

AP[®] MUSIC THEORY 2009 SCORING GUIDELINES

Question 4

Chord
Six

a: i vii[°]₆ i₆ VI iv V₅⁶/V i₄ V⁷ i

also labeled:

$$\begin{array}{c} 8 \text{ --- } 7 \\ \text{V} 6 \text{ --- } 5 \\ 4 \text{ --- } \# \end{array}$$

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 incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept the correct Roman numeral even if the diminished symbol (°) has been omitted.
- E. Accept any symbol that means “of” or “applied” at Chord Six (e.g., V/V, [V], V→V, V of V, etc.).
- F. Accept a *capital* II for the Roman numeral of Chord Six.
- G. The cadential six-four 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 contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

		(8) 7		6 5		6		V V7		6		6		I4 IV		V V
Example →	V4	(3)	V4	3	V4	—	V	V7	V4	I	I4	IV	V	V		
Award →	1	1	1	½	1	½	½	1	0	0	1	0	½	½		

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. 



a: i VII^{o6} i⁶ VI iv V⁶/I i⁴ V i

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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The musical staff shows a progression in a: (one sharp, F#). The soprano line (treble clef) contains the notes: G4, A4, B4, C5, B4, A4, G4. The bass line (bass clef) contains the notes: C4, D4, E4, F#4, G4, A4, B4. Below the bass line, Roman numerals are written: i, Vii°, i, i, V, vii°, I, V, I. The first chord is a: i.

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



The image shows a musical staff with two staves, soprano and bass, in common time. The soprano staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff contains a sequence of notes: D3, E3, F3, G3, F3, E3, D3, C3, B2, A2. Below the bass staff, Roman numerals are written: a: i ii iii IV ii i iii iii i. Each numeral is underlined.

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AP[®] MUSIC THEORY

2009 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' knowledge of common-practice harmony and chord progression.
- To test students' ability to recognize a secondary dominant chord.
- To test students' ability to hear both triads and seventh chords in root position and in inversion.
- To test students' ability to recognize chromatic alteration.
- To test students' recognition of harmonic gestures in the minor mode.
- To test students' ability to hear leaps in the bass, i.e., the leap to the 6th scale degree at chord 4.
- To test students' ability to hear, transcribe, and provide Roman numerals for characteristic soprano/bass gestures.
- To test students' ability to hear and label the cadential $\frac{6}{4}$ pattern.

Sample: 4A

Score: 23

This represents a very good response. All the soprano and bass pitches are correct, and the student labels most of the chords with the correct Roman numeral analysis. The analysis of the penultimate chord was awarded $\frac{1}{2}$ point because it lacks the Arabic numeral. (Soprano: 8; Bass: 8; Roman numerals: $7\frac{1}{2}$; Total = $23\frac{1}{2}$, rounded down to 23*)

Sample: 4B

Score: 12

This represents a fair response. With the exception of pitches two and five, all soprano pitches are correct. In the bass, only pitches two, three, and nine are correct. Chords two, three, seven, and eight are identified with the correct Roman numerals, but the Arabic numerals are incorrect, so the Roman numerals for those chords earned $\frac{1}{2}$ point each. The Roman numeral for chord nine is correct and was awarded 1 point. (Soprano: 6; Bass 3; Roman numerals: 3; Total = 12)

Sample: 4C

Score: 3

This represents a poor response. In both the soprano and the bass, only the last pitch is correct. The Roman numeral analysis of the last chord is also correct. All other Roman and Arabic numerals are incorrect. (Soprano: 1; Bass: 1; Roman numerals: 1; Total = 3)

* According to the scoring guide, all fractional scores except 23 are rounded up to the next higher point; 23 rounds down.