

Name: _____ Date: _____

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?

- A. It contains the tonic and the fifth, stabilizing the home key.
- B. The flattened second scale degree creates a strong pull toward the leading tone or dominant chord.
- C. It functions as a substitute for the tonic in a deceptive cadence.
- D. It is exclusively used to modulate to the subdominant key.

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

- A. Atonality
- B. Pan-diatonism
- C. Bitonality
- D. Isorhythm

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.

- A. True
- B. False

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

- A. The use of a minor triad to end a major movement for dramatic effect.
- B. A modulation to the relative major in the middle of a development section.
- C. The practice of ending a minor-key work with a major triad on the tonic.
- D. An interval of a diminished fifth used to create dissonance.

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.

- A. Subdominant
- B. Dominant
- C. Mediant
- D. Subtonic

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.

- A. True
- B. False

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

- A. Parallel keys share the same key signature; relative keys share the same tonic.
- B. Parallel keys share the same tonic; relative keys share the same key signature.
- C. Relative keys are always 5 scale degrees apart.
- D. Parallel keys always have three more sharps than their major counterparts.

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.

- A. Raised
- B. Major
- C. Lowered
- D. Augmented

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

- A. The tonic chord in root position.
- B. The dominant (V) chord, usually expanding outward to an octave.
- C. The subdominant (IV) chord in first inversion.
- D. A secondary dominant chord (V/V).

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.

- A. True
- B. False