



## **AP<sup>®</sup> Music Theory 2004 Scoring Commentary**

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**Question 1**

**Sample: 1A**

**Score: 8**

Every measure of this student's response is correct, except for m. 6, where G is incorrectly written instead of A. (No deductions are taken for wrong stem direction in mm. 4–5.) 1111 1011 + 1 = 8

**Sample: 1B**

**Score: 6**

Measures 1 and 4–8 are completely correct in pitch and rhythm. The rhythm in mm. 2–3 is correct, but pitch errors in both measures prevent this student's answer from earning credit (bar two has only the first pitch correct, and bar 3 ends with the correct pitch). Measure 4 is very nearly correct; had the initial A been notated as a half note, instead of the student's dotted-quarter note, another point would have been awarded. 1000 1111 + 1 = 6

**Sample: 1C**

**Score: 4**

As is common in the dictation examples, this student remembers and correctly notates the beginning and end of the melody (mm. 1, 7, 8), for a score of 4. The correct rhythm of mm. 2, 3, 4, and 6 is notated, but the pitches are not consistently correct. 1000 0011 + 1 = 4

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**Question 2**

**Sample: 2A**

**Score: 8**

The response is accurate, with the exception of the missing accidental B-flat at the end of measure 2. The response is awarded 8 points.

**Sample: 2B**

**Score: 5**

Notes and rhythms in the first measure and a half are accurate for 3 points. While the rest of the example appears wrong, in fact, the middle of measure 2 contains the correct pattern (C-Bb-Ab-G) only shifted over by an eighth-note's duration. The example thus can be scored 3+1 (shifted pattern)+ 1=5.

**Sample: 2C**

**Score: 4**

The respondent correctly completed the first half of measure 1 and the last measure. No other pitches or rhythms are correct. Score is thus 3+1=4.

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**Question 3**

**Sample: 3A**  
**Score: 22**

All the pitches in both soprano and bass are correct, earning 16 points. The first chord symbol is incorrect, but the next three are all correct, earning 1 point each. The second symbol in measure 3 is a correct Roman numeral but lacks the necessary inversion symbol, earning just 1/2 point. The same is true of each of the symbols in measure 4. The last symbol is correct in both Roman numeral and figure. Four correct symbols at 1 point each and three Roman numerals with incorrect figures at 1/2 point each earn 5.5 points total.  $8+8+5.5+21.5$  rounded to 22

**Sample: 3B**  
**Score: 16**

The candidate's third, fourth, sixth, seventh, and eighth soprano pitches are correct, earning 5 points. In the bass line, only the candidate's third note is incorrect; seven correct pitches earn 7 points. The first chord symbol in measure 3 is correct and the second is incorrect, earning another point. The penultimate symbol has a correct Roman numeral but lacks the necessary figure, earning only 1/2 point. The last chord symbol is correct in Roman numeral and figure for one more point.  $5+7+3.5 = 15.5$  rounded to 16

**Sample: 3C**  
**Score: 12**

No pitches in the soprano are correct; no credit is awarded (it seems the student correctly heard an inner voice, but instructions clearly ask for the soprano voice). All the pitches in the bass line, on the other hand, are correct; at 1 point each, this earns 8 points. The candidate's second, fourth, and eighth chord symbols are correct in Roman numeral and Arabic figure, earning 3 points. The Roman numerals in measure 4 are correct, but the Arabic figures on the first chord are wrong, and the necessary figure for the second chord is missing. The candidate is awarded 1/2 point for each correct Roman numeral in that measure, making a total of 4 points for chord symbols.  $0+8+4=12$

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**Question 4**

**Sample: 4A**  
**Score: 21**

In this example, all soprano and bass pitches are correct. The respondent mislabeled the Roman numerals for chord 2, 4, and 6. The Arabic numerals (5/3) for the final chord are superfluous, but correct. The example was scored 8+8+5 for a total of 21 points.

**Sample: 4B**  
**Score: 15**

In this example, the respondent correctly wrote all soprano notes except in bar 2, where both pitches were incorrect for the entire measure. The bass line had five correct pitches, the first note of bar 2 and the notes in bars 3 and 4. The respondent also had difficulty with the Roman numerals in bars 1-2, but was more successful in bars 3-4, where only the Arabic numeral for the V7 (second chord in m. 4) was omitted. This omission resulted in that chord scoring 1/2 point. The example was thus scored 6 soprano pitches+5 bass pitches + 3.5 RN's for a total of 14.5 points, which was round up to 15.

**Sample: 4C**  
**Score: 5**

This respondent was able to notate a soprano line where four pitches are correct; bar 1, beat 2; bar 2, beat 1; bar three, beat 2; bar four, beat 2. One-half point credit was also given for the correct Roman numeral, as the correct Arabic numeral was omitted. A score of 5 was awarded.

