

AP[®] MUSIC THEORY 2011 SCORING GUIDELINES

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

Ex. 1 Ex. 2 Ex. 3 Ex. 4 Ex. 5a Ex. 5b Ex. 6 Ex. 7 Ex. 8

Parallel Beat-to-beat By contrary Unequal 5ths Hidden Hidden Direct Overlapping Motion to
motion (d5 to P5) (covered) (covered) voices crossed voices

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 between two upper voices are acceptable in either order when the voices are descending (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. N.B.: 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 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

Eb: I V vi V⁴₃/IV IV ii⁴₃ V⁴ — 3

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.** (e.g., doubled leading tone and spacing error, or two spacing errors), 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.
N.B.: 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 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. N.B.: When I and vi are connected by V or V^6 (i.e., I–V–vi or I– V^6 –vi) early in the phrase (so that there is no expectation of a cadence), an $\hat{8}$ - $\hat{7}$ - $\hat{6}$ line is acceptable in any voice.
 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 response 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 responses.

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.

E♭:	I	V	vi	V ⁴ ₃ /IV	IV	ii ⁴ ₃	V ⁴ — 3
	B♭	F	G	D♭	E♭	C	F
	G	D	E♭	B♭	C	A♭	E♭ — D
	(E♭)	(B♭)	(C)	(G)	(A♭)	F	B♭
				E♭			

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.

Chord progression in E \flat major, common time:

$E\flat$: I V vi V^4_3/IV IV ii^4_3 $v^4 - 3$

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.

Chord progression: Eb: I V vi V₃/IV IV ii₃ v⁴ — 3

efgubcd
gabvdf
bedefga

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2011 SCORING COMMENTARY

Question 6

Overview

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

- spell chords in a major key;
- demonstrate an understanding of chord inversions;
- demonstrate command of voice-leading procedures, including both stepwise root progressions and root progressions by fifth;
- demonstrate knowledge of secondary dominants;
- prepare and properly resolve a suspension; and
- demonstrate an understanding of tendency tones and their resolutions.

Sample: 6A

Score: 16

This represents a very good response. Chord two contains a doubled leading tone and was awarded $\frac{1}{2}$ point for chord spelling. All of the remaining chords are spelled correctly. No voice-leading points were awarded for the connection between chords two and three because of the parallel fifths between the bass and alto. All of the remaining voice-leading connections are acceptable. The response earned $5\frac{1}{2}$ points for chord spelling and 10 points for voice leading, for a total of $15\frac{1}{2}$ points, rounded up to 16.

Sample: 6B

Score: 10

This represents a fair response. Chords two and three are spelled correctly. All remaining chords received $\frac{1}{2}$ point each for chord spelling, because there is more than an octave between the tenor and alto. No voice-leading points were awarded for the connection between chords two and three because of the parallel fifths between the bass and alto. No voice-leading points were awarded between chords three and four because of the uncharacteristic leap in the tenor. The 4-3 suspension in chord seven is handled incorrectly, and therefore no voice-leading points were awarded. All remaining voice-leading connections are acceptable. The response earned 4 points for chord spelling and 6 points for voice leading, for a total of 10 points.

Sample: 6C

Score: 4

This represents a weak response. Chords two, three, and five are spelled correctly. The remaining chords are not spelled correctly, so no voice-leading points could be awarded for the connections into and out of these chords. There is an uncharacteristic leap in the soprano between chords one and two, so no voice-leading points were awarded for this connection. There is a hidden octave in the outer voices between chords two and three, so only 1 point was awarded for voice leading. The response earned 3 points for chord spelling and 1 point for voice leading, for a total of 4 points.