

# BASIC THEORY REVIEW/LEVEL ASSESSMENT

**A**

Section A consists of three staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains four measures of music: a whole note chord of B-flat, a whole note chord of D-flat, a whole note chord of E-flat, and a whole note chord of G-flat. The second staff starts at measure 5 and contains four measures of music: a whole note chord of B-flat, a whole note chord of D-flat, a whole note chord of E-flat, and a whole note chord of G-flat. The third staff starts at measure 9 and contains four measures of music: a whole note chord of A, a whole note chord of C, a whole note chord of E, and a whole note chord of G.

**B** C

Section B consists of four staves of music. The first staff starts at measure 14 and contains three measures of music: a whole note chord of F major, a whole note chord of F major, and a whole note chord of F major. The second staff starts at measure 17 and contains three measures of music: a whole note chord of B-flat, a whole note chord of B-flat, and a whole note chord of B-flat. The third staff starts at measure 20 and contains three measures of music: a whole note chord of E-flat, a whole note chord of E-flat, and a whole note chord of E-flat. The fourth staff starts at measure 23 and contains three measures of music: a whole note chord of B-flat, a whole note chord of B-flat, and a whole note chord of B-flat.

**C** A<sup>b</sup>M<sup>b</sup>7

Section C consists of two staves of music. The first staff starts at measure 27 and contains four measures of music: a whole note chord of A-flat major 7, a whole note chord of D-flat 7, a whole note chord of E-flat, and a whole note chord of G-flat. The second staff starts at measure 31 and contains four measures of music: a whole note chord of A-flat major 7, a whole note chord of D-flat 7, a whole note chord of E-flat, and a whole note chord of G-flat.

2  $G^bMA^7$

35  $A^bMI^7$   $D^b7$   $G^bMA^7$

39  $A^bMI^7$   $D^b7$   $G^bMA^7$

42

**D**

46

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**E**  $E$  IONIAN  $F^\#$  DORIAN

53  $G^\#$  PHRYGIAN  $A$  LYDIAN

55  $B$  MIXOLYDIAN  $C^\#$  AEOLIAN  $D^\#$  LOCRIAN

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**F**  $E$  MA<sup>7</sup>  $F^\#$  MI<sup>7</sup>  $G^\#$  MI<sup>7</sup>  $A$  MA<sup>7</sup>  $B^7$   $C^\#$  MI<sup>7</sup>  $D^\#$  MI<sup>7(b5)</sup>

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# Basic Theory Review/Level Assessment: notes

Practice everything in all 12 keys going through the following cycle:

C - F - B $\flat$  - E $\flat$  - A $\flat$  - D $\flat$  - F $\sharp$  - B - E - A - D - G - C - ... (cycle 5 root motion)

## A) Intervals

- minor second (b2)
- major second (2)
- minor third (b3)
- major third (3)
- perfect fourth (4)
- augmented fourth (#4) / diminished fifth (b5) / tritone
- perfect fifth (5)
- augmented fifth (#5) / minor sixth (b6)
- major sixth (6) / diminished seventh (bb7)
- minor seventh (b7)
- major seventh (7)
- octave / unison (8)

## B) Triads and their inversions

- major triad: root, 3, 5 (a minor third on top of a major third)
- minor triad: root, b3, 5 (a major third on top of a minor third)
- diminished triad: root, b3, b5 (two minor thirds stacked on top of each other)
- augmented triad: root, 3, #5 (two major thirds stacked on top of each other)

Practice each triad (major, minor, diminished, augmented) in each inversion (root position, first inversion, second inversion) around the cycle of fifths.

## C) Seventh chords and major II-V-I progression

- minor seventh chord: root, b3, 5, b7 (a minor third on top of a minor triad)
- dominant seventh chord: root, 3, 5, b7 (a minor third on top of a major triad)
- major seventh chord: root, 3, 5, 7 (a major third on top of a major triad)

Practice each seventh chord (minor, dominant, major) in each inversion (root position, first inversion, second inversion, third inversion) around the cycle of fifths.

The II-V-I progression is the most common chord progression in jazz. Practice it in both positions (“A” from measure 39 to 41 and “B” from measure 42 to 44) in all keys.

#### **D) Pentatonic scales**

- major pentatonic: 1 2 3 5 6
- minor pentatonic: 1 b3 4 5 b7

Practice major and minor pentatonic scales around the cycle of fifths.

#### **E) Modes of the major scale**

- Ionian: 1 2 3 4 5 6 7
- Dorian: 1 2 b3 4 5 6 b7
- Phrygian: 1 b2 b3 4 5 b6 b7
- Lydian: 1 2 3 #4 5 6 7
- Mixolydian: 1 2 3 4 5 6 b7
- Aeolian: 1 2 b3 4 5 b6 b7
- Locrian: 1 b2 b3 4 b5 b6 b7

Practice each mode in all keys going around the cycle of fifths.

#### **F) Tertian chords built on the seven degrees of the major scale**

Corresponding modes are in parenthesis:

- IMa7 (Ionian)
- IImi7 (Dorian)
- IIIImi7 (Phrygian)
- IVMa7 (Lydian)
- V7 (Mixolydian)
- VIImi7 (Aeolian)
- VIIImi7(b5) (Locrian)