



**AP<sup>®</sup> MUSIC THEORY  
2007 SCORING GUIDELINES**

**Question 6**

Eb:    I    |    V<sup>6</sup>/<sub>ii</sub>    ii    V<sup>6</sup>    I    ii<sup>6</sup>    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 figured bass.
1. The chord must be spelled correctly and in the proper inversion.
  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 @ 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.

**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*, no. 4.)
  2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
  3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
  4. A chordal seventh approached by a descending leap.

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### Question 6 (continued)

- C. Award no points (0 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*, nos. 1 through 3.)
  2. Uncharacteristic leaps occur (e.g., Augmented 2nd, 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<sup>7</sup>-cadential @), 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 6<sup>th</sup> or 4<sup>th</sup> of a @ 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 section II.B. occurs.
- D. Award no points (0 points) for voice leading into and out of an incorrectly realized chord.

### III. Scores with Additional Meaning

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

6A

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.

Eb:      I      V<sub>5</sub><sup>6</sup>/ii    ii      V<sub>6</sub><sup>6</sup>      I      ii<sub>5</sub><sup>6</sup>      V  
                  C<sub>5</sub><sup>6</sup>/f    f      Eb<sup>6</sup>      Eb      f<sub>5</sub><sup>6</sup>      Bb

Question 6. (Suggested time—10 minutes)

6B

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.

$E_b$ :    I     $V_5^6/ii$     ii     $V^6$     I     $ii_5^6$     V

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.

E♭:	I	V <sub>5</sub> <sup>6</sup> /ii	ii	V <sup>6</sup>	I	ii <sub>5</sub> <sup>6</sup>	V
		F	FAC	BDF	E♭GE	FAC E	BDF
		C1G♭ <sup>3</sup>		G♭B		A C E ♯	
		F♭B♭ <sup>3</sup>					

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## 2007 SCORING COMMENTARY

### Question 6

#### Overview

The intent of this question was:

- To test students' ability to write proper voice leading in four-voice harmony.
- To test students' ability to read and interpret a Roman-numeral sequence.
- To test students' ability to spell chords correctly.
- To test students' ability to prepare and resolve the seventh of a chord correctly.
- To test students' ability to resolve the leading tone.
- To test students' understanding of secondary dominants and the necessary accidentals.
- To test students' understanding of the half cadence.

#### Sample: 6A

**Score: 16**

This represents a nearly perfect response. Each chord received 1 point for chord spelling, and there is only one voice-leading error. From the I to the  $ii^{\flat 5}$  there are parallel fifths by contrary motion between the tenor and bass voices. No voice-leading points were awarded for this connection. (Chord spelling: 6; Voice leading: 10; Total = 16)

#### Sample: 6B

**Score: 12**

This represents a good response. Only one chord was misspelled (the  $V^{\flat 5}/ii$  has  $E^{\flat}$  rather than  $E^{\natural}$ ). No voice-leading points could be awarded for the connections into or out of this chord. From the I to the  $ii^{\flat 5}$  the student makes a descending leap to the seventh of the  $ii^{\flat 5}$ , thus receiving only 1 point for voice leading into the  $ii^{\flat 5}$ . (Chord spelling: 5; Voice leading: 7; Total = 12)

#### Sample: 6C

**Score: 7**

This represents a weak response. Only one chord was misspelled (the  $V^{\flat 5}/ii$ ). No voice-leading points could be awarded for the connections into or out of this chord. There are two sets of parallel octaves between the alto and the bass voice: from the  $ii$  to the  $V^{\flat 6}$ , and from the  $V^{\flat 6}$  to the I chord. The only voice-leading points earned were between the I and the  $ii^{\flat 5}$ , where 2 points were awarded. (Chord spelling: 5; Voice leading: 2; Total = 7)