

**AP[®] MUSIC THEORY
2006 SCORING GUIDELINES**

Question 6

Ab: I vii[°]6 I⁶ V₅⁶/V I₄⁶ V⁷ I

Alternate notation: $\begin{matrix} 8 & \text{---} & 7 \\ V_6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$

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. The bass pitch 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 dominant 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. Do **NOT** check the 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 six-four chord.
 2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in I.C. or has an accidental on the wrong side of the chord.
 1. **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 that features exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, number 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, numbers 5 and 6.)
 3. Overlapping or crossed voices. (See *DCVLE*, numbers 7 and 8.)
 4. A chordal seventh approached by a descending leap.
- C. Award no points for voice leading between two correctly realized chords 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*, numbers 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 or maintain the same pitch, depending on the next chord.)
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of a second-inversion chord is unresolved or resolved incorrectly.
 6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
 7. One of the chords is a triad with only three voices, or any chord with more than four voices.
 8. More than one error listed in II.B. occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

III. Scores with Additional Meaning

- 0** Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).

-- This designation is reserved for blank or irrelevant 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 (1 or 2 points as indicated above).
- C. Round ½ points UP with one exception: round 17½ 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.

A \flat : I vii $^{\circ}6$ I 6 V $^6_5/V$ I 6_4 V 7 I

Alternate notation: $\begin{matrix} 8 & \text{---} & 7 \\ V^6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$

Question 6. (Suggested time—10 minutes)

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Alternate notation: $\begin{matrix} 8 & \text{---} & 7 \\ V_6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$

Question 6. (Suggested time—10 minutes)

6C

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.

$A\flat:$ I $vii^\circ 6$ I^6 V^6/V I^6_4 V^7 I

Alternate notation: $\begin{matrix} 8 & \text{---} & 7 \\ V^6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$

AP[®] MUSIC THEORY 2006 SCORING COMMENTARY

Question 6

Overview

The intent of this question was:

- To test students' ability to:
 - realize Roman numerals
 - write a secondary dominant chord and its resolution
 - handle unequal fifths
 - write $\text{vii}^{\text{°6}}-\text{I}^{\text{°6}}$
- To test students' knowledge of basic harmonic formulas and of patterns such as cadential six-four— V^7-I
- To test students' knowledge of standard voice-leading procedures

Sample: 6A

Score: 13

This paper represents a very good response. The only misspelled chord is chord four, where the student does not raise the third (D^{\flat}) in the $\text{V}_3^{\flat}/\text{V}$ chord. Because this chord is misspelled (missing accidental), no voice-leading points were awarded into or out of the chord. The student received all other available points for this question.

Chord spelling: 5; Voice leading: 8; Total: 13

Sample: 6B

Score: 9

This paper represents a fair response. Only one chord misspelling occurs—the student does not raise the third of the $\text{V}_3^{\flat}/\text{V}$. Because chord four is misspelled (missing accidental), no voice-leading points were awarded into or out of the chord. Parallel octaves between the soprano and bass in chords two and three and the incorrect resolution of the seventh of the V^7 chord limited the voice-leading score to only 4 points. Chord spelling: 5; Voice leading: 4; Total: 9

Sample: 6C

Score: 2

This paper represents a weak response. All but the last two chords are misspelled in this realization. The pitches of the I^{\flat} chord are correct but the root, instead of the third, is in the bass, thus constituting a misspelling. The same is true of the I_4^{\flat} chord—the notes are correct, but the root rather than the fifth is in the bass. Of the two correctly realized chords (the last two), the V^7 received only $\frac{1}{2}$ point due to the gap of a tenth between the alto and tenor parts. Full points for proper voice leading were awarded in this situation, but the third of the chord is incorrectly resolved (up a sixth rather than down a third, which would have been accepted). As a result of all these errors, no points were awarded for voice leading, and only one chord spelling received a full point (the final I chord).

Chord spelling: $1\frac{1}{2}$; Voice leading: 0; Total: $1\frac{1}{2}$, rounded up to 2