## AP ${ }^{\circledR}$ MUSIC THEORY 2011 SCORING GUIDELINES

## Definitions of Common Voice-Leading Errors (DCVLE) (Use for Questions 5 and 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 ( $\mathrm{d} 5 \rightarrow \mathrm{P} 5$ )

- In a three- or four-part texture, a rising $\mathrm{d} 5 \rightarrow \mathrm{P} 5$ is acceptable ONLY in the progressions $\mathrm{I}-\mathrm{V}_{3}^{4}-\mathrm{I}^{6}$ and $\mathrm{I}-\mathrm{vii}{ }^{06}-\mathrm{I}^{6}$ (no deduction).
- A rising $\mathrm{d} 5 \rightarrow \mathrm{P} 5$ in other progressions is unacceptable (1 point error).
- The reverse, a rising P5 $\rightarrow \mathrm{d} 5$, is acceptable voice leading (no deduction).
- Unequal fifths between two upper voices are acceptable in either order when the voices are descending (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. N.B.: 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 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


## SCORING: 25 points

I. Roman Numerals ( $\mathbf{7}$ 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 (ø) 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.
5. The chord must be spelled correctly.
6. The fifth (but not the third) may be omitted from any root-position triad.
7. The fifth (but not the third or seventh) may be omitted from a root-position dominant seventh chord.
8. All inverted triads and inverted seventh chords must be complete.
9. All triads must contain at least three voices.
10. 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 $1 / 2$ point each for a correctly realized chord that has exactly one of the following errors:
11. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a ${ }_{4}^{6}$ chord.
12. More than one octave between adjacent upper parts.
D. Award 0 points for a correctly realized chord that has
13. More than one error listed in II.C., or
14. 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:
6. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See DCVLE, nos. 1 through 3.)
7. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
8. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. Where the ii ${ }_{5}^{96}$ goes to the cadential ${ }_{4}^{6}$, the seventh should be retained in the same voice.)
9. The leading tone in an outer voice is unresolved or resolved incorrectly.
10. The 6 th or 4 th of a ${ }_{4}^{6}$ chord is unresolved or resolved incorrectly.
11. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
12. 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

01 This score can be given to a response that has redeeming qualities.
00 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 $1 / 2$ points UP with one exception: Round $241 / 2$ 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.

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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.

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#3 &f 3
5c
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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.

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# AP ${ }^{\circledR}$ MUSIC THEORY <br> 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: 512 ; Voice leading: 8; Roman numerals: 7; Total $=20112$, 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 $1 / 2$ 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: $21 / 2$; Voice leading: 4; Roman numerals: 4; Total $=101 / 2$, rounded up to 11)

## Sample: 5C <br> 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 $1 / 2$ point for chord spelling. Because no two contiguous chords are spelled correctly, no voice-leading points were awarded. (Chord spelling: 1⁄2; Voice leading: 0; Roman numerals: 4; Total = 4½, rounded up to 5)

