

AP[®] MUSIC THEORY 2012 SCORING GUIDELINES

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

The image shows eight examples (Ex. 1-8) of voice-leading errors on a grand staff (treble and bass clefs). Ex. 1 shows parallel motion (F4-G4, C4-B3). Ex. 2 shows beat-to-beat motion (F4-G4, C4-B3). Ex. 3 shows contrary motion (F4-E4, C4-B3). Ex. 4 shows unequal fifths (d5 to P5, F4-G4, C4-B3). Ex. 5a shows a 'Hidden (covered)' fifth (F4-G4, C4-B3). Ex. 5b shows a 'Not OK' case of a hidden fifth (F4-G4, C4-B3). Ex. 6 shows direct motion (F4-G4, C4-B3). Ex. 7 shows overlapping voices (F4-G4, C4-B3). Ex. 8 shows motion to crossed voices (F4-G4, C4-B3).

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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2012 SCORING GUIDELINES**

Question 6

A: I I⁶ IV V³/_{ii} ii V⁷ vi

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.

II. Voice Leading (12 points)

- A.** In general, 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.** If all chords are correctly realized and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:
1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
 2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.

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2012 SCORING GUIDELINES

Question 6 (continued)

- C.** 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.
- D.** Award 0 points for voice leading between two correctly realized chords (as defined in **I.A.**) if any one 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. An uncharacteristic leap occurs (e.g., augmented second, tritone, or more than a fifth).
 3. A chordal seventh is unresolved or resolved incorrectly. (The voice with the seventh must move down by step, if possible. In some cases, such as ii^7 to 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.C.** occurs.
- E.** Award 0 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** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off topic or irrelevant.
- The dash is reserved for blank responses.

IV. Notes

- A.** Do not penalize a response that includes correctly used nonchord tones.
- B.** An incorrectly used nonchord tone is considered a voice-leading error.
Award 1 point if the nonchord tone results in one error listed in **II.C.**
Award 0 points if the nonchord tone results in at least one error from **II.D.** or more than one error from **II.C.**
- C.** Half-point totals round up with one exception: A total score of $17\frac{1}{2}$ rounds down to 17.

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.



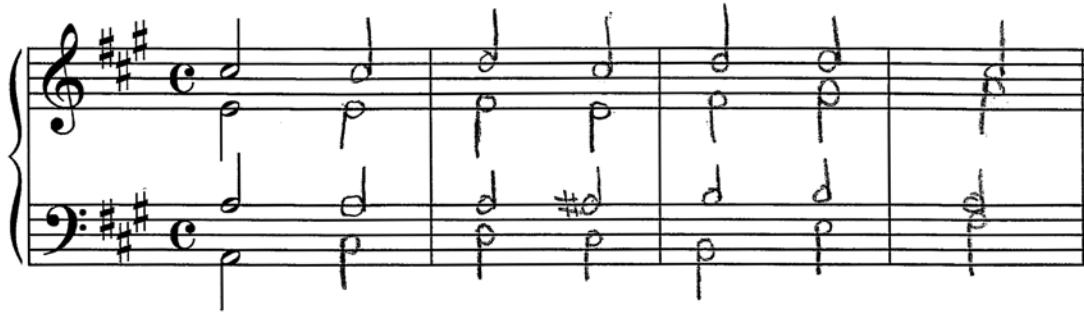
A: I I⁶ IV V⁴_{3/ii} ii V⁷ vi

E
C#
A#
F#

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A: I I⁶ IV V⁴_{3/ii} ii V⁷ vi

Handwritten voicings for the chords:
 I: 01, 3, 2x
 I⁶: 2x, 01, 5
 IV: 2x, 3x, 2-1
 V⁴_{3/ii}: 1
 ii: 3x, 2-1, 1
 V⁷: 2-1, 1, 2, 1
 vi: 5, 2x, 1-1

B Major
 # # # #
 2-1 #
 2-1 #

01
 3
 2x
 1-1

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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.

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2012 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;
- 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; and
- demonstrate an understanding of tendency tones and their resolutions.

Sample: 6A

Score: 18

This represents an excellent response. All of the chords are spelled correctly, and all of the voice-leading connections are acceptable. The response earned 6 points for chord spelling and 12 points for voice leading, for a total of 18 points.

Sample: 6B

Score: 11

This represents a fair response. Five chords are spelled correctly and earned 1 point each. Because chord four is missing its root, it received no points for chord spelling. The voice-leading connection between chords one and two is correct. There are parallel octaves between the soprano and bass from chord two to chord three, so no voice-leading points were awarded for this connection. Because chord four is not spelled correctly, no voice-leading points were awarded for the connections into and out of this chord. All remaining voice-leading connections are acceptable. The response earned 5 points for chord spelling and 6 points for voice leading, for a total of 11 points.

Sample: 6C

Score: 3

This represents a poor response. Only chords three, five, and six are spelled correctly. There are parallel fifths between the tenor and bass from chord five to chord six, so no voice-leading points were awarded for this connection. Because of the misspelled chords, no voice-leading points were awarded for the remaining connections. The response earned 3 points for chord spelling and no points for voice leading, for a total of 3 points.