

AP[®] MUSIC THEORY 2013 SCORING GUIDELINES

Question 6

e: i V $\frac{3}{iv}$ iv $\frac{6}{}$ ii $\frac{6}{5}$ i $\frac{6}{4}$ V VI

also labeled:
V $\frac{6}{4}$ — $\frac{5}{3}$

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.
- The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
 - The fifth (but *not* the *third*) may be omitted from any root-position triad.
 - The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
 - All inverted triads and inverted seventh chords must be complete.
 - All triads must contain at least three voices.
 - 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.**
- Award 0 points for voice leading into and out of these chords.
- C.** Award $\frac{1}{2}$ point for a correctly realized chord that has exactly one of the following errors:
- A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
 - 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.** (e.g., doubled leading tone and spacing error or two spacing errors), or
 - 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:
- Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
 - Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

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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 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 will be retained in the same 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 sixth or fourth 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 will be 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. Use only quarter and half notes.

e: i V⁴_{3/iv} iv⁶ ii⁶₅ i⁶₄ V VI

also labeled: V⁶₄ — 5 — 3

FCGDAEB
0123

F#C#G#

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.

e:

i

eg d#
V^{3/iv}

iv⁶ii⁶i⁴

V

VI

also labeled:

V⁶ — 5
V⁴ — 3

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.

e: i $V_{3/iv}$ iv^6 $ii^{\sharp 6}_5$ $CAD^{\sharp 5}$ (i4) V VI

also labeled:

$V^6_4 - \frac{5}{3}$

Handwritten notes and diagrams below the printed text:

- Below $e:$: $GBDE^{\sharp} \rightarrow CEG$ with a C below.
- Below i : $F^{\sharp}ACE \rightarrow$
- Below $V_{3/iv}$: eob
- Below iv^6 : bdf^{\sharp}
- Below $ii^{\sharp 6}_5$: CEG

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2013 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 minor 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 dominant chords;
- demonstrate an understanding of tendency tones and their resolutions;
- write and resolve a cadential six-four chord; and
- write a deceptive cadence with proper voice-leading.

Sample: 6A

Score: 16

This represents a very good response. All chords are spelled correctly. No voice-leading points were awarded for the connection between chords six and seven because of the seventh leap in the bass as well as the consecutive fifths and octaves. All of the remaining voice-leading connections are acceptable. The response earned 6 points for chord spelling and 10 points for voice leading, for a total of 16 points.

Sample: 6B

Score: 11

This represents a fair response. Chord two is spelled incorrectly, so no points were awarded for chord spelling or for the voice-leading connections into and out of this chord. All other chords are spelled correctly. There are parallel fifths and octaves between chords six and seven. No points were awarded for this voice-leading connection. 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. Chord four has a spacing error between the tenor and alto and was awarded $\frac{1}{2}$ point. Chord five has a spacing error between the tenor and alto as well as incorrect doubling and so no points were awarded. The voice leading connection between chords four and five is acceptable and earned 2 points. All other chords are misspelled, so no points were awarded for chord spelling or for the voice-leading connections into and out of these chords. The response earned $\frac{1}{2}$ point for chord spelling and 2 points for voice leading, for a total of $2\frac{1}{2}$ points, rounded up to 3 points.