

**AP[®] MUSIC THEORY
2011 SCORING GUIDELINES**

Question 5

f: i V i ii[∅] i V VI
or
V₄⁶ = ₃⁵

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 half-diminished symbol (\emptyset) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (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.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.D.**)

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.
N.B.: 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., 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. Where the $ii^{6/5}$ goes to the cadential $\overset{6}{4}$, the seventh should be retained in the same voice.)
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of a $\overset{6}{4}$ 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 **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 response 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 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.
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.

The musical score is in G minor (three flats) and 2/4 time. The bass line consists of the following notes and figures:

- Measure 1: G₂ (quarter), B₂ (quarter), D₃ (quarter), E₃ (quarter). Figure: *f* 1
- Measure 2: F₂ (quarter), G₂ (quarter), A₂ (quarter), B₂ (quarter). Figure: $\flat 6$ 4 3
- Measure 3: G₂ (quarter), A₂ (quarter), B₂ (quarter), C₃ (quarter). Figure: 6 6
- Measure 4: B₂ (quarter), C₃ (quarter), D₃ (quarter), E₃ (quarter). Figure: 6 5
- Measure 5: F₂ (quarter), G₂ (quarter), A₂ (quarter), B₂ (quarter). Figure: 8 6 4
- Measure 6: G₂ (quarter), A₂ (quarter), B₂ (quarter), C₃ (quarter). Figure: 7 5
- Measure 7: D₃ (quarter), E₃ (quarter), F₃ (quarter), G₃ (quarter). Figure: VI

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 and chord spellings below the figured bass:

f:	i	$\frac{46}{4} 3$	6	$\frac{6}{5}$	$\frac{8}{6} 4$ — $\frac{7}{5}$	V^6
	F	C	F	G	C	C
	A	E	A	B	E	E
	C	G	C	A	G	G

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.

f: i II III iv V V VI

AP[®] MUSIC THEORY
2011 SCORING COMMENTARY

Question 5

Overview

The intent of this question was to test students' ability to:

- realize figured bass with Roman numerals in Common Practice style; and
- demonstrate an understanding of diatonic harmony, including chord spelling in a four-part texture, voice leading, and doubling.

Sample: 5A

Score: 21

This represents a very good response. All Roman numerals are correct, and all chord spellings are correct except for an incorrect doubling of the i_4^6 chord at chord five. All voice leading is good, except for the voice leading out of chord five and the parallel octave in the outer voices between chords six and seven. (Chord spelling: $5\frac{1}{2}$; Voice leading: 8; Roman numerals: 7; Total = $20\frac{1}{2}$, rounded up to 21)

Sample: 5B

Score: 11

This represents a fair response. The Roman numeral analysis is correct for four of the chords. Chords three and four are spelled correctly; chord five was awarded $\frac{1}{2}$ point because of an incorrect doubling. No points for voice leading were awarded for the connections into or out of chord two because it is misspelled. The connections between chords three, four, and five are good and were awarded 2 points each. No points were awarded for the connections into or out of chords six and seven because these chords are misspelled. (Chord spelling: $2\frac{1}{2}$; Voice leading: 4; Roman numerals: 4; Total = $10\frac{1}{2}$, rounded up to 11)

Sample: 5C

Score: 5

This represents a poor response. There are four Roman numerals correctly labeled. Chord seven is the only chord spelled correctly; however, because it has an interval greater than an octave between the soprano and alto, it was awarded only $\frac{1}{2}$ point for chord spelling. Because no two contiguous chords are spelled correctly, no voice-leading points were awarded. (Chord spelling: $\frac{1}{2}$; Voice leading: 0; Roman numerals: 4; Total = $4\frac{1}{2}$, rounded up to 5)