

**AP[®] MUSIC THEORY
2009 SCORING GUIDELINES**

Question 6

B \flat : I IV V $_2^4$ I 6 V $_5^6$ /V V 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 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. 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.**, or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

AP[®] MUSIC THEORY

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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 (as defined in **I.A.**) 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 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.
 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 paper 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 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.
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 dotted half notes.

B \flat : I IV V $_2^4$ I 6 V $_5^6/V$ V vi

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 dotted half notes.

B \flat : I IV V $_2^4$ I 6 V $_5^6/V$ V vi

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 dotted half notes.

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AP[®] MUSIC THEORY

2009 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' knowledge of figured bass and inversion symbols and Roman numeral analysis.
- To test students' ability to prepare and resolve chordal sevenths correctly.
- To test students' ability to resolve the leading tone correctly.
- To test students' ability to correctly spell a secondary dominant chord.
- To test students' understanding of deceptive cadences.

Sample: 6A

Score: 16

This represents a very good response. All the chords are spelled correctly, and all but one of the voice-leading connections are acceptable. The leading tone in the soprano at the end of measure two does not resolve properly, so no points were awarded for voice leading out of chord six. (Chord spelling: 6; Voice leading: 10; Total = 16)

Sample: 6B

Score: 11

This represents a fair response. Four of the chords are spelled correctly, and three of the voice-leading connections are acceptable. In addition to the four correctly spelled chords, the dominant chord was awarded $\frac{1}{2}$ point for chord spelling because it contains a doubled leading tone. In measure two, the secondary dominant chord is misspelled, so no voice-leading points could be awarded into or out of that chord. Parallel fifths occur between the V and vi chords, so no voice-leading points were awarded for that connection. (Chord spelling: $4\frac{1}{2}$; Voice leading: 6; Total = $10\frac{1}{2}$, rounded up to 11)

Sample: 6C

Score: 4

This represents a weak response. Four of the chords are spelled correctly, but none of the voice-leading connections are acceptable. In measure one, the last chord lacks a seventh, and in measure two, the secondary dominant is misspelled; no voice-leading points could be awarded into or out of these chords. There are parallel fifths between the I and IV chords, so no voice-leading points were awarded for that connection. There is an uncharacteristic leap of a seventh in the bass between the V and vi chords, so no voice-leading points were awarded for that connection. (Chord spelling: 4; Voice leading: 0; Total = 4)