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**Question 5**

**Sample: 5A**  
**Score: 21**

This example represents a good response to Question 5. The Roman numerals are correct with the exception of the first student-written chord and the penultimate chord. All the chords are spelled correctly. The student earns 10 out of 12 possible points for voice leading. Even the diminished fifth between the tenor and the soprano of the third student-written chord resolves correctly to a third across the bar line. The last chord connection receives no points because the leading tone in the soprano (an outer voice) does not resolve up to the tonic. RN5+CH6+VL10=21

**Sample: 5B**  
**Score: 18**

This example represents a better than fair response to Question 5. The Roman numeral analysis is all correct. The last five chords are spelled correctly; however, only four receive one point each. The chord has more than an octave between the alto and tenor voices, creating a spacing error. The error results in this chord spelling earning only half a point. The first student-written chord gets no point for chord spelling because the E is not raised to an E sharp, creating the necessary leading tone. Because the first student-written chord is incorrect, no points can be awarded for voice leading into or out of this chord. The remaining voice-leading points are awarded except for the connection into the last chord. The voice leading is checked here even with the spacing problem. However, no points are awarded because of the parallel fifths between bass and alto. Thus, the total points awarded for voice leading are six. RN7+CH4.5+VL6=17 1/2 rounded to 18

**Sample: 5C**  
**Score: 15**

This example represents a fair response to the question. The Roman numeral analysis is correct with the exception of the dominant seventh chord at the cadence where the student has designated the chord as a vii. The total score for Roman numerals, therefore, is six. The first two student-written chords are spelled correctly, as are the last three chords of the exercise, even though the cadential six-four chord has five notes. The third student-written chord omits the seventh of the chord and receives no point for spelling. The spacing of the penultimate chord is wrong because there is more than an octave between alto and tenor, earning only half a point. The total score for chord spelling is therefore four and a half. The voice leading between the first (given) chord and the second chord, and between the second chord and the third chord is correct. Since the fourth chord is incorrectly spelled the voice leading into and out of it is not awarded any points. Because the cadential six-four chord has five notes, no voice-leading points can be awarded in or out of this chord either. The connection between the penultimate chord and the last chord involves an overlap between bass and tenor, but it also contains an uncharacteristic interval, a diminished fourth and, therefore, earns no voice-leading points. The total score for voice leading in this example is four. RN6+CH4.5+VL4 = 14.5 rounded to 15

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**Question 6**

**Sample: 6A**

**Score: 16**

This sample represents a very good response to the question. All of the chords are spelled correctly, earning 6 points. The preparation of the seventh in the second chord is good, but it does not resolve down by step; as a result, the candidate receives 2 points moving into the chord, but 0 points moving out of it. Voice leading into the IV chord is good for two more points. Motion into the secondary dominant is good; the seventh of the chord is prepared by common tone, the most satisfactory preparation in this case. The seventh of the secondary dominant holds and resolves down as a suspension over the V chord, the only acceptable treatment of the seventh in this case. In moving to the final chord, the candidate resolved the leading tone, which must be done when it is in an outer voice. Five good cases of voice leading earn 10 points. Chord spelling 6 + voice leading 10 = 16

**Sample: 6B**

**Score: 16**

This sample represents a fair response to the question. The candidate's first three chords are spelled correctly and in the proper inversions, earning three points. The secondary dominant is incorrectly spelled. The penultimate chord is spelled correctly but has a doubled leading tone; as a result it earns only 1/2 point. The final chord is correctly spelled, for a total of 4.5 points on spelling. The voice leading into the first candidate chord is good: voices move smoothly, and the approach to the seventh of the chord is appropriate. The resolution of the seventh chord is also very good: the chordal seventh resolves down, as it should. The motion into the second chord is good, and the voice leading between the final two chords is good. Four errorless motions between chords earn 8 points. Spelling 4.5 + voice leading 10 = 16

**Sample: 6C**

**Score: 8**

This sample represents a weak response to the question. Four of the candidate's chords are spelled correctly: the second, third, fifth, and sixth (the missing fifth on the final, root-position chord is acceptable). Four correct chords earn the candidate 4 points. No credit is given for voice leading except between correctly spelled chords. The voice leading between the candidate's second and third chords is good, for two points, and the voice leading between the last two chords is again good, for two more points. Spelling 4 + voice leading 4 = 8

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**Question 7**

**Sample: 7A**

**Score: 8**

This sample represents a strong understanding of the question. Phrase 2 features a good bass line and a fair harmonization, the only problem being that the *ii* should not be in root position since it is a diminished triad. Phrase 2 is considered "good" and is awarded 2 points. Phrase 3 has a good bass line, particularly as it approaches the cadence. Clearly in the key of C major, it features nicely executed passing tones and demonstrates a clear understanding of good harmonic movement. The Roman numeral choice features good choices in the key of C major and nicely supports the C major implication of the bass line. Phrase 3 is considered "good" and is awarded 3 points. Phrase 4 has a good bass line, the only weakness being the pitch "B" on beat 4 of measure 7. The Roman numeral analysis is also good, again the only weakness being the root position diminished triad on beat 4, measure 7. This phrase is particularly good because it demonstrates a clear understanding of what constitutes a strong and appropriate final cadence and good use of a cadential six-four chord. Phrase 4 is awarded 3 points. Total = 8

