AP® MUSIC THEORY
2011 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 together 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 halves:

- The first half consists of the opening beat and the approach to it.
- The second half 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).

N.B.: 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-half of the bass has no egregious errors, and at least one-half of the harmonies has no egregious errors; or

(c) both halves of the bass have an egregious error, but the harmonies have no egregious errors.

4. **The phrase is scored 0** if:

(a) both halves of the bass have an egregious error, and at least one-half of the harmonies has an egregious error; or

(b) at least one-half of the bass has an egregious error, and both halves of the harmonies have egregious errors.

Summary of the Method for Scoring Phrase 2		
Bass Line	**Harmonies**	**Score**
No egregious errors	Roman numerals (and inversions) must match bass notes	**2**
No egregious errors	First half of phrase contains an egregious error but the cadence is good	**2**
At least one-half of phrase is without an egregious error	At least one-half of phrase is without an egregious error	**1**
Both halves of phrase contain an egregious error	No egregious errors	**1**
Both halves of phrase contain an egregious error	At least one-half of phrase is without an egregious error	**0**
Both halves of phrase contain an egregious error	Both halves of phrase contain an egregious error	**0**

C. SCORING PHRASES 3 AND 4

1. For each of these phrases, 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).

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. Before giving a final score of 0 or 3, first consider the cadence.
  (a) Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is 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.
  (b) 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

1. The following are *egregious* errors:
   (a) Blatant violations of the instructions.
   (b) Parallel octaves or fifths, or diminished fifth to perfect fifth.
   (c) Doubling the leading tone; unresolved or incorrectly resolved leading tone.
   (d) Tonally inappropriate six-four chord (N.B.: Cadential six-fours, passing six-fours, and pedal six-fours are allowed).
   (e) Unresolved sevenths or incorrectly resolved sevenths.
   (f) 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.
   (g) Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V^6–I^6; V–vi^6; iii–vii^o, etc.).
   (h) Poor chord use, such as vi^6 (unless as part of parallel $^6_3$ sequence or modulation); iii^6 (unless as part of parallel $^6_3$ sequence).
   (i) Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a triad, or leaps of an octave that do not change direction.
   (j) An entire phrase of consecutive thirds or sixths.

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 six-four chords.
   (c) Approach to octave or fifth in similar motion in which the upper voice leaps, or consecutive perfect fifths and octaves in contrary motion.
   (d) Cross-relations.
   (e) Root-position vii^o triads that move directly to I.
   (f) More than four consecutive thirds or sixths for half of a phrase.
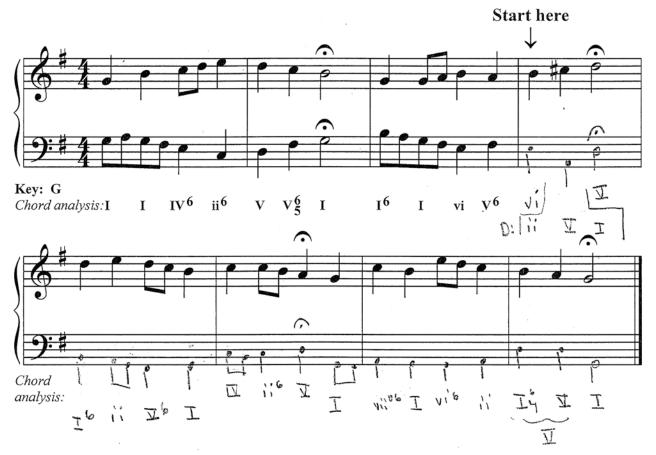
E. OTHER CONSIDERATIONS

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 phrase 3, the first four beats comprise the first half of the phrase, and the last three beats and their approach comprise the last half of the phrase.
   (f) In phrase 4, the first five beats comprise the first half of the phrase, and the last measure and its 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 or blank responses, 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.

