



AP[®] Music Theory 2003 Scoring Guidelines

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**AP[®] MUSIC THEORY
2003 SCORING GUIDELINES**

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 one point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.

N.B. Half-measures are any two contiguous quarter note beats that are rhythmically correct, even if occurring over a barline or metrically shifted.

B. Record any score of four or higher and move to the next book.

C. If after applying I.A. the score is less than four, 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 which have less than one half-measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)

0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.

— This designation is reserved for irrelevant answers and blank papers.

V. Notes

A. No enharmonic equivalents are permitted.

B. If you use an alternate scoring guide, do *not* add the extra point to the total.

C. If you use both regular and alternate guides, record the higher of the scores if there is a difference.

D. Scores from one guide may *not* be combined with those of another.

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Question 2



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 one point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.

N.B. Half-measures are any three contiguous eighth-note beats that are rhythmically correct, even if occurring over a barline or metrically shifted.

B. Record any score of four or higher and move to the next book.

C. If after applying I.A. the score is less than four, 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 which have less than one-half measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)

0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.

— This designation is reserved for irrelevant answers and blank papers.

V. Notes

A. No enharmonic equivalents are permitted.

B. If you use an alternate scoring guide, do *not* add the extra point to the total.

C. If you use both regular and alternate guides, record the higher of the scores if there is a difference.

D. Scores from one guide may *not* be combined with those of another.

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Question 5

Sample solution

The musical score is in C minor, 4/4 time. The bass line consists of the following notes: C4, G3, F3, E3, D3, C3, D3, E3, F3, G3, A3, B3, C4. The treble staff shows chords: C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3. The figured bass notation is: 6, 6, b, 4 - b.

f: i i ii[°] V VI iv V

SCORING: 31 points

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

- A. Award one 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” at chord 3.

II. Chords (12 points, 2 points per chord)

- A. Award 2 points for each chord that correctly realizes the given figured bass.
1. All triads must contain at least three voices.
 3. All inverted triads must be complete.
 3. The fifth may be omitted from any root-position chord.
- B. Award 1 point for chords containing the correct chord members but with one of the following errors:
1. An inappropriate doubling of a leading tone.
 2. More than one octave between adjacent upper parts.
- C. Award no points for chords that have more than one error listed in section II. B, but **DO** check the voice leading into and out of these chords.
- D. Award no points for incorrectly realized chords.
Do NOT check the voice leading into and out of these chords.
EXCEPTION: DO check the voice leading into and out of chords that are correct except for a missing or incorrect accidental.

III. Voice leading (12 points, 2 points per connection)

- A. Award 2 points for good voice leading between two correctly realized chords.
N.B. 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. Any approach in similar motion to perfect octaves/fifths in the outer voices involving a skip in the soprano voice (hidden or direct octaves/fifths).
 2. Overlapping or crossed voices.

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Question 5 (cont'd)

- 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. The leading tone in an outer voice is unresolved or resolved incorrectly.
 4. One of the chords is a triad with only three voices.
 5. 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 which has no redeeming qualities.
— This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A. Do not penalize a response that includes correctly used non-chord tones.
- B. An incorrectly used non-chord tone will be considered a voice-leading error.

VI. Definitions of Common Voice Leading Problems

Ex. 1	Ex. 2	Ex. 3	Ex. 4	Ex. 5 OK	Ex. 6	Ex. 7	Ex. 8
Parallel (consecutive)	Beat to Beat	Unequal 5ths [d5 to P5]	By contrary motion	Hidden (covered)	Direct	Overlapping voices	Crossed voices

1. Parallel (consecutive) — unacceptable.
2. Beat to Beat (perfect intervals on successive strong beats) — unacceptable.
3. Unequal 5ths [d5 --> P5]
In a three or four part texture a rising d5 -->P5 is acceptable ONLY in the progression I V ⁴/₃ I ⁶. Otherwise it is unacceptable.
(The reverse [P5 --> d5] is acceptable voice leading.)
4. By contrary motion — unacceptable.
5. Hidden (or Covered) in outer voices — acceptable voice leading ONLY when the step is in the upper voice as shown in ex. 5 similar motion to a perfect interval that involves one voice moving by step.
6. Direct in outer voices — unacceptable.
Similar motion to a perfect interval that involves a skip in each voice.
N.B.: Most sources equate “hidden” and “direct.” For purposes of scoring it seems useful to refine those definitions, particularly in light of past grading practice.
7. Overlapping voices - two adjacent voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.
8. Crossed voices - voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto, or the bass is above the tenor.

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Question 6 (cont'd)

III. Scores with additional meaning

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

IV. Notes

- A. Do not penalize a response that includes correctly used non-chord tones.
B. An incorrectly used non-chord tone will be considered a voice-leading error.