**Sample: 7B**

**Score: 6**

In this example, the student continues in phrase two with A-B-A in the bass line, considered a "good" bass line. However, the Roman numerals do not indicate a cadence, so this phrase receives 1 point. In phrase three, the bass line is considered good, even though it does not make the necessary modulation to C major. Because it does not modulate, the student is penalized for poor Roman numerals in the first half of the phrase, as the RN's outline a tonality in a minor. There is a similar problem with the cadence in the second half of the measure (*ii-I*), so that half is also rated "poor" for Roman numerals. The good bass line and poor Roman numerals result in a "fair" score of 2 points. The fourth phrase has a good bass line and good Roman numerals (though the root position *ii* chords may be considered questionable), and so the phrase receives a "good" rating for 3 points. The example was scored G-F/G-P/GG for 6 points.

**Sample: 7C**

**Score: 4**

The bass line of phrase 2 is excellent. The RN's are only fair, since the *VI* chord does not match the melody note on beat 2. Nevertheless, the phrase as a whole was judged "good." The bass line of phrase 3 had many errors, including a diminished fifth moving to a perfect fifth in bar 5, similar octaves across the bar line, and a clash on the penultimate note. The RN's of Phrase 2 also had many errors, including the use of the odd *vi6* chord and *V* chords that do not match the melody. Phrase 3 was thus judged poor. Some of the RN's in Phrase 4 were good, including the final two chords of the phrase. There were errors involving the RNs, however, including the use of a root position *viio* chord, *vi6*, and a *i6* chord that did not match the melody note. The bass line was poor throughout, with parallel fifths on beats 2-3 of bar 7, parallel dissonances across the bar line of bars 7-8, and a missing accidental in the penultimate note. The example received a score of 4.



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**Sight-singing Question 1**

**Sample: S1A**

**Score: 9**

Although this student's singing method is rather unconventional, he executes all segments correctly with respect to pitch, rhythm, and tempo. The performance is secure and accurate enough to be awarded a perfect score of 9, including the flow point. 1111 1111 + 1 = 9

**Sample: S1B**

**Score: 8**

This is a nearly perfect attempt at singing the melody. The student begins with solfege syllables and then switches to a neutral syllable while maintaining accuracy (readers only judge pitch and rhythmic accuracy in scoring). However, he sings the seventh segment as a minor sixth and then returns to the correct tonic and holds it long enough to earn a point for the final measure. With the flow point, this performance earns an 8. 1111 1101 + 1 = 8

**Sample: S1C**

**Score: 6**

One needs to take care in scoring this attempt. The first segment is sung correctly, but the student changes mode and sings the remainder perfectly in major. Nevertheless, using the regular scoring guide segments one, four, five, seven, and eight are all sung correctly irrespective of the major tonality. Once the flow point is awarded, the total score is 6. 1001 1011 + 1 = 6

**Sample: S1D**

**Score: 4**

This is a fair student response. He sings the first two segments well enough, but goes astray for the next five segments. At the cadence, he returns to the original tonic and holds it long enough to earn credit for that segment, as well as for overall flow. This student response is therefore awarded a 4. 1100 0001 + 1 = 4

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**Sight-singing Question 2**

**Sample: S2A**

**Score: 9**

This confident performance is accurate in pitch and rhythm throughout. There are slight imperfections in his intonation (e.g., the downbeats of mm. 2 and 4). The duration of the final note D is slightly short, but lasts at least to the attack point of the sixth eighth-note pulse in m. 8, and is therefore granted credit. 1111  
1111 + 1 = 9

**Sample: S2B**

**Score: 7**

This performance is correct in pitch and rhythm, with the exception of segments 3 and 5, which contain commonly encountered errors in rhythm. In segment 3, the G# arrives late and is too long. In segment 5, the student sings G a sixteenth-note too early, and sings the A as an eighth-note. Admirably, she recovers the correct rhythm in the final two segments and is especially careful to sustain the last D for its full duration. 1101 0111 + 1 = 7

**Sample: S2C**

**Score: 5**

The performance begins strongly, with correct renditions of pitch and rhythm in segments 1–3. From segments 4 through 7, she momentarily loses her sense of pitch, although the rhythm remains relatively accurate. One point is granted for the final note, because the student approaches it by semitone (in a new key) and sustains it at least into the sixth eighth-note attack point. 1110 0001 + 1 = 5

**Sample: S2D**

**Score: 4**

The first two segments are sung correctly in pitch and rhythm. In segment 3, the student incorrectly sings G-natural instead of G#. He then makes a series of mistakes in rhythm and pitch, losing credit for segments 5 through 7. At the end, he returns to his original key, thus earning a point for the final D. Because the overall flow is maintained, one more point is added to his score, for a total of 4.  
1100 0001 + 1 = 4