

AP[®] MUSIC THEORY 2009 SCORING GUIDELINES

Definitions of Common Voice-Leading Errors (DCVLE) (Use for Questions 5 and 6)

Ex. 1 Ex. 2 Ex. 3 Ex. 4 Ex. 5a Ex. 5b Ex. 6 Ex. 7 Ex. 8

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

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–V₃⁴–I⁶ and I–vii^{o6}–I⁶ (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

e: i V i vii^o i ii^o 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.
4. Accept the correct Roman numeral even if the diminished symbols (^o, ^o) have been omitted from chords 4 and 6.

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. Award 0 points for 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 $\frac{6}{4}$ 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. The 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 (as defined in **II.A.**) 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 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.
- C.** Award no points (0 points) for voice leading between two correctly realized chords (as defined in **II.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. Uncharacteristic leaps occur (e.g., A2, 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 to cadential $\frac{6}{4}$ —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 $\frac{6}{4}$ 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 **III.B.** occurs.
- D.** Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

- 0 1** This score can be given to a paper that has redeeming qualities.
- 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.
Award 1 point if the incorrect nonchord tone results in one error listed in **III.B.**
Award 0 points if the incorrect nonchord tone results in at least one error from **III.C.** or more than one error from **III.B.**
- 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.

$\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ 6 7 $\begin{matrix} 6 \\ 5 \end{matrix}$ 4-#

e: I ~~V~~⁴₃ i Vii^{o7} I ~~V~~⁴₅ V

ebg ~~bdga~~ egl ~~bdga~~ egl bdce ~~bdg~~

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.

Handwritten Roman numerals for the figured bass:

e: i IV³ i⁶ vii⁷ i ii⁵ V

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.

Handwritten Roman numerals for the figured bass:

e: | 1 | $\overset{6}{\underset{4}{\underset{3}{\underset{6}{V}}}}$ | 6 | 7 | 1 | $\overset{6}{\underset{5}{IV}}$ | $\overset{7}{V}$ |

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2009 SCORING COMMENTARY

Question 5

Overview

The intent of this question was:

- To test students' ability to realize a given figured bass by correctly interpreting the figured-bass symbols.
- To test students' ability to correctly spell chords and to analyze those chords with Roman numerals.
- To test students' ability to write proper voice leading in four-voice harmony.
- To test students' ability to prepare and resolve chordal sevenths.
- To test students' ability to prepare and resolve a suspension.
- To test students' ability to remember to raise the leading tone in the minor mode.

Sample: 5A

Score: 23

This represents a very good response. All the chords are spelled correctly, with no doubling or spacing errors. All the Roman numerals are correct except for chord six. The only voice-leading problem occurs between chords three and four, where the downward leap in the alto to the seventh of the following chord does not allow the seventh to be prepared properly. Therefore, 1 point was awarded for the connection between chords three and four. All other connections were awarded 2 points each. (Chord spelling: 6; Voice leading: 11; Roman numerals: 6; Total = 23)

Sample: 5B

Score: 17

This represents a fair response. All the Roman numerals are correct. Chords two and seven are spelled incorrectly, so the voice leading into and out of those chords received no credit. All other voice-leading connections are good and received 2 points each. (Chord spelling: 4; Voice leading: 6; Roman numerals: 7; Total = 17)

Sample: 5C

Score: 7

This represents a weak response. Although five Roman numerals are correct (chords one, two, three, five, and seven), only two chords are spelled correctly (chords three and five). Because of the chord misspellings, no points were awarded for voice leading. (Chord spelling: 2; Voice leading: 0; Roman numerals: 5; Total = 7)