

AP[®] MUSIC THEORY

2009 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 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 beat and the approach to it; the second part consists of the last two notes (the cadence).
2. **The phrase is scored 2** if the bass is without egregious error and the final two Roman numerals match the last two bass notes (even if there are harmonic errors earlier in the phrase).
NB: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 1 point.
3. **The phrase is scored 1** if:
 - (a) the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do *not* match the final bass notes;
 - (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.

C. SCORING PHRASES 3 AND 4

1. For each of these phrases, first judge the bass and harmonies separately.
2. Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:
 - (a) Judge it to be **good** even if it contains a specific egregious error.
 - (b) Judge it to be **fair** if:
 - (i) it contains two egregious errors or two egregious errors and one minor error; or
 - (ii) it contains three or more egregious errors, but one half of the phrase is without egregious error (see **E.1.(e)** below).
 - (c) Judge it to be **poor** if it contains three or more specific egregious errors, with at least one error in each half of the phrase (see **E.1.(e)** below).

| Summary of Good/Fair/Poor Determinations for Phrases 3 and 4 | |
|--|--|
| good | 0–1 egregious errors (+ 1 minor error) |
| fair | 2 egregious errors (+ 1 minor error) |
| poor | 3 or more egregious errors |

AP[®] MUSIC THEORY 2009 SCORING GUIDELINES

Question 7 (continued)

3. 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 |

4. 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 (i.e., 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 (and inversions) *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 (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.
5. Award **at most 2 points** to a phrase that uses half notes exclusively or almost exclusively.

D. WEIGHTING ERRORS

- The following are *egregious* errors.
 - Blatant violations of the instructions.
 - Illegal parallel octaves or fifths, or diminished fifth to perfect fifth.
 - Doubling the leading tone; unresolved or incorrectly resolved leading tone.
 - Tonally inappropriate six-four chord (NB: Cadential six-fours, passing six-fours, and pedal six-fours are allowed).
 - Unresolved sevenths or incorrectly resolved sevenths.
 - Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note.
 - Poor chord succession (eg., V–IV; V–ii; ii–iii; IV–iii, ii–I; V⁶–I⁶; V–vi⁶; iii–vii^o).
 - Poor chord use, such as vi⁶ (unless as part of parallel 6/3 sequence or modulation); iii⁶ (unless as part of parallel 6/3 sequence); or a root-position vii^o that does not resolve to I.
 - Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a chord, or leaps of an octave that do not change direction.

AP[®] MUSIC THEORY
2009 SCORING GUIDELINES

Question 7 (continued)

2. The following are *minor* errors (two minor errors = one egregious error).
 - (a) Repeated notes and/or harmonies (same Roman numerals and inversions) from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension).
 - (b) Rhythmically inappropriate cadential six-four chords.
 - (c) Approach to octave or fifth in similar motion in which the upper voice leaps, and consecutive perfect fifths and octaves in contrary motion.
 - (d) Cross relations.
 - (e) Root-position vii^o chords that move directly to I.
 - (f) More than four parallel thirds or sixths.

E. OTHER CONSIDERATIONS

1. General considerations.
 - (a) Consider each phrase independently; do not judge the connections between each phrase.
 - (b) Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
 - (c) 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.
 - (d) In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).
 - (e) In phrases 3 and 4, the first five beats comprise the first half of the phrase, and the last three beats and their approach comprise the last half of the phrase.
2. Special scores.
 - (a) Award 1 bonus point for a truly musical response or for a response that is solid throughout.
 - (b) Award 1 point to a response that otherwise would earn a 0 but that has two or more redeeming qualities.
 - (c) For irrelevant responses or blank papers, score the question with a dash.

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start Here

Key: F

Chord analysis: V⁶ I V vi I⁶ IV IV⁶ I I⁶ IV vii⁶ I V⁶ I ~~V~~ V I

Chord analysis: IV I IV⁶ V vi IV V I IV I V I⁶ I V I

| | |
|---|--|
| <p>I fac ii gbd iii ace IV bdf V ceg vi fad vii^b egb</p> | <p>iii vi IV vii^b I ii V</p> |
|---|--|

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start Here

Key: F

Chord analysis: V⁶ I V vi I⁶ IV IV⁶ I I⁶ IV vii^{o6} I V⁶ V⁶

Chord analysis: I V⁶ I II V I⁶ IV I V I V VI

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

A. Keep the portion you compose consistent with the first phrase.

1. Use an appropriate cadence at each phrase ending.
2. Give melodic interest to the bass line.
3. Vary the motion of the bass line in relation to the soprano.
4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Do not notate alto and tenor lines.

Start Here

Key: F

Chord analysis: V^6 I V vi I^6 IV IV^6 I I^6 IV $vii^{\circ 6}$ I V^6 iii vii I V

Chord analysis: ii I^6 IV V^6 I ii V I IV^6 vi V ii I vii I^4

AP[®] MUSIC THEORY

2009 SCORING COMMENTARY

Question 7

Overview

The intent of this question was:

- To test students' ability to compose a bass line following the rules of counterpoint in the common-practice style.
- To test students' ability to visualize common standard harmonic progressions.
- To test students' ability to compose standard cadences.
- To test students' ability to identify the chromatic pitches in the soprano as a secondary dominant.
- To test students' ability to maintain appropriate harmonic rhythm.
- To test students' ability to treat nonharmonic tones in an effective manner.
- To test students' ability to internally hear the music they compose (i.e., audiate).

Sample: 7A

Score: 8

This represents an excellent response. The student writes a good progression in phrase two, recognizing that the chromatic tone in the soprano requires the V/V chord. The student also writes a good bass line and good Roman numerals in phrases three and four. Although the bass line in phrase three contains consecutive skips in the same direction, this was not considered an egregious error, but it did prevent the student from earning the bonus point. Scoring by phrase: 2 + 3 + 3 = 8.

Sample: 7B

Score: 6

This represents a fair response. In phrase two, the student writes a good bass line, although the leading tone in measure three, beat four, is not resolved and was evaluated as a minor error. Since the student writes no Roman numerals, the phrase was awarded 1 point. In phrase three, the student writes a fair bass line, with dissonant clashes on the first note of the phrase and parallel fifths on the first two beats of measure five. The rest of the bass line for that phrase is good, including a good cadence; the direct fifth was regarded as a minor error. The Roman numerals are good, although two are omitted and the inversion symbol is omitted for the IV chord in measure six. The student writes a good bass line and good Roman numerals in phrase four, even though one note in the penultimate measure is omitted. Scoring by phrase: 1 + 2 + 3 = 6.

Sample: 7C

Score: 2

This represents a weak response. In phrase two, the student does not resolve the leading tone in the bass at the end of measure four, and in the Roman numeral analysis, the student does not acknowledge the secondary dominant. The chord at the second fermata is labeled as a tonic chord in the original key, which was considered an egregious error. The student begins phrase three with a retrogression, creating two egregious errors (V-ii and ii-I), but writes a fair bass and Roman numerals with no errors in the second segment of that phrase. The bass for phrase four contains an inappropriate dissonance and an unresolved leading tone and ends with another inappropriate dissonance; the bass was considered poor. Also in that phrase, the student's choice of Roman numerals contains implied parallel octaves and a retrogression in the first segment of the phrase and ends with a tonic $\frac{5}{4}$ chord, all of which created poor Roman numerals. Scoring by phrase: 0 + 2 + 0 = 2.