

Name: _____ Date: _____

Dissect Harmonic Tension: An 8th Grade Music Theory Quiz

Deconstruct complex modal structures and voice-leading patterns to solve high-level harmonic riddles used by master composers.

1. In the context of the Common Practice Period, which of these avoids a 'Parallel Fifth' error when moving from a G Major chord to an A minor chord?

- A. Moving all voices in parallel motion upward.
- B. Utilizing contrary motion between the soprano and bass voices.
- C. Doubling the leading tone in the soprano voice.
- D. Maintaining a static pedal point in the tenor and alto.

2. A piece of music that moves from the key of E Major to the key of C# minor has moved to its ____, as they share the same key signature of four sharps.

- A. Parallel Minor
- B. Subdominant Key
- C. Relative Minor
- D. Dominant Major

3. A 'Plagal Cadence' is characterized by a chord progression moving from the Dominant (V) to the Tonic (I).

- A. True
- B. False

4. Which interval is colloquially known as the 'Tritone' due to its span of three whole steps, creating significant harmonic instability?

- A. Perfect Fourth
- B. Augmented Fourth
- C. Minor Sixth
- D. Major Second

5. If you are composing in the Dorian mode starting on the note D, the sixth note of the scale must be ____.

- A. B natural
- B. B flat
- C. C sharp
- D. A sharp

6. An 'Inversion' of a C Major triad where the note E is in the bass is referred to as First Inversion.

- A. True
- B. False

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7. Which of these non-chord tones occurs when a note is held over from a previous chord and then resolves downward to a chord tone?

- A. Passing Tone
- B. Appoggiatura
- C. Suspension
- D. Neighbor Tone

8. In a standard 12-bar blues progression in the key of G, the fourth measure typically consists of the ___ chord.

- A. D7 (V)
- B. C7 (IV)
- C. G7 (I)
- D. Amin7 (ii)

9. The 'Phrygian' mode is often identified by its characteristic flattened second scale degree.

- A. True
- B. False

10. When analyzing a score, you see a chord consisting of G, Bb, Db, and F. How would this chord be functionally classified in a jazz context?

- A. Major 7th chord
- B. Half-diminished 7th chord
- C. Fully diminished 7th chord
- D. Dominant 7th chord