



## **AP<sup>®</sup> Music Theory 2006 Scoring Guidelines**

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Question 1



**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 half-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.
- A “half-measure” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak part of the measure.
  - To receive credit, a segment must not overlap with any other segment receiving credit.
  - To receive credit, a segment may be metrically shifted from its original position. Exception: Give no credit for the final half note if notation of pitches 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  $\frac{1}{2}$  point per half-measure of correct pitches. (Maximum of 4 points.)

*OR*

- B. Award  $\frac{1}{4}$  point per half-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  $1\frac{1}{2}$  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 half-measure correct in both pitch and rhythm but that have some redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for blank or irrelevant responses.

**V. Notes**

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



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**Question 2 (continued)**

**V. Notes**

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

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**Question 3**

c: i ii<sup>o6</sup> V i VI iv i<sup>6</sup><sub>4</sub> V<sup>7</sup> i

or  
 $\begin{array}{c} 8 - 7 \\ V^6 - 5 \\ 4 - 3 \end{array}$  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 ½ 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. 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		6	5						
<b>EXAMPLE</b>	→	V	4	(5)	V	4	3 or blank	V	V	V	I	
<b>AWARD</b>	→	1	1	1	½	1	½	½	0	0		

**III. Special Scoring Issues**

Round any fractional score up to the next higher point. (Exception: Round 23½ down to 23 points.)

**0** Score for responses that represent an unsuccessful attempt to answer the question.

-- Score for blank or irrelevant responses.

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Question 4

Chord  
Four

G: I   IV   V   V<sup>5</sup>/vi   vi   I<sup>6</sup>   ii<sup>5</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 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. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/vi, [V], V→vi, V of vi)
- E. Accept *capital* III for the Roman numeral of Chord Four.

**III. Special Scoring Issues**

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN to 23 points.)

**0** Score for responses that represent an unsuccessful attempt to answer the question.

-- Score for blank or irrelevant responses.



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Question 5

b: i iv V i ii<sup>∅</sup> V VI

**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. Do not deduct any points if the half-diminished symbol ( $\emptyset$ ) has been omitted from the ii (chord 5).

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

- A. Award 1 point for each chord that correctly realizes the given figured bass.
1. The chord must be spelled correctly.
  2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
  3. 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.
  5. All triads must contain at least three voices.
  6. All seventh chords must contain at least four voices.
- B. Award 0 points for a chord that breaks one or more of the conditions of II.A.
1. Do **NOT** check the voice leading into and out of these chords.
- C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a six-four chord.
  2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in II.C. or has an accidental on the wrong side of the chord.
1. **Do** check the voice leading into and out of these chords.



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**Question 5 (continued)**

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

- A. Award 2 points for acceptable voice leading between two correctly realized chords.  
NB: 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 exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, number 4.)
  2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, numbers 5 and 6.)
  3. Overlapping or crossed voices. (See *DCVLE*, numbers 7 and 8.)
  4. A chordal seventh approached by a descending leap.
- C. Award no points for voice leading between two correctly realized chords if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, numbers 1 through 3.)
  2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
  3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step or maintain the same pitch, depending on the next chord.)
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. The 6<sup>th</sup> or 4<sup>th</sup> of a second-inversion chord is unresolved or resolved incorrectly.
  6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
  7. One of the chords is a triad with only three voices, or any chord with more than four voices.
  8. More than one error listed in 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 (or one).

-- This designation is reserved for blank or irrelevant responses.

**V. Notes**

- A. Do not penalize a response that includes correctly used nonchord tones.
- B. An incorrectly used nonchord tone will be considered a voice-leading error (1 or 2 points as indicated above).
- C. Round ½ points UP with one exception: round 24½ points down to 24 points.

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**Question 6**

Ab:      I      vii<sup>°</sup>6      I<sup>6</sup>      V<sup>5/4</sup>      I<sup>6</sup>      V<sup>7</sup>      I

Alternate notation:  $\begin{array}{c} 8 \text{ --- } 7 \\ \text{V}6 \text{ --- } 5 \\ 4 \text{ --- } 3 \end{array}$

**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.
  1. The chord must be spelled correctly. The bass pitch must be correct.
  2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
  3. 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.
  5. All triads must contain at least three voices.
  6. All seventh chords must contain at least four voices.
- B. Award 0 points for a chord that breaks one or more of the conditions of I.A.
  1. Do **NOT** check the voice leading into and out of these chords.
- C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
  1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a six-four chord.
  2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in I.C. or has an accidental on the wrong side of the chord.
  1. **Do** check the voice leading into and out of these chords.

