

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

## Answer Key: Will Your Progressions Resolve? 11th Grade Advanced Music Theory Quiz

Challenge your students to analyze Neapolitan chords, secondary dominants, and complex non-harmonic tones in this rigorous AP-level summative assessment.

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**1. In the context of 18th-century voice leading, which interval is considered a 'dissonance' that requires a specific resolution downward by step?**

**Answer:** A) Perfect Fourth (above the bass)

In common practice period counterpoint, a perfect fourth involving the bass is treated as a dissonance that must resolve, unlike imperfect consonances like thirds and sixths.

**2. The \_\_\_\_ chord is a major triad built on the lowered second scale degree (bII) and is most commonly found in first inversion.**

**Answer:** B) Neapolitan

The Neapolitan chord (bII) typically functions as a predominant and is colloquially referred to as 'N6' because of its standard first-inversion placement.

**3. In a formal harmonic analysis, a 'V of V' (secondary dominant) chord must always contain a leading tone that is foreign to the primary key.**

**Answer:** A) True

A secondary dominant requires an accidental to create the major triad (or dominant seventh) structure necessary to function as a temporary dominant to the target chord.

**4. Which of these non-harmonic tones is approached by a leap and resolved by a step in the opposite direction?**

**Answer:** C) Appoggiatura

An appoggiatura is a 'leaning' note that is accented, approached by a leap, and typically resolves downward by a step.

**5. A 'Plagal Cadence' involves a harmonic progression moving from the Dominant (V) to the Tonic (I).**

**Answer:** B) False

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A Plagal Cadence is the IV to I progression (often called the 'Amen' cadence). V to I is known as an Authentic Cadence.

**6. The \_\_\_\_ seventh chord consists of a diminished triad and a minor seventh (1, b3, b5, b7), frequently used in the supertonic position of minor keys.**

**Answer:** C) Half-diminished

The half-diminished seventh chord (indicated by a slashed circle) features a minor seventh interval above the root, whereas a fully-diminished seventh chord uses a diminished seventh interval.

**7. When modulating from C Major to its 'relative minor,' which key are you entering?**

**Answer:** C) A Minor

Relative keys share the same key signature; A minor is the relative minor of C major as both contain no sharps or flats.

**8. Parallel fifths and octaves are generally avoided in four-part chorale writing because they undermine the independence of the voices.**

**Answer:** A) True

Traditional part-writing rules prohibit parallel perfect intervals to ensure that each of the four voices retains its own unique melodic identity.

**9. A \_\_\_\_ is a composition technique where a melody is strictly imitated by one or more voices after a short delay, such as in Pachelbel's famous work.**

**Answer:** B) Canon

A canon is a form of strict contrapuntal imitation where the initial melody is followed exactly by subsequent voices.

**10. Which scale degrees are altered to create the 'Melodic Minor' scale when ascending?**

**Answer:** C) Raised 6th and 7th

The ascending melodic minor scale raises the 6th and 7th degrees to lead more strongly to the tonic; these are typically reverted to the natural minor form when descending.