

**AP[®] MUSIC THEORY
2008 SCORING GUIDELINES**

Question 6

Ab: I V₃⁴/vi vi ii⁶ I₄⁶ V⁷ I⁴— 3

Also labeled as:

$$\begin{array}{r} 8 \text{ — } 7 \\ \text{V}_4^6 \text{ — } 5 \\ 4 \text{ — } 3 \end{array}$$

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 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.** 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 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. An 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 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.
- 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 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 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 6/4 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 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)

1 of 3

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.

6A

Ab: I V₃⁴/vi vi ii⁶ I₄⁶ V⁷ I⁴—3

Also labeled as:

8 — 7
V₆ — 5
4 — 3

Question 6. (Suggested time—10 minutes)

2 of 3

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.

6B

Ab: I $V_{3/4}^4/vi$ vi ii⁶ I₄⁶ V⁷ I⁴⁻³

Also labeled as:

8 — 7
V₆ — 5
4 — 3

Question 6. (Suggested time—10 minutes)

3 of 3

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.

6C

Ab: I V₃⁴/vi vi ii⁶ I₄⁶ V⁷ I⁴⁻³

Also labeled as:

8 — 7
V₆ — 5
4 — 3

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2008 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' ability to prepare and resolve a 4-3 suspension

Sample: 6A

Score: 16

This represents a very good response. All of the chords are spelled correctly, and all but one of the voice-leading connections are acceptable. The seventh of the secondary dominant does not resolve down by step, so no points were awarded for the voice leading out of that chord. (Chord spelling: 6; Voice leading: 10; Total: 16)

Sample: 6B

Score: 9

This represents a fair response. The secondary dominant is not spelled correctly, so no points were awarded for that chord's spelling, and no voice-leading points could be awarded into or out of that chord. The last chord is correctly spelled but has more than an octave between adjacent upper voices, so only $\frac{1}{2}$ point was awarded for chord spelling. Parallel fifths occur between the ii^6 and the I_4^{\sharp} and also between the last two chords, so points for voice leading were not awarded for either connection. (Chord spelling: 4.5; Voice leading: 4; Total: 8.5, rounded up to 9)

Sample: 6C

Score: 3

This represents a poor response. Only two chords are spelled completely correctly: the vi and the I . The I_4^{\sharp} is spelled correctly but has an incorrect doubling, so only $\frac{1}{2}$ point was awarded. Voice leading into and out of incorrectly spelled chords is not checked, so no voice-leading points were awarded. (Chord spelling: 2.5; Voice leading: 0; Total: 2.5, rounded up to 3)