

Name: _____ Date: _____

Answer Key: Nail the Nuance: Harmonic Analysis and Theory for 9th Grade

Deconstruct 10 complex musical structures including Neapolitan chords and bitonality across diverse global compositions.

1. In the context of the Common Practice Period, why is the 'Neapolitan Sixth' (bII6) chord functionally considered a pre-dominant chord?

Answer: B) The flattened second scale degree creates a strong pull toward the leading tone or dominant chord.

The bII6 chord (major chord built on the lowered second degree) creates chromatic tension that typically resolves to the dominant (V), serving a pre-dominant function.

2. When analyzing Igor Stravinsky's 'Petrouchka,' we observe the simultaneous use of two different keys (C major and F# major). This harmonic technique is known as _____.

Answer: C) Bitonality

Bitonality is the use of two distinct keys or tonal centers at the same time, often used by 20th-century composers to create complex textures.

3. True or False: In a Fugue, the 'stretto' section involves the overlapping of the subject in different voices, increasing the musical tension before the conclusion.

Answer: A) True

Stretto occurs when a second entry of a fugue subject begins before the first entry has finished, creating a 'tightening' effect.

4. Which of the following describes a 'Picardy Third' and its evaluation in a minor key composition?

Answer: C) The practice of ending a minor-key work with a major triad on the tonic.

The Picardy Third is a harmonic convention where a piece in a minor key ends with a major chord, providing a sense of resolution or 'lightness'.

5. In jazz theory, a ii-V-I progression in C major would consist of the chords Dm7, G7, and Cmaj7. The G7 chord serves as the _____ chord, providing the most significant tension.

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Answer: B) Dominant

In functional harmony, the V (dominant) chord (G7 in C major) contains the tritone and leading tone, creating the tension necessary to resolve to the tonic (I).

6. True or False: A 'Twelve-Tone Row' as developed by Arnold Schoenberg allows for the repetition of a single pitch before all other eleven notes of the chromatic scale have been sounded.

Answer: B) False

Serialism/Dodecaphony requires that all twelve notes of the chromatic scale be used in a specific order before any note can be repeated, ensuring no single pitch receives more emphasis than others.

7. Analyze the difference between a 'Parallel Minor' and a 'Relative Minor.' Which statement is correct?

Answer: B) Parallel keys share the same tonic; relative keys share the same key signature.

C Major and C Minor are parallel (same tonic); C Major and A Minor are relative (same key signature).

8. The 'Phrygian' mode is distinguished from the natural minor scale by its unique _____ second scale degree, which lends it a dark, Spanish-influenced sound.

Answer: C) Lowered

The Phrygian mode is characterized by a minor second interval (half-step) between the first and second scale degrees, whereas natural minor has a major second.

9. Evaluate the use of an 'Augmented Sixth' chord (such as the Italian, French, or German varieties). What is its primary resolution destination?

Answer: B) The dominant (V) chord, usually expanding outward to an octave.

Augmented sixth chords contain an augmented sixth interval that resolves outward to an octave on the fifth scale degree (the dominant).

10. True or False: In Hindustani classical music, the 'Thaat' system is used to classify 'Ragas' based on their melodic structures, similar to how Western theory uses modes and scales.

Answer: A) True

Like the Western modal system, Taat serves as a framework for the scales upon which Ragas (melodic frameworks) are built in the North Indian tradition.