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**Question 6 (continued)**

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

- A. Award 2 points for acceptable voice leading between two correctly realized chords.  
NB: 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 exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, number 4.)
  2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, numbers 5 and 6.)
  3. Overlapping or crossed voices. (See *DCVLE*, numbers 7 and 8.)
  4. A chordal seventh approached by a descending leap.
- C. Award no points for voice leading between two correctly realized chords if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, numbers 1 through 3.)
  2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
  3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step or maintain the same pitch, depending on the next chord.)
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. The 6<sup>th</sup> or 4<sup>th</sup> of a second-inversion chord is unresolved or resolved incorrectly.
  6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
  7. One of the chords is a triad with only three voices, or any chord with more than four voices.
  8. More than one error listed in 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 (or one).

-- This designation is reserved for blank or irrelevant responses.

**IV. Notes**

- A. Do not penalize a response that includes correctly used nonchord tones.
- B. An incorrectly used nonchord tone will be considered a voice-leading error (1 or 2 points as indicated above).
- C. Round ½ points UP with one exception: round 17½ points down to 17 points.

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**Question 7**

**SCORING: 9 points**

**I. Basic Procedure for Scoring Each Phrase**

- A. Conceal the Roman numerals, and judge the bass line to be good, fair, or poor against the given melody.
- B. Conceal the bass line, and judge the Roman numeral setting (along with its implied bass line) to be good, fair, or poor against the given melody.
- C. Combine the two judgments to determine a phrase descriptor and number of points to award the phrase.

**II. Scoring Phrase 2 (0–2 points)**

- A. Judge the BASS:
  1. If everything is good, then obviously the bass is considered GOOD.
  2. If the last note is good, but there are one or more serious errors elsewhere, then the bass is FAIR.
  3. If the last note is *not* good, but there is no other mistake, then the bass is FAIR.
  4. If the last note is wrong, and there is another serious error elsewhere, then the bass is POOR.
- B. Judge the ROMAN NUMERALS:
  1. If everything is good, then obviously the Roman numerals are GOOD.
  2. If the last harmony is good, but there are one or more serious errors elsewhere, then the numerals are FAIR.
  3. If the last harmony is *not* good, but there are no other serious errors, then the numerals are FAIR.
  4. If the last harmony is wrong, and there is another serious error elsewhere, then the numerals are POOR.
- C. Combine the bass line evaluation with that of the Roman numeral setting as shown in the following chart to determine the phrase descriptor, and award the designated number of points.

<b>Summary of the Method for Scoring Phrase 2</b>			
<i><b>Bass line</b></i>	<i><b>Roman numerals</b></i>	<i><b>Phrase descriptor</b></i>	<i><b>Score</b></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

**III. Scoring Phrases 3 and 4 (0–3 points each)**

- 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 it
  - shows a general lack of understanding, even if there are no specific egregious errors;
  - shows a solid understanding but contains two or more egregious errors; or
  - contains three or more egregious errors, but one half of the phrase is without serious error.
- C. Judge it to be POOR if it
  - shows a complete lack of understanding; or
  - 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)**

- D. Combine the bass line evaluation with that of the Roman numeral setting as shown below to determine the phrase descriptor, and award the designated number of points (but see IV below).

<b>Summary of the Method for Scoring Phrases 3 and 4</b>			
<b><i>Bass line</i></b>	<b><i>Harmonies</i></b>	<b><i>Phrase descriptor</i></b>	<b><i>Score</i></b>
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

**IV. Judging the Cadence**

- A. In phrases 3 and 4, award at least 1 point for a phrase if the two chords at its cadence 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.

**V. Other Guidelines**

- A. The following are *egregious* errors:
1. Blatant violations of the instructions.
  2. Illegal parallel octaves or fifths, or d5→P5, including beat-to-beat parallels (but not parallels that are separated by half of a measure).
  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 and nonsensical ornamental tones.
  7. Poor chord succession (e.g., V–IV or ii–iii) or chord use (vi<sup>6</sup>, iii<sup>6</sup>).
- 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., augmented second or augmented fourth).
  5. Cross relations.
  6. Root-position vii<sup>o</sup> that moves directly to I. (Other root-position vii<sup>o</sup>'s are egregious errors.)
- 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 as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.

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**Question 7 (concluded)**

6. Except for the considerations outlined in IV above, do not consider the correlation between bass line and Roman numerals.
7. Count at most one egregious error per quarter note and its approach. An upbeat eighth note can cause at most one egregious error.
8. For phrases 3 and 4, the first part of the phrase consists of the first five beats of the phrase; the last part consists of the last three notes.
9. Award at most 2 points to the last two phrases if half notes are used exclusively or almost exclusively.

**VI. 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, students who earned 6–8 points under sections I through V may be considered for the aesthetic point.

**VII. Scores with Additional Meaning**

- 1** A response that earns a zero using the scoring guide above but that has some redeeming qualities.
  
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).

-- This designation is reserved for blank or irrelevant responses.