

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

## 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.

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

- A. Two major triads a tritone apart, creating bitonal tension
- B. A minor seventh chord with an added flat ninth for jazz resolution
- C. Two minor triads a perfect fifth apart, functioning as a polychordal drone
- D. A diminished triad superimposed over a major seventh chord

**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.**

- A. True
- B. False

**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.**

- A. Supertonic
- B. French Augmented Sixth
- C. Appoggiatura
- D. Secondary Dominant

**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?**

- A. Inversion
- B. Retrograde
- C. Retrograde-Inversion
- D. Transposed Prime

**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.**

- A. Ebmaj7
- B. Emaj7
- C. Abmaj7
- D. Dbmaj7

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**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.**

- A. True
- B. False

**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?**

- A. Dbm6 (Db-Fb-Ab-Bb)
- B. Fm6 (F-Ab-C-D)
- C. Dm7b5 (D-F-Ab-C)
- D. Abmaj7 (Ab-C-Eb-G)

**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 \_\_\_\_.**

- A. (0, 3, 7)
- B. (0, 4, 7)
- C. (0, 1, 4)
- D. (0, 2, 5)

**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.**

- A. True
- B. False

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

- A. The Passacaglia is in 4/4 time while the Chaconne is strictly in 3/4 time
- B. The Passacaglia is based on a melodic ostinato in the bass, while the Chaconne is built on a harmonic progression
- C. The Passacaglia must be in a minor key, whereas the Chaconne is major
- D. There is no theoretical difference; the terms were used interchangeably throughout the 18th century