



AP[®] Music Theory 1999 Scoring Guidelines

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AP[®] MUSIC THEORY
1999 SCORING GUIDELINES

Question 1



SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides below.

I. Regular Scoring Guide

Award 1 point for each measure correct in both pitch and rhythm and add one point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.

N.b. - Measures may be considered to be any three contiguous beats that are rhythmically correct, even if occurring over a bar line.

II. Alternate Scoring Guides (If you use an alternate-scoring guide, do not add the extra point to the total.)

A. If six or more measures of the rhythm are incorrect, award 1/2 point per measure of correct pitches.

OR

B. If six or more measures of the pitches are incorrect, award 1/4 point per measure of correct rhythm.

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Question 1 (cont.)

III. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of $1 \frac{1}{2}$ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with additional meaning

- 1 This score may also be used for responses which have less than one measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)
 - 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
- This designation is reserved for irrelevant answers and blank papers.

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Question 2



SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides below.

V. Regular Scoring Guide

Score 1 point for each half-measure correct in both pitch and rhythm and add one point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.

N.b. "Half-measures" may be considered to be any three contiguous eighth note beats that are rhythmically correct, even if occurring over a bar line.

N.b. For the last pitch, a quarter note followed by an eighth rest will also be considered correct.

VI. Alternate Scoring Guides (If you use an alternate scoring guide, do not add the extra point to the total.)

A. If five or more half-measures of the rhythm are incorrect, award 1/2 point per half-measure of correct pitches.

OR

B. If five or more half-measures of the pitches are incorrect, award 1/4 point per half-measure of correct rhythm.

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Question 2 (cont.)

VII. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of $1 \frac{1}{2}$ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

VIII. Scores with additional meaning

- 1 This score may also be used for responses which have less than one measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)
 - 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
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Question 3

SCORING: 24 points

IX. Pitches (16 points)

Award 1 point for each correctly notated pitch.

X. Chord Symbols (8 points)

Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

Award 1/2 point for each correct Roman numeral that has an incorrect or missing Arabic numeral.

- 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
- This designation is reserved for irrelevant answers and blank papers.

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Question 3 (cont.)

Notes:

- A. Round any fractional scores up to the next higher point.
(Exception: Round 23 1/2 down.)

- B. Do not penalize responses that interchange upper and lower case Roman numerals.

- C. Octave transpositions of the correct bass pitch will be awarded full credit.

- D. The cadential six-four may be correctly notated in two different ways as indicated in the key above

If the Roman numeral of the antepenultimate chord is V, the space below the Roman numeral of 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.

6 5 6
example --> V 4 3 || V 4 - or blank || V V || V I ||

award --> 1 || 1 1 || 1/2 1 || 0 0 ||

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Question 4 (cont.)

Notes:

- A. Round any fractional scores up to the next higher point.
(Exception: Round 23 1/2 down.)
- B. Do not penalize responses that interchange upper and lower case Roman numerals.
- C. Octave transpositions of the correct bass pitch will be awarded full credit.
- D. Award 1/2 point for V 65 on chord two.
- E. Award 1/2 point for viio7/V on chord six
- F. The cadential six-four may be correctly notated in two different ways as indicated in the key above.

If the Roman numeral of the antepenultimate chord is V, the space below the Roman numeral of 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.

		7													
		6 (5)	6		7										
	example -->	V 4 (3)		V 4 -	or blank		V	V		V	V		V I		
award -->	1	1		1	1/2		1/2	1		1/2	1/2		0	0	

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Question 5 (cont.)

- C. Award no points for correctly realized chords that have more than one error listed in section I. B.
 - 1. You must still check the voice leading into and out of these chords.

- D. Award no points for incorrectly realized chords.
 - 1. Do not check the voice leading into and out of these chords.

XIV. Voice leading (18 points, 2 points per connection)

- A. Award 2 points for good voice leading between two correctly realized chords.

N.b. This includes the voice leading from the given chord to the second chord.

- B. Award only 1 point for voice leading between two correctly realized chords that features:
 - 1. uncharacteristic hidden (covered) or direct octaves/fifths between outer voices.
 - 2. overlapping or crossed voices.
 - 3. chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura.

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Question 5 (cont.)

