



## **AP<sup>®</sup> Music Theory 2005 Scoring Guidelines**

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Question 1

*Moderato*

The musical notation consists of two staves in bass clef, 3/4 time, and B-flat major. The first staff contains four measures: G2 (quarter), A2 (quarter), B2 (quarter), and a whole rest. The second staff contains four measures: C3 (quarter), B2 (quarter), A2 (quarter), and G2 (quarter).

**SCORING: 9 points**

Use EITHER the regular scoring guide OR one of the alternate scoring guides below.

**I. Regular Scoring Guide**

- A. Award 1 point for each measure correct in both pitch and rhythm and add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.

NOTE: "Measure" is any three contiguous quarter note beats of the original melody that are rhythmically correct, even if occurring over a barline or metrically shifted. Give no credit for the final dotted half note if notation continues thereafter.

- B. Record any score of 4 or higher and move to the next book.  
C. If, after applying I.A, the score is less than 4, try an alternate scoring guide.

**II. Alternate Scoring Guides** (Do *not* add the extra point to the total.)

- A. Award 1/2 point per measure of correct pitches. (Maximum of 4 points)

**OR**

- B. Award 1/4 point per measure of correct rhythm. (Maximum of 2 points)

**III. Rounding Fractional Scores**

- A. Half-point totals should be rounded down with one exception: a total score of 1 1/2 should be rounded up to 2.  
B. Quarter points should be rounded to the closest integer.

**IV. Scores with Additional Meaning**

- 1** This score may also be used for responses that have less than one measure correct in both pitch and rhythm but have some redeeming qualities. (Do not add the extra point!)
- 0** Response demonstrates an attempt to answer the question but has no redeeming qualities.
- This designation is for irrelevant answers and blank papers.

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**Question 1 (continued)**

**V. Notes**

- No enharmonic equivalents or octave transpositions are permitted.
- If you use an alternate scoring guide, do *not* add the extra point to the total.
- If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- Scores from one guide may *not* be combined with those from another guide.



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**Question 2 (continued)**

**V. Notes**

- No enharmonic equivalents or octave transpositions are permitted.
- If you use an alternate scoring guide, do *not* add the extra point to the total.
- If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- Scores from one guide may *not* be combined with those from another guide.

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Question 3

E: I I<sup>6</sup> V<sup>3</sup> I IV I<sup>6</sup> ii<sup>6</sup> V I

**SCORING: 24 points**

**I. Pitches** (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- B. Award full credit for octave transpositions of the correct bass pitch.
- 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 1/2 point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.

**III. Special Scoring Issues**

Round any fractional score up to the next higher point.

(Exception: Round 23 1/2 down to 23 points).

- 0** Response demonstrates an attempt to answer the question but has no redeeming qualities.
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**Question 4**

Chord  
Four

g: i | V<sup>6</sup> | i | V<sup>2/iv</sup> | iv<sup>6</sup> | iv | i<sup>4</sup> | V<sup>7</sup> | I

OR

V<sub>4</sub><sup>6</sup> —  $\frac{7}{5}$

**SCORING: 24 points**

**I. Pitches** (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- B. Award full credit for octave transpositions of the correct bass pitch.
- 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 1/2 point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/iv, [V], V-- >iv, V of iv).
- E. Accept *capital* I for the Roman numeral of Chord Four. Do NOT accept V/iv for the last chord.
- F. The cadential six-four may be correctly notated in two different ways as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

	6	7 (5)	6	5					
EXAMPLE →	V 4	(3)	V 4	3, or blank	V	V	V	I	
AWARD →	1	1	1	1/2	1/2	1/2	0	0	

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**Question 4 (continued)**

**III. Special Scoring Issues**

Round any fractional score up to the next higher point.

(Exception: Round 23 1/2 down to 23 points.)

**0** Response demonstrates an attempt to answer the question but has no redeeming qualities.

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**Question 5**

$\begin{matrix} 6 \\ 5 \end{matrix}$      6     6     7  
 $\begin{matrix} 6 \\ 4 \end{matrix}$      4     4

**f:     i   V   i   ii<sup>°</sup>   i   V   i**  
or  
**V** \_\_\_\_\_ **i**

**SCORING: 25 points**

**I. Roman numerals** (7 points, 1 point per numeral)

A. Award 1 point for each correct Roman numeral.

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.
4. Award full credit if the diminished symbol (°) has been omitted from the ii (chord 4).
5. 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, or be blank, in order for the antepenultimate chord to receive any credit.

