

AP[®] MUSIC THEORY
2007 SCORING GUIDELINES

Question 7

SCORING: 9 points

A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately, and then add these phrase scores to arrive at a preliminary tally for the entire question.
2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or for those that would otherwise receive a score of 0 (see E.2.a–b below).
3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

B. SCORING PHRASE 2 (0–2 points)

1. Judge the bass and harmonies separately, considering each in two parts: the first part consists of the opening two beats plus the approach to the last note; the second part consists of the last alone.
2. **The phrase is scored 2** if the bass is without egregious error and the final Roman numeral is good and matches the last bass note (even if there are harmonic errors earlier in the phrase).
3. **The phrase is scored 1** if:
 - (a) the bass has no egregious errors, but the final Roman numeral does *not* match the final bass note;
 - (b) only one part of the bass has no egregious errors, and at least one part of the harmonies has no egregious errors; or
 - (c) both parts of the bass have an egregious error, but the harmonies have no egregious errors.
4. **The phrase is scored 0** if:
 - (a) both parts of the bass have an egregious error, and at least one part of the harmonies has an egregious error; or
 - (b) at least one part of the bass has an egregious error, and both parts of the harmonies have egregious errors.

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Question 7 (continued)

C. SCORING PHRASES 3 AND 4

- For each of these phrases, first judge the bass and harmonies separately.
- Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:
 - Judge it to be **good** if it shows a decent understanding, even if it contains a specific egregious error.
 - Judge it to be **fair** if
 - it shows a general lack of understanding, even if there are no specific egregious errors; *or*
 - it shows an otherwise decent understanding but contains two or two-and-a-half egregious errors; *or*
 - it contains three or more egregious errors, but one-half of the phrase is without serious error (see E.1.e. below).
 - Judge it to be **poor** if
 - it shows a complete lack of understanding; *or*
 - it contains three or more specific egregious errors, with at least one error in each half of the phrase (see E.1.e. below).
- Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	Harmonies	Score
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

- Judging the cadence for phrases 3 and 4.
 - Before giving a final score of 0 or 3 for any phrase, first consider its cadence.
 - Award *at least 1 point* for the phrase if its cadence (that is, its final two chords considered by themselves) are good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals *must agree* in this case.
 - A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals matching one another; otherwise, give the phrase *at most 2 points*.
- Award *at most 2 points* to a phrase that uses half-notes exclusively or almost exclusively.

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Question 7 (continued)

D. WEIGHTING ERRORS

- The following are *egregious* errors.
 - Blatant violations of the instructions.
 - Illegal parallel octaves or fifths, or d5 to P5.
 - Inappropriate or poor treatment of the leading tone.
 - Tonally inappropriate @ chord (NB: cadential @, passing @, and pedal @ are allowed).
 - Unresolved sevenths or incorrectly resolved sevenths.
 - Other dissonances (including fourths) that are not treated correctly, including Roman numerals that do not match with the given melody note.
 - Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V⁶–i⁶).
 - Poor chord use, such as vi⁶ (unless as part of parallel $\frac{6}{3}$ sequence or modulation); iii⁶ (unless as part of parallel $\frac{6}{3}$ sequence); or a root-position vii^o that does not resolve to I.
 - Inappropriate leaps of a seventh, augmented fourth, or compound interval.
- The following are *minor* errors (two minor errors = one egregious error):
 - Repeated notes from weak beat to strong beat (unless the second note is a suspension).
 - Rhythmically inappropriate cadential @ chord.
 - Approach to octave or fifth in similar motion in which the upper voice leaps.
 - Cross relations.
 - Inappropriate leaps other than those mentioned above.
 - Root-position vii^o chords that move directly to I.

E. OTHER CONSIDERATIONS

- General considerations:
 - Consider each phrase independently; do not judge the connections between each phrase.
 - Ignore inner voices.
 - 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.
 - In judging harmonies, always consider the implied bass line suggested by the Roman numerals.
 - In phrases 3 and 4, the last three notes and their approach comprise the last half of the phrase.
- Special scores.
 - Award 1 bonus point for a truly musical response or for a response that is solid throughout.
 - Award 1 point to a response that otherwise would earn a 0 but which has two or more redeeming qualities.
 - For irrelevant responses or blank papers, score the question with a dash.

Question 7. (Suggested time—20 minutes)

7A

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: F

Chord analysis:

I I⁶ ii⁶ V vi V I I IV⁶ I⁶ V⁷ I V⁷ V

Chord analysis:

IV I IV V I IV I ii III V⁶ I V 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: F

Chord analysis:

I I⁶ ii⁶ V vi V I I IV⁶ I⁶ V⁷ I IV₆ V

Chord analysis:

vi I₆ ii₆₄ ii₆ I V I₆ I₆ V(ii) V₆ I V vi

Question 7. (Suggested time—20 minutes)

7C

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: F

Chord analysis: I I⁶ ii⁶ V vi V I I IV⁶ I⁶ V⁷ iii⁶ IV⁶ vi⁶

Chord analysis: I iii⁶ IV IV⁷ vii^{o7} I V V^b vi I IV iii I vi⁶ vii⁷ I

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2007 SCORING COMMENTARY

Question 7

Overview

The intent of this question was:

- To test students' ability to harmonize a melody with successful bass-line counterpoint.
- To test students' ability to recognize tonicization.
- To test students' ability to write a variety of cadences, including those with secondary dominants.
- To test students' ability to recognize implied harmonies.
- To test students' ability to demonstrate correct usage of both chord tones and nonharmonic tones.

Sample: 7A

Score: 7

This represents a good response. In the second phrase, the repeated bass tone and the V^7 followed by a V are awkward; otherwise, this phrase is adeptly handled. The third phrase begins nicely, but its final two chords are poor, showing no recognition of the modulation. Other than the awkward $ii-I$ motion and the mismatch between the Roman numerals and the bass in measure 7, the last phrase is fine. The final score was 7 (2 points for the second phrase, 2 points for the third phrase, and 3 points for the fourth phrase).

Sample: 7B

Score: 5

This represents a fair response. The direct fifths at the end of measure 4 are awkward, but otherwise the second phrase is handled well. The bass line of the third phrase begins nicely but has many problems towards the end, including an inappropriate embellishing tone and a poor cadence. The harmony of the third phrase is poor throughout, with awkward $vi-I^6$ and ii^6-I motions, a poorly handled $\frac{7}{4}$ chord, and a poor cadence. The final phrase begins poorly, with a passing tone at the beginning of the phrase, a leap of a seventh, and a nonsensical Roman numeral on the second beat of measure 7. On the other hand, the last five beats of the final phrase are skillfully handled. The final score was 5 (2 points for the second phrase, 1 point for the third phrase, and 2 points for the fourth phrase).

Sample: 7C

Score: 3

This represents a weak response. The second phrase is poor throughout, with a repeated bass note over the bar line, an awkward V^7-iii progression, a dissonant fourth on the second beat of measure 4, and a poor cadence. The bass line of the third phrase was judged to be fair, since it has awkward leaps, including the augmented fourth in measure 5, and the seventh between measures 5 and 6. The Roman numerals, on the other hand, were deemed good: aside from the awkward iii^6 chord, the harmonies implied by the Roman numerals work nicely with the given melody. The fourth phrase is weak. The bass line begins adequately but ends poorly, with an awkward leap of an augmented fourth and a poor cadence. The Roman numerals in the final phrase show little recognition of proper harmonic usage. The final score was 3 (0 points for the second phrase, 2 points for the third phrase, and 1 point for the fourth phrase).