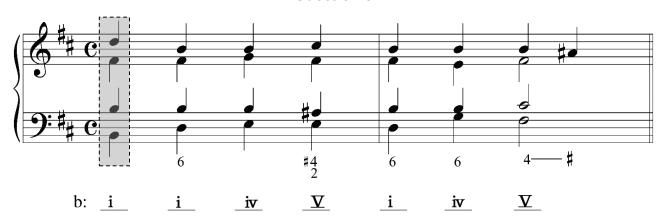
AP® MUSIC THEORY 2017 SCORING GUIDELINES

Question 5



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.

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. A suspension sounding against the resolution 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.**)
- ${f C.}$ 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 \S 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 6^{th} or 4^{th} of the cadential $\frac{6}{3}$ 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. No preparation or incorrect preparation of the suspension or incorrect resolution of the suspension.
 - 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

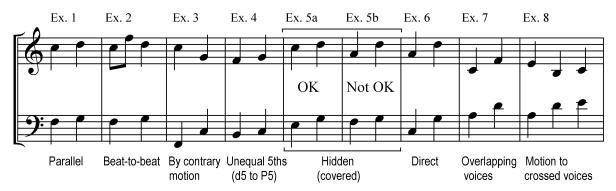
- 1 This score can be given to a response that has redeeming qualities.
- **0** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

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)



- 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 $(d5\rightarrow P5)$.
 - In a three- or four-part texture, a rising d5 \rightarrow P5 is acceptable ONLY when passing between I and I⁶ where neither tone of the d5 forms a dissonance with the bass, e.g., I $-\nabla_3^4$ -I⁶ and I-vii 6 -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.