

Name: _____ Date: _____

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?

- A. Raised fourth; serves as a color tone that avoids the 'avoid note' tendency of the perfect fourth.
- B. Lowered seventh; creates a dominant feel used for secondary tonicization.
- C. Raised fifth; functions as a leading tone to the sixth scale degree.
- D. Lowered second; creates a Neapolitan relationship with the tonic.

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.

- A. Prometheus
- B. Tristan
- C. Mystic
- D. Augmented Sixth

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.

- A. True
- B. False

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

- A. A major third and a perfect fifth
- B. A major third and an augmented fourth
- C. A perfect fourth and a minor sixth
- D. A major second and an augmented sixth

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)?

- A. [0, 2, 5, 8]
- B. [0, 4, 7, 10]
- C. [0, 3, 6, 9]
- D. [0, 2, 3, 7]

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.

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- A. True
- B. False

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

- A. Replacing a Tonic chord with a Submediant chord.
- B. Replacing a V7 chord with a bII7 chord.
- C. Standardizing the use of the #4 in a melodic minor scale.
- D. Using an diminished seventh chord to modulate to the relative minor.

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

- A. Stretto
- B. Sequence
- C. Inversion
- D. Retrograde

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.

- A. True
- B. False

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?

- A. Plagal Cadence
- B. Deceptive Cadence
- C. Contrapuntal Cadence
- D. Phrygian Half Cadence