



# PART SIX REVIEW

*To know oneself is to study  
oneself in action with another person.*

**BRUCE LEE**

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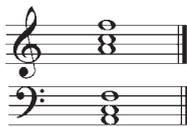
## WHEW! YOU MADE IT

These pages can be used to test your memory on what you've learned in Part Six, and if some of the information hasn't stuck, you can go back and check it out on the page indicated below the question.

As with the chapter reviews, use your keyboard from the back of the book to cover up the answers while you test yourself.

1. What is the definition of a chord?  
page 163
  2. What determines the quality of a chord?  
page 163
  3. How are chords named?  
page 163
  4. What are the parts of a triad?  
page 164
  5. Why are they called this?  
page page 164
  6. How do you show a triad is Major?  
page 165
  7. How do you show a triad is minor?  
page 165
  8. What are the intervals in a Major triad?  
page 165
  9. What are the intervals in a minor triad?  
page 165
  10. What are the intervals in a diminished triad?  
page 165
  11. What are the intervals in an augmented triad?  
page 166
1. Three or more notes played simultaneously
  2. The intervals within the chord
  3. With a letter, a quality of Major, minor, diminished or augmented; in analysis with a Roman numeral,
  4. Root, third, fifth
  5. Root is the bottom note of the chord; third is a third above the root; fifth is a fifth above root
  6. Capital Roman numeral, or a capital letter only
  7. Lower case Roman numeral, lowercase letter, or the abbreviation "min" next to the letter name
  8. A note a Major third above the root and another a Perfect fifth above the root
  9. A note a minor third above the root, and another a Perfect fifth above the root
  10. A note a minor third above root and another a diminished fifth above root
  11. A note a Major third above root and another an augmented fifth above root

12. What are the basic emotional qualities of the different types of triads?  
page 165, page 166
13. What is a chord extension?  
page 168
14. How are chord extensions notated?  
page 168
15. What is a compound interval?  
page 168
16. When you see a 7 to the right of a chord letter, what kind of a seventh is it?  
page 169
17. How would you indicate a Major 7 above the root?  
page 169
18. What's another name for the V<sup>7</sup> chord?  
page 169
19. Why are V<sup>7</sup> chords so important?  
page 169
20. Spell the V<sup>7</sup> chord in the key of G.  
page 169
21. What chord tones are in a ninth chord?  
page 170
22. What chord tones are in an eleventh chord?  
page 170
23. What is a root position chord?  
page 173
24. What is close harmony?  
page 173
25. What is open harmony?  
page 173
26. What is a first inversion chord?  
page 174
27. What is the symbol for a first inversion chord?  
page 174
28. Why is this symbol used?  
page 174
29. What is a second inversion chord?  
page 174
30. What is the symbol for a second inversion chord?  
page 174
31. Why is this symbol used?  
page 174
32. What is the name and Roman numeral for this chord in the key of C Major?  
page 175
33. What is the name and Roman numeral for this chord in the key of B flat Major?  
page 175
12. Major = happy; minor = sad; dim = suspenseful; aug = unsettling
13. A note that doesn't appear in the basic triad
14. With a number equal to the note's interval above the root. Also with a symbol showing quality
15. An interval greater than an octave
16. A minor seventh above the root
17.  $\Delta$  or MAJ7 or M7
18. A dominant seventh chord
19. They draw the ear to the tonic (I) chord, and appear in nearly all chord progressions
20. D, F#, A, C
21. Root, third, fifth, seventh, ninth
22. Root, third, fifth, seventh, ninth, eleventh
23. A chord with the tonic of the chord as the lowest voice of the chord
24. When the notes of a chord are placed as close together as possible
25. A chord spread over more than an octave with space between chord tones
26. The third of the chord is the lowest voice
27. Small 6 right of the letter or Roman numeral
28. It tells the interval between the third (bottom note in the inversion) and the tonic, a 6th
29. A chord with the fifth as the lowest note
30.  $\frac{6}{4}$
31. It tells the interval between the root and tonic (a 4th), and between the root and the fifth (a 6th)
32. F/A, IV<sup>6</sup>
33. Dmin/A, iii<sup>6</sup>





34. What is the name of this chord?  
page 175 34. G, I
35. What is a chord progression?  
page 178 35. The movement from one chord to another
36. What is the rule about doubling chord tones?  
page 178 36. Doubling the octave and fifth is common; doubling the third less so; and doubling the extensions is rare
37. What is disjunct motion?  
page 179 37. A leap of more than a second from one chord tone to the next within a voice
38. What is the rule about disjunct motion?  
page 179 38. Keep it to a minimum. Okay in the bass voice
39. What is the rule about common tones from one chord to another?  
page 179 39. Keep the common tones in the same voice
40. What is contrary motion?  
page 179 40. Voices move in opposite directions
41. What is similar motion?  
page 179 41. Two or more voices moving in the same direction
42. What is parallel motion?  
page 179 42. Both voices moving in the same direction with the same interval between them
43. What kinds of parallel motion are usually avoided?  
page 179 43. Parallel fourths, fifths and octaves
44. What are the chord names for the I IV V<sup>7</sup> I progression in the key of B $\flat$  Major?  
page 180 44. B $\flat$  E $\flat$ , F<sup>7</sup>, B $\flat$
45. Where would you be likely to find this progression?  
page 180 45. At the end of a section or song
46. What are the chord names for the ii V<sup>7</sup> I progression in G?  
page 180 46. Amin, D<sup>7</sup>, G
47. What are the chord names for the iii vi ii V<sup>7</sup> I progression in F?  
page 181 47. Amin, Dmin, Gmin C<sup>7</sup>, F
48. What is the basic progression for the 12 Bar Blues?  
page 182 48. I<sup>7</sup> I<sup>7</sup> I<sup>7</sup> I<sup>7</sup>  
IV<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup>  
V<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> I<sup>7</sup>

## MOVING ON

Okay. This was the most complex part of the whole book, and we barely scratched the surface of chord progressions. After all, this is *Basic* music theory. If you're like me, knowing about inversions and slash chords is useful. But unless you're pursuing advanced levels of music teaching or performance, or composition, probably won't need much of the harmonic analysis stuff, but knowing what a V chord or a I chord is will prove useful, I bet.

The last part of this book (yay!) is information you'll need, and all of it is related to things you've already learned: more kinds of rhythms, more meters, and more accidentals. Woot! You're almost done! Power through!

Handwriting practice area consisting of ten sets of four horizontal lines. Each set is separated by a larger gap, providing a template for practicing musical notation or handwriting.

