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# AP Music Theory

## Sample Student Responses and Scoring Commentary

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#### **Free Response Question 4**

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

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

**Question 4**

e: i   iv<sup>6</sup>   V   V<sup>4</sup><sub>2</sub>   i<sup>6</sup>   i   ii<sup>o6</sup>   V<sup>6</sup>/V   V

**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.
- D. Award no credit if an accidental is placed before a Roman numeral.
- E. Secondary functions must be indicated with any symbol that means “of” or “applied.”
- F. Accept any symbol that means “of” or “applied” at Chord Eight, e.g.,  
 $V^6/V$ ,  $[V^6]$ ,  $V^6 \rightarrow V$ ,  $V^6$  of  $V$ , etc.

**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.


**Question 4.** 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.


Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



e: i iv V VII I IV V/V V

The progression for **Question 4** will now be played a second time. 


The progression for **Question 4** will now be played a third time. 

The progression for **Question 4** will now be played a final time. 

The remaining free-response questions for the music theory test are without audio prompts. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5–7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin working.


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



e: i iv<sup>6</sup> V vii<sup>0</sup> i<sup>6</sup> ii<sup>0</sup> i<sup>6</sup> IV V

The progression for **Question 4** will now be played a second time. 


The progression for **Question 4** will now be played a third time. 

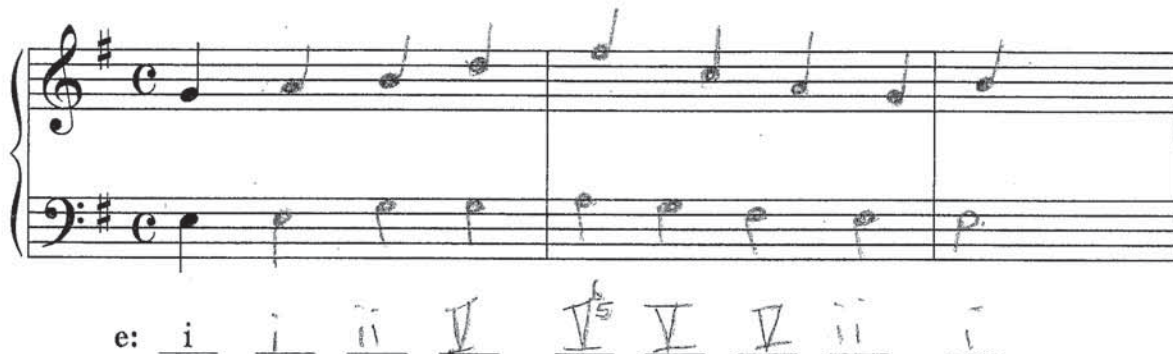
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Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



e: I I ii V V<sup>5</sup> V V ii I

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 

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# AP<sup>®</sup> MUSIC THEORY

## 2018 SCORING COMMENTARY

### Question 4

#### Overview

This question assessed students' ability to:

- hear a four-part progression in a minor key and notate the outer voices;
- alter scale degrees four and seven in a minor key;
- hear and notate the chordal seventh in the bass ( $\text{V } 2^4$ ) and soprano ( $\text{V } 5^6 / \text{V}$ ) voice;
- hear and notate triads and seventh chords in root position and in inversion;
- hear and notate the secondary dominant chord and provide an appropriate Roman numeral analysis;
- demonstrate a knowledge of common chord progressions;
- provide the correct Roman numeral analysis of the chords; and
- hear, notate, and analyze a half cadence involving a secondary dominant.

#### Sample: 4A

**Score: 20**

This represents a very good response. The student correctly notates seven of the soprano pitches and earned 7 points. The final soprano pitch lacks the D# leading tone. All of the bass pitches are correctly notated; 8 points were awarded. The Roman numerals for chords two, three, five, six, eight, and nine are correct. Chords two and eight were each awarded  $\frac{1}{2}$  point because the Arabic numerals indicating the inversions are missing. The Roman numerals were awarded 5 points. (Soprano: 7; Bass: 8; Roman numerals: 5; Total = 20)

#### Sample: 4B

**Score: 13**

This represents a fair response. The student correctly notates the first four soprano pitches and earned 4 points. The student correctly notates five bass pitches; 5 points were awarded. The Roman numerals for chords two, three, five, and nine are correct and earned 4 points. (Soprano: 4; Bass: 5; Roman numerals: 4; Total = 13)

#### Sample: 4C

**Score: 3**

This represents a poor response. The student correctly notates the first two soprano pitches and earned 2 points. The student did not correctly notate any of the bass pitches and received 0 points for the bass. Only chord four has a correct Roman numeral, but the analysis was awarded  $\frac{1}{2}$  point because the Arabic numeral indicating the inversion is missing. (Soprano: 2; Bass: 0; Roman numerals:  $\frac{1}{2}$ ; Total =  $2\frac{1}{2}$ , rounded up to 3)