ 7 | F7 | F7  |     |    |
|  |             |             |    |     |     |    |
| 5  | B $\flat$ 7 | B $\flat$ 7 | F7 | Am7 | D7  |    |
|  |             |             |    |     |     |    |
| 9  | Gm7         | C7          | F7 | D7  | Gm7 | C7 |
|  |             |             |    |     |     |    |

Using the chord chart of the 12-bar blues in F, list the name of the scale most frequently played over each of the chord changes along with that scale's related notes below.

- Measure 1 - F7: F Mixolydian - F-G-A-B $\flat$ -C-D-E $\flat$
- Measure 2 - B $\flat$ 7: B $\flat$  Mixolydian - B $\flat$ -C-D-E $\flat$ -F-G-A $\flat$
- Measure 3 - F7: F Mixolydian - F-G-A-B $\flat$ -C-D-E $\flat$
- Measure 4 - F7: F Mixolydian - F-G-A-B $\flat$ -C-D-E $\flat$
- Measure 5 - B $\flat$ 7: B $\flat$  Mixolydian - B $\flat$ -C-D-E $\flat$ -F-G-A $\flat$
- Measure 6 - B $\flat$ 7: B $\flat$  Mixolydian - B $\flat$ -C-D-E $\flat$ -F-G-A $\flat$
- Measure 7 - F7: F Mixolydian - F-G-A-B $\flat$ -C-D-E $\flat$
- Measure 8 - Am7: A Dorian - A-B-C-D-E-F $\sharp$ -G  
                   D7: D Mixolydian - D-E-F $\sharp$ -G-A-B-C
- Measure 9 - Gm7: G Dorian - G-A-B $\flat$ -C-D-E-F
- Measure 10 - C7: C Mixolydian - C-D-E-F-G-A-B $\flat$
- Measure 11 - F7: F Mixolydian - F-G-A-B $\flat$ -C-D-E $\flat$   
                   D7: D Mixolydian - D-E-F $\sharp$ -G-A-B-C
- Measure 12 - Gm7: G Dorian - G-A-B $\flat$ -C-D-E-F  
                   C7: C Mixolydian - C-D-E-F-G-A-B $\flat$

|  |            |                    |           |            |          |                   |            |            |           |                    |   |  |  |
|--|------------|--------------------|-----------|------------|----------|-------------------|------------|------------|-----------|--------------------|---|--|--|
| 1  | BMaj7<br>  | D7<br>V            | 2         | GMaj7<br>  | Bb7<br>V | 3                 | EbMaj7<br> | 4          | Am7<br>ii | D7<br>V            | 5 |  |  |
|  |            | V-I In G Major     |           |            |          | V-I In Eb Major   |            |            |           | ii-V-I In G Major  |   |  |  |
|  |            |                    |           |            |          |                   |            |            |           |                    |   |  |  |
| 5  | GMaj7<br>  | Bb7<br>V           | 6         | EbMaj7<br> | F#7<br>V | 7                 | BMaj7<br>  | 8          | Fm7<br>ii | Bb7<br>V           | 9 |  |  |
|  |            | V-I In Eb Major    |           |            |          | V-I In B Major    |            |            |           | ii-V-I In Eb Major |   |  |  |
|  |            |                    |           |            |          |                   |            |            |           |                    |   |  |  |
| 9  | EbMaj7<br> | 10                 | Am7<br>ii | D7<br>V    | 11       | GMaj7<br>         | 12         | C#m7<br>ii | F#7<br>V  | 13                 |   |  |  |
|  |            | ii-V-I In G Major  |           |            |          | ii-V-I In B Major |            |            |           |                    |   |  |  |
|  |            |                    |           |            |          |                   |            |            |           |                    |   |  |  |
| 13   | BMaj7<br>  | 14                 | Fm7<br>ii | Bb7<br>V   | 15       | EbMaj7<br>        | 16         | C#m7<br>ii | F#7<br>V  | 17                 |   |  |  |
|  |            | ii-V-I In Eb Major |           |            |          | ii-V-I In B Major |            |            |           |                    |   |  |  |
|  |            |                    |           |            |          |                   |            |            |           |                    |   |  |  |

In the chord chart above, provide a harmonic analysis of the chord progressions beneath the chords. Then, based on the function of the chords in the chord progressions, list the name of the scale most frequently played over each of the chord changes along with that scale's related notes below.

