

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

Question 7

SCORING: 9 points

I. Basic Procedure for Scoring Each Phrase

- A. Conceal the Roman numerals, and judge the bass line to be good, fair, or poor against the given melody.
- B. Conceal the bass line, and judge the Roman numeral setting (along with its implied bass line) to be good, fair, or poor against the given melody.
- C. Combine the two judgments to determine a phrase descriptor and number of points to award the phrase.

II. Scoring Phrase 2 (0–2 points)

- A. Judge the BASS:
 1. If everything is good, then obviously the bass is considered GOOD.
 2. If the last note is good, but there are one or more serious errors elsewhere, then the bass is FAIR.
 3. If the last note is *not* good, but there is no other mistake, then the bass is FAIR.
 4. If the last note is wrong, and there is another serious error elsewhere, then the bass is POOR.
- B. Judge the ROMAN NUMERALS:
 1. If everything is good, then obviously the Roman numerals are GOOD.
 2. If the last harmony is good, but there are one or more serious errors elsewhere, then the numerals are FAIR.
 3. If the last harmony is *not* good, but there are no other serious errors, then the numerals are FAIR.
 4. If the last harmony is wrong, and there is another serious error elsewhere, then the numerals are POOR.
- C. Combine the bass line evaluation with that of the Roman numeral setting as shown in the following chart to determine the phrase descriptor, and award the designated number of points.

Summary of the Method for Scoring Phrase 2			
<i>Bass line</i>	<i>Roman numerals</i>	<i>Phrase descriptor</i>	<i>Score</i>
good	good to fair	good	2
good	poor	fair	1
fair	good to fair	fair	1
fair	poor	poor	0
poor or none	good	fair	1
poor or none	fair	poor	0

III. Scoring Phrases 3 and 4 (0–3 points each)

- A. Judge the bass line or Roman numeral setting in each phrase to be GOOD if it shows a decent understanding, even if it contains a specific egregious error.
- B. Judge it to be FAIR if it
 - shows a general lack of understanding, even if there are no specific egregious errors;
 - shows a solid understanding but contains two or more egregious errors; or
 - contains three or more egregious errors, but one half of the phrase is without serious error.
- C. Judge it to be POOR if it
 - shows a complete lack of understanding; or
 - contains three or more specific egregious errors, with at least one error in each half of the phrase.

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

Question 7 (continued)

- D. Combine the bass line evaluation with that of the Roman numeral setting as shown below to determine the phrase descriptor, and award the designated number of points (but see IV below).

Summary of the Method for Scoring Phrases 3 and 4			
<i>Bass line</i>	<i>Harmonies</i>	<i>Phrase descriptor</i>	<i>Score</i>
good	good to fair	good	3
good	poor	fair	2
fair	good to fair	fair	2
fair	poor	weak	1
poor or none	very good	fair	2
poor or none	good to fair	weak	1

IV. Judging the Cadence

- A. In phrases 3 and 4, award at least 1 point for a phrase if the two chords at its cadence are good in both bass and Roman numeral setting; the bass and Roman numerals must agree in such a case.
- B. In general, a phrase that receives maximum points should have a good cadence, with the bass and Roman numerals agreeing with one another at the cadence.

V. Other Guidelines

- A. The following are *egregious* errors:
1. Blatant violations of the instructions.
 2. Illegal parallel octaves or fifths, or d5→P5, including beat-to-beat parallels (but not parallels that are separated by half of a measure).
 3. Inappropriate or poor treatment of the leading tone.
 4. Tonally inappropriate six-four chord.
 5. Unresolved sevenths or incorrectly resolved sevenths.
 6. Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals that do not match with the given melody note and nonsensical ornamental tones.
 7. Poor chord succession (e.g., V–IV or ii–iii) or chord use (vi⁶, iii⁶).
- B. The following are *minor* errors (in general, two minor errors = one egregious error):
1. Repeated notes from weak beat to strong beat.
 2. Rhythmically inappropriate six-four chord.
 3. Approach to octave or fifth in similar motion in which the upper voice leaps.
 4. Dissonant or inappropriate melodic intervals (e.g., augmented second or augmented fourth).
 5. Cross relations.
 6. Root-position vii^o that moves directly to I. (Other root-position vii^o's are egregious errors.)
- C. Other considerations
1. Do not judge the connections between each phrase.
 2. Do not use fractional points; rely on the phrase descriptors to determine the points to award.
 3. Consider each phrase independently.
 4. Ignore inner voices.
 5. Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.

