

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 8
Practice Test

Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.

soprano	alto	tenor	bass

2. What are the voice leading rules for root movement of a 4th or 5th in the bass (in four-part writing)?
- a.
 - b.
3. What is the voice leading rule for root movement of a 3rd or 6th in the bass?
4. a. What is the voice leading rule for root movement of a 2nd (or 7th) in the bass?
- b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?
5. When a triad is in first inversion (in four-part writing), what does one double?
6. What does one double in a diminished triad in first inversion?
7. What does one do when there are consecutive first inversion triads in four-part writing?
8. When a triad is in second inversion (in four-part writing), what does one double?
9. What are the three types of six-four chords?

10. What do one do when there are consecutive root position seventh chords in four-part writing?

11. What special principle pertains to resolving vii^{o7} and vii^{o7} chords?

12. What is the difference between “strict” and “free” resolution in the V^7 to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.

g: _____

D: I I⁶ ii⁶ V vi ii⁷ V⁷ I