

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. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

The musical notation shows a figured bass in D major. The bass line contains the following figures: 4/2, 6, 6/5, #, and a final chord with no figure. The treble clef part shows the corresponding chords in a four-part setting.

b: i IV V^4_2 i^6 $\text{ii}^{\flat 6}_5$ V VI

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. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

4 2 6 6 5 # 6 5 6 5 6 5

b: i iv ~~IV~~⁴₂ i ii⁶₆ V vi

5C

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. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

ABCDEF#G A
D E F# G A B C D b:

B D F# | B D G | 4 2 | 6 | 6 5 | # | |
VI | II | ii | I | ii | iii | IV

AP[®] MUSIC THEORY

2006 SCORING COMMENTARY

Question 5

Overview

The intent of this question was:

- To test students' ability to:
 - realize figured-bass lines
 - part-write in the minor key
 - resolve the leading tone properly
 - resolve the dominant to the submediant in the deceptive cadence
 - use seventh chords in inversion
 - spell harmonies correctly
 - recognize Roman numerals
- To test students' understanding of the way harmonic music of the Classical era flows through time
- To test students' understanding of the relationship between Roman numerals and figured bass

Sample: 5A

Score: 23

This paper represents an excellent response. All chords are spelled correctly (6 points) and all Roman numerals are correct (7 points). The first leading tone is resolved correctly, and the seventh of the $ii^{\#6}$ chord is both approached and resolved correctly. The only error is in the final chord connection: the leading tone goes down an augmented second.

Roman numerals: 7; Chord spelling: 6; Voice leading: 10; Total: 23

Sample: 5B

Score: 16

This paper represents a fair response. The example shows how parallelisms and misspellings can greatly impact the score. The lack of the sharp in chord 3 means not only that the chord is misspelled but also that no points could be awarded for the connection into and out of that chord. In the second measure, parallel fifths occur in the bass and soprano between beats one and two, and parallel octaves occur in the bass and alto between beats two and three.

Roman numerals: 7; Chord spelling: 5; Voice leading: 4; Total: 16

Sample: 5C

Score: 5

This paper represents a weak response. The student was awarded 3 out of 6 points for chord spelling. Because the three misspelled chords come one after another, the student could not be awarded any points for connections into and out of the chords. In addition, the first chord connection, between beats 1 and 2 in the first measure, is marred by parallel octaves. The final chord connection has not only an unresolved leading tone in the soprano but also an augmented fifth in the alto. Finally, only the fourth and fifth chords are analyzed with the correct Roman numerals.

Roman numerals: 2; Chord spelling: 3; Voice leading: 0; Total: 5