

**AP[®] MUSIC THEORY
2010 SCORING GUIDELINES**

Question 4

B \flat : I I⁶ IV V⁶/V V vi I₄⁶ V⁷ I

Also labeled as:

$$\begin{array}{r} 8 - 7 \\ 6 - 5 \\ V_4 - 3 \end{array}$$

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 any symbol that means “of” or “applied” at Chord Four (e.g., V/V, [V], V→V, V of V, etc.).
- E. Accept a *capital* II for the Roman numeral of Chord Four.
- F. The cadential six-four may be correctly notated as shown in the key above. Also, give full credit for the labels “Cad 6/4” or “C 6/4” for the antepenultimate chord. 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.

	$\begin{array}{c} (8) \ 7 \\ 6 \ (5) \\ V_4 \ (3) \end{array}$	$\begin{array}{c} 6 \ 5 \\ V_4 \ 3 \end{array}$	$\begin{array}{c} 6 \\ V_4 \end{array}$	$\begin{array}{c} V \ V_7 \\ \frac{1}{2} \ 1 \end{array}$	$\begin{array}{c} 6 \\ V_4 \ I \end{array}$	$\begin{array}{c} 6 \\ I_4 \ IV \end{array}$	$\begin{array}{c} V \ V \\ \frac{1}{2} \ \frac{1}{2} \end{array}$	$\begin{array}{c} V \\ \frac{1}{2} \end{array}$	$\begin{array}{c} 6 \ 6 \\ V_4 \ V_4 \\ 1 \ \frac{1}{2} \end{array}$
Ex.→	$\frac{1}{1} \ \frac{1}{1}$	$\frac{1}{1} \ \frac{1}{2}$	$\frac{1}{1} \ \frac{1}{2}$	$\frac{1}{2} \ 1$	$\frac{0}{0} \ 0$	$\frac{1}{1} \ 0$	$\frac{1}{2} \ \frac{1}{2}$	$\frac{1}{2} \ \frac{1}{2}$	$\frac{1}{1} \ \frac{1}{2}$
Pts.→									

III. Special Scoring Issues


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

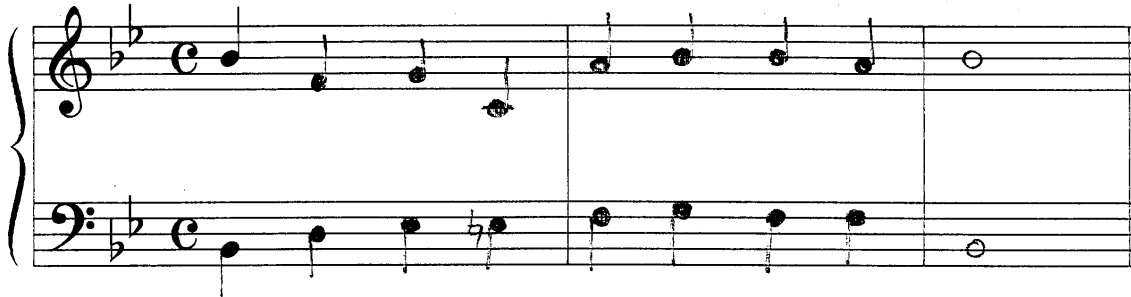
0 0 Score for responses that represent an unsuccessful attempt to answer the question.

-- 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. 



B \flat : I I⁶ IV V⁶/V V vi I₄⁶ 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.


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. 

B \flat : I ii III I \supcirc V vi I $\sup\flat$ 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. 

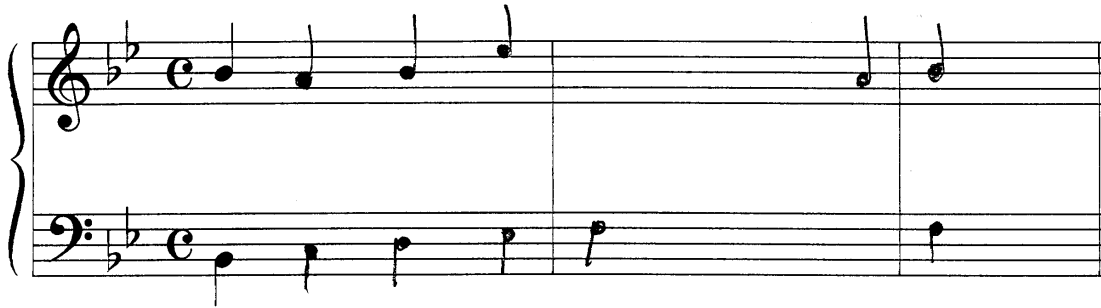
The progression for **Question 4** will now be played a final time. 

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.


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. 



B \flat : I V I⁶ iv _____ I⁴

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.

AP[®] MUSIC THEORY

2010 SCORING COMMENTARY

Question 4

Overview

The intent of this question was to test students' ability to:

- notate the soprano, bass and Roman numerals in a major-key progression;
- hear and properly notate the applied dominant;
- hear and properly notate the cadential six-four; and
- hear and properly notate the outer voices of inverted chords.

Sample: 4A

Score: 23

This represents a very good response. With the exception of the fourth pitch, all the soprano pitches are correct. Because of the octave displacement, the fourth pitch earned no credit. All the bass pitches are correct, and the student labels most of the chords with the correct Roman and Arabic numerals. The penultimate chord is missing the Arabic figure, so $\frac{1}{2}$ point was awarded for the penultimate chord's analysis. (Soprano: 7; 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. In the soprano, only pitches three and five are notated correctly. Five of the bass pitches are correct. Chords three, five, six and nine are labeled with the correct Roman and Arabic numerals. Chord seven has an incorrect Arabic numeral and was awarded $\frac{1}{2}$ point. The penultimate chord is missing the Arabic numeral and was also awarded $\frac{1}{2}$ point. (Soprano: 2; Bass: 5; Roman numerals: 5; Total = 12)

Sample: 4C

Score: 4

This represents a poor response. In the soprano, the last two pitches are correct. All other pitches in the soprano are incorrect. In the bass, the fifth pitch is correct. All other pitches in the bass are incorrect. The last chord is labeled with the correct Roman numeral, but the Arabic numeral, indicating a second inversion, is incorrect, so $\frac{1}{2}$ point was awarded. (Soprano: 2; Bass: 1; Roman numerals: $\frac{1}{2}$; Total = $3\frac{1}{2}$, rounded up to 4)