

**AP<sup>®</sup> MUSIC THEORY  
2008 SCORING GUIDELINES**

**Question 3**

Chord X      Chord Y

Also labeled as:

$\underline{V_4^6 - \frac{5}{3}}$

**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. The cadential six-four may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of Chord X is V, the space below Chord Y should (1) contain an Arabic figure, (2) be blank or contain a dash, or (3) contain a V, in order for Chord X to receive any credit.

	(8)						
<b>EXAMPLE</b>	$\frac{6}{V_4} \frac{5}{3}$	$\frac{6}{V_4} \frac{7}{7}$	$\frac{6}{V_4} \frac{7}{7}$	$\frac{6}{V} \frac{7}{V}$	$\frac{6}{V_4} \frac{7}{I}$	$\frac{6}{I_4} \frac{7}{IV}$	
<b>AWARD</b>	1    1	1    ½	1    1	½    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.

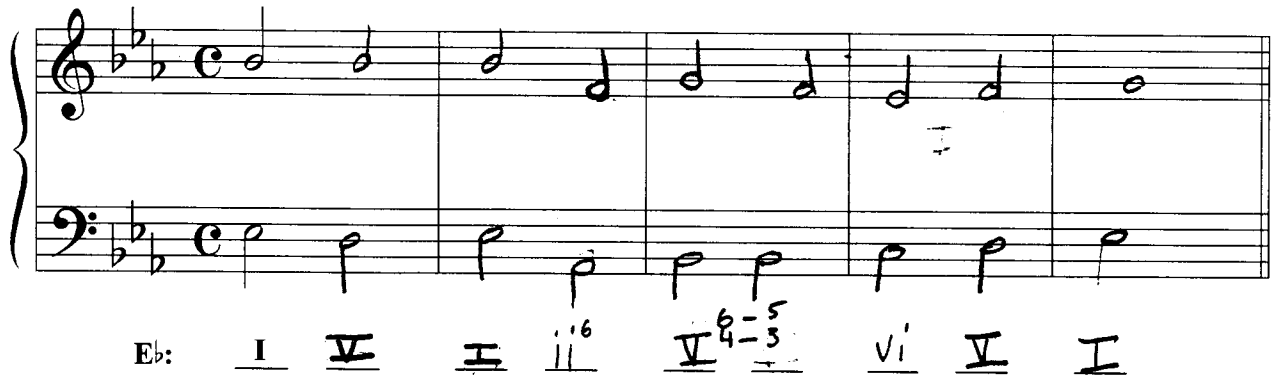
-- Score for blank or irrelevant papers.

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. 



Eb: I V I ii<sup>6</sup> V<sup>4-3</sup> vi V 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. 

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. 

Handwritten Roman numerals for Question 3:

Eb: I VII I IV I VII VI V 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. 


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.
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**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. 

E<sub>b</sub>: I ii III II III II II III 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. 

# AP<sup>®</sup> MUSIC THEORY

## 2008 SCORING COMMENTARY

### Question 3

*NOTE: The chords are numbered from one to nine, beginning with the initial given chord.*

#### 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' knowledge of common-practice harmony and chord progression
- To test students' ability to hear expansions of tonic and dominant functions
- To test students' ability to hear the imperfect authentic and deceptive cadences
- To test students' ability to hear the cadential six-four chord
- To test students' ability to distinguish  $V^6$  and  $V_6^6$
- To test students' ability to distinguish IV and  $ii^6$

#### Sample: 3A

**Score: 22**

This represents a good response. Seven soprano notes are correct; the soprano note for chord four is incorrect. Seven bass notes are correct; the penultimate note is incorrect. All Roman numerals are correct, although the figured-bass number of chord two is missing; therefore, that chord's analysis was awarded only  $\frac{1}{2}$  point. (Soprano: 7; Bass: 7; Roman numerals: 7.5; Total = 21.5, rounded up to 22)

#### Sample: 3B

**Score: 12**

This represents a fair response. There are only two correct soprano notes (the pitches in measure two). There are five correct bass notes; the second, fifth, and sixth notes are incorrect. There are five correct Roman numerals, although chord five is missing its figured-bass number; therefore, the analysis for chord five received only  $\frac{1}{2}$  point. The Roman numerals for chords two, four, and six are incorrect. (Soprano: 2; Bass: 5; Roman numerals: 4.5; Total = 11.5, rounded up to 12)

#### Sample: 3C

**Score: 3**

This represents a poor response. There are no correct notes in the soprano, and only the final note of the bass line is correct. Only two Roman numerals are correct (chords four and nine), although the figured-bass number of chord four is missing; therefore, this chord's analysis received only  $\frac{1}{2}$  point. (Soprano: 0; Bass: 1; Roman numerals: 1.5; Total = 2.5, rounded up to 3)