



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

**The materials included in these files are intended for noncommercial use by AP teachers for course and exam preparation; permission for any other use must be sought from the Advanced Placement Program<sup>®</sup>. Teachers may reproduce them, in whole or in part, in limited quantities, for face-to-face teaching purposes but may not mass distribute the materials, electronically or otherwise. This permission does not apply to any third-party copyrights contained herein. These materials and any copies made of them may not be resold, and the copyright notices must be retained as they appear here.**

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 4,500 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT<sup>®</sup>, the PSAT/NMSQT<sup>®</sup>, and the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit [www.collegeboard.com](http://www.collegeboard.com)

Copyright © 2004 College Entrance Examination Board. All rights reserved. College Board, Advanced Placement Program, AP, AP Central, AP Vertical Teams, APCD, Pacesetter, Pre-AP, SAT, Student Search Service, and the acorn logo are registered trademarks of the College Entrance Examination Board. PSAT/NMSQT is a registered trademark of the College Entrance Examination Board and National Merit Scholarship Corporation. Educational Testing Service and ETS are registered trademarks of Educational Testing Service. Other products and services may be trademarks of their respective owners.

For the College Board's online home for AP professionals, visit AP Central at [apcentral.collegeboard.com](http://apcentral.collegeboard.com).

AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES

Question 1

*Moderato*

The musical notation shows a melody in the treble clef and a bass line in the bass clef. The time signature is 3/4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: D3, C3, B2, A2, G2, F2, E2, D2, C2, B1.

**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 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.

**NB** “Measure” is any three contiguous quarter note beats of the original melody that are rhythmically correct, even if occurring over a barline or metrically shifted.

- B. Record any score of 4 or higher and move to the next book.  
C. If after applying **IA** 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 1/2 point per measure of correct pitches. (Maximum of 4 points.)

**OR**

- B. Award 1/4 point per 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 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 that have less than one half-measure correct in both pitch and rhythm, but have some redeeming qualities. (Do not add the extra point!)
- 0** A response which demonstrates an attempt to answer the question, but 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 guide.

AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES

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.

**NB** “Half-measure” is any three contiguous eighth note beats of the original melody that are rhythmically correct, even if occurring over a barline or metrically shifted.

- B. Record any score of 4 or higher and move to the next book.  
C. If after applying **IA** the score is less than 4, try an alternate scoring guide.

**II. Alternate Scoring Guide** (Do *not* add the extra point to the total.)

- A. Award 1/2 point per half-measure of correct pitches. (Maximum of 4 points.)

**OR**

- B. Award 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 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 that have less than one half-measure correct in both pitch and rhythm, but have some redeeming qualities. (Do **not** add the extra point.)  
**0** A response which demonstrates an attempt to answer the question, but 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 guide.

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 3**

E: I V<sup>6</sup> I vi IV ii<sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

OR

		7
V <sup>6</sup>	-	5
4	-	3

**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.

**II. Chord Symbols** (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award 1/2 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. The cadential six-four 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 contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

<b>EXAMPLE</b> -->	V 4	<table style="border-collapse: collapse; text-align: center;"> <tr><td style="border-right: 1px solid black; padding: 0 5px;">6</td><td style="border-right: 1px solid black; padding: 0 5px;">7</td></tr> <tr><td style="border-right: 1px solid black; padding: 0 5px;">(5)</td><td style="border-right: 1px solid black; padding: 0 5px;">(3)</td></tr> </table>	6	7	(5)	(3)	V 4	3, or blank	<table style="border-collapse: collapse; text-align: center;"> <tr><td style="border-right: 1px solid black; padding: 0 5px;">V</td><td style="border-right: 1px solid black; padding: 0 5px;">V</td></tr> </table>	V	V	V	I
6	7												
(5)	(3)												
V	V												
<b>AWARD</b> -->	1	1	1	1/2	1/2	1/2	0	0					

**III. Special Scoring Issues**

Round any fractional score up to the next higher point. (Exception: round 23 1/2 DOWN)

- 0** Score for responses that represent an unsuccessful attempt to answer the question.
- Score for blank or irrelevant papers.

