

AP[®] MUSIC THEORY 2015 SCORING GUIDELINES

Question 4

F: I IV⁶ V⁶ V⁷ vi V₅⁶/V I₄⁶ V⁷ I

or: $\begin{matrix} \text{V} & \text{8} & \text{7} \\ & \text{6} & \text{5} \\ & & \text{4} \\ & & \text{3} \end{matrix}$

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 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 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. Accept any symbol that means “of” or “applied” at Chord Six (e.g., V/V, [V], V→V, V of V, etc.).
- E. Accept a *capital* II for the Roman numeral of Chord Six.
- F. 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.

| | | | | | | | | | |
|-------|---|---|---|--|--|---|---|---|--|
| Ex.→ | $\begin{matrix} \text{V} & \text{8} & \text{7} \\ & \text{6} & \text{5} \\ & & \text{4} \\ & & \text{3} \end{matrix}$ | $\begin{matrix} \text{V} & \text{6} & \text{5} \\ & \text{4} & \text{3} \end{matrix}$ | $\begin{matrix} \text{V} & \text{6} \\ & \text{4} \end{matrix}$ | $\begin{matrix} \text{V} & \text{V} & \text{7} \end{matrix}$ | $\begin{matrix} \text{V} & \text{6} & \text{I} \\ & \text{4} & \end{matrix}$ | $\begin{matrix} \text{I} & \text{6} & \text{IV} \\ & \text{4} & \end{matrix}$ | $\begin{matrix} \text{V} & \text{V} \end{matrix}$ | $\begin{matrix} \text{V} & \text{—} \end{matrix}$ | $\begin{matrix} \text{V} & \text{6} & \text{V} & \text{6} \\ & \text{4} & & \text{4} \end{matrix}$ |
| Pts.→ | 1 1 | 1 ½ | 1 ½ | ½ 1 | 0 0 | 1 0 | ½ ½ | ½ ½ | 1 ½ |

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.

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 IV⁶ V⁶ V VI V^b/V I⁶ V I


Handwritten scribble

Handwritten scribble

Handwritten scribble

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

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

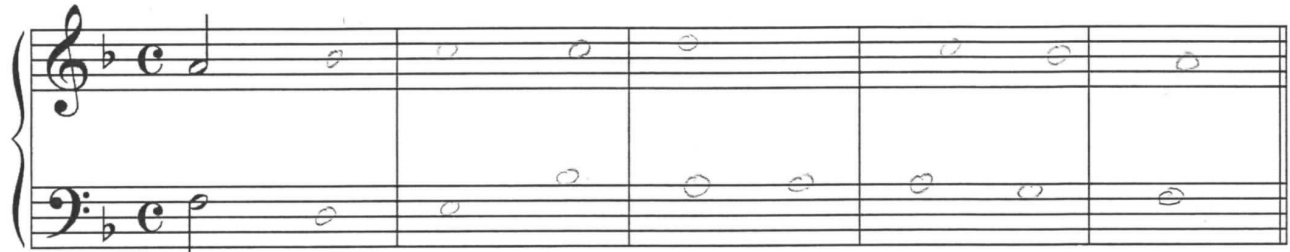
The progression for **Question 4** will now be played a final time. 

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.


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 IV⁶ V IV⁴ vi⁶ — I⁶ V⁴ 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. 

6:30


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.


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 ii I vii I — I — I
 _R _D _T _D _D _S _D

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. 

| | | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| C | D | E | F | G | A | B |
| A | B | C | D | E | F | G |
| F | G | A | B | C | D | E |
| _H | _R | _M | _F | _S | _L | _T |

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AP[®] MUSIC THEORY

2015 SCORING COMMENTARY

Question 4

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 and notate triads and seventh chords in root position and in inversion;
- hear the chordal 7th in inner and outer voices;
- hear and properly label the secondary dominant chord;
- hear and notate the descending thirds pattern in the bass line;
- hear, notate, and analyze a deceptive progression; and
- hear the cadential six-four chord and provide an appropriate Roman numeral analysis.

Sample: 4A

Score: 22

This represents a very good response. Seven soprano pitches are notated correctly and received 7 points. All of the bass pitches are correct; 8 points were awarded. The Roman numeral analysis is correct for six of the chords and earned 6 points. Because chords four and eight have correct Roman numerals but are missing Arabic numerals, $\frac{1}{2}$ point was awarded each. (Soprano: 7; Bass: 8; Roman numerals 7; Total = 22)

Sample: 4B

Score: 13

This represents a fair response. Disregarding duration, five soprano pitches are correct and earned 5 points. Two bass pitches are correctly notated and the final bass pitch, which is transposed up an octave, earned 1 point; 3 points were awarded for the bass. The Roman numeral analysis is correct for chords two and nine and 1 point was awarded for each. The Roman numerals are correct for chords three, four, five, seven, and eight, but the Arabic numerals are incorrect or missing; $\frac{1}{2}$ point was awarded each. (Soprano: 5; Bass: 3; Roman numerals: 4 $\frac{1}{2}$; Total = 12 $\frac{1}{2}$, rounded up to 13)

Sample: 4C

Score: 4

This represents a poor response. The only correct soprano pitch is the A-natural in the last measure and, disregarding the duration, 1 point was awarded. The final bass pitch is transposed up an octave and received 1 point. The Roman numeral analysis is correct at chord nine and received 1 point. The Roman numeral analysis is correct at chord seven, but the Arabic numerals are missing; $\frac{1}{2}$ point was awarded. (Soprano: 1; Bass: 1; Roman numerals: 1 $\frac{1}{2}$; Total = 3 $\frac{1}{2}$, rounded up to 4)