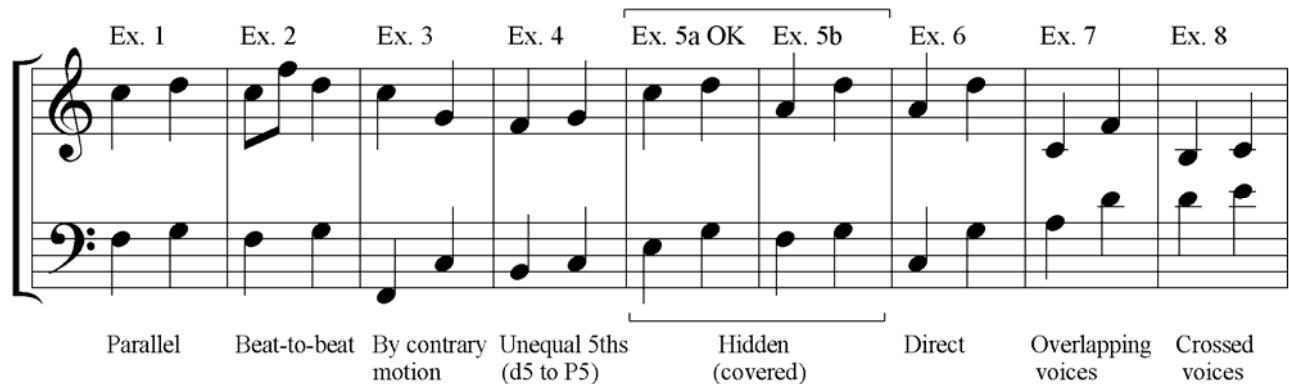


**AP[®] MUSIC THEORY
2008 SCORING GUIDELINES**

Definitions of Common Voice-Leading Errors (FR 5 and FR 6)



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)
 - In a three- or four-part texture, a rising d5 → P5 is acceptable ONLY in the progressions I-V[♯]-I[♯] and I-vii^{o6}-I[♯] (i.e., no deduction).
 - A rising d5 → P5 in other progressions is unacceptable (1-point error).
 - The reverse, a rising P5→ d5, is acceptable voice leading (no deduction).
 - Unequal fifths in either order, when descending, are 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 (1-point error).
6. Direct fifths and octaves in outer voices—unacceptable (1-point error)
 Definition: Similar motion to a perfect interval that involves a skip in each voice. NB: Many sources equate “hidden” and “direct.” For purposes of scoring, it seems useful to refine those definitions, particularly in light of past scoring practice.
7. Overlapping voices—unacceptable (1-point error)
 Definition: Two adjacent 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.
8. Crossed voices—unacceptable (1-point error)
 Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto, or the bass is above the tenor.

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Question 5

a: i i iv V i iv V

SCORING: 25 points

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

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.

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.** 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:

1. More than one error listed in **II.C.**, or
2. An accidental on the wrong side of the chord.

However, **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*, no. 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
 3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
 4. A chordal seventh approached by a descending leap.
- C.** Award no points (0 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*, 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 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 6/4 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 section **III.B.** occurs.
- D.** Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

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.

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)

1 of 3

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.

5A

a: I I⁶ iv I⁶ I⁶ iv⁶ I

Question 5. (Suggested time—15 minutes)

2 of 3

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.

5B

a: i i^b IV V⁴⁺₂ i^b IV^b V

Question 5. (Suggested time—15 minutes)

3 of 3

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.

5C

a: I iii IV IV iii vi V

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2008 SCORING COMMENTARY

Question 5

Overview

The intent of this question was:

- To test students' ability to write proper voice leading in four-voice harmony
- To test students' ability to provide accidentals and otherwise demonstrate understanding of harmonic function in the minor mode
- To test students' ability to read and interpret a figured bass
- To test students' ability to spell chords correctly

Sample: 5A

Score: 22

This represents a very good response. All of the chords are spelled correctly, but three have spacing errors (chords four, five, and six have more than an octave between the alto and tenor). Therefore, only $\frac{1}{2}$ point was awarded for the spelling of those chords. No points were awarded for voice leading between the iv^6 and the V chord because of the augmented second in the soprano. All of the Roman numerals are correct. (Chord spelling: $4\frac{1}{2}$; Voice leading: 10; Roman numerals: 7; Total = $21\frac{1}{2}$, rounded up to 22)

Sample: 5B

Score: 14

This represents a fair response. Five chords are spelled correctly; 5 points were awarded for chord spelling. The i^6 on the first beat of measure two is incomplete, so no points were awarded for spelling or voice leading into and out of this chord. No voice-leading points were awarded for the connection between the i^6 and iv chords in measure one because of parallel octaves in the tenor and bass. The connection between the iv and $V\frac{4}{2}$ chords contains the interval of a tritone in both the soprano and tenor, so no voice-leading points were awarded between chords three and four. No voice-leading points were awarded going into the cadence (between the iv^6 and V) because of parallel octaves in the bass and alto. All Roman numerals are correct, so 7 points were awarded. (Chord spelling: 5; Voice leading: 2; Roman numerals: 7; Total = 14)

Sample: 5C

Score: 4

This represents a poor response. Only one chord is spelled correctly (chord three), and only three Roman numerals are correct (chords one, three, and seven). Because of the chord misspellings, no points were awarded for voice leading. (Chord spelling: 1; Voice leading: 0; Roman numerals: 3; Total = 4)