- Measure 1 - BMaj7: B Ionian - B-C#-D#-E-F#-G#-A#  
D7: D Mixolydian - D-E-F#-G-A-B-C
- Measure 2 - GMaj7: G Ionian - G-A-B-C-D-E-F#  
Bb7: Bb Mixolydian - Bb-C-D-Eb-F-G-Ab
- Measure 3 - EbMaj7: Eb Ionian - Eb-F-G-Ab-Bb-C-D
- Measure 4 - Am7: A Dorian - A-B-C-D-E-F#-G  
D7: D Mixolydian - D-E-F#-G-A-B-C
- Measure 5 - GMaj7: G Ionian - G-A-B-C-D-E-F#  
Bb7: Bb Mixolydian - Bb-C-D-Eb-F-G-Ab
- Measure 6 - EbMaj7: Eb Ionian - Eb-F-G-Ab-Bb-C-D  
F#7: F# Mixolydian - F#-G#-A#-B-C#-D#-E
- Measure 7 - BMaj7: B Ionian - B-C#-D#-E-F#-G#-A#
- Measure 8 - Fm7: F Dorian - F-G-Ab-Bb-C-D-Eb  
Bb7: Bb Mixolydian - Bb-C-D-Eb-F-G-Ab
- Measure 9 - EbMaj7: Eb Ionian - Eb-F-G-Ab-Bb-C-D
- Measure 10 - Am7: A Dorian - A-B-C-D-E-F#-G  
D7: D Mixolydian - D-E-F#-G-A-B-C
- Measure 11 - GMaj7: G Ionian - G-A-B-C-D-E-F#
- Measure 12 - C#m7: C# Dorian - C#-D#-E-F#-G#-A#-B  
F#7: F# Mixolydian - F#-G#-A#-B-C#-D#-E
- Measure 13 - BMaj7: B Ionian - B-C#-D#-E-F#-G#-A#
- Measure 14 - Fm7: F Dorian - F-G-Ab-Bb-C-D-Eb  
Bb7: Bb Mixolydian - Bb-C-D-Eb-F-G-Ab
- Measure 15 - EbMaj7: Eb Ionian - Eb-F-G-Ab-Bb-C-D
- Measure 16 - C#m7: C# Dorian - C#-D#-E-F#-G#-A#-B  
F#7: F# Mixolydian - F#-G#-A#-B-C#-D#-E

# Music Theory Quiz

## Questions

### Note Analysis

The image shows a 12-bar blues bass line in F major, divided into three systems of four measures each. Each system includes a bass staff with notes and a guitar fretboard diagram below it. Chord changes are indicated above the staff: F7, Bb7, F7, F7 in the first system; Bb7, Bb7, F7, Am7 D7 in the second; and Gm7, C7, F7, D7, Gm7, C7 in the third.

Analyze the jazz bass lines played over a standard 12-bar blues in F. Beneath each note in every measure, write the relationship of that note to each applicable chord type and also highlight all of the non-diatonic notes by circling them. To complete this analysis, include the name of the note, its scale degree relative to the chord change, and its function within the bass line using the abbreviations listed below. Numbers in ( ) indicate the number of times each appear.

CT = Chord Tone (33)

ST = Scale Tone (7)

ND = Non-Diatonic Note (8)

SPN = Scalar Passing Note (5)

CPN = Chromatic Passing Note (4)

SAA = Scalar Approach Note Above (1)

SAB = Scalar Approach Note Below (1)

CAA = Chromatic Approach Note Above (2)

CAB = Chromatic Approach Note Below (1)

CNB = Chromatic Neighbor Note Below (1)

# Music Theory Quiz

## Answers

### Note Analysis

The image shows a 12-measure blues bass line in F major. The chords and their durations are: F7 (4 measures), Bb7 (4 measures), F7 (4 measures), Bb7 (2 measures), F7 (2 measures), Am7 (2 measures), and D7 (2 measures). Each measure contains a bass line with notes and their analysis. Non-diatonic notes are circled.

