2022

AP® Music Theory

Scoring Guidelines

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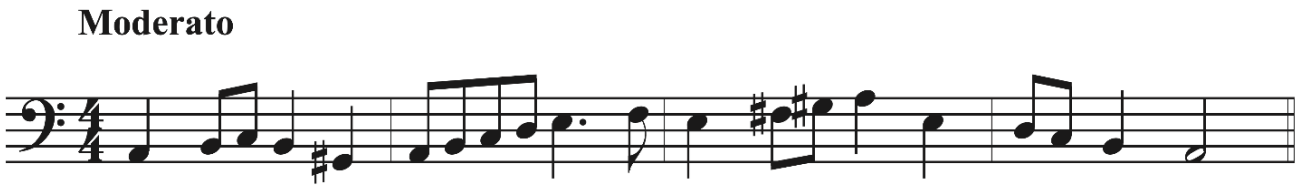
Question 1: Melodic Dictation — 9 points

General Instructions

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



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.
- 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 up to one segment before or after its original position.
- Give no credit for the final half note if notation of pitches continues thereafter.

B. If at least one segment is correct in pitch and rhythm, award 1 additional 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 additional 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.

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

A. Award ½ point per segment of correct pitches. (Maximum of 4 points) — **½ point each (max 4)**

OR

B. Award ¼ point per segment of correct rhythm. (Maximum of 2 points) — **¼ point each (max 2)**

Rounding Fractional Scores

- Total scores of ½ and 1½ round up to the closest integer. Total scores of 2½ and 3½ round down to the closest integer.
- ¼ and ¾ points should be rounded to the closest integer.

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III. Scores with Additional Meaning

1 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 additional point.) Redeeming qualities may include good contour or multiple correct pitches or rhythms that do not comprise a complete segment.

0 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.

NR Reserved for blank responses.

IV. Scoring Notes

A. The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.

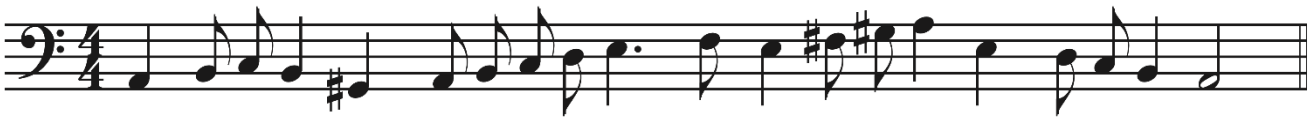
B. If you use an alternate scoring guide, do not award the extra point to the total.

C. If you try both regular and alternate scoring guides, award the higher of the scores if there is a difference.

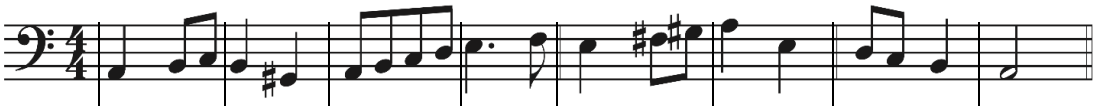
D. Scores from one guide may *not* be combined with those from another guide.

Total for question 1 (Regular Scoring Guide) 9 points

The melody is given below without bar lines and beams to assist in identifying segments (a segment is any half measure of the original melody, i.e., any set of two contiguous quarter-note beats):



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



Segment	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*Add. Pt.*
Regular Scoring									
Alt. for Pitch ½ point									*Max 4*
Alt. for Rhythm ¼ point									*Max 2*

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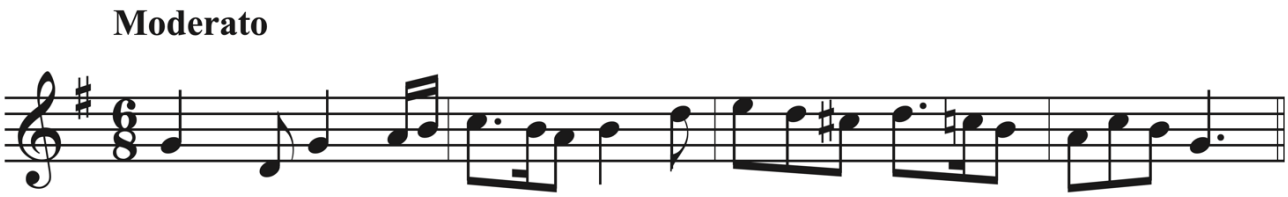
Question 2: Melodic Dictation — 9 points

General Instructions

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



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 up to one segment before or after 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 additional 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 additional 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.

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

A. Award ½ point per segment of correct pitches. (Maximum of 4 points) — **½ point each (max 4)**

OR

B. Award ¼ point per segment of correct rhythm. (Maximum of 2 points) — **¼ point each (max 2)**

Rounding Fractional Scores

- Total scores of ½ and 1½ round up to the closest integer. Total scores of 2½ and 3½ round down to the closest integer.
- ¼ and ¾ points should be rounded to the closest integer.

