
AP Music Theory

Sample Student Responses and Scoring Commentary

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Free Response Question 3

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**AP[®] MUSIC THEORY
2018 SCORING GUIDELINES**

Question 3

A: I V⁶ V⁷ vi V⁶ I ii⁶ V I

0–24 points

I. Pitches (16 points)

- 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.

II. Chord Symbols (8 points)

- 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.

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.
- The dash is reserved for blank responses.

Questions 3-4


For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression 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. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working. 

A: I V⁶ V⁷ vi v⁶ I V⁴₃ V I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 


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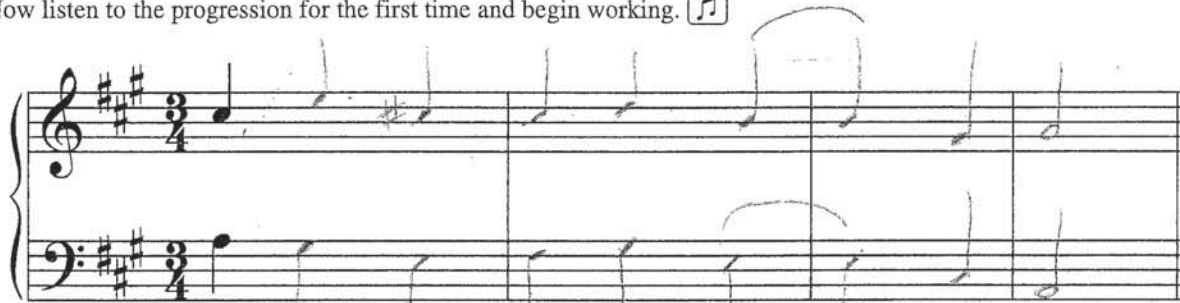
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Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



ABC-CFG A: I vii° F#7 vi — — — — I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 


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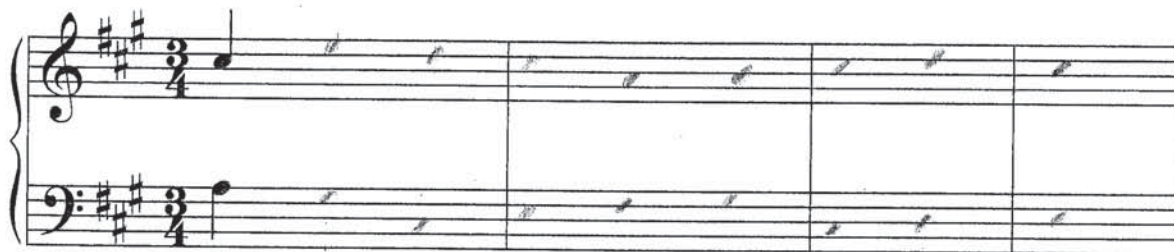
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- Make sure to align your notes with the blanks provided.


Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



A: I III I IV V VII II III V

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

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AP[®] MUSIC THEORY

2018 SCORING COMMENTARY

Question 3

Overview

This question assessed students' ability to:

- hear a four-part progression in a major key and notate the outer voices;
- provide the correct Roman numeral analysis of the chords;
- demonstrate a knowledge of common chord progressions, including deceptive (V-vi) motion, and $\text{ii}^6\text{-V-I}$;
- hear and notate triads and a seventh chord in root position and in inversions; and
- hear, notate, and analyze an authentic cadence.

Sample: 3A

Score: 21

This represents a very good response. The student correctly notates six of the soprano pitches and eight of the bass pitches; 14 points were awarded. The Roman numeral analysis for chords two, three, four, five, six, eight, and nine is correct in both Roman numerals and Arabic figures; 7 points were awarded. The Roman numeral for chord seven is incorrect. (Soprano: 6; Bass: 8; Roman numerals: 7; Total = 21)

Sample: 3B

Score: 13

This represents a fair response. The student correctly notates five of the soprano pitches and five of the bass pitches; 10 points were awarded. The Roman numeral analysis for chords three, four, and nine is correct; 3 points were awarded. (Soprano: 5; Bass: 5; Roman numerals: 3; Total = 13)

Sample: 3C

Score: 5

This represents a poor response. The student correctly notates three of the soprano pitches and one of the bass pitches; 4 points were awarded. The Roman numeral analysis for chords five and seven is correct, but the Arabic figure is missing in each; $\frac{1}{2}$ point was awarded for each. (Soprano: 3; Bass: 1; Roman numerals: 1; Total = 5)