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 4**

b: i | V<sup>6</sup><sub>5</sub> | i | V<sup>4</sup><sub>2</sub>/b | iv<sup>6</sup> | iv | V | V<sup>7</sup> | VI

**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.

**II. Chord Symbols** (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award 1/2 point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept any symbol that means "of" or "applied" at Chord Three (e.g., V/iv, [V], V-- >iv, V of iv, etc.)
- E. Accept *capital* I for the Roman numeral of Chord Three.

**III. Special Scoring Issues**

Round any fractional score up to the next higher point. (Exception: round 23 1/2 DOWN)

- 0** Score for responses that represent an unsuccessful attempt to answer the question.
- Score for blank or irrelevant papers.

**IV. Notes**

- A. Disregard rhythms.
- B. Enharmonic equivalents will NOT be accepted.



**AP<sup>®</sup> MUSIC THEORY**  
**2004 SCORING GUIDELINES**

**Question 5 (cont'd.)**

**III. Voice Leading (12 points, 2 points per connection)**

- A. Award 2 points for good 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:
1. Uncharacteristic hidden (covered) or direct octaves/fifths between outer voices.
  2. Overlapping or crossed voices.
  3. Chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura.
- 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. Chordal sevenths are unresolved or resolved incorrectly.
  4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  5. One of the chords is a triad with only three voices.
  6. More than one error listed in Section IIIB 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 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.  
C. Round 1/2 points UP with one exception: round 24 1/2 points down to 24 points.

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 6**

**Sample solution**

$A\flat:$     I     $V_5^6$     I    IV     $V_5^6/V$      $V$     I

**SCORING: 18 points**

**I. Chord Spelling** (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given chord symbols. The chord must be spelled correctly. The bass pitch must be correct.
  - 1. All seventh chords must contain four voices.
  - 2. All triads must contain at least three voices.
  - 3. All inverted triads and seventh chords must be complete.
  - 4. The fifth may be omitted from any root-position chord.
- B. Award 1/2 point each for correctly realized chords that have one of the following errors:
  - 1. A doubled leading tone or a doubled chordal seventh.
  - 2. More than one octave between adjacent upper parts.
- C. Award no points for correctly realized chords that have more than one error listed in IB.
  - 1. **Do** check the voice leading into and out of these chords.
- D. Award no points for incorrectly realized chords.
  - 1. Do **NOT** check the voice leading into and out of these chords.

**II. Voice Leading** (12 points, 2 points per connection)

- A. Award 2 points for good 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:
  - 1. Uncharacteristic hidden (covered) or direct octaves/fifths between outer voices.
  - 2. Overlapping or crossed voices.
  - 3. Chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura.
- 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. Chordal sevenths are unresolved or resolved incorrectly.
  - 4. The leading tone in an outer voice is unresolved or resolved incorrectly.
  - 5. One of the chords is a triad with only three voices.
  - 6. More than one error listed in Section IIB occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.



**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**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 or missing suspension will be considered a voice-leading error.  
(Award 0 points.)
- C. Round 1/2 points UP with one exception: round 17 1/2 points down to 17 points.

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 7**

**SCORING: 9 points**

**I. Phrases (8 points: 2 points for phrase 2; 3 points each for phrases 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.
3. Inversions of the same harmony are acceptable (e.g., I I<sup>6</sup> counts as two chords in a measure).
4. Inversions and seventh chords are acceptable, if used appropriately.
5. 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.
6. Inner voices, if notated, should be ignored.
7. Consider each phrase independently.
8. Do not judge the connections between phrases.
9. 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.

**NB** 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.

**D. Scores with additional meaning**

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

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 7 (cont'd.)**

**II. Summary of Phrase Scoring**

<b>A. Summary of the Method for Scoring Phrase 2</b>			
<b>Bass Line</b>	<b>Harmonies</b>	<b>Phrase descriptor</b>	<b>Score</b>
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>B. Summary of the Method for Scoring Phrases 3 and 4</b>			
<b>Bass Line</b>	<b>Harmonies</b>	<b>Phrase descriptor</b>	<b>Score</b>
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

**AP<sup>®</sup> MUSIC THEORY  
2004 SCORING GUIDELINES**

**Question 7 (cont'd.)**

**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.

<b>First Half of Phrase</b>	<b>Second Half of Phrase</b>	<b>Descriptor of Bass line or Harmonies</b>
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.