

No Bull Theory Book Self-Test Questions

Volume 3, Chapter 1

1. The CAGED system is based on the idea of building scale patterns around what?
2. How many barre chord shapes are used for the CAGED system?
3. These barre chords are derived from which open chord shapes?
4. Which two scales can we build around the **major** barre chord shapes?
5. Which scales can we build around the **minor** barre chord shapes?
6. When we learn a new scale pattern, what else do we need to do?
(*Hint: It helps us to use the scale pattern to make music.*)

Volume 3, Chapter 2

1. What is the simple way of looking at extended chords? And what are they?
2. Can an extended chord act as a stand-in or replacement for a basic seventh chord?
3. In general, which chord extensions are commonly added to 7th chords?
4. Which extended chords might be used instead of a basic major 7 chord?
5. Which extended chords might we use instead of a basic minor 7 chord?
6. Which extended chords might be used instead of dominant 7 chords?
7. What is the name given to sharp and flat versions of extended chords, like b9, #11, and b13?
8. True or false: On guitar, we often don't have to play all the notes in an extended chord—we just use the ones most important for expressing the chord's sound.

Volume 3, Chapter 3

1. What are the two approaches we've examined for using modes over chord sequences?
2. When might we think of a chord progression as being in a *modal key*?
3. The modal key approach involves finding one mode to use over the entire chord progression. What's a good way to determine which mode to use?
4. If the main or "hero" chord in a progression is the I chord, which mode would we probably use?
5. If the hero chord in the progression is the V chord, which mode would we probably use?
6. If the hero chord in the progression is the VII chord, which mode would we probably use?
7. If the hero chord in the progression is the II chord, which mode would we probably use?
8. If the hero chord in the progression is the IV chord, which mode would we probably use?

9. If the hero chord in the progression is the III chord, which mode would we probably use?
10. If the hero chord in the progression is the VI chord, which mode would we probably use?
11. True or false: The chord-by-chord approach involves selecting a suitable mode to play over each chord in a progression, and changing modes when the chord changes.

Volume 3, Chapter 4

1. What do we mean when we talk about *diatonic chords*?
2. What do we mean when we talk about *diatonic stand-in chords*?
3. What might we do to chords II, III, and VI to create a different sound within a key?
4. The III major chord is often used to create a smooth resolution into which chord?
5. Sometimes a *minor* chord works well as a stand-in for a *major* chord. What is probably the most common situation for this? (Give Roman numeral and quality.)

Volume 3, Chapter 5

1. What is the interval structure for a diminished triad?
2. What is the interval structure for an augmented triad?
3. What is the interval structure for a diminished seventh chord?
4. What is the interval structure for an augmented 7#5 chord?
5. Do diminished 7th chords repeat at 3-fret intervals up and down the fretboard?
6. Is it true that any of the notes in a diminished seventh chord can be thought of as the root?
7. How many diminished chord families are there? What are they?
8. How many frets apart can you repeat the same augmented triad?
9. How many augmented chord families are there? What are they?
10. Augmented 7th chords can be thought of as dominant 7 chords with a sharpened fifth interval. What chord symbol best describes this?
11. Augmented 7th chords are often used as stand-in chords for what?

Volume 3, Chapter 6

1. What is the interval formula for the natural minor scale?
2. What is the interval formula for the harmonic minor scale?
3. What is the only difference between the structure of the two scales?
4. The 7th note in the harmonic minor scale is a semitone below the octave and has a strong pull to move up to the tonic. What is the name given to this note?

- The following table shows triads derived from the natural and harmonic minor chord families. How would you fill in the blanks to show which chords are different in the harmonic minor family?

Scale	I	II	bIII	IV	V	bVI	bVII/VII
Natural Minor	m	dim	maj	m	m	maj	maj
Harmonic Minor	m	dim	_____	m	_____	maj	_____

- What is the most important difference between the two triad chord families?
- There are two common choices when playing chord V in the harmonic minor chord family. What are they?

Volume 3, Chapter 7

- What are the missing chords in the combined minor chord family chart? Give as many practical options as possible.
- Depending on what sound the composer wants, what are the possible options for the V chord?
- Of these V chord options, which one generally has the strongest pull back to the i chord?
- What common scale is embedded inside the natural minor scale, and what does this allow us to do?
- For the chord progression: | Am | G | F | G |, which scale would probably work best?
- For the chord progression: | Am | F | Bm7b5 | E7 |, which scale would probably work best?
- How might you approach soloing over the chord sequence: | Am7 | Dm7 | Cmaj7 | E |?
- How might you approach soloing over the chord sequence: | Am | Dm7 | Am | Fmaj7 |?

Volume 3, Chapter 8

- What is the definition of a *secondary dominant* chord?
- As a general guideline, which chords in a chord family are most often changed into secondary dominants?
- Is the V7 chord in a key considered a secondary dominant?
- In general, when does a secondary dominant chord tend to work best?
- Given this chord family in the key of F: | Fmaj7 | Gm7 | Bbmaj7 | C7 | Dm7 | Em7b5 |, answer the following:
 - As a Roman numeral, how would you describe A7 in this key?
 - As a Roman numeral, how would you describe Bb7 in this key?
 - As a Roman numeral, how would you describe F7 in this key?

- Using the chord family above, identify which of the following chords are secondary dominants in the key of F: | Fmaj7 | G7 | Dm7 | E7 | Am | C7 |

Volume 3, Chapter 9

- What are parallel major and minor keys?
- Are the keys of B \flat major and B \flat minor parallel?
- What is the parallel minor of F major?
- What are two names we sometimes use to describe the concept of using two parallel chord families at the same time?
- The IV chord in a major key is often changed into which chord from the parallel minor key?
- Given the F major and F minor chord families, what would be the chords in the following progressions?
 - I – bIII – IV – IVm
 - I – V – bVI – bVII
 - I – IV – bIII – bVII
 - I – bIII – IV – V – bVII

Volume 3, Chapter 10

- What is another name given to a key change?
- A chord progression in a major key will often modulate to which closely related key?
- The following progression begins in the key of G major. Analyze the progression and identify what kind of modulation it uses, and in which bar it occurs:
||: G C | D C | D G | C D |
| Em | D C | Em | Am / C D :||
- What device is being used at the end of the above progression to return smoothly to the key of G major?
- The following chord sequence starts in the key of A. Then what happens? What is the role of the E in the sequence?
||: A F#m | E | Am F | G E :||
- Look at the following chord sequence: | F | C | Dm | Bb |. If it modulated up a whole step, what would the chords change to?
- The progression | C | Am | F | G | Eb | Cm | Ab | Bb | begins in the key of C and modulates up a minor third to the key of Eb in bar 5. We know that a V chord can ease the transition to a new key.
 - Insert the relevant V chord into bar 4 to prepare the modulation to Eb.
 - Insert the relevant V chord into bar 8 to return smoothly to C if the progression repeats.