

AP[®] MUSIC THEORY 2014 SCORING GUIDELINES

Question 7

SCORING: 9 points

A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately and then add the phrase scores together to arrive at a preliminary tally for the entire question.
2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or those that would otherwise receive a score of 0 (see **E.2. (a)–(b)** below).
3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

B. SCORING PHRASE 2 (0–2 points)

1. Judge the bass and Roman numerals separately, considering each in two halves:
 - The first half consists of the opening beat and the approach to it.
 - The second half consists of the last two notes (the cadence).
2. **The phrase is scored 2** if the bass has no egregious errors and the final two Roman numerals match the last two bass notes (even if the first Roman numeral is incorrect).
N.B.: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 1 point.
3. **The phrase is scored 1** if:
 - (a) the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do *not* match the final bass notes;
 - (b) one-half of the bass contains an egregious error, and at least one-half of the Roman numerals has no egregious errors; or
 - (c) both halves of the bass have an egregious error, but the Roman numerals have no egregious errors.
4. **The phrase is scored 0** if:
 - (a) both halves of the bass have an egregious error, and at least one-half of the Roman numerals has an egregious error; or
 - (b) at least one-half of the bass has an egregious error, and both halves of the Roman numerals have egregious errors.

Summary of the Method for Scoring Phrase 2

Bass Line	Roman numerals	Score
No egregious errors	Roman numerals (and inversions) must match bass notes	2
No egregious errors	First half of phrase contains an egregious error but the cadence is good	2
One-half of the phrase contains an egregious error	No egregious errors	1
One-half of the phrase contains an egregious error	One-half of the phrase contains an egregious error	1
Both halves of the phrase contain an egregious error	No egregious errors	1
Both halves of the phrase contain an egregious error	One-half of the phrase contains an egregious error	0
One-half of the phrase contains an egregious error	Both halves of phrase contain an egregious error	0

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Question 7 (continued)

C. SCORING PHRASES 3 AND 4

1. For each of these phrases, judge the bass and Roman numerals separately, considering each in two halves.
 - In phrases 3 and 4, the first five beats comprise the first half of the phrase.
 - In both phrases, the last three notes and their approach comprise the last half of the phrase.
2. Then provide a phrase descriptor both for the bass line and for the Roman numerals according to the following guidelines:
 - (a) Judge it to be **good** even if it contains a specific egregious error and one minor error.
 - (b) Judge it to be **fair** if:
 - (i) it contains two egregious errors or two egregious errors and one minor error; *or*
 - (ii) it contains three or more egregious errors, but one-half of the phrase is without egregious error.
 - (c) Judge it to be **poor** if it contains three or more specific egregious errors, with at least one error in each half of the phrase.

Summary of Good/Fair/Poor Determinations for Bass Lines and Roman numerals for Phrases 3 and 4	
good	0–1 egregious errors (+ 1 minor error)
fair	2 egregious errors (+ 1 minor error)
poor	3 or more egregious errors

3. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	Roman numerals	Score
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

4. Before giving a final score of 0 or 3, first consider the cadence.
 - (a) Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is good in both bass and Roman numerals, even if nothing else in the phrase is good; the bass and Roman numerals (and inversions) *must agree* in this case.
 - (b) A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.
5. Award *at most* **2 points** to a phrase that uses half notes exclusively or almost exclusively.

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Question 7 (continued)

D. WEIGHTING ERRORS

1. The following are **egregious** errors:
 - (a) Blatant violations of the instructions.
 - (b) Parallel octaves or fifths, or diminished fifth to perfect fifth.
 - (c) Doubling the leading tone; unresolved or incorrectly resolved leading tone.
 - (d) Tonally inappropriate six-four chord (N.B.: Cadential six-fours, passing six-fours, and pedal six-fours are allowed).
 - (e) Unresolved sevenths or incorrectly resolved sevenths.
 - (f) Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note.
 - (g) Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V⁶–I⁶; V–vi⁶; iii–vii^o, etc.).
 - (h) Root-position leading-tone chord (vii^o) followed by anything other than root-position I.
 - (i) Poor chord use, such as vi⁶ (unless as part of parallel₃⁶ sequence or modulation); iii⁶ (unless as part of parallel₃⁶ sequence).
 - (j) Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a triad, or leaps of an octave that do not change direction.
 - (k) An entire phrase of consecutive thirds or sixths (applicable to phrases 3 and 4).
2. The following are **minor** errors (two minor errors = one egregious error):
 - (a) Repeated notes and/or Roman numerals and inversions from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension).
 - (b) Rhythmically inappropriate six-four chords.
 - (c) Approach to octave or fifth in similar motion in which the upper voice leaps, or consecutive perfect fifths and octaves in contrary motion.
 - (d) Cross-relations.
 - (e) Root-position vii^o triads that move directly to I.
 - (f) Four or more consecutive thirds or sixths for half of a phrase.