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III. Scores with Additional Meaning

1 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 additional point.) Redeeeming qualities may include good contouror multiple correct pitches or rhythms that do not comprise a complete segment.

0 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.

NR Reserved for blank responses.

IV. Scoring Notes

A. The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.

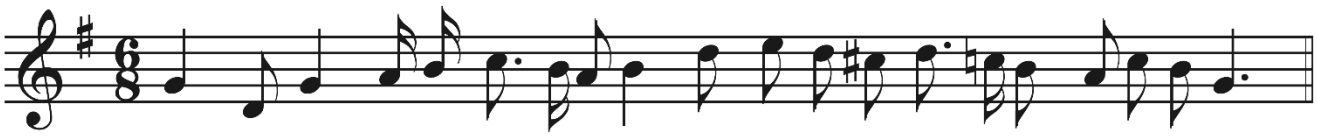
B. If you use an alternate scoring guide, do not award the extra point to the total.

C. If you try both regular and alternate scoring guides, award the higher of the scores if there is a difference.

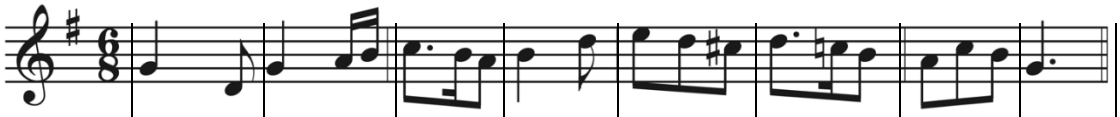
D. Scores from one guide may *not* be combined with those from another guide.

Total for question 2 (Regular Scoring Guide) 9 points

The melody is given below without bar lines and beams to assist in identifying segments (a segment is any half measure of the original melody, i.e., any set of three contiguous eighth-note beats):



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



Segment	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*Add. Pt.*
Regular Scoring									
Alt. for Pitch ½ point									*Max 4*
Alt. for Rhythm ¼ point									*Max 2*

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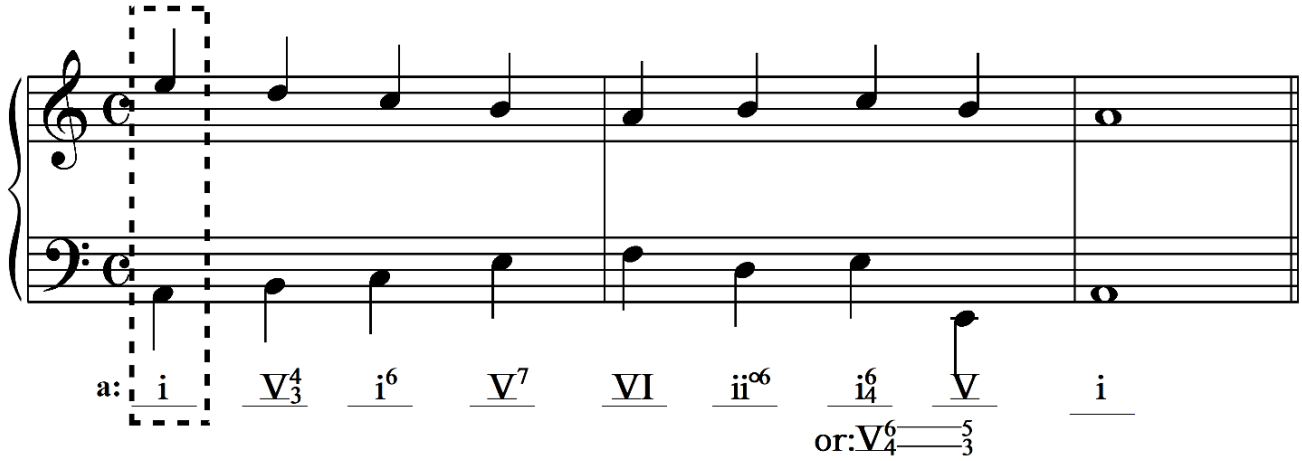
Question 3: Harmonic Dictation — 24 points



I. Pitches

A. Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the notehead is not considered correct notation.)

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

1 point per pitch (max 16)

II. Chord Symbols

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Award no credit if an accidental is placed before a Roman numeral.

E. The cadential six-four may be correctly labeled as shown above. Also, give full credit for the labels "Cad $\frac{6}{4}$" or "C $\frac{6}{4}$" for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, a dash, or a V in order for the antepenultimate chord to receive any credit. If the space below the penultimate chord is blank and follows V, no credit is awarded for the penultimate or the antepenultimate chord symbol.