**II. Chord Spelling** (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. All triads must contain at least three voices.
2. All seventh chords must contain four voices.
3. The fifth (but *not* the *third*) may be omitted from any root-position triad. 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.

B. Award 1/2 point each for correctly realized chords that have one of the following errors:

1. A doubled leading tone or a doubled chordal seventh.
2. More than one octave between adjacent upper parts.

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**Question 5 (continued)**

- C. Award no points for correctly realized chords that have more than one error listed in II.B.
1. *Do* check the voice leading into and out of these chords.
- D. Award no points for incorrectly realized chords.
1. *Do not* check the voice leading into and out of these chords.

**III. Voice Leading** (12 points, 2 points per connection)

- A. Award 2 points for good voice leading between two correctly realized chords.  
NOTE: This includes the voice leading from the given chord to the second chord.
- B. Award only 1 point for voice leading between two correctly realized chords that features:
1. Uncharacteristic hidden (covered) or direct octaves/fifths between outer voices.
  2. Overlapping or crossed voices.
  3. Chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura.
- C. Award no points for voice leading between two correctly realized chords if:
1. Parallel (consecutive) octaves, fifths, or unisons occur, including those by contrary motion.
  2. Uncharacteristic leaps occur (e.g., A2, tritone, or more than a fifth).
  3. Chordal sevenths are unresolved or resolved incorrectly.
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. One of the chords is a triad with only three voices, or any chord with more than four voices.
  6. More than one error listed in Section III.B occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

**IV. Scores with Additional Meaning**

**0** Response demonstrates an attempt to answer the question but has no redeeming qualities.

— This designation is for irrelevant answers and blank papers.

**V. Notes**

- Do not penalize a response that includes correctly used nonchord tones.
- An incorrectly used nonchord tone will be considered a voice-leading error.
- Round 1/2 points UP with one exception: round 24 1/2 points down to 24 points.

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**Question 6**

Sample solution

**G: I IV I<sup>6</sup> V<sup>4</sup>/<sub>3</sub>/ii ii V<sup>8-7</sup> vi**

**SCORING: 18 points**

**I. Chord Spelling** (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given chord symbols. The chord must be spelled correctly. The bass pitch must be correct.
1. All triads must contain at least three voices.
  2. All seventh chords must contain four voices.
  3. The fifth (but *not* the *third*) may be omitted from any root-position triad. 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.
- B. Award 1/2 point each for correctly realized chords that have one of the following errors:
1. A doubled leading tone or a doubled chordal seventh.
  2. More than one octave between adjacent upper parts.
- C. Award no points for correctly realized chords that have more than one error listed in I.B.
1. *Do* check the voice leading into and out of these chords.
- D. Award no points for incorrectly realized chords.
1. *Do not* check the voice leading into and out of these chords.

**II. Voice Leading** (12 points, 2 points per connection)

- A. Award 2 points for good voice leading between two correctly realized chords.  
NOTE: This includes the voice leading from the given chord to the second chord.
- B. Award only 1 point for voice leading between two correctly realized chords that features:
1. Uncharacteristic hidden (covered) or direct octaves/fifths between outer voices.
  2. Overlapping or crossed voices.
  3. Chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura.

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**Question 6 (continued)**

- C. Award no points for voice leading between two correctly realized chords if:
1. Parallel (consecutive) octaves, fifths or unisons occur, including those by contrary motion.
  2. Uncharacteristic leaps occur (e.g., A2, tritone, or more than a fifth).
  3. Chordal sevenths are unresolved or resolved incorrectly.
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. One of the chords is a triad with only three voices, or a seventh chord with more than four voices.
  6. More than one error listed in Section II.B occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

**III. Scores with Additional Meaning**

**0** Response demonstrates an attempt to answer the question but has no redeeming qualities.

— This designation is for irrelevant answers and blank papers.

**IV. Notes**

- Do not penalize a response that includes correctly used nonchord tones.
- An incorrectly used nonchord tone will be considered a voice-leading error.
- Round 1/2 points UP with one exception: round 17 1/2 points down to 17 points.

