



AP[®] Music Theory 2003 Scoring Commentary

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2003 SCORING COMMENTARY

Question 7

Sample Q **Score: 8** 2/3/3

Phrase 2 and 3 are very good, with the voice exchange in m.4, and the half cadence prepared by the secondary dominant in m. 6. The false relation in m. 6 (D in bass to D# in soprano) is an error, but not egregious enough to deduct points. Phrase 4 contains a retrogression (V-IV) and the leap from E to G# in m. 8, but these were not considered serious enough to deduct points.

Sample P **Score: 5** 2/1/2

Phrase two is good, with the half cadence approached by the IV6 chord. Phrase 2 was considered “weak” with the inappropriate use of the iii chord in m. 4, the parallel fifths in m. 5, the poor harmonization of the E (as IV) in m. 5, and the inability to harmonize the implied V/V chord in m. 6. The final phrase was considered “fair,” as it begins and ends appropriately. The phrase did not score a “good” rating because of the failure to include the Roman numeral “V7” on beat 4 of m. 7, and because of the outlining of the tonic harmony over the V7 cadence chord in m. 8.

Sample V **Score: 2** 1/0/1

Though the Roman numerals in the second phrase are appropriate, the student mistakes the note D as V, thus making the phrase only “fair”. In phrase three, the poor harmonization of m. 5 and the inability to recognize the V-V-V cadence in m. 6 results in a “poor” phrase. Phrase four was scored “weak” as the student cadences properly (in the RNs), but has parallel fifths in m. 7 and makes the same pitch mistake (D for V) in m. 8.