

**AP® MUSIC THEORY
2016 SCORING GUIDELINES**

Question 5

a: i vii° i V i iv V

0–25 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 symbol (°) has been omitted from chord 2.

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. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
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 correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

However, *do* check the voice leading into and out of these chords.

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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 **III.C.** and **III.D.**), 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 beat-to-beat), 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 should move down by step, but may move UP by step only in the case of the $i-V_3^4-i^6$ progression.)
 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
 5. The 6th or 4th of the cadential $\frac{6}{4}$ 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.C.** occurs.
- E.** Award 0 points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

- 1** This score can be given to a response that has redeeming qualities.
- 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. Scoring 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. Award 1 point if the incorrect nonchord tone results in one error listed in **III.C.**
 2. 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 24½ rounds down to 24.

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Definitions of Common Voice-Leading Errors (DCVLE)

Ex. 1	Ex. 2	Ex. 3	Ex. 4	Ex. 5a	Ex. 5b	Ex. 6	Ex. 7	Ex. 8
				 OK	 Not OK			
Parallel	Beat-to-beat	By contrary motion	Unequal 5ths (d5 to P5)	Hidden (covered)	Direct	Overlapping voices	Motion to 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–V $\frac{4}{3}$ –I⁶ and I–vii⁶–I⁶ (no deduction).
 - A rising d5→P5 in other progressions is unacceptable (award 1 point only). Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).
 - P5→d5 is acceptable voice leading in either direction involving any pair of voices (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 (award 1 point only).
6. Direct fifths and octaves in outer voices — unacceptable (award 1 point only).

Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate “hidden” and “direct.”
7. Overlapping voices — unacceptable (award 1 point only).

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 (award 1 point only).

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.

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. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

a: i vii⁷/₃ i⁶ V⁶/₅ i iv⁶ V
ace g[♯]bdf ace eb[♯]gd ace dfa eb[♯]g

5B

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. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

a: | IV⁴₃ | VI⁶ | I⁶ | II⁵₆ | I | VII⁶ | II |

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. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

a: I IV I V/I I VI I

AP® MUSIC THEORY 2016 SCORING COMMENTARY

Question 5

Overview

This question assessed students' ability to:

- realize a figured bass progression in Common Practice style in four voices;
- employ smooth voice-leading procedures;
- demonstrate an understanding of diatonic harmony, including chord spelling in a four-part texture, voice leading, and doubling;
- analyze chords using Roman numerals;
- spell chords in a minor key, including raising the leading tone in the vi^j^{o7} and V chords;
- write and resolve a leading tone seventh chord in an inversion;
- notate a Phrygian (iv⁶-V) half cadence;
- correctly prepare and resolve the chordal seventh; and
- correctly realize inverted triads and seventh chords utilizing all chord members.

Sample: 5A

Score: 23

This represents an excellent response. All of the Roman numerals are correct, and all of the chords are spelled correctly. All voice-leading connections are correct, with the exception of the parallel octaves in the soprano and alto voices in the last two chords. No points were awarded for this last voice-leading connection. (Roman numerals: 7; Chord spelling: 6; Voice leading: 10; Total = 23)

Sample: 5B

Score: 15

This represents a fair response. All of the Roman numerals are correct. Chords three, four, five, and six are spelled correctly; 1 point was awarded for each of these chords. The accidentals required by the figures for chords two and seven are missing; 0 points were awarded for chord spelling of these chords. The voice-leading connections are correct between chords three and four and between chords five and six; these connections earned 2 points each. Between chords four and five, the chordal seventh of the V₆⁵ chord is resolved incorrectly and earned 0 points for voice leading. (Roman numerals: 7; Chord spelling: 4; Voice leading: 4; Total = 15)

Sample: 5C

Score: 5

This represents a weak response. Three of the Roman numerals are correct (for chords one, three, and five). Only the two tonic chords (chords three and five) are spelled correctly. Because all other chords are spelled incorrectly, no voice-leading points could be awarded. (Roman numerals: 3; Chord spelling: 2; Voice leading: 0; Total = 5)