1 point per complete chord symbol (max 8)

Ex. →	V (8) 6 4	7 (5) (3)	V6/4	5/3	V6/4		V	V	V6/4	I	I6/4	IV	V(6)/(4)	IV	V	—	V	V7	V6/4	V6/4
Pts. →	1	½	1	1	0	0	½	1	0	0	1	0	0	0	½	1	½	½	1	½

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III. Rounding Fractional Scores

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

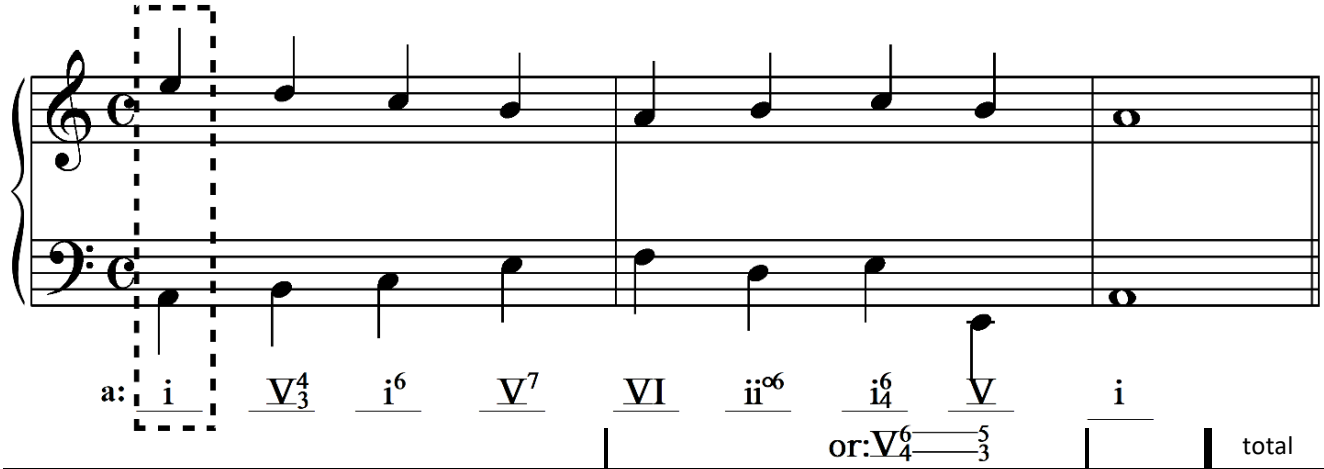
IV. Scores with Additional Meaning

0 This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.

NR Reserved for blank responses.

Total for question 3 24 points

Record points for soprano pitches in row 1, for bass pitches in row 2, and for chord symbols in row 3.



										total
Soprano pitches:										
Bass pitches:										
Chord symbols:										

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This is the end of the harmonic dictation section. Question 4 was not administered in the main exam administration in 2022 due to a printing error. Please proceed to Question 5. The corrected item and scoring guidelines are available in AP Classroom. There are no student samples associated with this question since it was not administered.

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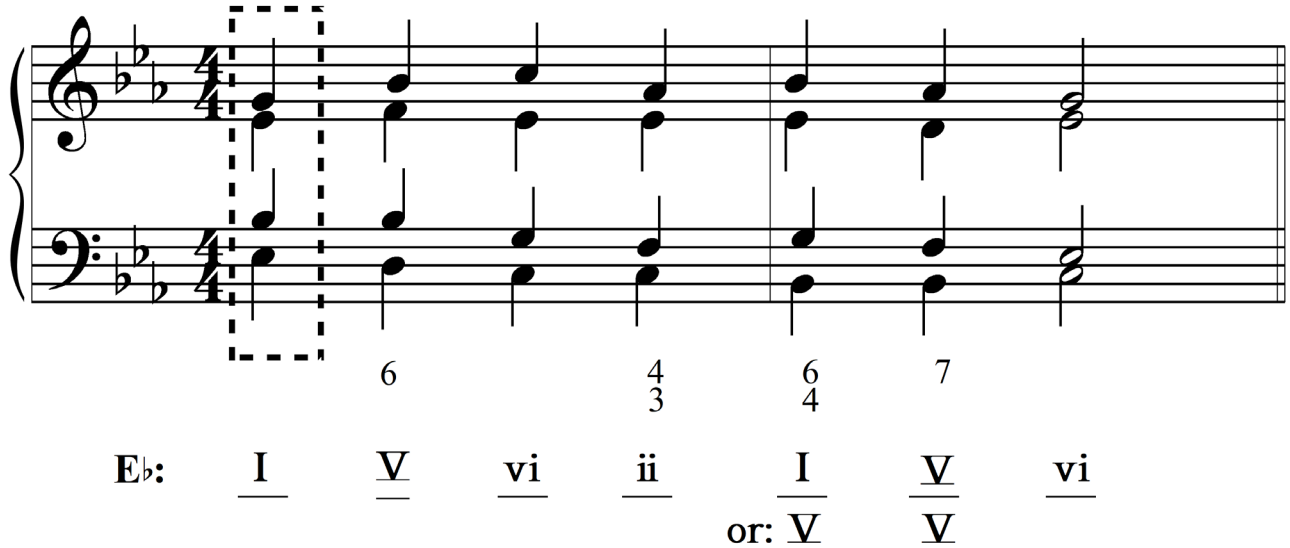
Question 5: Part-writing from figured bass — 25 points

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



I. Roman Numerals

Award 1 point for each correct Roman numeral. **1 point per numeral (max 7)**

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

A. Award 1 point for each chord that correctly realizes the given figured bass. **1 point per chord (max 6)**

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.

