

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

Question 4

Chord
Four

G: I IV V V⁵/vi vi I⁶ ii⁵ V I

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 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 Four (e.g., V/vi, [V], V→vi, V of vi)
- E. Accept *capital* III for the Roman numeral of Chord Four.

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.


Question 4. 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.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.


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



G: I IV V vii⁵ IV^b i^b ii^b V I

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 

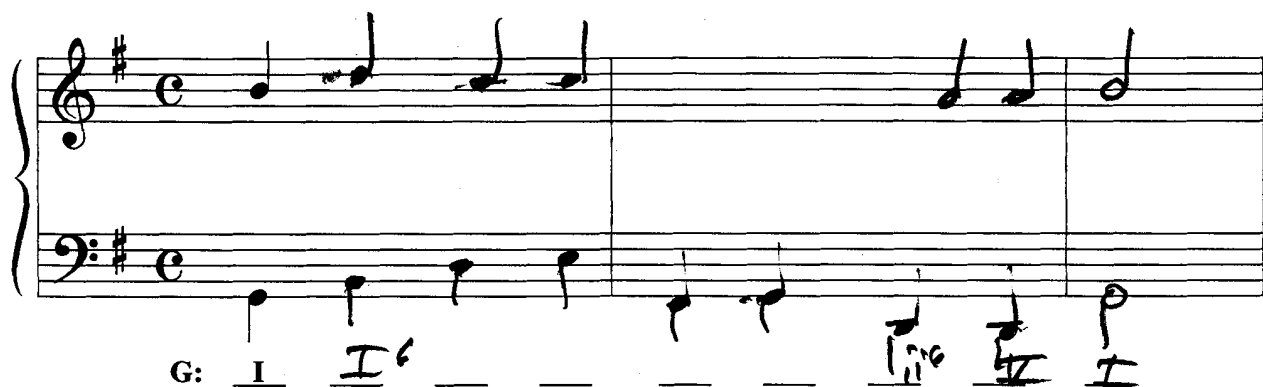
The progression for **Question 4** will now be played a final time. 

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.


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Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.


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



G: I I⁶ _____ _____ _____ I⁶ I⁶ I _____

The progression for **Question 4** will now be played a second time. 


The progression for **Question 4** will now be played a third time. 

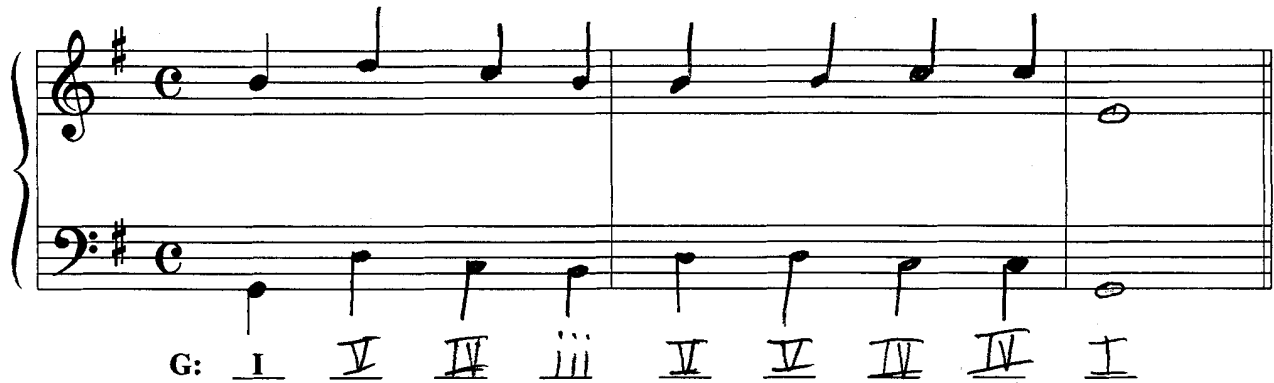
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Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.


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



G: I V IV iii V V IV IV I

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 

The progression for **Question 4** will now be played a final time. 

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.

AP[®] MUSIC THEORY

2006 SCORING COMMENTARY

Question 4

Overview

The intent of this question was:

- To assess students' ability to hear, analyze, and transcribe the harmonic progression
- To test students' ability to hear the secondary dominant, diatonic seventh chords, and an imperfect authentic cadence
- To test students' ability to hear with both linear and vertical orientation, including hearing outer voices and chord syntax
- To test students' ability to recognize chord function

Sample: 4A

Score: 22

This paper represents a good response. The student successfully transcribes all soprano and bass pitches (16 points). While five Roman numerals are written correctly, the student incorrectly identifies the secondary dominant in chord 4 and the submediant in chord 5. Also, the student received $\frac{1}{2}$ point for chord 7 (correct Roman numeral but incorrect Arabic numeral). The final score of $21\frac{1}{2}$ ($16 + 5\frac{1}{2}$) was rounded up to 22.

Sample: 4B

Score: 9

This paper represents a fair response. The student correctly identifies three soprano pitches (the last three chords) and three bass pitches (chords 3, 8, and 9). Note that 1 point was awarded for the bass pitch on chord 8 even though it is written an octave lower than played. The last two Roman numerals are correct; $\frac{1}{2}$ point was awarded for the analysis of chord 7 (ii^6 , when a ii_2^6 chord is played). The final score of $8\frac{1}{2}$ ($6 + 2\frac{1}{2}$) was rounded up to 9.

Sample: 4C

Score: 3

This paper represents a weak response. The student correctly identifies only two of the bass pitches (chords 7 and 9) and none of the soprano pitches (2 points). Only the final Roman numeral is correct (1 point). ($2 + 1 = 3$)