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# AP Music Theory

## Sample Student Responses and Scoring Commentary

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# AP<sup>®</sup> MUSIC THEORY 2017 SCORING GUIDELINES

## Question 3

A:  $\underline{I}$     $\underline{V_4^6}$     $\underline{I^6}$     $\underline{V_2^4}$     $\underline{I^6}$     $\underline{ii^6}$     $\underline{I_4^6}$     $\underline{V^7}$     $\underline{I}$   
 or:  $\underline{P_4^6}$    or:  $\underline{V \begin{smallmatrix} 8-7 \\ 6-5 \\ 4-3 \end{smallmatrix}}$

**0–24 points**

### I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the notehead is not considered correct notation.)
- B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- C. No enharmonic equivalents are allowed.

### II. Chord Symbols (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award  $\frac{1}{2}$  point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept  $P_4^6$  (passing six-four) for the Roman numeral of chord two.
- E. The cadential six-four may be correctly notated as shown above. Also, give full credit for the labels “Cad  $\frac{6}{4}$ ” or “C  $\frac{6}{4}$ ” for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V, the space below 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. However, if the space below the penultimate chord is blank, the penultimate chord will receive no credit.

Ex. →	$\underline{V \begin{smallmatrix} (8) & 7 \\ 6 & (5) \\ 4 & (3) \end{smallmatrix}}$	$\underline{V_4^6 \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}}$	$\underline{V_4^6}$	$\underline{V \ V^7}$	$\underline{V_4^6 \ I}$	$\underline{I_4^6 \ IV}$	$\underline{V \ V}$	$\underline{V \ -}$	$\underline{V_4^6 \ V_4^6}$
Pts. →	1   1	1 $\frac{1}{2}$	1   0	$\frac{1}{2}$ 1	0   0	1   0	$\frac{1}{2}$ $\frac{1}{2}$	$\frac{1}{2}$ $\frac{1}{2}$	1 $\frac{1}{2}$

### III. Rounding Fractional Scores

Half-point totals round up with one exception: A total score of  $23\frac{1}{2}$  rounds down to 23.

### IV. Scores with Additional Meaning

- 0 This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.


### Questions 3-4

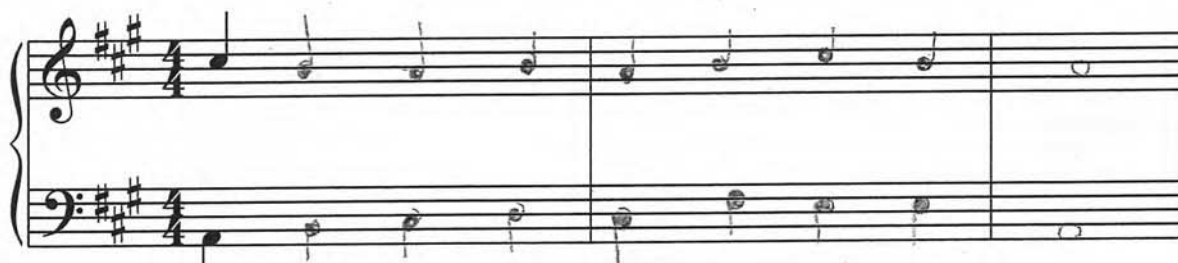
3A

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


**Question 3.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



A: I   V<sup>6</sup><sub>4</sub>   I<sub>6</sub>   V<sup>4</sup><sub>3</sub>   I<sub>6</sub>   ii<sup>6</sup><sub>5</sub>   I<sup>4</sup><sub>4</sub>   V   I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 


$\begin{matrix} E & F\# & G\# & A & B & C\# & D & E \\ C\# & D & E & F\# & G\# & A & B & C\# \\ A & B & C\# & D & E & F & G\# & A \\ I & ii & iii & IV & V & vi & vii & I \end{matrix}$

## Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


**Question 3.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



A: I                                        

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

4 times


3C

### Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- (c) Make sure to align your notes with the blanks provided.


**Question 3.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


Now listen to the progression for the first time and begin working. 



A: I Vi VII° ii I                I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

# AP<sup>®</sup> MUSIC THEORY

## 2017 SCORING COMMENTARY

### Question 3

#### Overview

This question assessed students' ability to:

- hear a four-part progression in a major key and notate the outer voices;
- provide the correct Roman numeral analysis of the chords;
- demonstrate a knowledge of common chord progressions;
- hear, notate, and analyze an authentic cadence;
- hear and notate triads and seventh chords in root position and in inversions; and
- hear and notate the cadential six-four chord and provide an appropriate Roman numeral analysis.

#### Sample: 3A

**Score: 21**

This represents a very good response. The student correctly notates seven of the soprano pitches and seven of the bass pitches; 14 points were awarded. The Roman numeral analysis for chords two, three, four, five, seven, and nine is correct in both Roman numerals and Arabic figures; 6 points were awarded. The Roman numeral in chord six is correct, but the Arabic figure is incorrect, and the Roman numeral in chord eight is correct, but the Arabic figure is missing;  $\frac{1}{2}$  point was awarded for each. (Soprano: 7; Bass: 7; Roman numerals: 7; Total = 21)

#### Sample: 3B

**Score: 13**

This represents a fair response. Four of the soprano pitches and five of the bass pitches are notated correctly; 9 points were awarded. The Roman numeral analysis in chords three and nine is correct in both Roman numerals and Arabic figures; 2 points were awarded. The Roman numerals in chords two, seven, and eight are correct, but the Arabic figure is missing in each;  $1\frac{1}{2}$  points were awarded. (Soprano: 4; Bass 5; Roman numerals:  $3\frac{1}{2}$ ; Total =  $12\frac{1}{2}$ , rounded up to 13)

#### Sample: 3C

**Score: 5**

This represents a poor response. The student correctly notates two of the soprano pitches and one of the bass pitches; 3 points were awarded. The Roman numeral analysis for chord nine is correct; 1 point was awarded. The Roman numeral analysis for chord five is correct but is missing the Arabic figure;  $\frac{1}{2}$  point was awarded. (Soprano: 2; Bass: 1; Roman numerals:  $1\frac{1}{2}$ ; Total =  $4\frac{1}{2}$ , rounded up to 5)