

**AP[®] MUSIC THEORY
2006 SCORING GUIDELINES**

Question 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.
- C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award ½ 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.

		6	7		6	5						
EXAMPLE	→	V	4	(5)	V	4	3 or blank	V	V	V	I	
AWARD	→	1	1	1	½	½	½	½	½	0	0	

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ down to 23 points.)

0 Score for responses that represent an unsuccessful attempt to answer the question.


-- Score for blank or irrelevant responses.

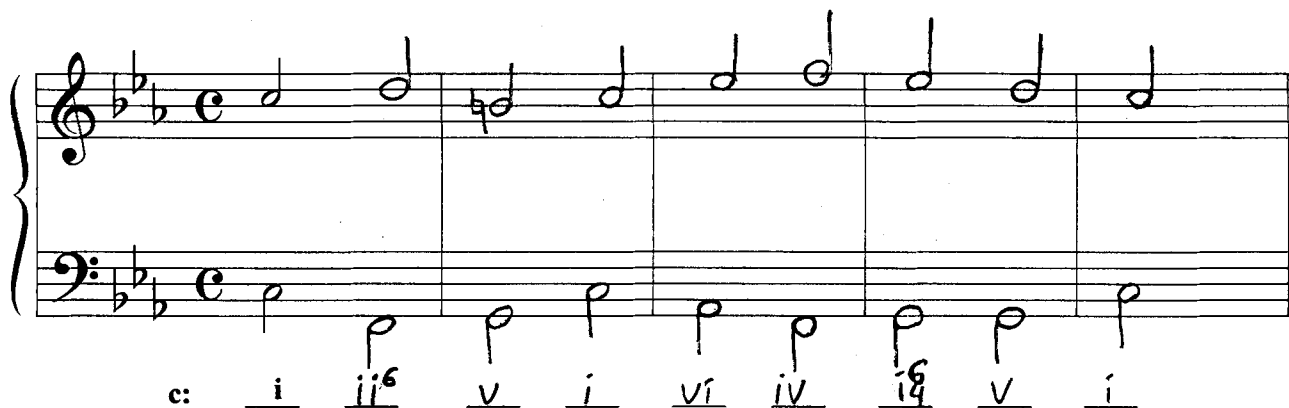
Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.


Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



c: i ii⁶ v i vi iv i⁶ v i

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


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Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working. 



c: i IV IV₂ I ii I V 5/3 i

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

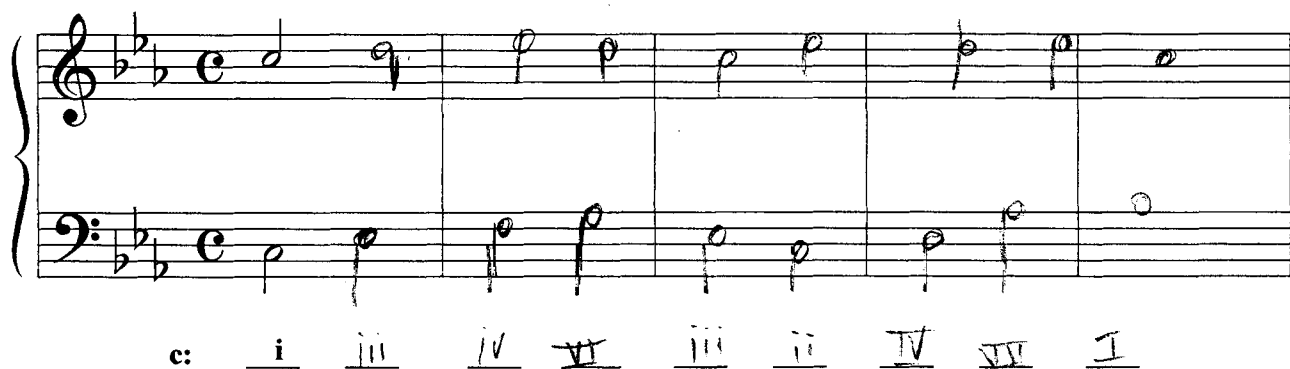
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Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



c: i iii IV VI iii ii IV VI I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

AP[®] MUSIC THEORY
2006 SCORING COMMENTARY

Question 3

Overview

The intent of this question was:

- To assess students' ability to hear, analyze, and transcribe the harmonic progression
- To determine how well students can use a number of theory skills simultaneously, including separate lines and harmonic function (that is, to hear with both linear and vertical orientation)
- To test students' ability to hear scale degree function and altered tones
- To test students' understanding of the implications of minor keys
- To test students' ability to hear an entirely diatonic progression

Sample: 3A

Score: 23

This paper represents a good response. The student correctly notates all eight soprano pitches and all eight bass pitches (16 points). The chord symbols were awarded $7\frac{1}{2}$ points, with chord eight receiving only $\frac{1}{2}$ point because of the missing figured bass symbol (?). The final score of $23\frac{1}{2}$ ($16 + 7\frac{1}{2}$) was rounded down to 23.

Sample: 3B

Score: 13

This paper represents a fair response. The student correctly notates five of the nine soprano pitches and four of the eight bass pitches (9 points). The student received 4 points for correct Roman numerals and figured-bass symbols. ($9 + 4 = 13$)

Sample: 3C

Score: 3

This paper represents a weak response. The student correctly notates only two of the eight soprano pitches and none of the bass pitches (2 points). Only the last Roman numeral is correct (1 point). ($2 + 1 = 3$)