Name: _____   Date: _____

Answer Key: Analyze Advanced Harmonic Structures Your Way

Deconstruct complex modal jazz and chromaticism through the lens of functional harmony and voice leading to refine your professional analytical skills.

---

1. In the context of the Lydian mode, what specific interval alteration distinguishes it from the Ionian mode, and what is its typical functional resolution in a jazz context?

Answer: A) Raised fourth; serves as a color tone that avoids the 'avoid note' tendency of the perfect fourth.

> The Lydian mode features a #4 (augmented fourth), which eliminates the dissonant 'avoid note' relationship between the major third and perfect fourth found in the Ionian mode, making it a favorite for major seventh chords in jazz.

2. When analyzing a Wagnerian score, a chord consisting of F, B, D#, and G# is famously known as the _____ chord, characterized by its ambiguous functional resolution.

Answer: B) Tristan

> The 'Tristan chord' from Wagner's Tristan und Isolde is a landmark in music theory for its delay of tonal resolution and its use of chromaticism to heighten emotional tension.

3. In Schenkerian analysis, the 'Ursatz' represents the fundamental structure of a tonal work, usually consisting of a descent in the upper voice over a bass arpeggiation.

Answer: A) True

> The Ursatz is the core concept of Schenkerian analysis, demonstrating how complex surface elaborations in music are built upon a simplified contrapuntal framework.

4. A French Augmented Sixth chord (Fr+6) is unique compared to the Italian or German variants because it specifically contains which interval combination?

Answer: B) A major third and an augmented fourth

> The French Augmented Sixth contains the tonic, the second scale degree, the major third, and the #4. The presence of the second scale degree creates an augmented fourth above the bass (scale degree b6).

5. In Set Theory (post-tonal analysis), the pitch-class set [0, 3, 7] represents a minor triad. What is the prime form of a 'Major-Minor' seventh chord (e.g., C-E-G-Bb)?

Answer: B) [0, 4, 7, 10]

In integer notation, C=0, E=4, G=7, and Bb=10. This set [0, 4, 7, 10] defines the intervals of a dominant seventh chord (prime form 0258 is also used depending on inversion/transposition, but [0, 4, 7, 10] identifies the structure).

6. Direct octaves (also known as hidden octaves) occur when the outer voices move in the same direction into an octave, and are strictly prohibited in four-part chorale writing regardless of melodic motion.

Answer: B) False

Direct octaves are generally permitted if the soprano moves by step; they are primarily discouraged when both voices leap into the interval.

7. Which of the following describes a 'Tritone Substitution' in functional harmony?

Answer: B) Replacing a V7 chord with a bII7 chord.

Tritone substitution replaces a dominant seventh chord with another dominant seventh whose root is a tritone away (e.g., Db7 replacing G7), sharing the same guide tones (3rd and 7th).

8. In 16th-century counterpoint, the technique of repeating a melodic fragment at a higher or lower pitch level is referred to as a _____.

Answer: B) Sequence

A sequence is a foundational compositional tool used to develop thematic material by repeating a motive at different pitch levels within a tonal or modal framework.

9. Negative Harmony is a theory popularized by Jacob Collier that involves reflecting pitches across an axis (usually the C-G axis in the key of C) to create 'mirror' chords.

Answer: A) True

Negative Harmony explores melodic and harmonic 'gravity' by inverting the intervals of a chord across a specific tonal axis, resulting in unique functional equivalents.

10. Which cadence is characterized by a leading-tone chord (vii°6) moving to a tonic chord (I) in first inversion, often used to expand the tonic area rather than provide a final closure?

Answer: C) Contrapuntal Cadence

Contrapuntal cadences focus on voice leading and smoothing over transitions within a phrase, rather than the strong V-I root motion typical of Authentic cadences.