



## **AP<sup>®</sup> Music Theory 2007 Scoring Guidelines**

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# AP<sup>®</sup> MUSIC THEORY 2007 SCORING GUIDELINES

## Question 1



### SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

#### I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm.
  - 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 pulse.
  - A half-measure is also known as a “segment.”
  - 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.
  - Give no credit for the final half note if notation of pitches continues thereafter.
- B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D. If after applying I.A. and I.B., 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 ½ point per half-measure of correct pitches. (Maximum of 4 points.)

**OR**

- B. Award ¼ 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 1½ 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 two or more 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 irrelevant answers and blank papers.

#### 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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*Moderato*      **Question 2**

The musical notation shows a bass clef, a key signature of one flat (B-flat major), and a 6/8 time signature. The tempo is marked *Moderato*. The piece is titled "Question 2". The melody is written on a single staff and consists of two lines. The first line contains a half-measure of two quarter notes (B-flat and C) and a half-measure of a quarter note (D) and an eighth note (E) beamed together. The second line contains a half-measure of a quarter note (F) and an eighth note (G) beamed together, a half-measure of a quarter note (A) and an eighth note (B-flat) beamed together, and a final half-measure of a quarter note (C) and an eighth note (B-flat) beamed together.

### SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

#### I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm.
  - 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 pulse.
  - A half-measure is also known as a “segment.”
  - 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.
  - Give no credit for the final half-note if notation of pitches continues thereafter.
- B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D. If after applying I.A. and I.B., 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 ½ point per half-measure of correct pitches. (Maximum of 4 points.)

**OR**

- B. Award ¼ 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 1½ 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 two or more 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 irrelevant answers and blank papers.

#### 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**

d: i ii<sup>°6</sup> V i<sup>6</sup> iv V<sub>5</sub><sup>6</sup> i iv<sup>6</sup> V

**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. (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 an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept “ii” as a correct Roman numeral even without the diminished sign.

**III. Special Scoring Issues**

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

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

-- Score for blank or irrelevant papers.

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## Question 4

Chord  
Four

B $\flat$ : I   V<sup>6</sup>   I   V<sup>2</sup><sub>4</sub>/IV   IV<sup>6</sup>   ii<sup>6</sup>   I<sup>6</sup><sub>4</sub>   V<sup>7</sup>   vi

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

**SCORING: 24 points**

### I. Pitches (16 points)

- Award 1 point for each correctly notated pitch. Do not consider duration.
- Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- No enharmonic equivalents are allowed.

### II. Chord Symbols (8 points)

- Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- Accept the correct Roman numeral regardless of its case.
- Accept any symbol that means “of” or “applied” at Chord Four (V/IV, [V], V→IV, V of IV, etc.)
- The cadential @ 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 either:
  - contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

<b>EXAMPLE</b>	→	$\frac{\overset{(8)}{6}}{\text{V}4}$	$\frac{\overset{7}{(5)}}{(3)}$		$\frac{6}{\text{V}4}$	$\frac{5}{3}$		$\frac{6}{\text{V}4}$	—		$\frac{\text{V}}{\text{V}}$	$\frac{\text{V}7}{\text{V}7}$		$\frac{6}{\text{V}4}$	$\frac{\text{I}}{\text{I}}$		$\frac{6}{\text{I}4}$	$\frac{\text{IV}}{\text{IV}}$
<b>AWARD</b>	→	1	1		1	1/2		1	1/2		1/2	1		0	0		1	0

### III. Special Scoring Issues

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

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

— — Score for blank or irrelevant papers.



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**Question 5**

**b:**      i       V       i       ii<sup>ø</sup>        i       V       i  

**OR:**      V       V  

**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 half-diminished symbol ( $\emptyset$ ) has been omitted from the ii (chord 4).
- B. The cadential @ 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 either:
- (1) contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

**EXAMPLE** →   V       7   |||   V       —   |||   V       --   |||   V       V   |||   V       I   |||   I       IV  

**AWARD** →    1    1 |||    1    1 |||    1    1 |||    1    1 |||    0    0 |||    1    0

**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.

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### Question 5 (continued)

- 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 @ 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.

### 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*, no. 4.)
  - 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
  - 3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
  - 4. A chordal seventh approached by a descending leap.
- C. Award no points (0 pts.) 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*, nos. 1 through 3.)
  - 2. Uncharacteristic leaps occur (e.g., Augmented 2nd, tritone, or more than a fifth).
  - 3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases (e.g., ii<sup>7</sup>-cadential @), the seventh may be retained in the same voice or transferred to another voice.)
  - 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 @ 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 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 0** Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).
- This designation is reserved for irrelevant answers and blank papers.

### 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**

Eb:    I    |    V<sup>6</sup>/<sub>ii</sub>   ii    V<sup>6</sup>    I    ii<sup>6</sup>    V

**SCORING: 18 points**

**I. 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 and in the proper inversion.
  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 @ 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.

