

AP[®] MUSIC THEORY

2010 SCORING GUIDELINES

Definitions of Common Voice-Leading Errors (DCVLE) (Use for Questions 5 and 6)

The image shows a two-part musical texture on a grand staff (treble and bass clefs). Eight examples are labeled above the staves:

- Ex. 1: Parallel motion (F4 to G4 in both voices).
- Ex. 2: Beat-to-beat motion (F4 to G4 in both voices on successive beats).
- Ex. 3: By contrary motion (F4 to G4 in one voice, G4 to F4 in the other).
- Ex. 4: Unequal 5ths (d5 to P5).
- Ex. 5a: Hidden (covered) motion (F4 to G4 in the upper voice, G4 to F4 in the lower voice).
- Ex. 5b: Hidden (covered) motion (F4 to G4 in the lower voice, G4 to F4 in the upper voice).
- Ex. 6: Direct motion (F4 to G4 in both voices, with a skip in each voice).
- Ex. 7: Overlapping voices (G4 in the lower voice, F4 in the upper voice).
- Ex. 8: Motion to crossed voices (G4 in the lower voice, F4 in the upper voice, with the upper voice lower than the lower voice).

Labels below the staves identify the errors: Parallel, Beat-to-beat, By contrary motion, Unequal 5ths (d5 to P5), Hidden (covered), Direct, Overlapping voices, and Motion to crossed voices. Examples 5a and 5b are specifically labeled as 'OK' and 'Not OK' respectively.

1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points)
2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points)
3. Fifths and octaves by contrary motion — unacceptable (award 0 points)
4. Unequal fifths (d5→P5)
 - In a three- or four-part texture, a rising d5→P5 is acceptable **ONLY** in the progressions I–V₃⁴–I⁶ and I–vii^{o6}–I⁶ (no deduction).
 - A rising d5→P5 in other progressions is unacceptable (1 point error).
 - The reverse, a rising P5→d5, is acceptable voice leading (no deduction).
 - Unequal fifths in either order, when descending, are acceptable (no deduction).
5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step)
 - When the step is in the upper voice, as shown in ex. 5a — acceptable (no deduction).
 - When the step is in the lower voice, as shown in ex. 5b — unacceptable (1 point error).
6. Direct fifths and octaves in outer voices — unacceptable (1 point error)
Definition: Similar motion to a perfect interval that involves a skip in each voice. NB: Many sources equate “hidden” and “direct.” For purposes of scoring, it seems useful to refine those definitions, particularly in light of past scoring practice.
7. Overlapping voices — unacceptable (1 point error)
Definition: Two adjacent voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.
8. Crossed voices — unacceptable (1 point error)
Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto, or the bass is above the tenor.

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Question 6

The musical score shows a sequence of chords in G major. The first chord is highlighted with a dashed box. Below the score are the chord symbols: G: I V⁶ vi V₃⁴/IV IV ii⁷ V.

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of I.A.

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in I.C., or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

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Question 6 (continued)

II. Voice Leading (12 points, 2 points per connection)

- A.** Award 2 points for acceptable voice leading between two correctly realized chords.
NB: This includes the voice leading from the given chord to the second chord.
- B.** Award only 1 point for voice leading between two correctly realized chords (as defined in **I.A.**) that features exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
 3. Overlapping voices. (See *DCVLE*, no. 7.)
 4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
 5. A chordal seventh approached by a descending leap.
- C.** Award no points (0 points) for voice leading between two correctly realized chords (as defined in **I.A.**) if any of the following statements is true:
1. Parallel octaves, fifths or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
 2. Uncharacteristic leaps occur (e.g., augmented second, tritone or more than a fifth).
 3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases—e.g., ii^7 -cadential $\frac{6}{4}$ —the seventh may be retained in the same voice or transferred to another voice.)
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of a $\frac{6}{4}$ chord is unresolved or resolved incorrectly.
 6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
 7. At least one of the chords has more or fewer than four voices (soprano, alto, tenor and bass).
 8. More than one error listed in section **II.B.** occurs.
- D.** Award no points for voice leading into and out of an incorrectly realized chord.

III. Scores with Additional Meaning

- 0 1** This score can be given to a paper that has redeeming qualities.
- 0 0** Response demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

IV. Notes

- A.** Do not penalize a response that includes correctly used nonchord tones.
- B.** An incorrectly used nonchord tone will be considered a voice-leading error.
Award 1 point if the incorrect nonchord tone results in one error listed in **II.B.**
Award 0 points if the incorrect nonchord tone results in at least one error from **II.C.** or more than one error from **II.B.**
- C.** Round $\frac{1}{2}$ points UP with one exception: Round $17\frac{1}{2}$ points down to 17 points.

Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

G: I V⁶ vi V₃⁴/IV IV ii⁷ V

Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

G: I V⁶ vi V₃⁴/IV IV ii⁷ V

Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

G: I V⁶ vi V⁴/₃/IV IV ii⁷ V

Handwritten notes:

- Under V⁶: *Handwritten notes: G4, E4, C4*
- Under vi: *Handwritten notes: G4, E4, C4*
- Under V⁴/₃/IV: *Handwritten notes: G4, E4, C4*
- Under IV: *Handwritten notes: G4, E4, C4*
- Under ii⁷: *Handwritten notes: G4, E4, C4*
- Under V: *Handwritten notes: G4, E4, C4*

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2010 SCORING COMMENTARY

Question 6

Overview

The intent of this question was to test students' ability to:

- write a four-part chord progression from Roman numerals;
- properly spell secondary dominant chords, including inverted secondary dominants;
- properly resolve leading tones; and
- properly resolve chordal sevenths.

Sample: 6A

Score: 17

This represents a very good response. All the chords are spelled correctly, and all but one of the voice-leading connections are acceptable. There is a hidden fifth in the outer voices between chords two and three, so only 1 point was awarded for that voice-leading connection. The response earned 6 points for chord spelling and 11 points for voice leading, for a total score of 17.

Sample: 6B

Score: 10

This represents a fair response. Five of the chords are spelled correctly; chord four is missing an accidental, so no points were awarded for that chord, and no voice-leading points could be awarded to or from that chord. Two of the voice-leading connections are acceptable. There are overlapped voices between chords two and three, so only 1 point was awarded for that voice-leading connection. The seventh in chord six does not resolve down by step, so no voice-leading points were awarded between chords six and seven. The response earned 5 points for chord spelling and 5 points for voice leading, for a total score of 10.

Sample: 6C

Score: 4

This represents a poor response. Two of the chords are spelled correctly (chords three and five); chord two received $\frac{1}{2}$ point because it contains a doubled leading tone. None of the voice-leading connections is entirely correct. The connection between chords one and two was awarded only 1 point because of the hidden octave between the outer voices. There is an uncharacteristic leap of a seventh in the soprano from chord two to chord three, so no voice-leading points were awarded. The response earned $2\frac{1}{2}$ points for chord spelling and 1 point for voice leading, for a total of $3\frac{1}{2}$ points, rounded up to 4.