

# AP<sup>®</sup> MUSIC THEORY

## 2010 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)** on the following page).

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## Question 7 (continued)

Summary of Good/Fair/Poor Determinations for Bass Lines and Harmonies 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

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 (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V<sup>6</sup>–I<sup>6</sup>; V–vi<sup>6</sup>; iii–vii<sup>o</sup>).
  - Poor chord use, such as vi<sup>6</sup> (unless as part of parallel  $\frac{6}{3}$  sequence or modulation); iii<sup>6</sup> (unless as part of parallel  $\frac{6}{3}$  sequence); or a root-position vii<sup>o</sup> 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.

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## 2010 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<sup>o</sup> 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:** E $\flat$   
**Chord analysis:** I I<sup>6</sup> IV V vi ii<sup>6</sup> V I vi V<sup>6</sup> I  $\text{V}^{\flat}$   $\text{V}^{\flat}$  I

**Chord analysis:**  $\text{V}^{\flat}$   $\text{V}^{\flat}$  I IV  $\text{V}^{\flat}$   $\text{V}^{\flat}$  I IV I IV<sup>6</sup> I  $\text{V}^{\flat}$  I Pac

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B. Do not notate alto and tenor lines.

**Start Here**  
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**Key:** E $\flat$

*Chord analysis:*

I I<sup>6</sup> IV V vi ii<sup>6</sup> V I vi V<sup>6</sup> I vii<sup>o</sup> V I

*Chord analysis:*

I I<sup>6</sup> vii<sup>o</sup> V IV V<sup>6</sup> V<sup>6</sup> I vi<sup>o</sup> V<sup>6</sup> I IV<sup>6</sup> I<sup>6</sup> V I

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## 2010 SCORING COMMENTARY

### Question 7

#### Overview

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

- write standard cadences;
- recognize and correctly use a secondary dominant;
- compose a bass line following the rules of 18th-century counterpoint;
- use conventional harmonic patterns; and
- use embellishments correctly in a two-part framework.

#### Sample: 7A

**Score: 8**

This sample represents a good response. In phrase two the bass and Roman numerals are correct; 2 points were awarded. In phrase three the student demonstrates an understanding of the voice exchange prolonging the dominant (measure 5) and the voice-leading principles underlying the use of the  $\frac{4}{2}$  chord (measure 6, at the cadence). Although the student harmonizes scale degrees 7 and 5 incorrectly in measure 5 (using V-I instead of prolonging the dominant), this error was not enough to prevent the phrase from being awarded full credit. The fourth phrase is strong in both bass and Roman numerals and demonstrates an understanding of the cadential six-four figure; this phrase was also awarded full credit. The scoring summary was 2/3/3 for a total score of 8.

#### Sample: 7B

**Score: 6**

This sample represents a fair response. The second phrase was awarded 1 point due to an augmented-fourth leap and an unresolved leading tone at the cadence. In phrase three the student begins with appropriate bass notes but proceeds to write an augmented fourth on beat three, harmonized with an improper six-four chord. The third phrase was judged to be fair and awarded 2 points. In phrase four the student creates strong contrary motion between soprano and bass and chooses a suitable harmonization, earning 3 points for the phrase. The scoring summary was 1/2/3 for a total score of 6.

#### Sample: 7C

**Score: 2**

This represents a poor response. In the second phrase 1 point was awarded for a good bass line, but the "V" chord label at the cadence does not match the notated bass pitch and inversion. No points were awarded for the third phrase because of a poor bass line, poor Roman numerals, and an improper cadence. There are three errors in the bass and the corresponding harmonies: a vertical fourth on beat three of both measure 5 and measure 6, and the doubled secondary leading tone A-natural on beat two of measure 6. In the fourth phrase problems are found in the bass in measure 7, beat two (both eighth-notes are dissonant), and measure 8 (the second eighth-note of beat two is superfluous). The chords are inappropriate in measure 7, beats one and two, but are good in the rest of the phrase. This phrase was awarded 1 point. The scoring summary was 1/0/1 for a total score of 2.