Key: G
Chord analysis: I   I   IV⁶   ii⁶   V   V⁶₅   I   I⁶   I   vi   V⁶   vi
D: ii   V   I

Chord analysis: I⁶   ii   V⁶   I   IV   ii⁶   V   I   vii°⁶   I   vi⁶   ii   I⁶₄   V   I
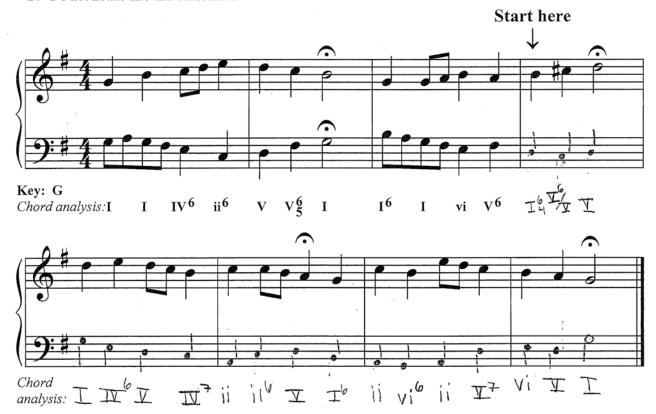V

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   1. Use an appropriate cadence at each phrase ending.
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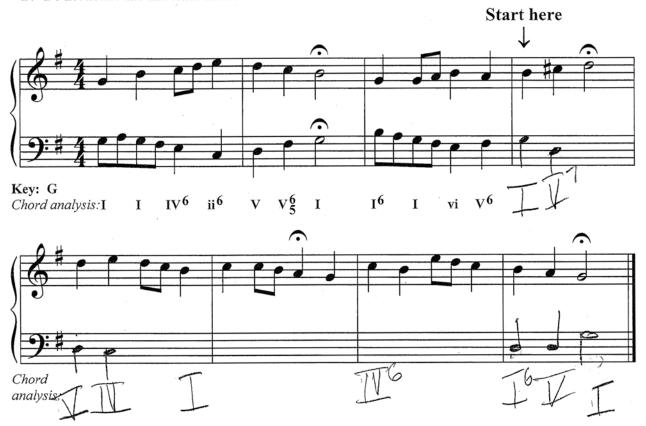B. Do not notate alto and tenor lines.

-10-

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: G
Chord analysis: I   I   IV⁶   ii⁶   V   V⁶₅   I   I⁶   I   vi   V⁶   I   V⁷

Chord analysis: V II   I   IV⁶   I⁶ V   I

-10-

AP® MUSIC THEORY
2011 SCORING COMMENTARY

Question 7

Overview

The intent of this question was to test students' ability to:
- compose a bass line following the rules of 18th-century counterpoint;
- write standard cadences;
- recognize and correctly use a secondary dominant;
- use conventional harmonic patterns; and
- use embellishments correctly in a two-part framework.

Sample: 7A
Score: 8

This represents a very good response. In phrase two, the Roman numerals are correct, and the student demonstrates understanding of the tonicization of the dominant by labeling the Roman numerals in the key of the dominant for this phrase. The bass line does not resolve the leading tone properly, so the phrase received only 1 point. In the third phrase, the bass line demonstrates good rhythmic counterpoint and use of contrary motion. The student also makes good harmonic choices. This phrase was awarded 3 points. The fourth phrase is good in both bass line and Roman numerals and demonstrates an understanding of the cadential six-four chord. The escape tone in the bass on beat four of measure six is an egregious error, and the weak-to-strong repetition in both bass and harmonies between beats two and three in measure seven is a minor error, but neither of these errors prevented the phrase from being awarded the full 3 points. Overall, the response displays a solid understanding of harmony and counterpoint, and the strength of the response merited the bonus point. The scoring summary was 1 + 3 + 3 + 1 (the bonus point) for a total score of 8.

Sample: 7B
Score: 5

This represents a fair response. In phrase two, the student uses good Roman numerals at the cadence (V^6/V–V), but the inappropriate six-four chord and the mismatch between the bass line and the soprano on the second beat of measure four make this a poor phrase that earned no points. Phrase three contains parallel octaves in measure five, and the final bass note in measure five creates a dissonance that cannot be resolved. The second half of phrase three is good, and therefore the entire phrase received 2 points. The final phrase was judged to be good in both bass line and Roman numerals; the parallel fifths in the final measure did not affect the score for this phrase. The scoring summary was 0 + 2 + 3 for a total score of 5.

Sample: 7C
Score: 3

This represents a poor response. The second phrase was awarded 1 point for a proper choice of bass note and Roman numeral on the first beat of measure four. No points were awarded for the third phrase, which is mostly blank. Although the fourth phrase is largely incomplete, the bass and Roman numerals in the final measure represent a suitable harmonization and a good cadence. The phrase was awarded 2 points. The scoring summary was 1 + 0 + 2 for a total score of 3.