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# AP Music Theory

## Sample Student Responses and Scoring Commentary

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#### **Free Response Question 3**

- Scoring Guideline**
- Student Samples**
- Scoring Commentary**

**AP<sup>®</sup> MUSIC THEORY  
2018 SCORING GUIDELINES**

**Question 3**

A: I   V<sup>6</sup>   V<sup>7</sup>   vi   V<sup>6</sup>   I   ii<sup>6</sup>   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 V<sup>6</sup> V<sup>7</sup> vi v<sup>6</sup> I V<sup>4</sup><sub>3</sub> 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. 

## 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. 

ABC-CFG A: I vii° V<sup>7</sup> 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. 

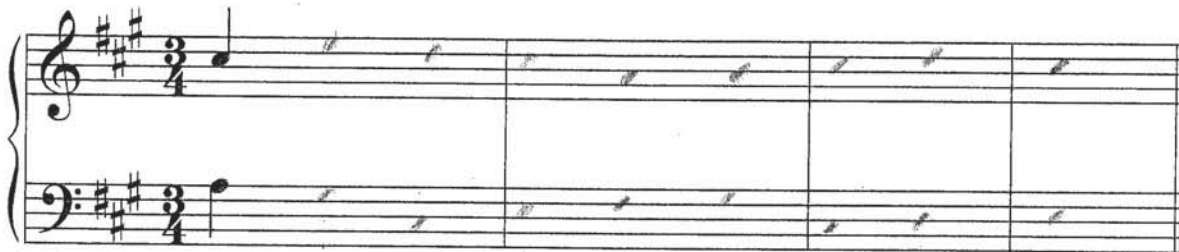
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- Make sure to align your notes with the blanks provided.


**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<sup>®</sup> 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 ( $\text{V}-\text{vi}$ ) motion, and  $\text{ii}^6-\text{V}-\text{I}$ ;
- 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)