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 $^{6}_{4}$ chord.
2. More than one octave between adjacent upper parts.
3. Crossed voices.

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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

2 points per chord connection (12 max)

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 $\mathrm{i}\text{–}\mathrm{V}^4_3\text{–}\mathrm{i}^6$ 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).

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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.

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.

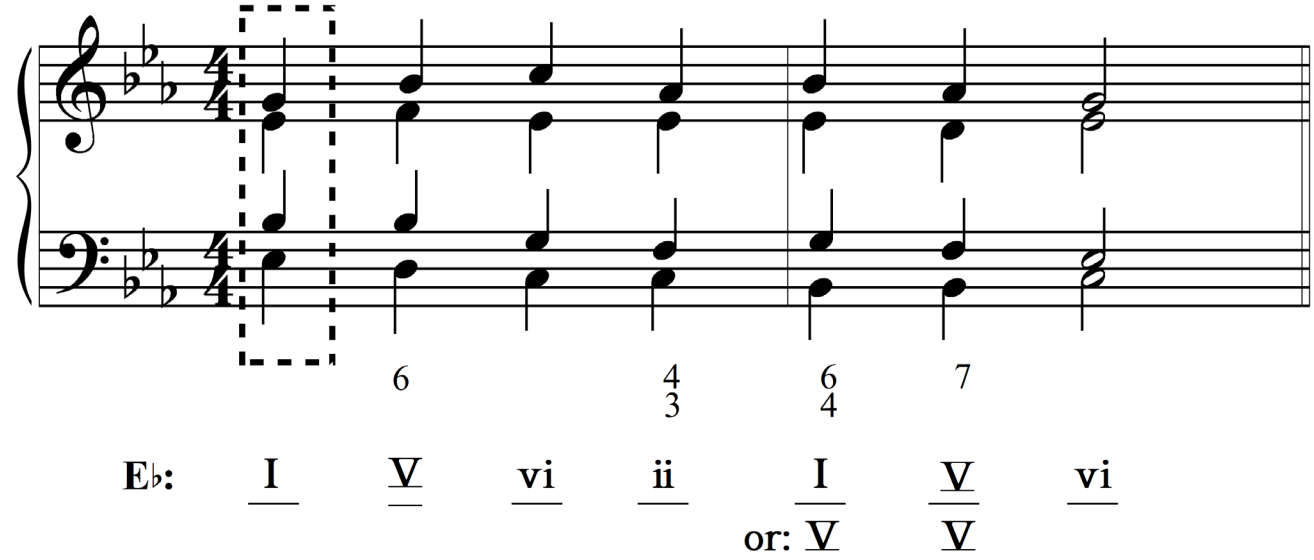
1. Award 1 point if the incorrect nonchord tone results in one error listed in **III.C.**
2. Award 0 points if the incorrect nonchord tone results in at least one error from **III.D.** or more than one error from **III.C.**

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):



Chord spelling:							
Voice leading:							
Roman numeral:							

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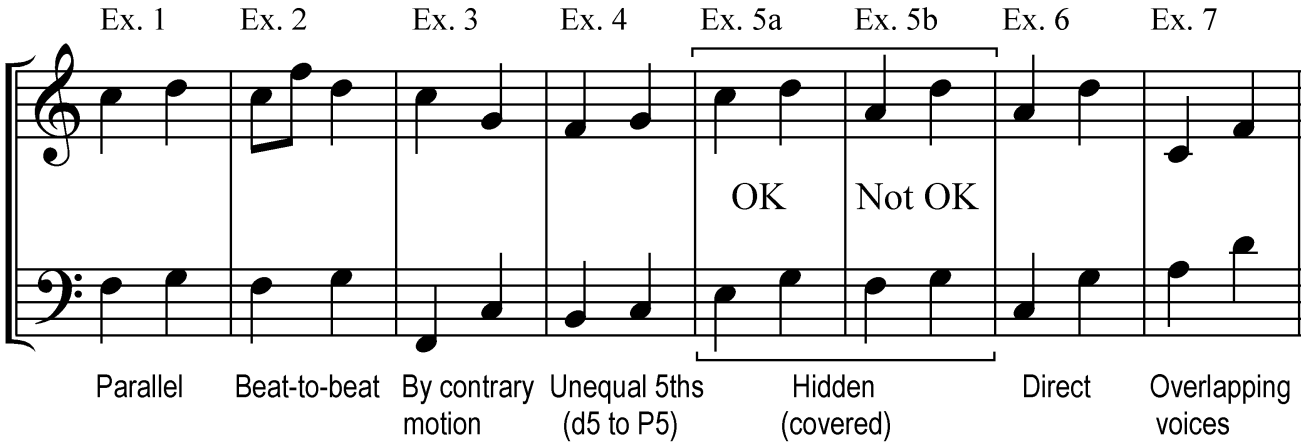
Definitions of Common Voice-Leading Errors (DCVLE)



