

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

## 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.

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**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?**

- A. Db-F-Ab resolving directly to a C major tonic triad
- B. Db-F-Ab in first inversion usually resolving to a V chord or a cadential 6/4
- C. D-F#-A resolving to a G major chord to establish a secondary dominant
- D. C#-E#-G# acting as a chromatic passing tone toward the subdominant

**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.**

- A. True
- B. False

**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?**

- A. F# minor (ii)
- B. A Major (IV)
- C. C Major (bVI)
- D. G# minor (iii)

**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:**

- A. Diminution
- B. Inversion
- C. Retrograde
- D. Augmentation

**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.**

- A. True
- B. False

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

- A. C to F#
- B. C to F##
- C. C to Gb

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D. C to G

**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.**

- A. Italian Sixth
- B. French Sixth
- C. German Sixth
- D. English Sixth

**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.**

- A. True
- B. False

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

- A. Passing Tone
- B. Appoggiatura
- C. Escape Tone
- D. Anticipation

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

- A. {A, B, C, D}
- B. {D, C, B, A}
- C. {Ab, Bb, Cb, Db}
- D. {G, F, E, D}