

AP[®] Music Theory 2003 Scoring Commentary

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Question 1

Sample D Score: 8 $1111 \ 1101 + 1 = 8$

This sample represents a very good performance on the question. Seven out of eight half-measures are correct. Only the first half of m. 4 has an error. Because the seven segments are correct in both pitch and rhythm, one point is added to produce the final score.

Sample F Score: 5 $1101\ 0010 + 1 = 5$

In this fair response, the candidate gets back on track twice after making mistakes. The 1st, 2nd, 4th, and 7th half measures are correct. Because they are correct in both pitch and rhythm, one is added to these four points.

Sample W Score: 3 $0000\ 0011 + 1 = 3$

This sample represents a weak response. Only the last measure is correct in both pitch and rhythm. Two half-measure segments plus one point yields the final score.

Question 2

Sample J Score: 6

The student received a good score in spite of missed notes and rhythms. Segment 1, 5,6 and 8 are correct. Though segment 2 and 3 appear incorrect, the contiguous eighth note rubric allows for one point in m.2 (Ab/G/F).

Sample D Score: 4

The student receives points for segment 1,2 and 8. No points awarded for the remainder of the response.

Sample L Score: 2

The student was successful in the first segment, earning one point plus the regular scoring point. Alternate scoring of the example for pitches would also yield two points, with segment one correct, the G-Eb, and G-A-B-C correct at the end. Alternate scoring would result in 1.5 points, rounded up to 2.

Question 3

Sample C Score: 23

All 8 points were awarded for the soprano, and 8 points for the bass line. Because the ii Roman numeral lacked the complete figure 6 only half a point was awarded. The notation of the 6 was poor, but was accepted 23 1/2 points were rounded down to 23.

Sample H Score: 14

Sporadically correct notes are easily overlooked in the soprano line, but 4 points are awarded. The last 6 notes in the bass line are correct. The last four Roman numerals and related figures are also correct.

Sample B Score: 4

No credit was given for the blank soprano line, and only two points were awarded for the bass line. The chord symbols were given 1 1/2 points; the v on beat 1, measure 4, was given only 1/2 point because it has no arabic numbers.

Question 4

Sample L Score: 19 8/7/4

All soprano pitches are correct. Bass pitches are all correct until m. 3, where the student mistakenly puts A-sharp for A-natural. Roman numerals are more sporadic, where vii is put for V6/5 in m. 1, and V-VI-I6/4 are written for V6/5-V-vi in mm. 3-4.

Sample C Score: 9 4/2/3

Soprano pitches are good in the first half, except for m. 2, beat 2. Mistaken contour results in incorrect pitches in m. 3 and 4. The bass is weaker with only two pitches correct (D E-flat in mm. 1-2). Some chord symbols are good, including V6/5 in m. 1. The student mistakes inversions on IV (m.2) and V (m.3) resulting in half point awards.

Sample D Score: 4 1/1/1.5

Only one soprano pitch is correct (A-flat in m. 1) as well as one bass pitch (F in m.1) Three Roman numerals are correct (ii, V vi) though, because they are labeled with the incorrect Arabic numeral, they receive only one-half point each.

Question 5

Sample B Score: 27

The chord spellings were all correct. The voice leading going into and out of the V chord in measure 1 was incorrect because of the A4 and A2 respectively, although the E is correct. All the Roman numerals are correct.

Sample BB Score: 17

Five chords were spelled correctly, but two had spacing problems and received 1 point each. The voice leading was correct between the first and the second chords and between the VI and the iv. Voice leading errors included octaves by contrary motion and augmented 4ths. Five Roman numerals are correct.

Sample F Score: 13

Only three chords were spelled correctly: V, VI, iv. Because of the augmented 2nd between V and VI, only the connection between VI and iv received credit for voice leading. Only five Roman numerals were correct.

Question 6

Sample B Score: 20 2 2 2 2 2 0 2 2 2 2 2 0

This student demonstrated an excellent response to this question until the final chord was reached. The misspelling of the I chord resulted in a 2-point deduction for chord spelling and a 2-point deduction for chord connection.

Sample D Score: 12 2 2 0 0 2 2 2 2 0 0 0 0

There were several problems in this student's work. First, although the ii 6/5 and the I 6/4 were spelled correctly, the bass note was incorrect, resulting in no points awarded for those chords. Because of this, no credit could be given for the chord connections between the IV6 and the ii 6/5, the ii 6/5 and the I 6/4, and the I 6/4 to the V7. Finally, the seventh of the V7 was not resolved, resulting in a further 2-point deduction.

This example shows how a missing chord and misspelled chords (chord 3 and chord 5) result in the inability to give any points for voice leading connections. Unfortunately, even the V7 has no seventh, and so there are no voice leading points between the V7 and the I.

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.