| Measure | Chord | Note | Scale Degree | Function |
|---------|-------|------|--------------|----------|
| 1       | F7    | F    | 8            | CT       |
| 1       | F7    | A    | 3            | CT       |
| 1       | F7    | D    | 6            | ST       |
| 1       | F7    | C    | 5            | CT       |
| 2       | F7    | D    | 6            | SAA      |
| 3       | Bb7   | Bb   | 8            | CT       |
| 3       | Bb7   | A    | 7            | ND       |
| 3       | Bb7   | Bb   | 8            | CT       |
| 3       | Bb7   | B    | +8           | ND       |
| 4       | Bb7   | B    | +8           | CPN      |
| 5       | F7    | C    | 5            | CT       |
| 5       | F7    | D    | 6            | ST       |
| 5       | F7    | Eb   | m7           | CT       |
| 5       | F7    | E    | 7            | ND       |
| 6       | F7    | E    | 7            | CPN      |
| 7       | F7    | F    | 1            | CT       |
| 7       | F7    | G    | 2            | ST       |
| 7       | F7    | A    | 3            | CT       |
| 7       | F7    | F    | 1            | CT       |
| 8       | Bb7   | Bb   | 8            | CT       |
| 8       | Bb7   | D    | 3            | CT       |
| 8       | Bb7   | Eb   | 4            | ST       |
| 8       | Bb7   | E    | +4           | ND       |
| 9       | Bb7   | E    | +4           | CPN      |
| 10      | F7    | F    | 5            | CT       |
| 10      | F7    | D    | 3            | CT       |
| 10      | F7    | Bb   | 1            | CT       |
| 10      | F7    | B    | +1           | ND       |
| 11      | F7    | B    | +1           | CPN      |
| 12      | Am7   | C    | 5            | CT       |
| 12      | Am7   | F    | 8            | CT       |
| 12      | Am7   | C    | 5            | CT       |
| 12      | Am7   | Bb   | 4            | ST       |
| 13      | Am7   | Bb   | 4            | SPN      |
| 14      | D7    | A    | 1            | CT       |
| 14      | D7    | Eb   | d5           | ND       |
| 14      | D7    | D    | 1            | CT       |
| 14      | D7    | F#   | 3            | CT       |
| 15      | D7    | F#   | 3            | CT       |
| 16      | Gm7   | G    | 8            | CT       |
| 16      | Gm7   | E    | 6            | ST       |
| 16      | Gm7   | F    | m7           | CT       |
| 16      | Gm7   | D    | 5            | CT       |
| 17      | Gm7   | D    | 5            | SAB      |
| 18      | C7    | C    | 1            | CT       |
| 18      | C7    | D    | 2            | ST       |
| 18      | C7    | E    | 3            | CT       |
| 18      | C7    | G    | 5            | CT       |
| 19      | C7    | G    | 5            | CT       |
| 20      | F7    | F    | 8            | CT       |
| 20      | F7    | Eb   | m7           | CT       |
| 20      | F7    | D    | 1            | CT       |
| 20      | F7    | Ab   | d5           | ND       |
| 21      | F7    | Ab   | d5           | CAA      |
| 22      | D7    | D    | 1            | CT       |
| 22      | D7    | Ab   | d5           | ND       |
| 22      | D7    | Ab   | d5           | CAA      |
| 23      | Gm7   | G    | 8            | CT       |
| 23      | Gm7   | B    | 3            | ND       |
| 23      | Gm7   | C    | 1            | CT       |
| 23      | Gm7   | E    | 3            | CT       |
| 24      | Gm7   | E    | 3            | CT       |
| 25      | C7    | C    | 1            | CT       |
| 25      | C7    | B    | 3            | ND       |
| 25      | C7    | C    | 1            | CT       |
| 25      | C7    | E    | 3            | CT       |
| 26      | C7    | E    | 3            | CT       |

Analyze the jazz bass lines played over a standard 12-bar blues in F. Beneath each note in every measure, write the relationship of that note to each applicable chord type and also highlight all of the non-diatonic notes by circling them. To complete this analysis, include the name of the note, its scale degree relative to the chord change, and its function within the bass line using the abbreviations listed below. Numbers in ( ) indicate the number of times each appear.

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