

## Lesson AAA: Basic Interval Progressions

### Exam:

#### Question 1a:

[Multiple choice question:] Identify the following interval:



[Possible answers: m2, M2, m3, M3, P4, A4, d5, P5, m6, M6, m7, M7, P8]

[Answer: A4. Feedback for correct answer: "Correct! G and C# form an augmented fourth." Feedback for incorrect answer: "Incorrect. G and C# form an augmented fourth (A4)."]

[Follow-up question:] Is this interval consonant or dissonant in two-voice textures?

[Answer: dissonant. Feedback for correct answer: "Correct! An augmented fourth is dissonant." Feedback for incorrect answer: "Incorrect. An augmented fourth is dissonant."]

#### Question 1b:

[Multiple choice question:] Identify the following interval:



[Possible answers: m2, M2, m3, M3, P4, A4, d5, P5, m6, M6, m7, M7, P8]

[Answer: P5. Feedback for correct answer: "Correct! Bb and F form a perfect fifth." Feedback for incorrect answer: "Incorrect. Bb and F form a perfect fifth (P5)."]

[Follow-up question:] Is this interval consonant or dissonant in two-voice textures?

[Answer: consonant. Feedback for correct answer: "Correct! A perfect fifth is consonant." Feedback for incorrect answer: "Incorrect. A perfect fifth is consonant."]

#### Question 2a:

[Multiple choice question:] Is the following parallel interval progression permissible or forbidden in two-voice textures?



[Possible answers: permissible, forbidden.]

[Answer: forbidden. Feedback for correct answer: "Correct! Parallel fifths are not allowed." Feedback for incorrect answer: "Incorrect. Parallel fifths are not allowed."]

#### Question 2b:

[Multiple choice question:] Is the following parallel interval progression permissible or forbidden in two-voice textures?



[Possible answers: permissible, forbidden.]

[Answer: permissible. Feedback for correct answer: "Correct! Parallel sixths are allowed." Feedback for incorrect answer: "Incorrect. Parallel sixths are allowed."]

#### Question 3a:

Continue the following interval progression using stepwise, contrary motion:



[Answers: upper voice to D and lower voice to G OR both voices to B. Feedback for D/G correct answer: “Correct! A minor third can move by stepwise contrary motion to a perfect fifth.” Feedback for B/B correct answer: “Correct! A minor third can move inwards to form a unison.” Feedback for all other incorrect answers: “Incorrect. That is not a valid interval progression. In this case, the voices could either move inwards to form a unison B, or outwards to form a perfect fifth.”]

### Question 3b:

Continue the following interval progression using stepwise, contrary motion:



[Answers: upper voice to B<sup>b</sup> and lower voice to G. Feedback for correct answer: “Correct! A perfect fifth can move by stepwise contrary motion to a minor third.” Feedback if student has upper voice moving to D and lower voice moving to E: “Incorrect. This progression does exhibit stepwise, contrary motion, but a perfect fifth cannot move to a minor seventh in a two-voice texture because sevenths are dissonant. The voices should have moved inward to form a minor third.” Feedback for all other incorrect answers: “Incorrect. The voices should move inward to form a minor third.”]

### Question 4:

Complete the following interval progression in two unique and valid ways by providing voices for the second beat moving in either parallel or contrary motion.



[Answers:

- Upper voice to D / lower voice to F
- Upper voice to B<sup>b</sup> / lower voice to D
- Upper voice to B<sup>b</sup> / lower voice to G
- Upper voice to A<sup>b</sup> / lower voice to F
- Upper voice to D / lower voice to D
- Upper voice to E<sup>b</sup> / lower voice to C

Feedback for correct answer: “Correct!” Feedback for incorrect answer: “Incorrect. Those voices don’t create a valid parallel- or contrary-motion interval progression.”]

### Question 5:

Complete the following interval progression in two unique and valid ways by providing voices for the second beat moving using similar motion only.



[Answers:

- Upper voice to F / lower voice to F
- Upper voice to F / lower voice to A
- Upper voice to B<sup>b</sup> / lower voice to D

- Upper voice to A / lower voice to F
- Upper voice to D / lower voice to B<sup>b</sup>

Feedback for correct answer: “Correct!” Feedback for incorrect answer: “Incorrect. Those voices don’t create a valid similar-motion interval progression.”]

### Question 6a:

Identify all of the intervals in the following two-voice progression:

[Answer:

8 6 3 3 6 5 . Feedback for each correct answer: “Correct!” For each incorrect answer: “Incorrect. That is a [X].”]

### Question 6b:

Now label each pair of intervals as having parallel, contrary, similar, or oblique motion.

[Answer:

8 6 3 3 6 5  
C C P C O . Feedback for each correct answer: “Correct!” For each incorrect answer: “Incorrect. Those two intervals exhibit [X] motion.”]

### Question 7a:

Identify the basic interval progression being followed by the red notes in the following excerpt (J.S. Bach, BWV 269, “Aus meines Herzens Grunde,” mm. 1-7):

[Answer: oblique motion (6-5). Feedback for correct answer: “Correct! The tenor and the soprano are moving in oblique motion from a major sixth to a perfect fifth (“6 - 5”).” Feedback for incorrect answer: “Incorrect. The tenor and the soprano are moving in oblique motion from a major sixth to a perfect fifth (“6 - 5”).”]

### Question 7b:

Identify the basic interval progression being followed by the red notes in the following excerpt (J.S. Bach, BWV 269, “Aus meines Herzens Grunde,” mm. 1-7):

The image shows a musical score for J.S. Bach's BWV 269, "Aus meines Herzens Grunde," measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). The bass line features three red notes: a G2 in the first measure, an F#2 in the second measure, and an E2 in the third measure. These notes represent a progression from a minor sixth interval to a minor third interval.

[Answer: oblique motion (6-3). Feedback for correct answer: “Correct! The tenor and the bass are moving in contrary motion from a minor sixth to a minor third (“6 - 3”).” Feedback for incorrect answer: “Incorrect. The tenor and the bass are moving in contrary motion from a minor sixth to a minor third (“6 - 3”).”]