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**Question 7**

**SCORING: 9 points**

**I. Scoring Each Phrase**

- A. Judge the bass line to be good, fair, or poor against the given melody.
- B. Judge the Roman numeral setting (along with its implied bass line) to be good, fair, or poor against the given melody.
- C. Combine the bass line evaluation with that of the Roman numeral setting as shown below to determine the phrase descriptor.
- D. Award the number of points that corresponds to the phrase descriptor as shown in the following chart (but see III below).

<b>Summary of the Method for Scoring Phrase 2</b>			
<i>Bass Line</i>	<i>Harmonies</i>	<i>Phrase Descriptor</i>	<i>Score</i>
good	good to fair	good	2
good	poor	fair	1
fair	good to fair	fair	1
fair	poor	poor	0
poor or none	good	fair	1
poor or none	fair	poor	0

<b>Summary of the Method for Scoring Phrases 3 and 4</b>			
<i>Bass Line</i>	<i>Harmonies</i>	<i>Phrase Descriptor</i>	<i>Score</i>
good	good to fair	good	3
good	poor	fair	2
fair	good to fair	fair	2
fair	poor	weak	1
poor or none	very good	fair	2
poor or none	good to fair	weak	1
poor or none	poor or none	poor or none	0

**II. Judging a Phrase's Bass Line or Roman Numeral Setting**

- A. Judge the bass line or Roman numeral setting in each phrase to be "good" if it shows a decent understanding, even if it contains a specific egregious error.
- B. Judge it to be "fair" if (a) it shows a general lack of understanding, even if there are no specific egregious errors; or (b) it contains two specific egregious errors; or (c) it contains three or more egregious errors, but one-half of the phrase is without serious error.
- C. Judge it to be "poor" if it (a) shows a complete lack of understanding; or (b) contains three or more specific egregious errors, with at least one error in each half of the phrase.

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**Question 7 (continued)**

**III. Judging the Cadence**

- A. Award at least 1 point for a phrase if the two chords at its cadence (one chord in phrase 2) are good in both bass and Roman numeral setting; the bass and Roman numerals must agree in such a case.
- B. In general, a phrase that receives maximum points should have a good cadence, with the bass and Roman numerals agreeing with one another at the cadence.

**IV. Other Guidelines**

- A. The following are *egregious* errors:
  - 1. Blatant violations of the instructions.
  - 2. Illegal parallel octaves or fifths, or d5 to P5.
  - 3. Inappropriate or poor treatment of the leading tone.
  - 4. Tonally inappropriate six-four chord.
  - 5. Unresolved sevenths or incorrectly resolved sevenths.
  - 6. Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals that do not match with the given melody note.
  - 7. Poor chord succession (e.g., V-IV or ii to iii).
- B. The following are *minor* errors (in general, two minor errors = one egregious error):
  - 1. Repeated notes from weak beat to strong beat.
  - 2. Rhythmically inappropriate six-four chord
  - 3. Approach to octave or fifth in similar motion in which the upper voice leaps.
  - 4. Dissonant or inappropriate melodic intervals (e.g., A2 or A4).
  - 5. Cross relations.
  - 6. vii<sup>o</sup> in root position.
- C. Other considerations:
  - 1. Do not judge the connections between each phrase.
  - 2. Do not use fractional points; rely on the phrase descriptors to determine the points to award.
  - 3. Consider each phrase independently.
  - 4. Ignore inner voices.
  - 5. Judge the bass line as either part of a contrapuntal two-part framework or a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
  - 6. Except for what is discussed in III above, do not consider the correlation between bass line and Roman numerals.
  - 7. The final part of the phrase should be weighted more heavily.

**V. Aesthetic Point** (1 point)

Award 1 point for truly musical responses or for responses that are entirely solid. Note that a response need not be technically perfect before considering it for the aesthetic point. Therefore, candidates who earned 6–8 points under Section A may be considered for the aesthetic point.

**VI. Scores with Additional Meaning**

- 1** A response that earns a zero using the scoring guide above but has some redeeming qualities.
- 0** Response demonstrates an attempt to answer the question but has no redeeming qualities.
- This designation is for irrelevant answers and blank papers.