



AP[®] Music Theory 2000 Scoring Commentary

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Question 1

Sample E – Score 8

This example of a nearly perfect answer was chosen because it reinforces the need for students to be especially careful with notation of noteheads. Everything is correct here, except that the final note of measure 2 looks more like a G than the correct answer A. Therefore, no credit is awarded for the second half of the bar. Observe that, while careful placement of each notehead is critical, stem direction is not.

Sample C – Score 6

The first three measures are correct, except for the missing sharps on C in measures 1 and 2. This common oversight (forgetting the accidental on the leading tone) costs this student one point in each bar. The pitches in measure 4 are correct, but the error in rhythmic notation at the beginning of the bar means just one point is awarded in measure 4.

Sample P – Score 5

The first measure is correct, except that the sharp sign was omitted from the C (second note); one point was awarded for the second half of the measure. While the contour and rhythm in the first half of measure 2 are correct, the pitches are not, and so no credit is awarded. The final A of measure 2 and the D on the downbeat of measure 3 constitute two contiguous correct beats, so one point is awarded. Finally, the last measure is completely correct, and so two points are earned. With the extra point, the total is 5.

Question 2

Sample A – Score 8

This response demonstrates a very good command of the problem. All measures are correct in both rhythm and pitch except measure 3 which has three sixteenth notes incorrect in pitch only.

Sample I – Score 6

This sample demonstrates a good response to the question. Measures 1 through 4 and measure 8 are all correct in both rhythm and pitch. Measures 5 through 7 demonstrate errors in both pitch and rhythm.

Sample O – Score 4

Sample O is not a strong response to this question. Measures 1 and 8 are correct in both pitch and rhythm. Measure 2 is correct in both pitch and rhythm as the extra note at the end of the measure is counted with the following measure. Measures 3 through 7 are incorrect in either pitch or rhythm or both.

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Question 3

Sample O – Score 20

The student response to the question is excellent. Soprano and bass notes are written correctly, and the Roman Numeral symbols are case sensitive (the v chord symbol is upper case in this sample).

Sample N – Score 11

The student has provided an acceptable response to many elements of the question. Although the bass and Roman Numerals are random, the soprano tones are correct. The octave displacement of the correct bass note in the penultimate measure receives full credit as well.

Sample Q – Score 5

q (5 pts): The student response to the question much less strong, with incorrect notes in several places. Beat three of the third measure contains an incorrect soprano note (despite an octave displacement), and the final two tones of the bass are correct. The Roman Numeral symbols should be judged as case sensitive; therefore, a lower-case Roman Numeral v on the third beat of the penultimate is incorrect.

Question 4

Sample A – Score 29

The only mistakes are the wrong figures for the II⁶/₅ chord and V ⁶/₅ in place of the vii⁷.

Sample B – Score 13

Melody: In the first four bars, all but the third and fourth notes are correct.

Bass line: The first two notes are correct. Full credit was given to the bass note on the downbeat of bar 4 even though it was written in the wrong octave. The benefit of the doubt was given on the sloppily written final note.

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Question 4 (cont.)

Sample F – Score 15

Melody: of the last six notes, only one is correct.

Bass line: first four notes are wrong; no credit was given for the first note in bar 5, since the accidental was missing.

Roman numerals: In the first three bars, only one chord was given partial credit; the second chord of bar 2 was given one-half point for having the correct Roman numeral (it did not receive the other half point, since the figures for this chord are missing). With the exception of the third to last chord, the other Roman numerals are correct.

The final score of 14.5 was rounded up to 15.

Sample H – Score 20

Melody: perfect

Bass line: first four notes are wrong; no credit was given for first note in bar 5, since the accidental was missing.

Roman numerals: First four Roman numerals are wrong; the ii6 was given no credit (had it been written as II6 it would have received half credit; as it stands now, the Roman numeral here wrongly implies a minor chord). Only one-half point was given for the penultimate chord, since it has a faulty figure. Only one-half point was given for the second chord of bar 3, since it should have been a vii7.

Question 5

Sample C – Score 30

This response represents a very good grasp of the problems incorporated into the figured bass. The Roman numeral portion of the test is completely correct, both as to scale degree and quality (as indicated by upper and lower case numerals) of the chords. The student has written parallel octaves between the two chords in measure 3, resulting in no points being awarded for voice leading for that connection. The penultimate chord (V7) is written with no seventh and receives no points for chord spelling and no points into and out of it for voice leading, representing a five point total loss.

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Question 5 (cont.)

Sample D – Score 16

This examples represents a less adequate response to FR5. Chord 5 is analyzed (Roman numeral) incorrectly. Chord 2 is written as an incomplete inverted triad (no third) and loses 1 point for spelling and four points for voice leading into and out of the chord. Chord 5 is an incorrectly written triad and loses 1 point for spelling, four points for voice leading. Chords 7 and 8 have spacing problems and are awarded only 1/2 point each for chord spelling. Chord 9 is missing the F# and loses one point for spelling, four points for voice leading. In addition, no points are awarded for voice leading between Chords 6 and 7 due to the presence of fifths by contrary motion in the soprano and tenor voices.

Sample F – Score 25

This samples displays a good understanding of the concepts presented by the question. Two Roman numerals are incorrect due to case (measure 3, beat 3 can be awarded credit if labeled V/iv or I). The final chord should be labeled major I due to the presence of the Picardy third, but the student used a lower case number. Two B naturals (chord 5 and chord 10) are missing, resulting in a 1 point chord spelling loss for each, plus voice leading errors into and out of the incorrectly realized chords of four points per chord.

Question 6

Sample A – Score 10

All possible points were awarded for the three phrases and an additional point was added for aesthetic merit.

Sample E – Score 6

Bars 3-4: nice cadence, but beginning of the phrase is seriously marred by parallel octaves (on successive first two beats of bar 3). The V7-I6 in bar 4, though faulty, was treated as only a minor error.

Bars 5-6: Nice cadence, but beginning of the phrase is marred by the doubled leading tone and the resulting ugly melodic leap down from E in bar 5.

Bars 7-8: Nice cadence, but again bass line is marred by parallel octaves in bar 7. Note that these parallel octaves are missing from the Roman numerals-which differ slightly from the implied bass line harmonies-and thus the harmonies are considered good.

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Question 6 (cont.)

Sample K – Score 4

Bars 3-4: The cadence is not great (owing to metrically poor use of the I6/4 chord); nevertheless, it is satisfactory. The beginning of the phrase, however, is seriously marred by parallel octaves. The fairly good cadence nevertheless establishes this phrase as a weak phrase (as opposed to a poor phrase).

Bars 5-6: Very poor phrase: parallel fifths, poor use of iii chord, cadence on a 6/4 chord are all problematic.

Bars 7-8: the bass line is good, even with odd implied 6/4 on downbeat of bar 7 and similar fifth on last beat of bar 7. The Roman numerals are only fair, since the downbeat of bar 7 does not match the bass line (if it did, there would be faulty parallel octaves).

Sample M – Score 7

Bars 3-4: Mostly nice, but there are seriously bad parallel fifths at the end of the phrase; the progression vi-V is rarely a good idea, since it often invites faulty parallels.

Bars 5-6: The V4/2 to IV that opens the phrase is a weak progression. Much worse are the doubled B-natural in bar 6 (since B-natural is the leading tone of C, the key towards which there is a tonicization) and the faulty 6/4 chord at the end of the phrase.

Bars 7-8: It is odd to precede a cadential chord with a V chord (as happens here); other than this small error, this is a well written phrase.