

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Answer Key: When Secondary Dominants Attack: A 10th Grade Theory Quest

Challenge sophomores with harmonic analysis covering chromatic alterations, voice-leading resolutions, and the structural function of the circle of fifths in complex arrangements.

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**1. In the context of the circle of fifths and functional harmony, which chromatic alteration is necessary to transform a ii chord in C Major into a V/V (secondary dominant) of the dominant?**

**Answer:** B) Raising the third (F to F#)

To create a secondary dominant (V/V), the ii chord (D-F-A) must become a major triad or dominant seventh. Raising the third (F to F#) creates a D Major triad, which acts as the dominant of G Major (the V chord).

**2. In strict four-part chorale writing, it is considered acceptable to have two different voices move in perfect octaves as long as they move in contrary motion.**

**Answer:** B) False

Parallel or consecutive perfect octaves are forbidden in traditional common-practice voice leading because they reduce the independence of the voices, regardless of motion direction.

**3. The \_\_\_\_\_ chord is a pre-dominant chromatic chord built on the lowered second scale degree (bII), typically found in first inversion.**

**Answer:** C) Neapolitan Sixth

The Neapolitan Sixth (N6) is a major triad built on the lowered supertonic, usually appearing in first inversion to function as a powerful pre-dominant.

**4. Which of the following describes the 'tritone substitution' often used in sophisticated jazz harmony to replace a V7 chord?**

**Answer:** B) Replacing a V7 with a bII7 chord because they share the same guide tones

Tritone substitution replaces a dominant seventh chord with another dominant seventh whose root is a tritone away (e.g., Db7 for G7) because they share the same 3rd and 7th (enharmonically).

**5. An 'Augmented Sixth' chord typically resolves outward to the dominant (V) chord.**

**Answer:** A) True

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The interval of the augmented sixth (e.g., Le to Fi) resolves by expanding outward to an octave on the dominant scale degree (Sol).

**6. In a fugue, the immediate imitation of the subject in a different key (usually the dominant) is known as the \_\_\_\_\_.**

**Answer:** C) Answer

After the subject is presented in the tonic, the 'answer' provides the imitation, typically transposed to the key of the dominant.

**7. Identify the non-harmonic tone that is approached by step and then resolved by a leap in the opposite direction.**

**Answer:** D) Escape Tone (Échappée)

An escape tone is a specific type of ornamentation where the melody moves by step away from a chord tone and then leaps in the opposite direction to the next chord tone.

**8. The Dorian mode is identical to a natural minor scale, except it contains a raised sixth scale degree.**

**Answer:** A) True

Dorian is the second mode of the major scale. Compared to the natural minor (Aeolian), the sixth degree is raised by a half-step (e.g., D-E-F-G-A-B-C rather than Bb).

**9. A \_\_\_\_\_ cadence occurs when a dominant chord (V) resolves to an unexpected chord, most commonly the submediant (vi).**

**Answer:** B) Deceptive

A deceptive cadence 'deceives' the listener's ear by moving from the tension of the V chord to vi (or sometimes IV) instead of the expected tonic.

**10. Which Roman numeral analysis correctly identifies a triad built on the 7th scale degree of a natural minor scale?**

**Answer:** B) VII

In natural minor, the 7th degree is a whole step below the tonic (the subtonic). A triad built on this note is a Major triad, hence the uppercase 'VII'.