V. Definitions of Common Voice Leading Problems

Ex. 1 Ex. 2 Ex. 3 Ex. 4 Ex. 5 OK Ex. 6 Ex. 7 Ex. 8
 Parallel (consecutive) Beat to Beat Unequal 5ths [d5 to P5] By contrary motion Hidden (covered) Direct Overlapping voices Crossed voices

- 1 Parallel (consecutive) — unacceptable.
- 2 Beat to Beat (perfect intervals on successive strong beats) — unacceptable.
- 3 Unequal 5ths [d5 --> P5]
In a three or four part texture a rising d5 -->P5 is acceptable ONLY in the progression I V ⁴/₃ I ⁶. Otherwise it is unacceptable.
(The reverse [P5 --> d5] is acceptable voice leading.)
- 4 By contrary motion — unacceptable.
- 5 Hidden (or Covered) in outer voices — acceptable voice leading ONLY when the step is in the upper voice as shown in ex. 5 similar motion to a perfect interval that involves one voice moving by step.
- 6 Direct in outer voices — unacceptable.
Similar motion to a perfect interval that involves a skip in each voice.
N.B. Most sources equate “hidden” and “direct.” For purposes of scoring it seems useful to refine those definitions, particularly in light of past grading practice.
- 7 Overlapping voices - two adjacent voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.
- 8 Crossed voices - voicing in which the normal relative position of voices is violated, e.g., if the soprano goes below the alto, or the bass goes above the tenor.

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Question 7

SCORING: 9 points

I. Phrases (8 points, 2 points phr.2, 3 points each phr.3 &4)

A. Judging each phrase

Award up to two points for the second phrase using the method below.

Award up to three points each for the third and fourth phrases using the method below.

1. Conceal the harmonies and judge the bass line to be *good*, *fair*, or *poor* against the given melody.
2. Conceal the bass line and judge the harmonies against the given melody.
 - a. If a bass line is *good* or *fair*, judge the harmonies to be *good to fair* or *poor*.
 - b. If a bass line is *poor*, judge the harmonies to be *very good*, *good to fair*, or *poor*.
3. Combine the bass line evaluation with that of the harmonies to determine the phrase descriptor.
4. Award the number of points that corresponds to the phrase descriptor.

B. Consider the following information when judging each phrase.

1. The bass should consist of rhythmic values specified in the instructions to the question.
2. There should be at least two chords per measure.
Inversions of the same harmony are acceptable. E.g. - I I ⁶ counts as two chords in a measure.
3. Inversions and seventh chords are acceptable, if used appropriately.
4. Parallel (consecutive) and beat-to-beat octaves or fifths as well as 8ves or 5ths by contrary motion are considered to be more egregious than the following errors:
 - a. Similar motion to a P5 or P8 when the skip is in the upper voice.
 - b. Inappropriate or poor treatment of the leading tone.
 - c. Unresolved sevenths or incorrectly resolved sevenths.
 - d. Excessive or inappropriate leaps (e.g. - TT, A2, 7th, 9th or larger).
 - e. Implied inappropriate (incorrect) six-four chords.
 - f. Repeated notes over a barline.
5. Inner voices, if notated, should be ignored.
6. Consider each phrase independently.
7. Do not judge the connections between phrases.
8. Do not use fractional points; rely on the phrase descriptors to determine the points to award.

C. Aesthetic Point (1 point)

Award one point for truly musical responses.

N.B. A response need not be technically perfect before considering it for the aesthetic point. Therefore, candidates who earned 6-8 points under section I may be considered for the aesthetic point.

Scores with additional meaning

- 1** A response that earns a zero using I. A and I.B above but which has some redeeming qualities.
- 0** A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
- This designation is reserved for irrelevant responses or blank papers.

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Question 7 (cont'd)

II. Summary of Phrase Scoring

A. Summary of the Method for Scoring Phrase 2			
Bass Line	Harmonies	Phrase descriptor	Score
good	good to fair	good	2
good	poor (=incorrect, inappropriate or none)	fair	1
fair	good to fair	fair	1
fair	poor (=incorrect, inappropriate or none)	poor	0
poor or none	good	fair	1
poor or none	fair	poor	0
poor or none	poor (=incorrect, inappropriate or none)	poor	0

B. Summary of the Method for Scoring Phrases 3 and 4			
Bass Line	Harmonies	Phrase descriptor	Score
good	good to fair	good	3
good	poor (=incorrect, inappropriate or none)	fair	2
fair	good to fair	fair	2
fair	poor (=incorrect, inappropriate or none)	weak	1
poor or none	very good (i.e. - perfect or nearly perfect)	fair	2
poor or none	good to fair	weak	1
poor or none	poor (=incorrect, inappropriate or none)	very poor	0

C. Judging a phrase's bass line or harmonies in halves (phrases 3 & 4 only)

To more easily reach a decision in section I.A., you may evaluate the bass line or the harmonies in halves using the guide below.

First Half of Phrase	Second Half of Phrase	Descriptor of Bass line or Harmonies
Good	Fair	Good
Good	Poor	Fair
Fair	Good	Good
Fair	Poor	Poor
Poor	Good	Fair
Poor	Fair	Poor

D. Judging a phrase consisting only of a good cadence (phrases 3 & 4 only)

Award one point for a phrase that has a poor beginning if three chords at the cadence are good in *both* bass *and* harmonies.