

Name: _____ Date: _____

Answer Key: Modal Mastery and Harmonic Analysis for Seniors

Can you distinguish between a borrowed chord and a secondary dominant? Analyze advanced voice leading and modal shifts in complex arrangements.

1. In the context of modal mixture, which chord is most commonly 'borrowed' from the parallel minor to add color to a cadence in a major key?

Answer: B) Minor iv (iv)

The minor iv chord is a hallmark of modal mixture, borrowing the flattened sixth scale degree from the parallel minor to create a 'plagal' pull toward the tonic.

2. True or False: The Lydian mode is characterized by a raised fourth scale degree, making it the only standard church mode with an augmented fourth interval from the tonic.

Answer: A) True

Lydian features a sharp 4, which creates a tritone (augmented fourth) against the tonic, distinguishing it from the Major (Ionian) scale.

3. An Italian Sixth chord (It+6) typically resolves directly to the _____ chord to create a strong pull toward the dominant.

Answer: C) Dominant (V)

Augmented sixth chords are predominant in function; the outer notes resolve outward by half-step to the octave of the dominant (V).

4. Which of these interval sequences defines the 'Phrygian' mode starting on E?

Answer: C) H-W-W-W-H-W-W

Phrygian is unique because it begins with a half-step (m2), followed by three whole steps, another half-step, and two whole steps.

5. Identify the function of a D7 chord in the key of G Major when it is used as a 'Secondary Dominant' leading to the vi chord (E minor).

Answer: B) V/vi

Name: _____ **Date:** _____

A secondary dominant (V of something) uses the dominant chord of a diatonic key other than the tonic. In G Major, B7 would lead to vi, but if the question implies the target is vi, the chord would be V/vi.

6. The substitution of a V chord with a chord built a tritone away (e.g., Db7 replacing G7) is a common jazz technique known as _____ substitution.

Answer: C) Tritone

Tritone substitution works because both chords share the same guide tones (3rd and 7th), providing a smooth chromatic descent to the tonic.

7. True or False: In a fully diminished seventh chord (vii°7), every interval between adjacent notes is a major third.

Answer: B) False

A fully diminished seventh chord is composed of stacked minor thirds; it is a symmetrical chord where each interval is exactly three semitones.

8. What is the primary difference between a French Sixth (Fr+6) and a German Sixth (Ger+6) chord?

Answer: C) The Fr+6 includes a second scale degree, while the Ger+6 includes a third scale degree.

Both contain the b6, 1, and #4 scale degrees. Fr+6 adds the 2nd scale degree, whereas Ger+6 adds the b3 scale degree.

9. When a composer uses a 'Picardy Third,' they are ending a piece that is in a _____ key with a tonic chord that has been made _____.

Answer: B) Minor / Major

The Picardy Third is a Baroque-era convention where a minor piece ends on a major I chord to provide a sense of greater stability.

10. True or False: A 'Neapolitan Sixth' chord (N6) is a major triad built on the lowered second scale degree, typically used in first inversion.

Answer: A) True

The Neapolitan chord is a bII major triad. It is called a sixth chord because it almost always appears in first inversion (N6 or bII6).