

AP[®] MUSIC THEORY
2009 SCORING GUIDELINES

Question 3

G: I V⁶ vi ii⁶ V V₂⁴ I⁶ V I

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.

III. Special Scoring Issues

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

- 00 Score for responses that represent an unsuccessful attempt to answer the question.
- Score for blank or irrelevant papers.

Questions 3-4

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.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.
- Make sure to align your notes with the blanks provided.

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. 



G: I ii⁶ vi VII⁶ V IV I⁶ 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. 

Questions 3-4

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.

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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. 

G: I V^b IV^b ii^b V V I^b

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

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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. 



G: I I vii° I ii° I ii 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. 

AP[®] MUSIC THEORY

2009 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' 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 cadence.
- To test students' ability to distinguish between V^6 and $V\frac{4}{2}$.
- To test students' ability to distinguish between IV and ii^6 .

Sample: 3A

Score: 21

This represents a good response. The student correctly notates all eight soprano pitches and all eight bass pitches. The Roman numeral analysis is correct for chords three, five, seven, eight, and nine. (Soprano: 8; Bass: 8; Roman numerals: 5; Total = 21)

Sample: 3B

Score: 13

This represents a fair response. The student correctly notates five of the soprano pitches and four of the bass pitches. The student received 1 point each for the Roman numeral analyses of chords two, four, and five and $\frac{1}{2}$ point each—because of missing or incorrect Arabic numerals—for chords six and nine. (Soprano: 5; Bass: 4; Roman numerals: 4; Total = 13)

Sample: 3C

Score: 5

This represents a poor response. The student correctly notates two of the soprano pitches. Credit was also awarded for two of the bass notes (pitches seven and nine), since the scoring guide allowed octave transposition in the bass. Only the last Roman numeral analysis is correct. (Soprano: 2; Bass: 2; Roman numerals: 1; Total = 5)