

Name: _____ Date: _____

Answer Key: Dissect the Phrygian Dominant: Advanced Theory Quiz for 12th Grade

Synthesize modal interchange and complex rhythmic modulation to analyze how non-diatonic tension creates specific emotional responses in cinematic scoring.

1. In the context of 20th-century Russian modernism, specifically referring to Igor Stravinsky's 'Petrouchka', what is the interval relationship and function of the 'Petrouchka Chord'?

Answer: A) Two major triads a tritone apart, creating bitonal tension

The Petrushka Chord consists of two major triads (C major and F# major) separated by a tritone, characterizing the bitonality associated with Stravinsky's neoclassical and primitivist works.

2. A 'Metric Modulation', as popularized by composer Elliott Carter, involves a seamless transition from one tempo to another through a pivot note value that remains constant in duration but changes in pulse function.

Answer: A) True

Metric modulation is a precise mathematical technique where a subdivision of the beat becomes a new beat unit, effectively changing the tempo while maintaining a rhythmic 'thread' for the performer.

3. When analyzing the 'Tristan Chord' (F-B-D#-G#) from Richard Wagner's 'Tristan und Isolde', many theorists classify it functionally as a/an _____ half-diminished seventh chord that delays resolution.

Answer: B) French Augmented Sixth

While debated, a common analysis is that the Tristan Chord functions similarly to a French Augmented Sixth chord (F-B-D#-G) where the G# is an accented chromatically altered appoggiatura.

4. In Schoenberg's Twelve-Tone Technique, what is the term for the version of the prime row that is both flipped vertically (intervals reversed) and played backwards?

Answer: C) Retrograde-Inversion

Retrograde-Inversion (RI) is the combination of the row's backward motion (Retrograde) and the inversion of its intervals (Inversion), forming one of the four basic forms of a tone row.

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5. Coltrane Changes, famously used in 'Giant Steps', utilize a sequence of major thirds to divide the octave into three equal parts. Identify the missing key in this typical B major cycle: Bmaj7 -> D7 -> Gmaj7 -> Bb7 -> ____ -> F#7 -> Bmaj7.

Answer: A) Ebmaj7

Coltrane Changes move through tonal centers related by major thirds. In the B major cycle, the three centers are B, G, and Eb (or D#).

6. The Lydian Chromatic Concept of Tonal Organization, developed by George Russell, argues that the Lydian scale, rather than the Major (Ionian) scale, is the true 'gravitational' center of Western harmony.

Answer: A) True

Russell proposed that the Lydian scale's raised fourth degree resolves the 'tendency' of the leading tone and perfect fourth, making it the most stable tonal scale.

7. Which of the following describes a 'Negative Harmony' transformation of a G7 (G-B-D-F) chord in the key of C major, following the Jacob Collier/Ernst Levy methodology?

Answer: B) Fm6 (F-Ab-C-D)

In Negative Harmony, reflecting the C major axis (C-G) results in the G7 dominant chord becoming an Fm6, which serves as a 'negative dominant' or subdominant minor pull.

8. Identify the set theory classification for a chord containing the pitch classes {0, 3, 7} (a minor triad) which has a prime form of ____.

Answer: B) (0, 4, 7)

In Allen Forte's Set Theory, both major and minor triads share the same prime form: (0, 4, 7), representing the most compact arrangement of their intervals.

9. In species counterpoint, a 'clausula vera' resolution requires two voices to approach an octave or unison from a major sixth or minor third, respectively, through stepwise motion.

Answer: A) True

A clausula vera (true cadence) is the standard Renaissance contrapuntal resolution where voices move in contrary motion to reach a final interval of perfection.

10. What is the primary difference between a 'Passacaglia' and a 'Chaconne' in Baroque theory, given their use of ground bass and variations?

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Answer: B) The Passacaglia is based on a melodic ostinato in the bass, while the Chaconne is built on a harmonic progression

Traditionally, a Passacaglia features a persistent bass melody (ground), while a Chaconne focuses on a repeating series of chords, though the distinction blurred over time.