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→ P5 (by step):

   - An ascending d5→ P5 is acceptable ONLY between upper voices when passing between I and I^6, e.g., $I–V^4_3–I^6$ and $I–vii^{o6}–I^6$ (no deduction).
   - An ascending d5→ P5 in other situations is unacceptable (award 1 point only).
   - A descending d5→ P5 is acceptable between upper voices (no deduction).
   - Any d5→ P5 (ascending or descending) between the bass and an upper voice is unacceptable (award 1 point only).

   P5→ d5 (by step):

   - An ascending P5→ d5 between two upper voices is acceptable (no deduction).
   - A descending P5→ d5 between two upper voices is acceptable (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.

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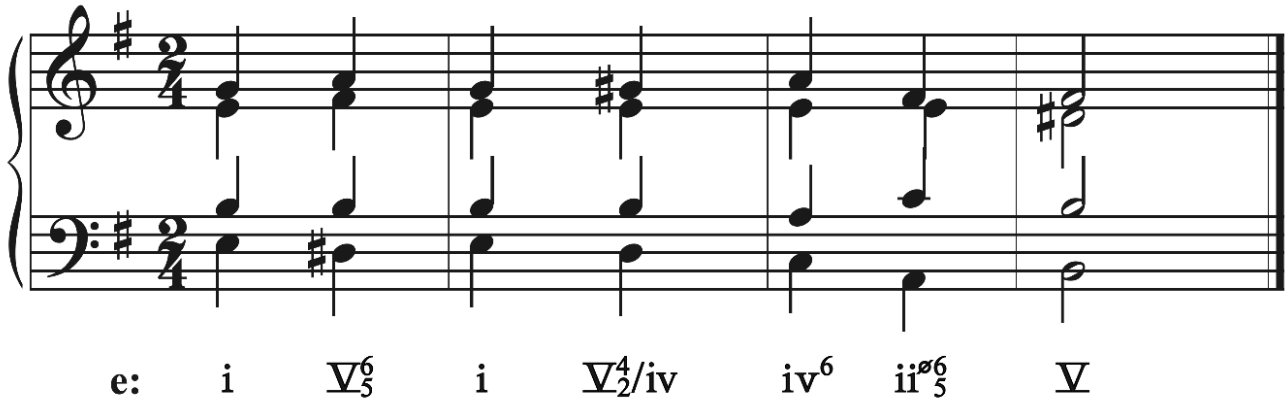
Question 6: Part-writing from Roman numerals — 18 points

One possible 18-point answer (others are possible):



I. Chord Spelling, Spacing, and Doubling

A. Award 1 point for each chord that correctly realizes the given chord symbols. **1 point per chord (max 6)**

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). 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 seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
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 **I.A.**

N.B.: Award 0 points for voice leading into and out of these chords.

C. Award ½ point 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 $^{6}_{4}$ 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 **I.C.** (e.g., doubled 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 **I.A.1.**)

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II. Voice Leading

2 points per chord connection (12 max)

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 **II.C.** and **II.D.**), but the response has excessive leaps within the upper three voices:

1. Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

C. Award only 1 point for voice leading between two correctly realized chords (as defined in **I.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.

D. Award 0 points for voice leading between two correctly realized chords (as defined in **I.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. 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 must move down by step if possible. In some cases, such as ii^7 to cadential $\substack{6\\4}$, the seventh will be retained in the same voice. The seventh may move UP by step only in the case of the i–V^4_3–i^6 progression.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly. (When I and vi are connected by V, V^7, or V^6 (e.g., I–V^7–vi) early in the phrase (so that there is no expectation of a cadence), an $\hat{8}$–$\hat{7}$–$\hat{6}$ line is acceptable in any voice.
5. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
6. More than one error listed in section **II.C.** occurs.

E. Award 0 points for voice leading into and out of an incorrectly realized chord.

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III. 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.

NR Reserved for blank responses.

