

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

## Answer Key: Dissect the Diatonic: A 6th Grade Music Theory Quiz

Synthesize complex harmonic structures and analyze modal shifts by engineering your own melodic resolutions and identifying intricate chordal inversions.

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**1. If a composer moves a melody from the Mixolydian mode to the Ionian mode without changing the key signature, which specific scale degree is altered, and how?**

**Answer:** B) The 7th degree is raised.

Mixolydian differs from the Ionian (Major) scale only by its lowered 7th degree. Raising that 7th returns the scale to Ionian.

**2. In a piece written in E Major using Roman Numeral analysis, a triad consisting of the notes A, C#, and E would be labeled as a \_\_\_\_\_ chord.**

**Answer:** C) IV (Subdominant)

In E Major (E, F#, G#, A, B, C#, D#), the note 'A' is the fourth degree. A triad built on A (A, C#, E) is the IV chord.

**3. A melodic minor scale features the same interval pattern when ascending as it does when descending.**

**Answer:** B) False

Melodic minor scales raise the 6th and 7th degrees while ascending but return to the natural minor form (lowered 6th and 7th) while descending.

**4. You are analyzing a score where the bottom note of a C Major triad is an E. Which inversion has the composer used to change the bass resonance?**

**Answer:** B) First Inversion

A first inversion triad places the third (E) in the bass instead of the root (C).

**5. To create a 'Perfect Authentic Cadence' (PAC), a composer must resolve a V chord to a I chord, ensuring that the \_\_\_\_\_ note is in the highest voice of the final chord.**

**Answer:** C) Tonic

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

A PAC requires both chords to be in root position and the tonic note to be in the soprano (highest) voice to provide a sense of finality.

**6. The interval between the notes F and B natural is classified as a Tritone (Augmented Fourth).**

**Answer:** A) True

The distance from F to B spans three whole steps, making it an augmented fourth, famously known as the tritone.

**7. Which of the following describes the 'Relative Minor' relationship used by composers to transition between moods while keeping the same key signature?**

**Answer:** D) Starting a minor scale on the 6th degree of the major scale.

The relative minor of any major key begins on the submediant, or 6th degree, of that major scale.

**8. In the Circle of Fifths, adding one flat to a key signature (effectively moving from C Major to F Major) changes the \_\_\_\_\_ degree of the original key into a leading tone for the next.**

**Answer:** B) Subdominant

Moving to the subdominant (the 4th degree) involves flattening the 7th degree of the new key to create a dominant-to-tonic pull.

**9. A 'Deceptive Cadence' occurs when a V chord resolves to a vi chord instead of the expected I chord.**

**Answer:** A) True

This cadence 'deceives' the listener by moving the dominant pressure to the submediant rather than the tonic.

**10. Which combination of intervals defines a 'Diminished Triad', often used to create extreme tension in a composition?**

**Answer:** B) A Minor Third + a Minor Third

A diminished triad is built by stacking two minor thirds, resulting in a diminished fifth between the root and the top note.