
AP Music Theory

Sample Student Responses and Scoring Commentary

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AP[®] MUSIC THEORY 2017 SCORING GUIDELINES

Question 4

g: i V⁶ i V⁷ VI ii^{o6} vii^{o7}/V V i

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 ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C.** Accept the correct Roman numeral regardless of its case.
- D.** Award no credit if an accidental is placed before a Roman numeral.
- E.** Accept any symbol that means “of” or “applied” at Chord Seven (e.g., vii^{o7}/V, [vii^{o7}], vii^{o7}→V, vii^{o7} of V, etc.).

III. Rounding Fractional Scores

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.


IV. Scores with Additional Meaning

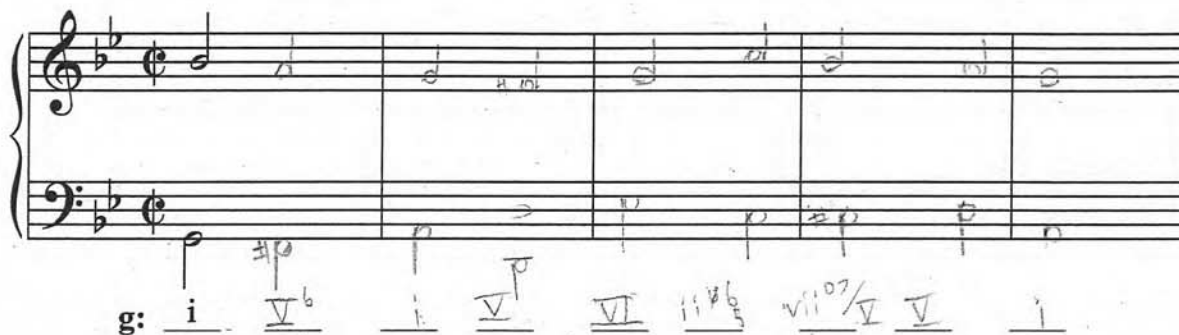
- 0** This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

4A


Question 4. 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.


Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



g: i V⁶ i V VI ii⁶ vii^{°7/V} V i

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 


The progression for **Question 4** will now be played a final time. 

The remaining free-response questions for the music theory test are without audio prompts. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5–7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin working.

4B


Question 4. 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.


Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



g: i — — — — — iiiv/I V i

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 


The progression for **Question 4** will now be played a final time. 

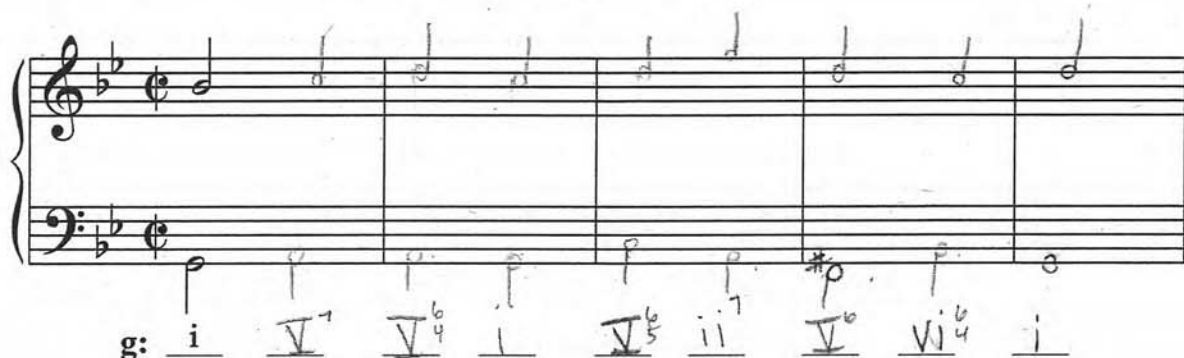
The remaining free-response questions for the music theory test are without audio prompts. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5–7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin working.

4C


Question 4. 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.


Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



g: I V⁷ V^{6/4} I V^{5/5} ii⁷ V vi⁴ I

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 

The progression for **Question 4** will now be played a final time. 

I: gbd vi: egb
 ii: ace
 iv: ceg
 V: dfa

The remaining free-response questions for the music theory test are without audio prompts. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5–7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin working.

AP[®] MUSIC THEORY

2017 SCORING COMMENTARY

Question 4

Overview

This question assessed students' ability to:

- hear a four-part progression in a minor key and notate the outer voices;
- alter scale degree seven in a minor key;
- provide the correct Roman numeral analysis of the chords;
- demonstrate a knowledge of common chord progressions;
- hear, notate, and analyze a deceptive progression;
- hear, notate, and analyze an imperfect authentic cadence;
- hear and notate triads in root position and first inversion as well as seventh chords in root position;
- distinguish between iv and ii^{o6} when the subdominant is in both outer voices and the supertonic is in an inner voice;
- hear and notate the chordal seventh in the soprano voice; and
- hear and notate the secondary leading-tone chord and provide an appropriate Roman numeral analysis.

Sample: 4A

Score: 20

This represents a very good response. The student correctly notates the first seven soprano pitches and was awarded 7 points. The bass pitches are incorrect at the beginning of measures two and five. The second bass pitch in measure two is an octave transposition of the correct bass pitch and was awarded 1 point. The remaining bass pitches are correct, and 6 points were awarded for the bass line. Roman numerals were awarded ½ point each at chords four and six for incorrect or missing Arabic numerals. The six remaining Roman numerals received full credit and earned 6 points. (Soprano: 7; Bass: 6; Roman numerals: 7; Total = 20)

Sample: 4B

Score: 13

This represents a fair response. The student correctly notates seven soprano pitches and earned 7 points. The bass contains four correctly notated pitches and earned 4 points. While the sharp at the beginning of measure four is not in the same space as the notated pitch, it falls within an accepted range. The Roman numerals for chords eight and nine are correct and earned 2 points. (Soprano: 7; Bass: 4; Roman numerals: 2; Total = 13)

Sample: 4C

Score: 3

This represents a poor response. There are no correctly notated soprano pitches. The student correctly notates the final bass pitch, which earned 1 point. The Roman numerals are correct at chords two and six, but the Arabic numerals are not; each received ½ point. The final Roman numeral analysis is correct and received 1 point. (Soprano: 0; Bass: 1; Roman numerals: 2; Total = 3)