E. OTHER CONSIDERATIONS

1. General considerations:
 - (a) Consider each phrase independently; do not judge the connections between each phrase.
 - (b) Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
 - (c) Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
 - (d) In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).
2. Special scores:
 - (a) Award 1 bonus point for a truly musical response or for a response that is solid throughout.
 - (b) Award 1 point to a response that otherwise would earn a 0 but that has two or more redeeming qualities.
- 0 This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, following eighteenth-century voice-leading procedures. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

G#

Start here

Key: A
 Chord analysis: I I V⁶ V⁷ vi ii⁶ V⁷ I V⁶ I I⁶ ii⁶ V I⁶ ii⁶ V V⁴₂

Chord analysis: I⁶ vi⁶ ii I⁶ ii⁶ V⁴₃ V V⁶ I vii⁶ I⁶ ii IV⁶ V⁶ I

A	B	C#	D	E	F#	G#
I	ii	iii	IV	V	vi	vii ^o
IV	V	vi	vii ^o	I	ii	iii
vi	vii ^o	I	ii	iii	IV	V

I
 V vii^o
 IV ii
 VI iii

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- B. Do not notate alto and tenor lines.

Start here
↓

Key: A

Chord analysis: I I V⁶ V⁷ vi ii⁶ V⁷ I V⁶ I I⁶ ii⁶ V I ii⁶ V⁷ vii

Chord analysis: I I⁶ ii V⁶ ii A: I I⁶ V⁶ vi V⁶/vi vi V I
 E: V V⁶ I IV

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- A. Keep the portion you compose consistent with the first phrase.
 - 1. Use an appropriate cadence at each phrase ending.
 - 2. Give melodic interest to the bass line.
 - 3. Vary the motion of the bass line in relation to the soprano.
 - 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start here
↓

Key: A

Chord analysis: I I V⁶ V⁷ vi ii⁶ V⁷ I V⁶ I I⁶ ii⁶ V

Chord analysis:

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Question 7

Overview

This question assessed students' ability to:

- compose a bass line following the rules of eighteenth-century counterpoint;
- write standard cadences;
- recognize and correctly use a secondary dominant chord;
- use conventional harmonic patterns;
- avoid creating cross relations or doubled leading tones; and
- use embellishments correctly in a two-part framework.

Sample: 7A

Score: 8

This represents a very good response. The bass line is good throughout, featuring a stylistically appropriate mixture of stepwise motion and leaps. The student also chooses good harmonies, shows an understanding of cadence types, as well as both root position and inverted harmonies, and secondary dominants. Phrase two received 2 points. Phrase three contains a cross relation in the bass and harmonies on the downbeat of measure 6, but this is a minor error. The student uses a retrogression in measure 5, which is an egregious error. Nonetheless, the phrase received the full 3 points. Phrase four is without error and was awarded 3 points as well. The scoring summary was 2/3/3 for a total score of 8.

Sample: 7B

Score: 5

This represents a fair response. The “Start here” phrase was deemed to be good with respect to both bass line and harmonic realization. It was awarded 2 points. Phrase three contains a poor bass line, with a doubled leading tone in measure 4, and numerous parallel octaves against the melody throughout the phrase, including G[#]-A in measure 4, A-C[#] in measure 5, and D[#]-E in measure 6. The harmonization was also deemed to be poor, with vii-I and I-I⁶ in measures 4 and 5, and V⁶-I in the key of E, in measure 6, implying parallel octaves against the melody. The phrase was awarded 0 points. Phrase four contains a good bass line and good harmonic realization and was awarded 3 points. The bass line contains an improperly resolved leading tone, as well as hidden fifths against the melody in the final measure. The harmonization contains an unresolved V⁶ chord in measure 7 and also implies hidden fifths against the melody in the final measure. The scoring summary was 2/0/3 for a total score of 5.

Sample: 7C

Score: 1

This represents a poor response. No Roman numeral analysis is provided. The bass line of phrase two contains a fourth on the note at the beginning of measure 4, resulting in an egregious error. Phrase two was awarded 0 points. Phrase three begins with a doubled leading tone on the fourth beat of measure 4, and features the interval of the fourth between the bass and soprano on the third beat of measure five. Measure 6 contains several errors, including an improper dissonance on the downbeat, an augmented octave on beat two, thus failing to acknowledge the secondary dominant, and an improper fourth at the fermata. The third phrase was awarded 0 points. Phrase four also features several improper dissonances, including on the anacrusis to measure 7 and the first and last beats of measure 8. In addition, the student treats the given melodic note on beat two of measure 7 as a melodic passing tone, which is an egregious

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Question 7 (continued)

error. Phrase four was awarded 0 points, and the scoring summary was 0/0/0, however the example was given a score of 1 because it has several redeeming qualities, such as a proper consonance on the second beat of measure 4 and another on beat two of measure 5.