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

Question 7 (concluded)

6. Except for the considerations outlined in IV above, do not consider the correlation between bass line and Roman numerals.
7. Count at most one egregious error per quarter note and its approach. An upbeat eighth note can cause at most one egregious error.
8. For phrases 3 and 4, the first part of the phrase consists of the first five beats of the phrase; the last part consists of the last three notes.
9. Award at most 2 points to the last two phrases if half notes are used exclusively or almost exclusively.

VI. Aesthetic Point (1 point)

Award 1 point for truly musical responses or for responses that are entirely solid. Note that a response need not be technically perfect before considering it for the aesthetic point. Therefore, students who earned 6–8 points under sections I through V may be considered for the aesthetic point.

VII. Scores with Additional Meaning

- 1** A response that earns a zero using the scoring guide above but that has some redeeming qualities.

- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).

– – This designation is reserved for blank or irrelevant responses.

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

1. Give melodic interest to the bass line.
2. Vary the motion of the bass line in relation to the soprano.
3. You may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.

1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here
↓

Key: G

Chord analysis:

I vi V⁶ I V⁶ I ii V⁷ I V⁶ I IV⁶ I⁶ IV V I V⁴ I⁶

Chord analysis:

V⁶ IV⁶ V V⁶ V V⁴ V V⁴ I⁶ IV⁶ V⁶ V⁶ I V I

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

1. Give melodic interest to the bass line.
2. Vary the motion of the bass line in relation to the soprano.
3. You may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody

1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here
↓

Key: G

Chord analysis:

I vi V⁶ I V⁶I ii V⁷ I V⁶ I IV⁶ I⁶ IV V⁷ V⁶ V⁶

Chord analysis:

I V⁷ I⁶ II I⁶ V⁷ I V⁷ I IV⁶ I⁶ ii IV⁶ V I

DEFGABC
BCDEFGA
GABCDEF

~~ABCDEFG
FGABCDE
DEFGABC~~

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

1. Give melodic interest to the bass line.
2. Vary the motion of the bass line in relation to the soprano.
3. You may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.

1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here
↓

Key: G

Chord analysis:

I vi V⁶ I V⁶I ii V⁷ I V⁶ I IV⁶ I⁶ IV V I⁶ V I⁶

Chord analysis:

V IV I⁶ IV⁶₄ I⁶ V⁷ I I IV I⁶₄ IV V V⁴₂ I

AP[®] MUSIC THEORY 2006 SCORING COMMENTARY

Question 7

Overview

The intent of this question was:

- To test students' ability to write acceptable counterpoint to a given melody
- To test students' ability to design counterpoint within a standard harmonic progression
- To test students' ability to recognize and harmonize the tonicization of the dominant
- To test students' ability to construct cadences properly

Sample: 7A

Score: 7

This paper represents a good response. Although a half cadence should involve a root-position V, the V_2^4 at the end of the second phrase does resolve correctly to a I^6 chord and thus is acceptable. Three faulty $\frac{5}{4}$ chords mar the opening of the third phrase; this phrase does end nicely, however. Despite its inelegant contour, the last phrase is fine; the IV_4^6 chord here functions appropriately as a passing harmony.

Sample: 7B

Score: 5

This paper represents a fair response. The $V-IV^7$ motion in measure 4 is awkward, but otherwise the second phrase is handled well. The third phrase has many problems: for instance, the accented neighbor tone at the beginning of this phrase is inelegant, and the seventh of the V^7 in measure 5 does not resolve properly. Furthermore, the I_4^6 chord in measure 6 is very faulty, as is the $V^7/V-I$ progression at the cadence of the third phrase. Other than the parallel fifths in measure 8, the final phrase is nicely handled.

Sample: 7C

Score: 4

This paper represents a weak response. The second phrase is adequately harmonized; its penultimate harmony is an acceptable neighbor $\frac{6}{4}$ chord. In the first part of the third phrase, the harmonies suggested by the Roman numerals are poor, with a V that clashes with the melody; a faulty $V-IV$ motion; and an inappropriate IV_4^6 chord. On the other hand, the bass line of the first part of the third phrase is good, with the ornamental tones on the first three beats of measure 5 functioning as echappées. The third phrase concludes poorly: it has an inappropriate cadence that demonstrates no recognition of the implied modulation. Although the bass line in the last measure is fine, the fourth phrase otherwise contains many errors, including an unharmonized beat in measure 6, parallel octaves in measure 7, an inappropriate I_4^6 chord, and the faulty V_2^4-I progression indicated by the final Roman numerals.