

AP[®] MUSIC THEORY 2014 SCORING GUIDELINES

Question 4

$f\#:$ i V_3^4 i^6 i $V_2^{4/iv}$ iv^6 i_4^6 V^7 VI

also labeled:

$\begin{matrix} 8 & 7 \\ V6 & 5 \\ 4 & \sharp \end{matrix}$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the note head 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 any symbol that means “of” or “applied” at Chord Five (e.g., V/iv , $[V]$, $V \rightarrow iv$, V of iv , etc.).
- E. The cadential six-four may be correctly notated as shown above. Also, give full credit for the labels “ Cad_4^6 ” or “ C_4^6 ” 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.

Ex. →	$\begin{matrix} (8) & 7 \\ 6 & (5) \end{matrix}$	$\begin{matrix} 6 & 5 \\ V4 & 3 \end{matrix}$	$\begin{matrix} 6 \\ V4 \end{matrix}$	$\begin{matrix} V & V7 \end{matrix}$	$\begin{matrix} 6 \\ V4 \end{matrix}$	$\begin{matrix} 6 \\ I4 \end{matrix}$	$\begin{matrix} V & V \end{matrix}$	$\begin{matrix} V \end{matrix}$	$\begin{matrix} 6 & 6 \\ V4 & V4 \end{matrix}$
Pts. →	$\begin{matrix} 1 & 1 \end{matrix}$	$\begin{matrix} 1 & \frac{1}{2} \end{matrix}$	$\begin{matrix} 1 & \frac{1}{2} \end{matrix}$	$\begin{matrix} \frac{1}{2} & 1 \end{matrix}$	$\begin{matrix} 0 & 0 \end{matrix}$	$\begin{matrix} 1 & 0 \end{matrix}$	$\begin{matrix} \frac{1}{2} & \frac{1}{2} \end{matrix}$	$\begin{matrix} \frac{1}{2} & \frac{1}{2} \end{matrix}$	$\begin{matrix} 1 & \frac{1}{2} \end{matrix}$


III. Special Scoring Issues

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

- 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.


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 provide the numerals indicating the chords and their inversions.


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



f#: i V₄ i₆ i vii^o/V iv₆ i₆ V VI

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 aural stimulus. 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 work.


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Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.


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



F#: i VII^b i⁶ i iv⁶ — — IV^b i⁶

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. 

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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 provide the numerals indicating the chords and their inversions.


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



F#: i VII i III IV V IV III V

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

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AP[®] MUSIC THEORY

2014 SCORING COMMENTARY

Question 4

Overview

This question assessed students' ability to:

- hear a four-part chord progression in a minor key and notate the outer voices;
- provide the correct Roman numeral analysis of the chords;
- hear and notate triads and seventh chords in root position and in inversion;
- hear a chordal seventh in an inner voice;
- hear and properly notate the outer voices and the analysis of the secondary dominant chord;
- hear and notate chromaticized pitches relevant to the tonicization of the subdominant;
- hear and notate ascending chromatic motion in the soprano line;
- hear and properly label the outer voices and Roman numerals of the cadential six-four chord;
- hear, notate, and analyze a deceptive cadence; and
- demonstrate a knowledge of common chord progressions.

Sample: 4A

Score: 21

This represents a good response. Seven soprano pitches are notated correctly and received 7 points. All of the bass pitches are correct and received 8 points. The Roman numeral analysis is correct for chords three, four, seven, and nine and received 4 points. The Roman numerals are correct for chords two, six, and eight, but have incorrect or missing Arabic numerals and were awarded $\frac{1}{2}$ point each. (Soprano: 7; Bass: 8; Roman numerals: $5\frac{1}{2}$; Total = $20\frac{1}{2}$, rounded up to 21)

Sample: 4B

Score: 12

This represents a fair response. The student correctly notates five soprano pitches and earned 5 points. Five bass pitches are correctly notated and received 5 points. The Roman numeral analysis is correct for chords three and four and received 2 points. (Soprano: 5; Bass: 5; Roman numerals: 2; Total = 12)

Sample: 4C

Score: 3

This represents a poor response. There are two correctly notated pitches in the soprano which received 2 points. The bass contains no correctly notated pitches. The Roman numeral is correct at chord three but is missing the Arabic numeral and therefore received $\frac{1}{2}$ point. (Soprano: 2; Bass: 0; Roman numerals: $\frac{1}{2}$; Total = $2\frac{1}{2}$, rounded up to 3)