

Name: _____ Date: _____

Answer Key: Symphonic Architecture: 11th Grade Advanced Harmonic Analysis Quiz

Can you decode the complex tensions within a Neapolitan chord? Deconstruct 10 advanced scenarios involving chromaticism, modal mixture, and voice leading.

1. In the context of 19th-century Romanticism, a composer uses a Neapolitan Sixth chord in the key of C minor. Which chordal spelling and specific resolution is most analytically accurate?

Answer: B) Db-F-Ab in first inversion usually resolving to a V chord or a cadential 6/4

The Neapolitan chord (bII) is almost exclusively found in first inversion (N6). In traditional functional harmony, its primary role is a predominant, leading to the dominant (V) or a tonic 6/4 embellishment.

2. True or False: The use of 'substitution' in jazz harmony allows a tritone interval to replace a dominant 7th chord because the third and seventh of the original chord are preserved (inverted) in the new chord.

Answer: A) True

Tritone substitution works because the guide tones (3rd and 7th) are the same for chords a tritone apart. For example, in G7 (B and F), the Db7 also contains B (Cb) and F, allowing for seamless functional substitution.

3. A composer writing in the key of E Major utilizes a 'borrowed chord' from the parallel minor to create a dark, emotive cadence. Which chord would signify a true modal mixture?

Answer: C) C Major (bVI)

Modal mixture involves borrowing chords from the parallel minor. In E Major, the bVI chord (C Major) is borrowed from E minor, providing a distinct 'chromatic' lift and dramatic weight common in the Romantic era.

4. When analyzing a fugue by J.S. Bach, you encounter a section where the subject is presented in Theo-rhythmic values that are twice as long as the original. This compositional technique is known as:

Answer: D) Augmentation

Augmentation is the lengthening of time values of the notes in a melody, typically doubling them, which adds a sense of grandeur or structural climax to a polyphonic work.

5. True or False: In strict four-part chorale writing (SATB), it is permissible to have the soprano and tenor voices move in parallel octaves as long as the bass moves in contrary motion.

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Answer: B) False

In common practice period voice leading, parallel octaves and fifths are strictly prohibited between any two voices because they destroy the independence of the individual melodic lines.

6. Which of the following intervals is considered a 'doubly-augmented' fourth in the context of advanced pitch-class theory?

Answer: B) C to F##

An augmented fourth is C to F#. Increasing the distance by another semitone without changing the letter name (F) results in a doubly-augmented fourth (C to F##).

7. The ____ chord is a specific augmented sixth chord that includes a doubly augmented fourth above the bass, often used to resolve to a major tonic in second inversion.

Answer: C) German Sixth

The German Sixth (Ger+6) contains a flattened sixth, the tonic, a flattened third, and an augmented fourth. It is sonically enharmonic to a dominant seventh chord but functions as a predominant.

8. True or False: A 'Picardy Third' refers to the practice of ending a piece of music in a minor key with a major triad on the tonic.

Answer: A) True

Common in the Renaissance and Baroque eras, the Picardy Third provides a sense of finality and stability because the major triad was considered more 'pure' than the minor triad.

9. Identify the non-chord tone that is approached by leap and resolved by step in the opposite direction.

Answer: B) Appoggiatura

An appoggiatura is a 'leaning' note; it is a stressed non-chord tone that is approached by leap and resolved by step, creating a characteristic melodic tension and release.

10. In 20th-century serialism, what is the 'Prime' form of a tone row if the 'Retrograde' is {A, B, C, D}?

Answer: B) {D, C, B, A}

Retrograde is the 'Reverse' of the Prime row. If the retrograde ends with D and starts with A, the Prime row must start with D and end with A.