**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*, no. 4.)
  2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
  3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
  4. A chordal seventh approached by a descending leap.

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### Question 6 (continued)

- C. Award no points (0 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*, nos. 1 through 3.)
  2. Uncharacteristic leaps occur (e.g., Augmented 2nd, tritone, or more than a fifth).
  3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases (e.g., ii<sup>7</sup>-cadential @), the seventh may be retained in the same voice or transferred to another voice.)
  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 @ 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 section II.B. occurs.
- D. Award no points (0 points) for voice leading into and out of an incorrectly realized chord.

### III. Scores with Additional Meaning

- 0 0** Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).
- This designation is reserved for irrelevant answers and blank papers.

### 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**

**A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION**

1. Score each phrase separately, and then add these phrase scores to arrive at a preliminary tally for the entire question.
2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or for those that would otherwise receive a score of 0 (see E.2.a–b below).
3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

**B. SCORING PHRASE 2 (0–2 points)**

1. Judge the bass and harmonies separately, considering each in two parts: the first part consists of the opening two beats plus the approach to the last note; the second part consists of the last alone.
2. **The phrase is scored 2** if the bass is without egregious error and the final Roman numeral is good and matches the last bass note (even if there are harmonic errors earlier in the phrase).
3. **The phrase is scored 1** if:
  - (a) the bass has no egregious errors, but the final Roman numeral does *not* match the final bass note;
  - (b) only one part of the bass has no egregious errors, and at least one part of the harmonies has no egregious errors; or
  - (c) both parts of the bass have an egregious error, but the harmonies have no egregious errors.
4. **The phrase is scored 0** if:
  - (a) both parts of the bass have an egregious error, and at least one part of the harmonies has an egregious error; or
  - (b) at least one part of the bass has an egregious error, and both parts of the harmonies have egregious errors.

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## Question 7 (continued)

### C. SCORING PHRASES 3 AND 4

- For each of these phrases, first judge the bass and harmonies separately.
- Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:
  - Judge it to be **good** if it shows a decent understanding, even if it contains a specific egregious error.
  - Judge it to be **fair** if
    - it shows a general lack of understanding, even if there are no specific egregious errors; *or*
    - it shows an otherwise decent understanding but contains two or two-and-a-half egregious errors; *or*
    - it contains three or more egregious errors, but one-half of the phrase is without serious error (see E.1.e. below).
  - Judge it to be **poor** if
    - it shows a complete lack of understanding; *or*
    - it contains three or more specific egregious errors, with at least one error in each half of the phrase (see E.1.e. below).
- Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	Harmonies	Score
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

- Judging the cadence for phrases 3 and 4.
  - Before giving a final score of 0 or 3 for any phrase, first consider its cadence.
  - Award *at least 1 point* for the phrase if its cadence (that is, its final two chords considered by themselves) are good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals *must agree* in this case.
  - A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals matching one another; otherwise, give the phrase *at most 2 points*.
- Award *at most 2 points* to a phrase that uses half-notes exclusively or almost exclusively.

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### Question 7 (continued)

#### D. WEIGHTING ERRORS

- The following are *egregious* errors.
  - Blatant violations of the instructions.
  - Illegal parallel octaves or fifths, or d5 to P5.
  - Inappropriate or poor treatment of the leading tone.
  - Tonally inappropriate @ chord (NB: cadential @, passing @, and pedal @ are allowed).
  - Unresolved sevenths or incorrectly resolved sevenths.
  - Other dissonances (including fourths) that are not treated correctly, including Roman numerals that do not match with the given melody note.
  - Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V<sup>6</sup>–i<sup>6</sup>).
  - Poor chord use, such as vi<sup>6</sup> (unless as part of parallel  $\frac{6}{3}$  sequence or modulation); iii<sup>6</sup> (unless as part of parallel  $\frac{6}{3}$  sequence); or a root-position vii<sup>o</sup> that does not resolve to I.
  - Inappropriate leaps of a seventh, augmented fourth, or compound interval.
- The following are *minor* errors (two minor errors = one egregious error):
  - Repeated notes from weak beat to strong beat (unless the second note is a suspension).
  - Rhythmically inappropriate cadential @ chord.
  - Approach to octave or fifth in similar motion in which the upper voice leaps.
  - Cross relations.
  - Inappropriate leaps other than those mentioned above.
  - Root-position vii<sup>o</sup> chords that move directly to I.

#### E. OTHER CONSIDERATIONS

- General considerations:
  - Consider each phrase independently; do not judge the connections between each phrase.
  - Ignore inner voices.
  - 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.
  - In judging harmonies, always consider the implied bass line suggested by the Roman numerals.
  - In phrases 3 and 4, the last three notes and their approach comprise the last half of the phrase.
- Special scores.
  - Award 1 bonus point for a truly musical response or for a response that is solid throughout.
  - Award 1 point to a response that otherwise would earn a 0 but which has two or more redeeming qualities.
  - For irrelevant responses or blank papers, score the question with a dash.