
AP[®] Music Theory

Sample Student Responses and Scoring Commentary

Inside:

Free-Response Question 5

- Scoring Guidelines**
- Student Samples**
- Scoring Commentary**

Question 5: Part-writing from figured bass**25 points**

One possible 25-point answer (others are possible)

f#: i V i iv i ii° V

I. Roman Numerals

Award 1 point for each correct Roman numeral.

1 point per

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.

**numeral
(max 7)****II. Chord Spelling, Spacing, and Doubling****A.** Award 1 point for each chord that correctly realizes the given figured bass.**1 point per**

1. The chord must be spelled correctly. A missing accidental will be considered a misspelling. An incorrect accidental on the wrong side of the notehead will also 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.
7. The final chord must include a correctly spelled 4—3 suspension to earn 1 point.

**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 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.
3. Crossed voices

D. Award 0 points for a correctly realized chord that has any of the following:

N.B.: Do check the voice leading into and out of these chords.

1. Two or more errors listed in **II.C.** (e.g., double leading tone and spacing error, or two spacing errors), 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.**)

III. Voice Leading**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. If all chords are correctly realized, and there are no voice-leading errors (as described in **III.C.** and **III.D.**), but the response has 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 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. A chordal seventh approached by a descending leap of a fourth or larger.
5. The fourth of a cadential $\frac{6}{4}$ (i.e., $\hat{1}$) 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. An uncharacteristic leap occurs (e.g., augmented second, tritone, or more than a fifth).
3. A chordal seventh is unresolved or resolved incorrectly. (The voice with the seventh should move down by step if possible. In some cases, such as ii^7 to cadential $\frac{6}{4}$, the seventh will be retained in the same voice. The seventh may move UP by step only in the case of the $i-\underline{V}_3^4-i^6$ 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).

**2 points per
chord
connection
(12 max)**

- 7. The suspension is not prepared.
 - 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

- 1 This score can be given to a response that has two or more redeeming qualities. (e.g., a correct soprano line throughout; a correctly spelled chord written in the wrong inversion).
- 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.

NR 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.

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):

f#: i V i iv i ii° V

Chord spelling:							
Voice leading:							
Roman numeral:							

Question 5

Write your response to QUESTION 5 on this page.

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. Prepare and resolve the nonharmonic tone as a suspension. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

6 6 6 6 6 4 — #
 f#: i V⁶ i iv⁶ i⁶₄ ii⁶₅ V⁴⁻³

Use a pencil only. Do NOT write your name. Do NOT write outside the box.

0002671



Question 5

Write your response to QUESTION 5 on this page.

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. Prepare and resolve the nonharmonic tone as a suspension. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

Handwritten Roman numerals for the figured bass:

$\frac{5}{3}$	$\frac{6}{(3)}$	$\frac{5}{3}$	$\frac{6}{(3)}$	$\frac{6}{4}$	$\frac{6}{5}$	$\frac{4}{\#3}$
<u>i</u>	<u>IV/vi</u>	<u>i</u>	<u>iv⁶</u>	<u>i⁶</u>	<u>iv⁷⁰</u>	<u>V</u>

Use a pencil only. Do NOT write your name. Do NOT write outside the box.

0020049



Question 5

Write your response to QUESTION 5 on this page.

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. Prepare and resolve the nonharmonic tone as a suspension. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

f#: i IV/I i ii i IV V

Use a pencil only. Do NOT write your name. Do NOT write outside the box.

0016035



Question 5

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

The responses to this question were expected to demonstrate:

- principles of voice leading (including the effectiveness of using contrary motion)
- understanding and interpreting figured bass symbols: the ability to identify roots of chords and spell out chords of variable difficulty based on figures and bass line
 - In other words, understanding of simultaneously realizing vertical and horizontal notation
- more specifically, concepts and skills that were expected to be demonstrated include:
 - writing and resolving a 4-3 suspension
 - proper approach to and resolution of chordal 7ths
 - proper doubling of a 6/4 chord
 - raising and proper handling of the leading tone in minor keys

Sample: 5A

Score: 21

This represents a good response. All Roman numerals are correct and were awarded 1 point each. Chords two, three, four, and six are spelled correctly, and were awarded 1 point each. Chord five is spelled correctly, but contains an incorrect doubling of the 6/4 chord, so it was awarded $\frac{1}{2}$ point. Chord seven is spelled incorrectly and was awarded 0 points. There is a voice overlap in alto and tenor voices between chords four and five, so 1 point was awarded. No voice leading could be considered into chord seven because it is misspelled. All other voice leading connections are correct and were awarded 2 points each. (Roman numerals: 7; Chord spelling: 4.5; Voice leading: 9; Total = 20.5, rounding up to 21)

Sample: 5B

Score: 15

This represents a fair response. The Roman numerals for chords two and six are incorrect and were awarded 0 points. All other Roman numerals are correct and were awarded 1 point each. Chords five and six are spelled incorrectly and 0 points were awarded. All other chords are spelled correctly and were awarded 1 point each. The connection between chord one and chord two is correct and was awarded 2 points. The connection between chord two and chord three is correct and was awarded 2 points. The connection between chord three and chord four is correct and was awarded 2 points. No other voice leading could be considered because there are no other consecutive chords that are spelled correctly. (Roman numerals: 5; Chord spelling: 4; Voice leading: 6; Total = 15)

Question 5 (continued)

Sample: 5C

Score: 6

This represents a poor response. Roman numerals for chords one, two, three, five, and seven are correct, and were awarded 1 point each (note that “V/I” for chord two is considered correct). Chord five is spelled correctly and was awarded 1 point. All other chords are misspelled, so each was awarded 0 points. No voice leading could be considered because there are no consecutive chords that are spelled correctly. (Roman numerals: 5; Chord spelling: 1; Voice leading: 0; Total = 6)