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# AP<sup>®</sup> Music Theory

## Sample Student Responses and Scoring Commentary

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#### **Free Response Question 6**

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**Question 6: Part-writing from Roman numerals****18 points**

One possible 18-point answer (others are possible):

E: I I<sup>6</sup> IV V<sub>3</sub><sup>4</sup>/ii ii V<sup>7</sup> vi

NB: leap in tenor OK

**I. Chord Spelling, Spacing, and Doubling**

- A.** Award 1 point for each chord that correctly realizes the given chord symbols. **1 point per chord (max 6)**
- The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). A missing accidental will be considered a misspelling. An incorrect accidental on the wrong side of the notehead will also 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.**  
N.B.: 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 any of the following:  
N.B.: *Do* check the voice leading into and out of these chords.
- Two or more errors listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)

2. 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.**)

## II. Voice Leading

- A.** 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 has excessive leaps within the upper three voices:
1. Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
  2. Award 11 points for voice leading if there are more than five 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  $\frac{6}{4}$ , the seventh will be retained in the same voice. The seventh may move UP by step only in the case of the  $i-V_3^4-i^6$  progression.)
  4. The leading tone in an outer voice is unresolved or resolved incorrectly. (When  $I$  and  $vi$  are connected by  $V$ ,  $V^7$ , or  $V^6$  (e.g.,  $I-V^7-vi$ ) 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. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
  6. 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.

**2 points per  
chord  
connection  
(12 max)**

**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.
- NR** Reserved for blank responses.

**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 incorrect nonchord tone results in one error listed in **II.C**.
  - 2. Award 0 points if the incorrect 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.

**Total for question 6      18 points**

Record points for chord spelling, spacing, and doubling in row 1 and for voice leading between chords in row 2.

One possible 18-point answer (others are possible):

**E:**      **I**      **I<sup>6</sup>**      **IV**      **V<sub>3</sub><sup>4</sup>/ii**      **ii**      **V<sup>7</sup>**      **vi**  
 NB: leap in tenor OK

Chord spelling:							
Voice leading:							

## 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 motion	Unequal 5ths (d5 to P5)	OK	Not OK	Direct	Overlapping voices

1. Parallel fifths and octaves (immediately consecutive): unacceptable (award 0 points).

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2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats): unacceptable (award 0 points).

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3. Fifths and octaves by contrary motion: unacceptable (award 0 points).

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4. Unequal fifths.
 

**d5→ P5 (by step):**

  - An ascending d5→ P5 is acceptable ONLY between upper voices when passing between I and I<sup>6</sup>, e.g., I–V<sup>4</sup><sub>3</sub>–I<sup>6</sup> and I–vii<sup>o6</sup>–I<sup>6</sup> (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).

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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).

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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.”

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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.

# Sample 6A

Write your response to QUESTION 6 on this page.

## 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.

*deceptive cadence?*

E: I I<sup>6</sup> IV V<sub>3</sub>/ii ii V<sup>7</sup> vi

↓                      ↓  
~~C# E G A~~      F# A C#

C# E G A

A C# E      B D# F# A

# Sample 6B

Write your response to QUESTION 6 on this page.

## 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 I<sup>6</sup> IV V<sub>3</sub><sup>4</sup>/ii ii V<sup>7</sup> vi

?

# Sample 6C

Write your response to **QUESTION 6** on this page.

**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    I<sup>6</sup>    IV    V<sub>3</sub><sup>2</sup>/ii    ii    V<sup>7</sup>    vi



## Question 6

**Note:** Student samples are quoted verbatim and may contain spelling and grammatical errors.

### 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 a deceptive cadence;
- demonstrate an understanding of tendency tones and their resolutions; and
- demonstrate knowledge of how to approach and resolve chordal dissonances.

### Sample: 6A

**Score: 14**

This represents a good response. All chords are spelled correctly. The non-chord tone between chords two and three creates parallel fifths between the alto and the bass. This voice-leading connection was therefore awarded 0 points. The voice-leading connection between chords six and seven contains parallel fifths between the alto and bass, so 0 points were awarded. All other voice-leading connections are acceptable and were awarded 2 points each. Overall, this response earned 6 points for chord spelling and 8 points for voice leading, for a total of 14 points.

### Sample: 6B

**Score: 8**

This represents a fair response. Chords two, three, five, and seven are spelled correctly and were each awarded 1 point for chord spelling. Chord six does not contain a chordal seventh and was awarded 0 points for chord spelling. Due to the misspellings of chords four and six, the voice leading into and out of these chords is not evaluated; 0 points were awarded for the voice leading into and out of these chords. The voice-leading connections between chords one and two, and between chords two and three is appropriate; each connection was awarded 2 points. Overall, this response earned 4 points for chord spelling and 4 points for voice leading, for a total of 8 points.

### Sample: 6C

**Score: 2**

This represents a poor response. Chords three and five are correctly spelled and were awarded 1 point each. Chord two is misspelled because it is missing the chordal fifth (an inverted chord must be complete). Chords four, six, and seven are also misspelled. Due to these misspellings, no voice leading could be considered in the response. Overall, this response earned 2 points for chord spelling and 0 points for voice leading, for a total of 2 points.