IV. 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.

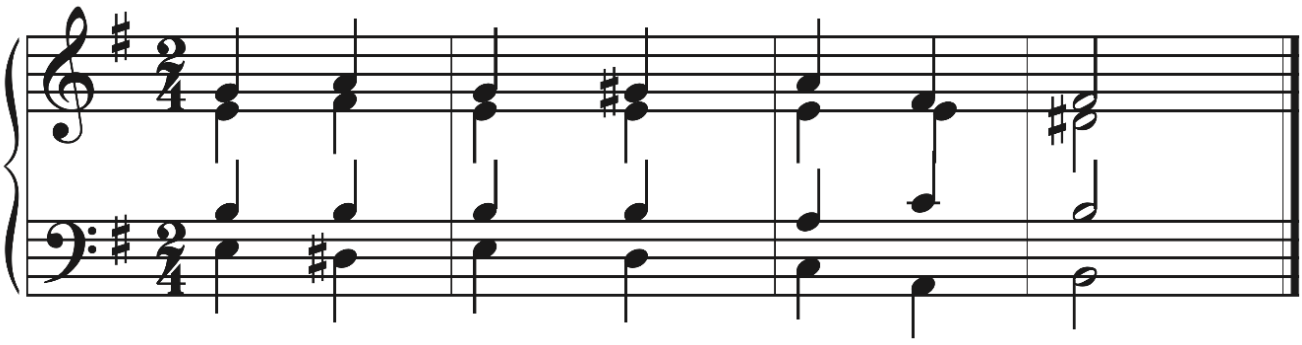
1. Award 1 point if the incorrect nonchord tone results in one error listed in **II.C.**
2. Award 0 points if the incorrect nonchord tone results in at least one error from **II.D.** or more than one error from **II.C.**

C. Half-point totals round up with one exception: A total score of 17½ rounds down to 17.

Total for question 6 — 18 points

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

One possible 18-point answer (others are possible):



e: i | V$^{6}_{5}$ | i | V$^{4}_{2}$/iv | iv^{6} | ii$^{ø6}_{5}$ | V

Chord spelling:							
Voice leading:							

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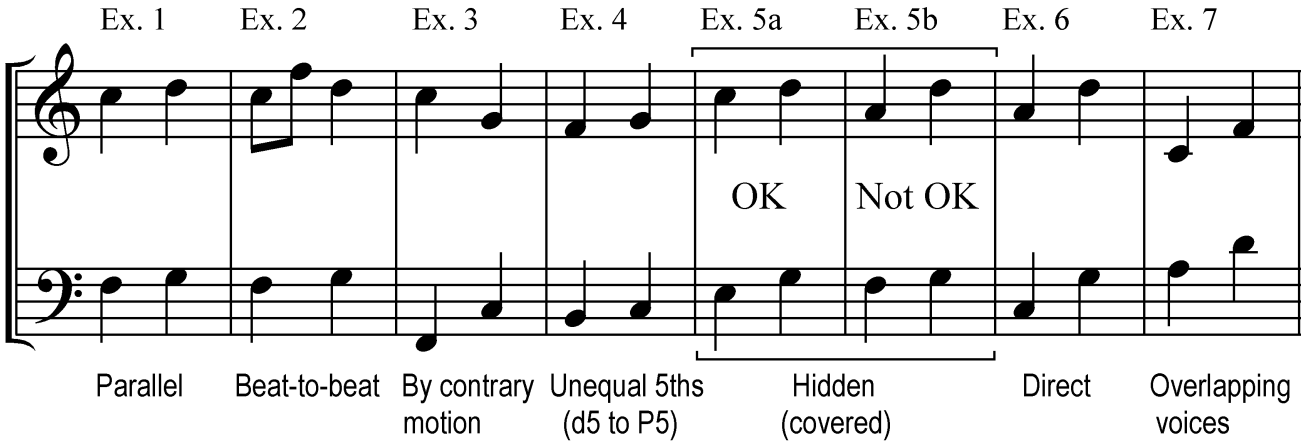
Definitions of Common Voice-Leading Errors (DCVLE)



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→ P5 (by step):

   - An ascending d5→ P5 is acceptable ONLY between upper voices when passing between I and I^6, e.g., $I–V^4_3–I^6$ and $I–vii^{o6}–I^6$ (no deduction).
   - An ascending d5→ P5 in other situations is unacceptable (award 1 point only).
   - A descending d5→ P5 is acceptable between upper voices (no deduction).
   - Any d5→ P5 (ascending or descending) between the bass and an upper voice is unacceptable (award 1 point only).

   P5→ d5 (by step):

   - An ascending P5→ d5 between two upper voices is acceptable (no deduction).
   - A descending P5→ d5 between two upper voices is acceptable (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.

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Question 7: Harmonizing a Melody — 9 points

I. Arriving at a Score for the Entire Response

A. Score each phrase separately and then add the phrase scores together to arrive at a preliminary tally for the entire response.

B. Before deciding on the final score for the entire response, consider giving an extra point to a response that is either extremely good or that would otherwise receive a score of 0 (see **V.B.** below).

C. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

D. Errors are categorized as either minor or egregious. Two minor errors equal one egregious error (see **IV**).

E. A maximum of two egregious errors (or four minor errors) may be marked per half phrase, with a maximum total of three egregious errors (or six minor errors) per phrase.

II. Scoring Phrase 2 — 2 points max

A. Judge the bass and Roman numerals separately, considering each in two halves.

- The first half consists of the opening beat and the approach to it.
- The second half consists of the last two notes (the cadence); do not consider the approach.

B. **The phrase is scored 2** only if:

1. the bass has no egregious errors, and
2. the final two Roman numerals (and inversions) match the last two bass notes.

N.B.: Secondary functions must be indicated with any symbol that means “of” or “applied.”

C. **The phrase is scored 1** if:

1. the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do not match the final bass notes; or
2. one half of the bass contains an egregious error, and at least one half of the Roman numerals has no egregious errors; or
3. both halves of the bass have an egregious error, but the Roman numerals have no egregious errors.

D. **The phrase is scored 0** if:

1. both halves of the bass have an egregious error, and at least one-half of the Roman numerals has an egregious error; or
2. at least one-half of the bass has an egregious error, and both halves of the Roman numerals have egregious errors.

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Summary of the Method for Scoring Phrase 2		
Bass Line	**Roman Numerals**	**Score**
No egregious errors	Roman numerals (and inversions) must match bass notes	**2**
No egregious errors	First half of the phrase contains an egregious error, but the cadence is good	**2**
No egregious errors	Second half of the phrase contains an egregious error, or Roman numerals do not match bass notes at the cadence	**1**
No egregious errors	Both halves of the phrase contain an egregious error	**1**
One half of the phrase contains an egregious error	No egregious errors	**1**
One half of the phrase contains an egregious error	One half of the phrase contains an egregious error	**1**
Both halves of the phrase contain an egregious error	No egregious errors	**1**
Both halves of the phrase contain an egregious error	One half of the phrase contains an egregious error	**0**
One half of the phrase contains an egregious error	Both halves of the phrase contain an egregious error	**0**
Both halves of the phrase contain an egregious error	Both halves of the phrase contain an egregious error	**0**

III. Scoring Phrases 3 and 4 — 6 points max (3 points per phrase)

A. For each of these phrases, judge the bass and Roman numerals separately, considering each in two halves.

- The first half of phrase 3 consists of the first four beats of the phrase.
- The second half of phrase 3 consists of the last three beats of the phrase and their approach.
- The first half of phrase 4 consists of the first five beats of the phrase.
- The second half of phrase 4 consists of the last four beats of the phrase and their approach.

B. Then provide a phrase descriptor both for the bass line and for the Roman numerals according to the following guidelines:

1. Judge it to be **good** even if it contains a specific egregious error and one minor error.
2. Judge it to be **fair** if:
   (a) it contains two egregious errors or two egregious errors and one minor error; or
   (b) it contains three or more egregious errors, but one half of the phrase is without egregious error.
3. Judge it to be **poor** if it contains three or more specific egregious errors, with at least one egregious error in each half of the phrase.

Summary of Good/Fair/Poor Determinations for Bass Lines and Roman Numerals for Phrases 3 and 4	
good	0–1 egregious errors (+ 1 minor error), or 0–3 minor errors
fair	2 egregious errors (+ 1 minor error), or 4–5 minor errors
poor	3 or more egregious errors, or 6 or more minor errors

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C. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	**Roman Numerals**	**Score**
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

D. Before giving a final score of 0 or 3, first consider the cadence.

1. Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is good in both bass and Roman numerals, even if nothing else in the phrase is good; the bass and Roman numerals (and inversions) *must agree* in this case.
2. A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.
3. Phrase 4 must end with a perfect authentic cadence.
4. Secondary functions must be indicated with any symbol that means "of" or "applied" (V/V, $[\mathrm{V}]$, $\mathrm{V}\rightarrow\mathrm{V}$, V of V, etc.).

E. Award at most **2 points** to a phrase that uses half notes exclusively.

IV. Weighting Errors

A. The following are **egregious** errors:

1. Parallel fifths or octaves, consecutive perfect fifths or octaves in contrary motion (*marked on the second chord*)
   N.B.: Perfect fifths to diminished fifths are OK, though some may create other problems with incorrect resolutions of tendency tones and/or chordal sevenths (*marked on the second chord*)
2. Doubling the leading tone; unresolved or incorrectly resolved leading tone (*marked on the first chord*)
   N.B.: A bass line that moves $\hat{1}$–$\hat{7}$–$\hat{6}$ is OK, i.e., *not* an unresolved leading tone
3. Tonally inappropriate six-four chord (*marked on the first chord*)
   N.B.: Cadential six-fours, passing six-fours, and neighboring (pedal) six-fours are allowed.
4. Unresolved seventh or incorrectly resolved seventh (*marked on the first chord*)
5. Other note-against-note dissonance (including fourths) that is not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note (*marked on the first chord*)
   N.B.: fourths that could result from a correctly treated inverted seventh chord and that resolve appropriately are acceptable, regardless of the Roman numerals.
6. Poor chord succession (e.g., V–IV, V–ii, ii–iii, IV–iii, ii–I, iii–I, vi–I, V–iii, iii–ii, iii–vii°, etc.) (*marked on the second chord*)
   N.B.: Motions from V or V^6 to IV^6 are allowed.

