

**AP[®] MUSIC THEORY
2007 SCORING GUIDELINES**

Question 3

d: i ii^{°6} V i⁶ iv V₅⁶ i iv⁶ V

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. (Octave transpositions of soprano pitches are *not* allowed.)
- 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. Accept “ii” as a correct Roman numeral even without the diminished sign.

III. Special Scoring Issues

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

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

-- Score for blank or irrelevant papers.

Questions 3-4

3A

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.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) 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. 



d: i ii V⁷ i_b iv V² i iv 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

3B

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.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) 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. 



d: i ii^b V i V V^b i V

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

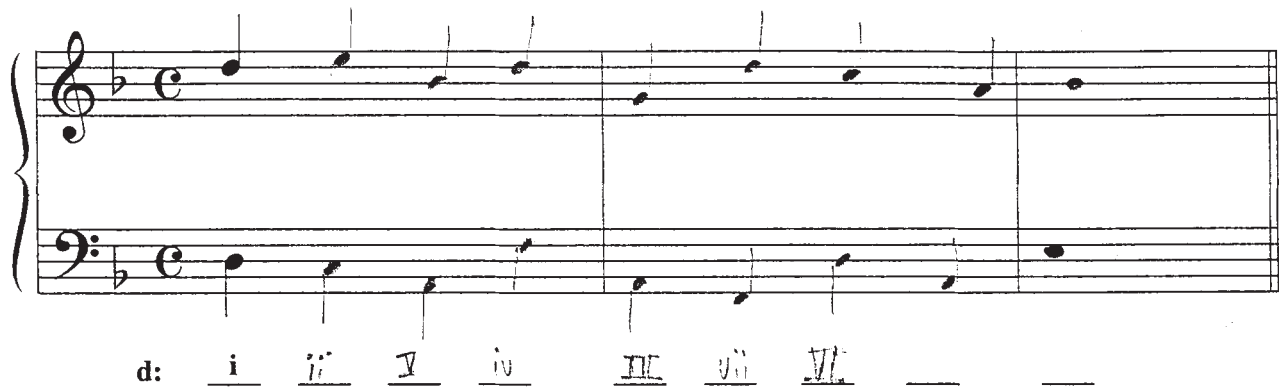
3C

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.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) 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. 



The image shows a musical staff with a grand staff (treble and bass clefs) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The piano accompaniment consists of a simple harmonic progression. Below the staff, the chord notation is given as follows: d: i ii V iv VII vii VI. The first chord is a D major triad (D-F-A), and the subsequent chords are E minor (E-G-Bb), F major (F-A-C), G minor (G-Bb-D), A major (A-C-E), Bb major (Bb-D-F), C minor (C-Eb-G), and D major (D-F-A). The final two chords are blank lines for the student to write.

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

2007 SCORING COMMENTARY

Question 3

Overview

The intent of this question was:

- To test students' aural perception of harmony and the counterpoint of the outer voices (soprano and bass).
- To test students' perception and understanding of the function of common harmonic patterns and of inversions in harmonic motion.
- To test students' ability to hear harmonies in the minor mode.
- To test students' ability to hear and notate the leading tone and its motion to the tonic.
- To test students' ability to hear the V⁷ chord with its seventh in an inner voice.
- To test students' ability to understand the valid use of the descending melodic diminished fifth moving back up by step to the tonic.
- To test students' ability to hear and notate the Phrygian half cadence (peculiar to the minor key).

Sample: 3A

Score: 21

This represents a very good response. All of the soprano and bass notes are correctly notated. Seven of the eight Roman numerals are correct, although chords 2, 3, 6, and 8 either lack or have incorrect figured-bass numbers. Each of these four chords' numerals therefore received only ½ point. (Soprano: 8; Bass: 8; Roman numerals: 5; Total = 21)

Sample: 3B

Score: 1

This represents a fair response. The first four of the eight soprano pitches that the student writes are correctly notated. The first two and the last two of the eight bass pitches that the student writes are correctly notated. Four of the eight Roman numerals are correct, but since the figured-bass numbers of chords 2 and 4 are either incorrect or missing, those numerals were awarded only ½ point each. Note that the Roman numeral V followed by the curved arrow, under chord 6, was viewed as a common symbol for a secondary dominant and not the normal dominant numeral (V without the curved arrow) that should be in this location. It was therefore awarded 0 points. (Soprano: 4; Bass: 4; Roman numerals: 3; Total = 11)

Sample: 3C

Score: 7

This represents a weak response. Two of the eight soprano pitches are correctly notated. Three of the eight bass pitches are correctly notated; the second note that the student writes is displaced by an octave, but this was permitted by the scoring guide. The first two of the eight Roman numerals are correct, although chord 2 is lacking its necessary figured-bass number and therefore was awarded only ½ point. (Soprano: 2; Bass: 3; Roman numerals: 1.5; Total = 6.5, rounded up to 7)