- C. Award no points for voice leading between two correctly realized chords if:
1. parallel (consecutive) octaves, fifths or unisons occur, including those by contrary motion.
 2. uncharacteristic leaps occur (e.g. - A2, tritone, or more than a fifth).
 3. the leading tone in an outer voice is unresolved or resolved incorrectly.
 4. chordal sevenths are unresolved or resolved incorrectly.
 5. one of the chords is a triad with only three voices.
 6. more than one error listed in section II. B. occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

XV. Roman numerals (10 points, 1 point per numeral)

A. Award one point for each correct Roman numeral.

1. Analyses that mix upper and lower case numerals should not be penalized.

Exceptions:

- a. The Roman numeral of chord two must be upper case I to receive credit.
- b. The Roman numeral of chord eight must be upper case II to receive credit.

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Question 5 (cont.)

2. Analyses that do not include Arabic numerals should not be penalized.
3. Do not penalize correct Roman numerals that omit the o or ø symbols.
4. No credit should be awarded when an accidental is placed before a Roman numeral.

XVI. Scores with additional meaning

0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.

— This designation is reserved for irrelevant answers and blank papers.

XVII. Non-chord tones

- A. Do not penalize a response that includes correctly used non-chord tones.
- B. An incorrectly used non-chord tone should be considered a voice-leading error.

XVIII. Rounding fractional scores

- A. Round $\frac{1}{2}$ points up with one exception: round 36 $\frac{1}{2}$ points down to 36 points.

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Question 5 (cont.)

Definitions of Common Voice Leading Problems Involving Perfect Intervals

Ex. 1	Ex. 2	Ex. 3 (OK)	Ex. 4	Ex. 5	Ex. 6
Parallel (consecutive)	Beat to Beat	Hidden (covered)	Direct	Unequal 5ths [d5 → P5]	By contrary motion

1. Parallel (consecutive)
unacceptable

2. Beat to Beat (perfect intervals on successive strong beats)
unacceptable

3. Hidden (or Covered)
similar motion to a perfect interval that involves one voice moving by step
acceptable voice leading ONLY when the step is in the upper voice as shown in ex. 3 above

4. Direct
similar motion to a perfect interval that involves a skip in each voice unacceptable

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Question 5 (cont.)

5. Unequal 5ths [d5 --> P5]
In a three or four part texture a rising d5 -->P5 is acceptable
ONLY in the progression
I V $\frac{4}{3}$ I⁶. Otherwise it is unacceptable.
(The reverse [P5 --> d5] is acceptable voice leading)

6. By contrary motion

NB: Most sources equate "hidden" and "direct." For purposes of scoring it seems useful to refine those definitions, particularly in light of past grading practice.

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Question 6

SCORING: 10 points

XIX. Phrases (9 points, 3 points per phrase)

A. For each two-measure phrase you may award up to three points using the guide below.

Bass Tune	Harmonies	Score	Phrase descriptor
good	good to fair	3	good
good	incorrect, inappropriate or none	2	fair
fair	good to fair	2	fair
fair	incorrect, inappropriate or none	1	weak
poor or none	very good (i.e. - perfect or nearly perfect)	2	fair
poor or none	good to fair	1	weak
poor or none	incorrect, inappropriate or none	0	very poor

XX. When examining each phrase consider that:

1. The bass should consist of only eighth, quarter, dotted quarter and half notes.
2. There should be at least two chords per bar. Inversions of the same harmony are acceptable. Thus I I 6 will count as two chords in a measure.
3. Inversions and seventh chords are acceptable, if used appropriately.

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Question 6 (cont.)

4. Parallel (consecutive) and beat-to-beat octaves or fifths as well as 8ves or 5ths by contrary motion are considered to be more egregious than the following errors:
 - a. Similar motion to a P5 or P8 when the skip is in the upper voice.
 - b. Inappropriate or poor treatment of the leading tone.
 - c. Unresolved sevenths or incorrectly resolved sevenths.
 - d. Excessive or inappropriate leaps (e.g. - TT, A2, 7th, 9th or larger).
 - e. Implied inappropriate (“drive-by”) six-four chords.
 - f. Repeated notes over a barline.
5. Inner voices, if notated, should be ignored.
6. In most cases, 2 points should be the maximum awarded for a phrase which has:
 - a. a totally inappropriate cadence.
 - b. excessive parallel fifths or octaves.

XXI. Aesthetic Point (1 point)

- A. You may award one point for truly musical responses.

Scores with additional meaning

- 1 A response that earns a zero using I. and II. above but which has some redeeming qualities.
- 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
- This designation is reserved for irrelevant answers and blank papers.