

Lesson BBB: Three- and Four-Voice Progressions

Exam:

Question 1: Complete the following progression by providing a second pitch for the inner voice that produces at least one valid interval progression with an outer voice and is a member of the I chord in C major:

V - I

[Students enter answer onto score. Answer: up by step to C. Feedback if correct: "Correct! The middle voice should move from B up a step to C, creating an oblique "6 - 5" progression with the soprano." Feedback if student goes to any other C, E, or G: "Incorrect. That pitch does belong to the I chord, but does not create valid interval progressions with the outer voices." Feedback if student enters any other pitch: "Incorrect. That pitch does not belong to the I chord in C major."

Question 2: Complete the following progression by providing a second pitch for the inner voice that produces at least one valid interval progression with an outer voice and is a member of the V chord in B^b major:

ii - V

[Answer: hold on C. Feedback if correct: "Correct! By sustaining C, the middle voice creates an oblique interval progression with the soprano." Feedback if student goes up a fourth to F: "Incorrect. This is a valid interval progression with the soprano ("5 - 3"), but it creates parallel octaves created with the bass." Feedback if student goes down a third to A: "Incorrect. This creates a valid interval progression with the soprano ("5 - 8"), but it creates a doubled leading tone, A. Both As above the V chord will have a strong pull to B^b which would in turn create parallel octaves between the soprano and the middle voice." Feedback for any other F, A, or C: "Incorrect. This pitch does belong to the V chord, but does not create valid interval progressions with the outer voices." Feedback for any other pitch: "Incorrect. That pitch does not belong to the V chord in B^b major."]

Question 3: Complete the following progression by providing a second pitch for the inner voice that produces at least one valid interval progression with an outer voice and is a member of the vi chord in A major:

I - vi

[Answer: down a third to A. Feedback if correct: "Correct! This is the best choice since it is a member of the vi chord and creates valid interval progressions with both the bass ("3 - 3") and the soprano ("3 - 6")." Feedback for any other F#, A, or C#: "Incorrect. This pitch does belong to the vi chord, but does not create

valid interval progressions with the outer voices.” Feedback for any other pitch: “Incorrect. That pitch does not belong to the vi chord in A major.”]

Question 4: Complete the following progression by providing a second pitch for the inner voice that produces at least one valid interval progression with an outer voice and is a member of the V chord in E minor:



iv - V

[Answer: down a step to B. Feedback if correct: “Correct! Stepping down to B will create valid interval progressions with the soprano (“3 - 3”) and the bass (“3 - 1”).” Feedback if student steps up to D#: “While this may seem to be a valid answer (it creates valid interval progressions with both the bass and the soprano), it leads to a doubled leading tone in the V chord. Since D# has such a strong pull to E in E minor, this will lead to a parallel unison.” Feedback for any other B, D#, or F#: “This pitch does belong to the V chord, but does not create valid interval progressions with the outer voices.” Feedback for any other pitch: “That pitch does not belong to the V chord in E minor.”]

Question 5: Complete the V chord in the following progression by providing pitches for the two inner voices. Each pitch should produce at least one valid interval progression with an outer voice.



i - V

[Students must enter both answers correctly. Answers: D in alto moves down by step to C# and A is sustained in the tenor. Feedback if both answers are correct: “Correct! The alto should step down the C#, the leading tone, and the tenor should sustain A.” Feedback if alto is correct but tenor is incorrect: “That is almost correct. Your alto is correct, but the tenor should sustain A.” Feedback if tenor is correct, but alto goes to C: “That is almost correct. Your tenor voice is correct, but you forgot to raise the leading tone in the alto.” Feedback if tenor is correct but alto goes to something other than C or C#: “That is almost correct. Your tenor voice is correct, but the alto should step down to C#, the leading tone.” Feedback if both voices are incorrect: “Both voices are incorrect. The alto should step down the C#, the leading tone, and the tenor should sustain A.”]

Question 6a: In this activity you will analyze the voice leading in a progression from V to vi.



V - vi

- Bass and soprano: _____ [Answer: “8 - 5.”]
- Bass and alto: _____ [Answer: “5 - 3.”]
- Bass and tenor: _____ [Answer: “10 - 8” or “3 - 1.”]
- Tenor and soprano: _____ [Answer: “6 - 5.”]
- Tenor and alto: _____ [Answer: “3 - 3.”]

Alto and soprano: _____ [Answer: “4 - 3.”]

[Students must fill in each blank correctly ([X]). Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. The correct answer was [X].”]

Question 6b: Which of these progressions contains resultant intervals?

[Possible answers: the list from above. Answer: “Alto and soprano.” Feedback if correct: “Correct! The fourth in the “4 - 3” progression between the alto and soprano is a resultant interval.” Feedback if incorrect: “Incorrect. The fourth in the “4 - 3” progression between the alto and soprano is the only resultant interval.”]

Question 7a: Identify the interval progressions between the tenor and the soprano voices in this chorale excerpt (the third phrase from J.S. Bach, BWV 67.7, “Du Friedefürst, Herr Jesu Christ”):

[Answers: 6, 5, 6, 6, 8, 6, 7, 6. Feedback for correct answer: “Correct!” Feedback for incorrect answer: “This interval is incorrect.”]

Question 7b: Which of these is a resultant interval?

[Possible answers: the list from above (or simply have students click on the correct answer). Answer: the 7 on the penultimate beat. Feedback if correct: “Correct!” Feedback if incorrect: “Incorrect. The only resultant interval is the minor seventh on the penultimate beat of the excerpt.”]