

AP[®] MUSIC THEORY 2007 SCORING GUIDELINES

Question 4

Chord
Four

B \flat : I V⁶ I V²₄/IV IV⁶ ii⁶ I⁶₄ V⁷ vi

Alternate notation: $\begin{array}{c} \text{or} \\ \text{V} \begin{array}{c} \frac{8}{6} \frac{7}{5} \\ \frac{4}{3} \end{array} \end{array}$

SCORING: 24 points

I. Pitches (16 points)

- Award 1 point for each correctly notated pitch. Do not consider duration.
- Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

- Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- Accept the correct Roman numeral regardless of its case.
- Accept any symbol that means “of” or “applied” at Chord Four (V/IV, [V], V→IV, V of IV, etc.)
- The cadential @ 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 either:
 - contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

EXAMPLE	→	$\frac{\overset{(8)}{6}}{\text{V}4}$	$\frac{\overset{7}{(5)}}{(3)}$		$\frac{6}{\text{V}4}$	$\frac{5}{3}$		$\frac{6}{\text{V}4}$	—		$\frac{\text{V}}{\text{V}}$	$\frac{\text{V}7}{\text{V}7}$		$\frac{6}{\text{V}4}$	$\frac{\text{I}}{\text{I}}$		$\frac{6}{\text{I}4}$	$\frac{\text{IV}}{\text{IV}}$
AWARD	→	1	1		1	1/2		1	1/2		1/2	1		0	0		1	0

III. Special Scoring Issues

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

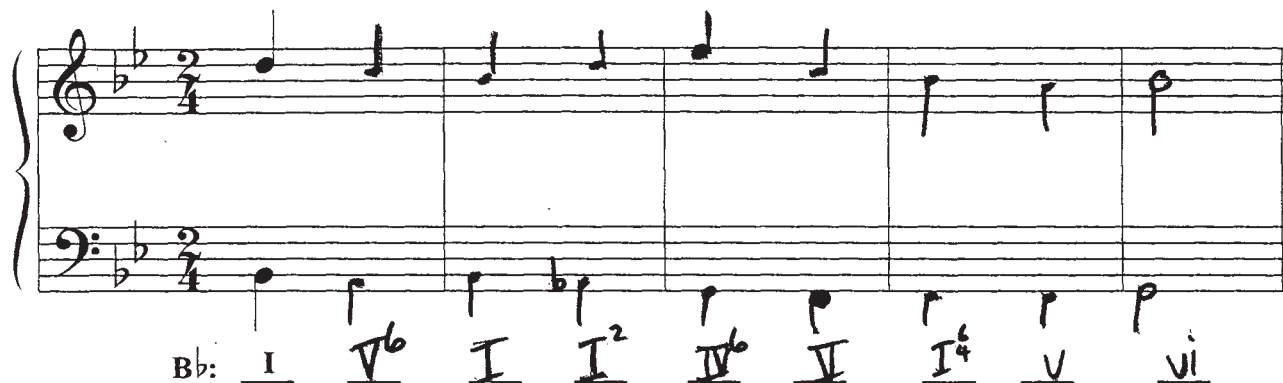
0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— — Score for blank or irrelevant papers.


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. 



Bb: I V⁶ I I² IV⁶ V I⁴ V vi

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



Bb: I IV I vi IV⁷ IV IV I

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

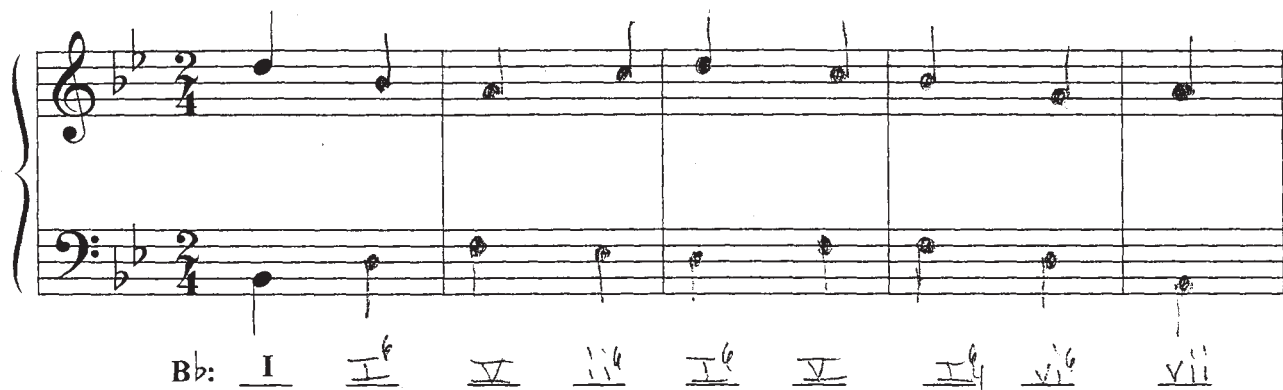
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Now listen to the progression for the first time and begin working. 




Bb: I I^f V i^b I^b V I^b v^b vii

Dec.

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AP[®] MUSIC THEORY

2007 SCORING COMMENTARY

Question 4

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 major mode.
- To test students' ability to hear and notate a cadential $\frac{4}{4}$ and its resolution.
- To test students' ability to hear and notate a deceptive cadence.
- To test students' ability to hear and notate a secondary dominant.

Sample: 4A

Score: 21

This represents a very good response. All soprano pitches are correct, and only one bass pitch (the F in measure 3) is incorrect. The Roman numerals are correct, with the exception of the "I²" label in measure 2, and the V chord in measure 3, which should be the ii⁶ chord. The student correctly identifies the deceptive cadence, although the penultimate chord should be "V⁷," not merely "V." One-half point was awarded for that chord analysis. (Soprano: 8; Bass: 7; Roman numerals: 5.5; Total = 20.5, rounded up to 21)

Sample: 4B

Score: 13

This represents a fair response. All soprano pitches are correct, but only three bass pitches are accurate: the A and B \flat in measures 1–2, and the F in measure 4. One Roman numeral is fully accurate—the I chord symbol in measure 2. Half-points were awarded for the V chord in measure 1 (which should be V⁶) and the penultimate V chord (which should be V⁷). (Soprano: 8; Bass: 3; Roman numerals: 2; Total = 13)

Sample: 4C

Score: 4

This represents a weak response. Two soprano pitches are correct, the C in measure 3 and the B \flat in measure 4. In the bass, the F in measure 4, beat 1 is correct, even though it is transposed an octave higher than performed; 1 point was awarded for the bass. In the Roman numeral analysis, only the I $\frac{4}{4}$ in measure 4 is correct. (Soprano: 2; Bass: 1; Roman numerals: 1; Total = 4)