



AP Music Theory 2000 Scoring Guidelines

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AP[®] Music Theory 2000 — Scoring Standards

Question 2



SCORING: 9 points

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

I. Regular Scoring Guide

- A. Score 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.** Consider "measures" to mean 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.
- B. Record any score of four or higher and move to the next book.
- C. If after applying I.A. the score is less than four, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A. Award $\frac{1}{2}$ point per measure of correct pitches.
 - OR**
- B. Award $\frac{1}{4}$ point per measure of correct rhythm.

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.

V. Notes

- A. No enharmonic equivalents are permitted.
- B. If you use an alternate scoring guide, do *not* add the extra point to the total.
- C. If you use both regular and alternate guides, record the higher of the scores if there is a difference.
- D. Scores from one guide may *not* be combined with those of another.

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Question 3

f: i | iv V i⁶ ii^{o6} V₄⁶ — ⁵/₃⁷ i

OR i₄⁶ V⁷

SCORING: 21 points

I. Pitches (14 points)

- A. Award 1 point for each correctly notated pitch.

II. Chord Symbols (7 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 an incorrect or missing Arabic numeral.

- 0 Score for responses that represent an attempt to answer the question, but that have no redeeming qualities.
 — Score for blank or irrelevant papers.

Notes:

- A. Round any fractional scores up to the next higher point. (Exception: Round 20 ½ down.)
 B. If the student writes one or more lower case Roman numeral, judge the Roman numerals to be case sensitive. Under that circumstance consider IV to be an incorrect analysis of the second chord. If the student's Roman numerals are all capitals, judge the response on that basis, awarding credit for numerals that correctly represent the scale degree on which the chord is built.
 C. Award full credit for octave transpositions of the correct bass pitch.
 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	7		6	5							
example -->	V 4	(5) (3)		V 4	3, — or blank		V	V		V	I	
award -->	1	1		1	1/2		1/2	1/2		0	0	

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Question 4

G: I | **IV** | **V** | **V⁴** | **I⁶** | **vii⁷** | **I** | **I⁶** | **V⁵/V** | **V** | **I**
OR II⁵

Note F.

Note G.

SCORING: 30 points

I. Pitches (20 points)

- A. Award 1 point for each correctly notated pitch. (No enharmonic equivalents are allowed.)

II. Chord Symbols (10 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 an incorrect or missing Arabic numeral.

0 Score for responses that represent an attempt to answer the question, but that have no redeeming qualities.

— Score for blank or irrelevant papers.

Notes:

- A. Round any fractional scores up to the next higher point. (Exception: Round 29 ½ down.)
 B. If the student writes at least one lower case Roman numeral, judge the Roman numerals to be case sensitive. If the student's Roman numerals are all capitals, judge the response on that basis, awarding credit for numerals that correctly represent the scale degree on which the chord is built.
 C. Award full credit for octave transpositions of the correct bass pitch.
 D. Accept any symbol that means "of" or "applied" at the antepenultimate chord (e.g. - V/V, [V], V-->V, V of V, etc.).
 E. The Roman numeral of the antepenultimate chord may be correctly notated as II.
 F. Award ½ point for V⁶₅ on chord six.
 G. Award ½ point for vii⁷ / V on chord nine.

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Question 5

6 6 6 6 6 7 6

g: i iv i V V/iv iv i iv V I

OR i 3 - 4 - 3 I

SCORING: 37 points

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

A. Award one point for each correct Roman numeral.

1. Case sensitivity

a. If the student writes at least one lower case Roman numeral, judge the Roman numerals to be case sensitive. Under that circumstance consider IV to be an incorrect R.N. for the sixth chord.

b. If the student's Roman numerals are all capitals, judge the response on that basis, awarding credit for numerals that correctly represent the scale degree on which the chord is built.

2. Accept capital I as a correct Roman numeral analysis of chord five.

3. Accept any symbol that means "of" or "applied" for chord five (e.g. - V/iv, [V], V-->iv, V of iv, etc.)

4. Ignore any Arabic numerals because they are included in the question itself.

5. Score the following variants of the first three chords as illustrated below. If you find other potentially correct responses, confirm them with the question leader.

Exs.	i	-/blank	-/blank/i		i	-/blank	not i		-/blank	-/blank	i	
Award	1	1	1		1	0	0		0	0	1	

6. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chords (9 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. All seventh chords must contain four voices.
2. All triads must contain at least three voices.
3. All inverted triads and seventh chords must be complete.
4. The fifth may be omitted from any root-position chord.

B. Award ½ point for correctly realized chords that have one of the following errors:

1. an inappropriate doubling of a chordal seventh or a leading tone.
2. more than one octave between adjacent upper parts.

C. Award no points for correctly realized chords that have more than one error listed in section II. B.

1. Do 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.

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Question 5 (cont'd.)

III. 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 in the soprano.
- 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 III. B. occurs.
- D. Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with additional meaning

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

V. Notes

- A. Do not penalize a response that includes correctly used non-chord tones.
- B. An incorrectly used non-chord tone will be considered a voice-leading error.
- C. Round ½ points up with one exception: round 36 ½ points down to 36 points.

VI. Definitions of Common Voice Leading Problems Involving Perfect Intervals

Ex. 1	Ex. 2	Ex. 3 (OK)	Ex. 4	Ex. 5	Ex. 6
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Parallel (consecutive)	Beat to Beat (covered)	Hidden	Direct	Unequal 5ths [d5 → P5]	By contrary motion
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- 1 Parallel (consecutive) — unacceptable
- 2 Beat to Beat (perfect intervals on successive strong beats) — unacceptable
- 3 Hidden (or Covered) — acceptable voice leading ONLY when the step is in the upper voice as shown in ex. 3 similar motion to a perfect interval that involves one voice moving by step
- 4 Direct — unacceptable similar motion to a perfect interval that involves a skip in each voice
- 5 Unequal 5ths [d5 → P5]
 In a three or four part texture a rising d5 → P5 is acceptable ONLY in the progression I V_{4/3} I⁶. Otherwise it is unacceptable.
 (The reverse [P5 → d5] is acceptable voice leading)
- 6 By contrary motion — unacceptable

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

I. 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

B. When examining each phrase consider that:

1. The bass should consist of values from eighth notes to half notes.
2. There should be at least two chords per bar.
Inversions of the same harmony are acceptable. E.g. - I I⁶ will count as two chords in a measure.
3. Inversions and seventh chords are acceptable, if used appropriately.
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.

II. 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 responses or blank papers.