
AP[®] Music Theory

Sample Student Responses and Scoring Commentary

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AP[®] MUSIC THEORY 2019 SCORING GUIDELINES

Question 6

One possible 18-point response; other full credit responses are possible:

A: I V⁷ vi V⁴₂/ii ii⁶ V I

0–18 points

I. Chord Spelling, Spacing, and Doubling (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). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
 - 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.**
Note: Award 0 points for voice leading into and out of these chords.
- C.** Award ½ 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
 - Crossed voices
- D.** Award 0 points for a correctly realized chord that has one or both of the following errors: (However, *do* check the voice leading into and out of these chords.)
- More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)

AND/OR

- The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

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Question 6 (continued)

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:
1. Award 12 points for voice leading if there are four or fewer leaps in the three upper voices combined.
 2. Award 11 points for voice leading if there are more than four leaps in the three upper voices combined.
- C.** Award only 1 point for voice leading between two correctly realized chords (as defined in **I.A.**) with 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. A chordal seventh approached by a descending leap of a fourth or larger.
- 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 $\bar{6}_4$, 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 \bar{V} or \bar{V}^6 (i.e., I– \bar{V} –vi or I– \bar{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 6th or 4th of a $\bar{4}$ chord is unresolved or resolved incorrectly.
 6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
 7. 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

- 1** This score can be given to a response that has two or more redeeming qualities.
- 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.

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Question 6 (continued)

IV. Scoring 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. Award 1 point if the nonchord tone results in one error listed in **II.C.**
 - 2. 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 17½ rounds down to 17.

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Definitions of Common Voice-Leading Errors (DCVLE)

Ex. 1 Ex. 2 Ex. 3 Ex. 4 Ex. 5a Ex. 5b Ex. 6 Ex. 7

Parallel Beat-to-beat By contrary Unequal 5ths Hidden Hidden Direct Overlapping
motion (d5 to P5) (covered)

1. Parallel fifths and octaves (immediately consecutive): unacceptable (award 0 points).
2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats): unacceptable (award 0 points).
3. Fifths and octaves by contrary motion: unacceptable (award 0 points).
4. Unequal fifths
 - d5→P5 (by step):**
 - An ascending d5→P5 is acceptable ONLY between upper voices when passing between I and I⁶, e.g., I–V⁴₃–I⁶ and I–vii^{o6}–I⁶ (no deduction).
 - An ascending d5→P5 in other situations is unacceptable (award 1 point only).
 - A descending d5→P5 is acceptable between upper voices (no deduction).
 - Any d5→P5 (ascending or descending) between the bass and an upper voice is unacceptable (award 1 point only).
 - P5→d5 (by step):**
 - An ascending P5→d5 between two upper voices is acceptable (no deduction).
 - A descending P5→d5 between two upper voices is acceptable (no deduction).
5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step).
 - When the step is in the upper voice, as shown in Ex. 5a: acceptable (no deduction).
 - When the step is in the lower voice, as shown in Ex. 5b: unacceptable (award 1 point only).
6. Direct fifths and octaves in outer voices: unacceptable (award 1 point only).
Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate “hidden” and “direct.”
7. Overlapping voices: unacceptable (award 1 point only).
Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

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: I V⁷ vi V₂⁴/ii ii⁶ V I

E
C#
A
D
B#
G#
E
C#
A
F#
E
C#
A#
F#
F#
D
B
B
G#
E
E
C#
A

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: I V⁷ vi V⁴/_{ii} ii⁶ V I

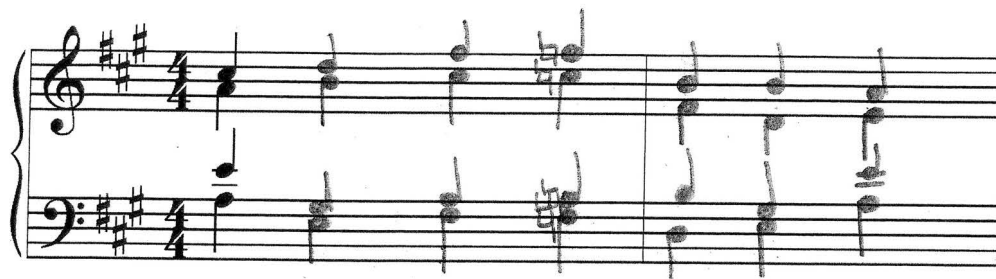
efgabcde
cdefgabc
abcdefga
i ii iii iv v vi vii i

e
c
a#
bcdef

7
6 5 4 3 2

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: I V⁷ vi $\frac{V^4}{ii}$ ii⁶ V I
F vi

G A B C D E F
E F G A B C D
C D E F G A B
A B C D E F G

I ii iii IV V vi vii⁶

AP[®] MUSIC THEORY

2019 SCORING COMMENTARY

Question 6

Overview

This question assessed students' ability to:

- write a four-part chord progression from Roman numerals;
- demonstrate an understanding of chord spelling, spacing, and doubling;
- demonstrate an understanding of chord inversions;
- demonstrate command of voice-leading procedures;
- demonstrate knowledge of secondary dominant chords;
- notate an authentic cadence;
- demonstrate an understanding of tendency tones and their resolutions; and demonstrate knowledge of how to approach and resolve chordal dissonances.

Sample: 6A

Score: 15

This represents a very good response. Chord two contains a doubled seventh and was awarded $\frac{1}{2}$ point for spelling. All other chords are spelled correctly and were awarded 1 point each. Between chords two and three, the chordal seventh in the soprano does not resolve correctly; No points were awarded for this voice-leading connection. Between chords five and six, the soprano has a hidden octave with the bass; 1 point was awarded for this voice-leading connection. All remaining voice-leading connections are acceptable and were awarded 2 points each. The response earned $5\frac{1}{2}$ points for chord spelling and 9 points for voice leading, for a total of $14\frac{1}{2}$ points, which was rounded up to 15 points.

Sample: 6B

Score: 9

This represents a fair response. Chord six has a spacing error between the soprano and alto and was awarded $\frac{1}{2}$ point for spelling. All other chords are spelled correctly and were awarded 1 point each. Between chords one and two and chords two and three there are parallel fifths between the bass and tenor; No points were awarded for these two voice-leading connections. The connection between chords three and four is acceptable and earned 2 points. Between chords four and five there is a hidden octave in the outer voices; 1 point was awarded for this voice-leading connection. Between chords five and six there is an uncharacteristic leap of an augmented fourth in the soprano; No points were awarded for this voice-leading connection. Between chords six and seven the leading tone in the soprano is not correctly resolved; No points were awarded for this voice-leading connection. The response earned $5\frac{1}{2}$ points for chord spelling and 3 points for voice leading, for a total of $8\frac{1}{2}$ points, which was rounded up to 9 points.

Sample: 6C

Score: 2

This represents a poor response. Chords two and three contain spacing errors between the alto and tenor; these chords were awarded $\frac{1}{2}$ point for spelling. Chords four, six, and seven are misspelled; No points were awarded points for spelling. Chord five is spelled correctly and was awarded 1 point. The voice-leading connections between chords three, four, five, six, and seven could not be considered because of chord spelling errors. Between chords one and two there is an uncharacteristic leap of a sixth in the tenor; No points were awarded for this voice-leading connection. Between chords two and three there are parallel fifths between the bass and alto; No points were awarded for this voice-leading connection. The response earned 2 points for chord spelling and no points for voice leading, for a total of 2 points.