

AP[®] MUSIC THEORY 2015 SCORING GUIDELINES

Question 7

0–9 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

AP[®] MUSIC THEORY 2015 SCORING GUIDELINES

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 phrase 3, the first four beats comprise the first half of the phrase.
 - In phrase 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.

AP[®] MUSIC THEORY

2015 SCORING GUIDELINES

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 parallel $\frac{5}{3}$ sequence or modulation); iii⁶ (unless as part of parallel $\frac{5}{3}$ 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.

Start here
↓

Key: G

Chord analysis: I I IV⁶ I I⁶ I V I V⁶ I IV⁶ I V⁷ vi

Chord analysis: vi IV⁶ I vi⁷ I V/V V I⁷ I vi IV⁶ ii⁶ I⁶ V I

D⁵ B⁵ G⁵ A⁵ C⁵
B⁴ D⁴ F⁴ G⁴ A⁴ C⁴
G³ A³ B³ C³ D³ E³ F³ G³

a C³ E³ G³

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.

Start here
↓

Key: G

Chord analysis: I I IV⁶ I I⁶ I V I V⁶ I IV⁶ I IV⁶ I

Chord analysis: I IV⁶ I IV⁶ I V⁶ I I⁶ I IV⁶ I IV⁶ I IV⁶ I

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.

Start here
↓

Key: G

Chord analysis: I I IV⁶ I I⁶ I V I V⁶ I IV⁶ I vii⁰ ii'

Chord analysis: IV⁷ vii⁰ IV⁷ ii' V⁷ V⁷ V⁷ IV⁷ iii I- V V I

AP[®] MUSIC THEORY

2015 SCORING COMMENTARY

Question 7

Overview

This question assessed students' ability to:

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

Sample: 7A

Score: 9

This represents an excellent response. The first phrase features no errors and concludes with an acceptable deceptive cadence; it was awarded the full 2 points. The second phrase has no errors in the counterpoint and features an ideal use of eighth notes at the beginning of measure five, mimicking the style of the opening phrase. This phrase was awarded 3 points. The final phrase was also deemed to be good, despite the minor error of the weak-to-strong-beat motion in measure seven, where the harmonies progress $vi-IV^6$. A lower neighbor tone is added in the bass, but the beat-to-beat repetition still creates a minor error. The phrase was awarded the full 3 points. The scoring summary was 2/3/3 for a total of 8. In addition, this response was awarded 1 bonus point, for a total score of 9 points, in recognition of its truly musical qualities as exemplified by the melodic bass writing, the use of contrary motion, ornamental tones, and proper cadences.

Sample: 7B

Score: 5

This represents a fair response. The bass line in the "Start here" phrase is without error, as the $E-F\sharp-G$ motion could imply $IV^6-V\sharp^6-I$, which would be a proper cadence. The harmonic progression in this phrase, however, displays an improper cadence, as the IV^6-I progression indicated at the cadence is an egregious error. This phrase was awarded 1 point. Phrase three is good with respect to both its bass line and harmonization and was awarded 3 points. (Dynamics and articulations were disregarded.) In phrase four there are three egregious errors in the bass line: the anticipatory D in measure six; the parallel octaves against the melody, formed by the beat-to-beat G to C motion in measure seven (note the direct octaves against the melody formed by the eighth-note B to C motion here—a minor error that is outweighed by the egregious parallel motion); and the sixteenth-note rhythmic gesture in measure eight, which is a violation of the instructions. The harmonization contains two egregious errors: the I^6 in measure six is not possible against the given melodic C, and the $I\sharp^6$ in measure seven is an inappropriate \sharp^6 chord. Additionally, the repeated bass line implied by the $V-I\sharp^6$ motion in measure seven to measure eight moves from a weak beat to strong beat, which was judged to be a minor error. The last phrase was awarded 1 point. The scoring summary was 1/3/1 for a total score of 5.

AP[®] MUSIC THEORY
2015 SCORING COMMENTARY

Question 7 (continued)

Sample: 7C
Score: 2

This represents a poor response. The student was awarded 1 point in the “Start here” phrase for beginning with a root position tonic triad; the remainder of that phrase featured an unresolved leading tone and poor harmonic motion from vii to iii. Phrase three begins with a bass line that leaps up and then back down by an augmented fourth. Those first three bass notes are also unable to support the given melody, creating two unresolved harmonic major sevenths sandwiching an unresolved diminished fifth. The phrase ends with a harmonic progression that implies parallel octaves in the last three beats; those octaves are made imperfect by the use of C \flat against C \sharp in beat two. The second phrase was awarded 0 points. The final phrase has two egregious errors in the bass line: a missing initial note and a fourth on beat three of measure seven. There is also a weak-to-strong beat repetition at that location, but with the two aforementioned egregious errors, no more errors could be tallied in the first half of the phrase. The counterpoint in the second half of the phrase is free of errors. Harmonically, the last phrase begins with a IV–iii motion that is both poor as a progression and, in this context, creates implicit parallel octaves with the melody. The tonic chord that begins on beat two of measure seven is prolonged onto a strong beat and cannot be supported on that beat. There is a Roman numeral missing from the beginning of the final measure. Phrase four was awarded 1 point. The scoring summary was 1/0/1 for a total score of 2.