

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

## Answer Key: When Harmony Collides: 10th Grade Modal & Chromatic Analysis Quiz

Sophomores analyze complex chord functions and modal shifts by evaluating the pull of the tritone and the unique colors of the Lydian and Mixolydian scales.

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**1. In the context of the circle of fifths, which key signature would transition most smoothly from E Major if you are performing a common modulation to the dominant?**

**Answer:** A) B Major (5 sharps)

Modulating to the 'dominant' means moving to the key based on the 5th scale degree. B is the 5th degree of E Major, requiring the addition of one sharp (A#).

**2. The \_\_\_\_ mode is often characterized by its 'mystical' or 'bright' sound due to its unique raised 4th scale degree.**

**Answer:** C) Lydian

The Lydian mode is built on the 4th degree of the major scale, resulting in an augmented 4th interval (tritone) relative to the tonic.

**3. A 'Secondary Dominant' chord is a chromatic chord used to temporarily tonicize a chord other than the original tonic.**

**Answer:** A) True

Secondary dominants (like V/V) create a stronger pull toward a non-tonic chord, temporarily making it feel like a new 'home' key.

**4. Which of the following intervals is known as the 'Diabolus in Musica' (the Devil in Music) due to its high level of dissonance and three-whole-step span?**

**Answer:** B) Tritone

The tritone (augmented 4th or diminished 5th) consists of three whole steps and was historically avoided in early sacred music for its instability.

**5. If you are composing a piece in G Major and use an F-natural instead of an F-sharp, you are likely utilizing the \_\_\_\_ mode.**

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**Answer:** B) Mixolydian

The Mixolydian mode is identical to the Major scale (Ionian) but features a lowered (flatted) 7th scale degree.

**6. The 'Picardy Third' refers to the practice of ending a musical section that is in a minor key with a major chord instead.**

**Answer:** A) True

Common in Baroque music, the Picardy Third provides a sense of resolution and 'light' to an otherwise somber minor-key passage.

**7. In 4-part SATB harmony, what is the 'Leading Tone' and what is its standard resolution in a V-I cadence?**

**Answer:** C) The 7th degree; resolves up to the tonic

The leading tone (7th scale degree) is only a half-step away from the tonic, creating a strong melodic pull to resolve upward.

**8. A chord consisting of a root, minor third, diminished fifth, and minor seventh (e.g., B-D-F-A) is known as a \_\_\_\_ chord.**

**Answer:** B) Half-Diminished Seventh

A half-diminished seventh chord (indicated by a slashed circle) differs from a fully diminished chord because its 7th interval is a minor 7th rather than a diminished 7th.

**9. In music theory, 'Enharmonic equivalence' means that notes like G-sharp and A-flat sound the same but are written differently based on the key.**

**Answer:** A) True

Enharmonic notes share the same pitch/frequency (in equal temperament) but serve different functions depending on the harmonic context.

**10. Which cadence is often called the 'Amen' cadence because of its frequent use at the end of hymns, moving from the IV chord to the I chord?**

**Answer:** C) Plagal Cadence

The Plagal cadence moves from the subdominant (IV) to the tonic (I), creating a softer resolution than the dominant (V) to tonic (I) move.

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