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7. Root-position leading-tone chord (vii°) followed by anything other than root-position I (*marked on the first chord*)
8. Poor chord use, such as vi^{6} (unless as part of a parallel $\frac{6}{3}$ sequence, modulation, or following a strong-beat I—i.e., a 5–6 motion); iii^{6} (unless as part of a parallel $\frac{6}{3}$ sequence) (*marked on the first chord*)
9. Inappropriate leap (seventh, augmented interval, or compound interval), successive leaps in the same direction that do not outline a triad, descending leap of a fourth or larger into a chordal seventh, or leap of an octave that does not change direction afterwards (*marked on the last chord of the leap[s]*)
   N.B.: Leaps of diminished intervals that change direction and resolve by step afterwards are allowed
10. An entire phrase of consecutive thirds or sixths (applicable only to phrases 3 and 4)
11. Use of an unacceptable rhythmic value (i.e., any rhythmic value not allowed by the prompt), including any rest

B. The following are **minor** errors (two minor errors = one egregious error):

1. Diminished fifth to perfect fifth (*marked on the second chord*)
2. Repeated note and/or Roman numeral (and inversion) from weak beat to strong beat, unless at start of phrase (*marked on the second chord*)
3. Metrically inappropriate six-four chord (*marked on the first chord*)
4. Approach to fifth or octave in similar motion in which the upper voice leaps (*marked on the second chord*)
5. Cross-relation (*marked on the first chord*)
6. Root-position vii° triad that moves directly to I (*marked on the first chord*)
7. Four or more consecutive thirds or sixths for half of a phrase
8. Incomplete inverted seventh chord

V. Other Considerations **1 point**

A. General considerations:

1. Consider each phrase independently; do not judge the connections between each phrase.
2. Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
3. Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
4. In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).

B. Special scores:

- Award 1 additional point for a truly musical response or for a response that has no errors.
- Award 1 point to a response that otherwise would earn a 0 but 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.

NR Reserved for blank responses

Total for question 7 **9 points**

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Supplemental Summary Chart of the Weighting Errors (IV)

Egregious Errors	Minor Errors
A.1. Parallel fifths or octaves, consecutive perfect fifths or octaves in contrary motion (*marked on the second chord*)	**B.1.** Diminished fifth to perfect fifth (*marked on the second chord*) **B.4.** Approach to fifth or octave in similar motion in which the upper voice leaps (*marked on the second chord*)
A.2. Doubling the leading tone (*marked on the first chord*); unresolved or incorrectly resolved leading tone (*marked on the first chord*)	
A.3. Tonally inappropriate six-four chord (*marked on the first chord*)	**B.3.** Metrically inappropriate six-four chord (*marked on the first chord*)
A.4. Unresolved seventh or incorrectly resolved seventh (*marked on the first chord*)	**B.8.** Incomplete inverted seventh chord
A.5. Other note-against-note dissonance (including fourths) that is not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note (*marked on the first chord*)	**B.5.** Cross relation (*marked on the first chord*)
A.6. Poor chord succession (e.g., V–IV, V–ii, ii–iii, IV–iii, ii–I, iii–I, vi–I, V–iii, iii–ii, iii–vii°, etc.) *(marked on the second chord)*	**B.2.** Repeated note and/or Roman numeral (and inversion) from weak beat to strong beat, unless at start of phrase (*marked on the second chord*)
A.7. Root-position leading-tone chord (vii°) followed by anything other than root-position I (*marked on the first chord*)	**B.6.** Root-position vii° triad that moves directly to I (*marked on the first chord*)
A.8. Poor chord use, such as vi^{6} (unless as part of a parallel $^{6}_{3}$ sequence, modulation, or following a strong-beat I—i.e., a 5–6 motion); iii^{6} (unless as part of a parallel $^{6}_{3}$ sequence) (*marked on the first chord*)	
A.9. Inappropriate leap (seventh, augmented interval, or compound interval), successive leaps in the same direction that do not outline a triad, descending leap of more than a third into a chordal seventh, or leap of an octave that does not change direction afterwards (*marked on the last chord of the leap(s)*)	
A.10. An entire phrase of consecutive thirds or sixths (applicable only to phrases 3 and 4)	**B.7.** Four or more consecutive thirds or sixths for half of a phrase
A.11. Use of an unacceptable rhythmic value, including any rest	

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