

**AP<sup>®</sup> MUSIC THEORY  
2016 SCORING GUIDELINES**

**Question 3**

A: I   V   I<sup>6</sup>   ii<sup>6</sup>   V   vi   ii<sub>5</sub><sup>6</sup>   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.

**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.

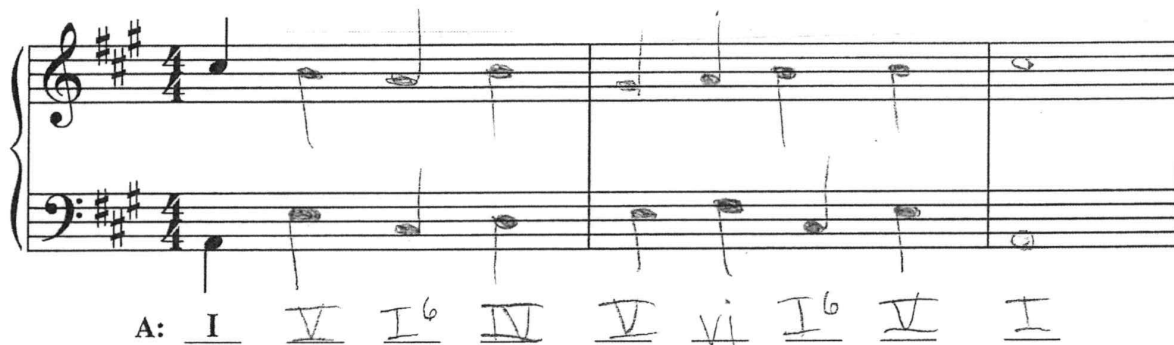
### Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- (c) Make sure to align your notes with the blanks provided.


**Question 3.** 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.


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



A: I   V   I<sup>6</sup>   IV   V   vi   I<sup>6</sup>   V   I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 


### Questions 3-4

3B

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


**Question 3.** 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.


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



A: I II III IV VII<sup>6</sup><sub>4</sub> I<sup>6</sup><sub>4</sub> IV V I

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

E F# G# A B C# D  
 C# D E F# G# A B  
 A B C# D E F# G#  
 I II III IV V VI VII<sup>0</sup>


### Questions 3-4

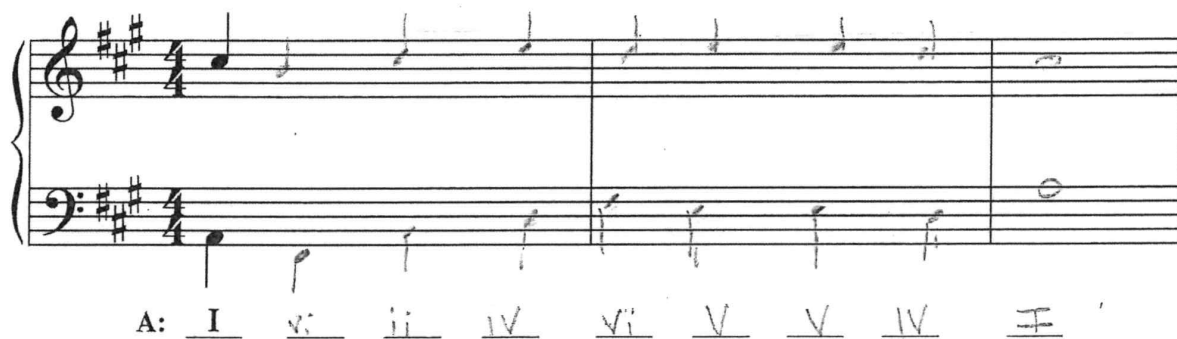
3C

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- (c) Make sure to align your notes with the blanks provided.


**Question 3.** 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.


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



A: I   ii   iv   vi   V   V   IV   F

The progression for **Question 3** will now be played a second time. 

The progression for **Question 3** will now be played a third time. 

The progression for **Question 3** will now be played a final time. 

# AP<sup>®</sup> MUSIC THEORY

## 2016 SCORING COMMENTARY

### Question 3

#### 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, notate, and analyze an authentic cadence;
- hear and notate triads and seventh chords in root position and in inversions; and
- hear and notate intervals of a third and fifth in the bass line.

#### Sample: 3A

**Score: 21**

This represents a very good response. The student correctly notates all of the soprano pitches and seven of the bass pitches; 15 points were awarded. The Roman numeral analysis for chords two, three, five, six, eight, and nine is correct in both Roman numerals and Arabic figures; 6 points were awarded. (Soprano: 8; Bass: 7; Roman numerals: 6; Total = 21)

#### Sample: 3B

**Score: 14**

This represents a fair response. The student correctly notates eight of the soprano pitches; 8 points were awarded. Three of the bass pitches are notated correctly and earned 3 points. The Roman numeral analysis for chords two, eight, and nine are correct in both Roman numerals and Arabic figures; 3 points were awarded. (Soprano: 8; Bass: 3; Roman numerals: 3; Total = 14)

#### Sample: 3C

**Score: 4**

This represents a poor response. The student correctly notates one of the soprano pitches and two of the bass pitches (octave transposition in the bass is acceptable); 3 points were awarded. The Roman numeral analysis is correct for chord nine; 1 point was awarded. (Soprano: 1; Bass: 2; Roman numerals: 1; Total = 4)