

AP[®] MUSIC THEORY
2006 SCORING GUIDELINES

Question 5

b: i iv V i ii[°] V VI

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

- A. Award 1 point for each correct Roman numeral.
1. Accept the correct Roman numeral regardless of its case.
 2. Ignore any Arabic numerals because they are included in the question itself.
 3. Award no credit if an accidental is placed *before* a Roman numeral.
 4. Do not deduct any points if the half-diminished symbol (\emptyset) has been omitted from the ii (chord 5).

II. Chord Spelling (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given figured bass.
1. The chord must be spelled correctly.
 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 II.A.
1. 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 six-four chord.
 2. 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 II.C. or has an accidental on the wrong side of the chord.
1. **Do** check the voice leading into and out of these chords.

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Question 5 (continued)

III. 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*, number 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, numbers 5 and 6.)
 3. Overlapping or crossed voices. (See *DCVLE*, numbers 7 and 8.)
 4. A chordal seventh approached by a descending leap.
- C. Award no 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*, numbers 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 or maintain the same pitch, depending on the next chord.)
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of a second-inversion 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 III.B. occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

- 0** Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).

-- This designation is reserved for blank or irrelevant responses.

V. 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 $\frac{1}{2}$ points UP with one exception: round $24\frac{1}{2}$ points down to 24 points.

Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

The musical notation shows a figured bass line in D major. The figures are: 4/2, 6, 6/5, #, and a final chord with a fermata. The treble clef part shows the corresponding chords: D major, C major, G major, and a final D major chord.

b: i IV V⁴₂ i⁶ ii^{o6}₅ V VI

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b: i iv ~~IV~~² i ii⁶ V vi

5C

Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

ABCDEF#G A
D E F# G A B C D b:

B D F# 6
E G B 6
A 2 6
G 6 #
F# 5
E 6
D 6
C 6
B 6
A 6
G 6

VI II ii I ii iii IV

AP[®] MUSIC THEORY

2006 SCORING COMMENTARY

Question 5

Overview

The intent of this question was:

- To test students' ability to:
 - realize figured-bass lines
 - part-write in the minor key
 - resolve the leading tone properly
 - resolve the dominant to the submediant in the deceptive cadence
 - use seventh chords in inversion
 - spell harmonies correctly
 - recognize Roman numerals
- To test students' understanding of the way harmonic music of the Classical era flows through time
- To test students' understanding of the relationship between Roman numerals and figured bass

Sample: 5A

Score: 23

This paper represents an excellent response. All chords are spelled correctly (6 points) and all Roman numerals are correct (7 points). The first leading tone is resolved correctly, and the seventh of the $ii^{\#6}$ chord is both approached and resolved correctly. The only error is in the final chord connection: the leading tone goes down an augmented second.

Roman numerals: 7; Chord spelling: 6; Voice leading: 10; Total: 23

Sample: 5B

Score: 16

This paper represents a fair response. The example shows how parallelisms and misspellings can greatly impact the score. The lack of the sharp in chord 3 means not only that the chord is misspelled but also that no points could be awarded for the connection into and out of that chord. In the second measure, parallel fifths occur in the bass and soprano between beats one and two, and parallel octaves occur in the bass and alto between beats two and three.

Roman numerals: 7; Chord spelling: 5; Voice leading: 4; Total: 16

Sample: 5C

Score: 5

This paper represents a weak response. The student was awarded 3 out of 6 points for chord spelling. Because the three misspelled chords come one after another, the student could not be awarded any points for connections into and out of the chords. In addition, the first chord connection, between beats 1 and 2 in the first measure, is marred by parallel octaves. The final chord connection has not only an unresolved leading tone in the soprano but also an augmented fifth in the alto. Finally, only the fourth and fifth chords are analyzed with the correct Roman numerals.

Roman numerals: 2; Chord spelling: 3; Voice leading: 0; Total: 5