

# AP<sup>®</sup> MUSIC THEORY 2013 SCORING GUIDELINES

## Question 5

F: I    ii    V    I    IV    V    I

**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, 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 (i.e., have all chord tones).
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.E.**)

**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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## 2013 SCORING GUIDELINES

### Question 5 (continued)

#### III. Voice Leading (12 points)

- A.** In general, 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.** If all chords are correctly realized and there are no voice-leading errors (as described in II.B. and II. C.), but the response seems to have excessive leaps within the upper three voices:
1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
  2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.
- C.** 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.
- D.** Award 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. In some cases, such as a suspension, the seventh must be retained in the same voice and then resolved.)
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. The sixth or fourth of a  $\frac{6}{4}$  chord is unresolved or resolved incorrectly.
  6. No preparation or incorrect preparation of the suspension, or incorrect resolution of the suspension. (This includes the incorrect doubling of the note of resolution.)
  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.C.** occurs.
- E.** Award 0 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** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for 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.C.**  
Award 0 points if the incorrect nonchord tone results in at least one error from **III.D.** or more than one error from **III.C.**
- C.** Half-point totals round up with one exception: A total score of  $24\frac{1}{2}$  rounds down to 24.

(vii) (vi) [ ] [ ] (E)

APC 5A

**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 4 2 vii°2 6 5 V6 I IV V7 I

**Question 5.** (Suggested time—15 minutes)

7 6 4 4 6 6  
5 3 2 4.

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 V I IV V I

C  
A  
F

F  
D  
B

G  
E  
C

C  
A  
F

E  
D  
B  
G

G  
F  
D  
B  
(1)

B  
G  
F  
D  
(2)

D  
B  
G  
F

B  
G  
E  
C

C  
B  
G  
E

**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    V<sub>2</sub>    VII<sub>5</sub>    I    IV    V<sup>7</sup>    I

Handwritten notes and diagrams illustrating voice leading and harmonic functions:

- Chord progressions: C (C, A, F) → A (A, F, C) → F (F, C, A)
- Chord progressions: B (B, G, E) → C (C, E, G)
- Chord progressions: F (F, D, B) → D (D, F, A) → B (B, G, E)
- Chord progressions: V<sup>7</sup> → V<sub>5</sub><sup>6</sup> → V<sub>3</sub><sup>4</sup> → V<sub>2</sub><sup>4</sup>
- Chord progressions: I<sup>6</sup> → I<sub>2</sub><sup>6</sup> (1st)
- Chord progressions: V → VI → VII
- Chord progressions: I ii iii iv

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## 2013 SCORING COMMENTARY

### Question 5

#### Overview

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

- realize a figured bass progression in Common Practice style;
- demonstrate an understanding of diatonic harmony, including chord spelling in a four-part texture, voice leading, and doubling;
- analyze chords using Roman numerals;
- notate an authentic cadence;
- correctly prepare and resolve the chordal 7<sup>th</sup>; and
- correctly realize inverted seventh chords utilizing all chord members.

#### Sample: 5A

**Score: 21**

This represents a very good response. All chords are spelled correctly and all Roman numerals are correct except chord 2. All voice leading points were awarded for the connections between chords one through five. Because of the leap down to the chordal seventh between chords five and six, only 1 point was awarded for voice leading. There is an incorrectly resolved seventh between chords six and seven; no voice-leading points were awarded for this connection. (Chord spelling: 6; Voice leading: 9; Roman numerals: 6; Total = 21)

#### Sample: 5B

**Score: 15**

This represents a fair response. Four chords are spelled correctly (chords three, four, five, and seven) and six Roman numerals are correctly labeled. The voice leading is correct between chords three and four and between chords four and five and earned 4 points. (Chord spelling: 4; Voice leading: 4; Roman numerals: 7; Total = 15)

#### Sample: 5C

**Score: 8**

This represents a weak response. There are five correct Roman numerals; the analysis is incorrect for chords two and three. Chords four, five, and six are spelled correctly, but chords five and six have spacing of more than an octave between the alto and tenor voices, so these chords were awarded ½ point each. There are parallel fifths between chords four and five and so no voice-leading points were awarded for this connection. One point was awarded for voice leading between chords five and six because of the downward leap to the chordal seventh in the soprano. (Chord spelling: 2; Voice leading: 1; Roman numerals: 5; Total = 8)