




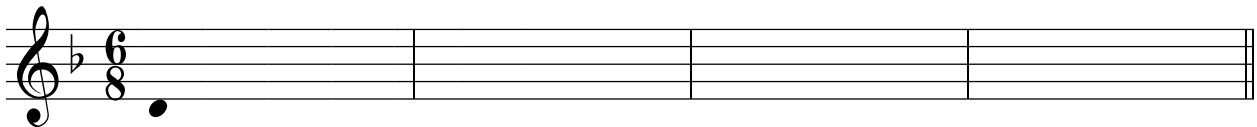
Scoring Guidelines


Question 1: Melodic Dictation


The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a piano.


- ▶ The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin working. 

Moderato



The melody for **Question 1** will now be played a second time. 

The melody for **Question 1** will now be played a third time. 

The melody for **Question 1** will now be played a final time. 

Scoring Guidelines for Question 1: Melodic Dictation

9 points

Learning Objectives: PIT-3.B RHY-2.A

Skills: 3.A

General instructions:

Always begin with the regular scoring guide. Try an alternate scoring guide **only** if necessary. (See I.D.)

Moderato



I. Regular Scoring Guide

- (A)** Award 1 point for each segment correct in both pitch and rhythm. **1 point each (max 8)**
- A "segment" is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment may be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- (B)** If at least one segment is correct in pitch and rhythm, award 1 extra point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly. **1 point**
- (C)** Record any score of 4 or higher and ignore the alternate scoring guides.
- (D)** If after applying I.A. and I.B. the score is less than 4, try an alternate scoring guide. If you try both regular and alternate scoring guides, award the higher of the scores if there is a difference.

II. Alternate Scoring Guides (Do not award the extra point to the total.)

- (A)** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points) **$\frac{1}{2}$ point each (max 4)**
OR
- (B)** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

Rounding Fractional Scores

Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.

Quarter points should be rounded to the closest integer.

$\frac{1}{4}$ point each (max 2)

III. Scores with Additional Meaning

- This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the extra point.)
 - This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

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IV. Scoring Notes

- (A) The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- (B) If you use an alternate scoring guide, do not award the extra point to the total.
- (C) Scores from one guide may not be combined with those from another guide.

Total for question 1 9 points

Record points for correct segments in the boxes below. Use either the regular scoring guide or one of the alternate scoring guides.



Correct
Segment

Regular Scoring										
1 point										
Alternate:										
Pitch										
$\frac{1}{2}$ point										
Alternate:										
Pitch										
$\frac{1}{4}$ point										

The melody is provided below, without bar lines, to assist with locating displaced correct segments. Enter the point in the segment box above that corresponds to the correct position of the displaced segment.



Question 5: Part Writing from Figured Bass

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.

4 2 6 6 5 7

A: — — — — — — —

Scoring Guidelines for Question 5: Part Writing from Figured Bass

25 points

Learning Objectives: PIT-2.B PIT-4.A PIT-4.B

Skills: 4.A 4.B

4
2 6 6
5 7

A: I IV V I ii V vi

I. Roman Numerals

Award 1 point for each correct Roman numeral.

1 point

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.

**each
(max 7)**

II. Chord Spelling, Spacing, and Doubling

(A) Award 1 point for each chord that correctly realizes the given figured bass.

1 point

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.

**per chord
(max 6)**

(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 $\frac{1}{2}$ 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

N.B.: If there are crossed voices, see III.C.4.

(D) Award 0 points for a correctly realized chord that has the following.

1. More than one error listed in II.C.
AND/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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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.**) with 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 of a fourth or larger
- (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 $i-V^4_3-i^6$ 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 two or more 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 $24\frac{1}{2}$ rounds down to 24.

Total for question 5 25 points

Record points for chord spelling, spacing, and doubling in row 1, for voice leading between chords in row 2, and for Roman numeral analysis in row 3.

One possible 25-point answer (others are possible):

4
2 6 6
5 7

A: I IV V I ii V vi

Chord spelling:							
Voice leading:							
Roman numeral:							

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

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 when passing between I and I⁶ where neither tone of the d5 forms a dissonance with the bass, for example, I-V₃⁴-I⁶ and I-vii^{o6}-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)