

AP[®] MUSIC THEORY 2016 SCORING GUIDELINES

Question 4

e: i V₃⁶ i V₂⁴/iv iv⁶ iv i₄⁶ V⁷ VI
 or V₆₋₄⁸⁻⁷

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. (Exception: See **II.E.**)
- D. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/iv, [V], V→iv, V of iv, etc.).
- E. Accept a *capital* I for the Roman numeral of Chord Four.
- 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. However, if the space below the penultimate chord is blank, the penultimate chord will receive no credit.

Ex.→	$\begin{array}{c} \text{V} \\ \frac{6}{4} \end{array} \begin{array}{c} (8) \\ 7 \\ (5) \\ (3) \end{array}$	$\begin{array}{c} \text{V} \\ \frac{6}{4} \end{array} \begin{array}{c} 5 \\ 3 \end{array}$	$\begin{array}{c} \text{V} \\ \frac{6}{4} \end{array}$	$\text{V} \text{ V}^7$	$\begin{array}{c} \text{V} \\ \frac{6}{4} \end{array} \text{ I}$	$\text{I}^6_4 \text{ IV}$	$\text{V} \text{ V}$	$\text{V} \text{ —}$	$\begin{array}{c} \text{V} \\ \frac{6}{4} \end{array} \begin{array}{c} \text{V} \\ \frac{6}{4} \end{array}$									
Pts.→	1	1	1	½	1	0	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

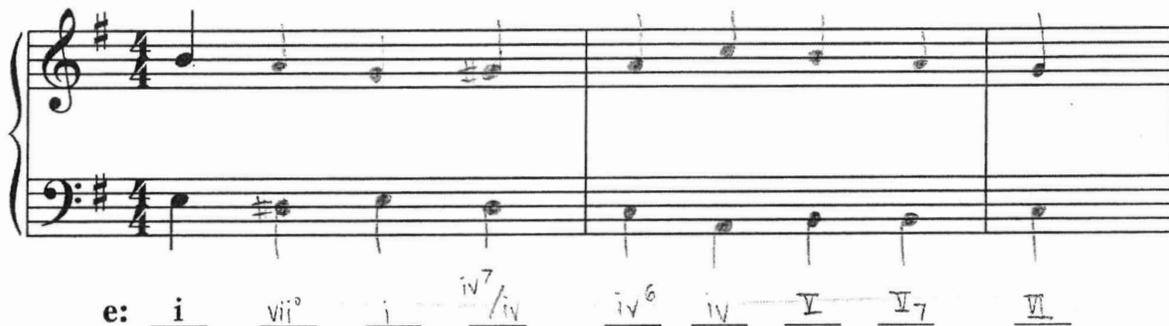
- 0 This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

4A

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 write, in every blank, the numerals indicating the chords and their inversions.

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



e: i vii° i iv⁷/_{iv} iv⁶ iv V V₇ 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. 

i ii° III iv V VI vii°
 E D# G A B C D#
 G A B C D# E F#
 B C D E F# G A

The remaining free-response questions for the music theory test are without audio prompts. 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 working.

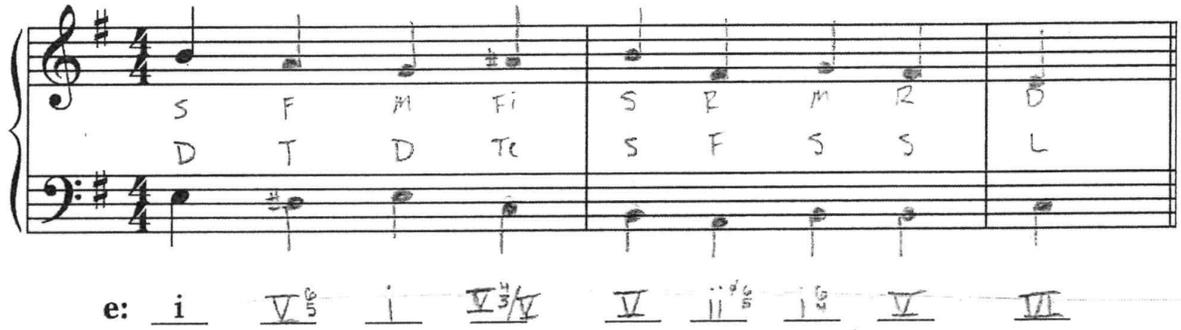
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4B

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 write, in every blank, the numerals indicating the chords and their inversions.

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



e: i V⁵/₅ i V³/₅ V II⁵/₅ I⁵/₅ 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 audio prompts. 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 working.

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4c

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 write, in every blank, the numerals indicating the chords and their inversions.

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

e: i vii vi I vii I IV vi vii

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. 

1 2 3 4 5 6 7
E F G A B C D

The remaining free-response questions for the music theory test are without audio prompts. 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 working.

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AP[®] MUSIC THEORY

2016 SCORING COMMENTARY

Question 4

Overview

This question assessed students' ability to:

- hear a four-part progression in a minor 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 seventh in the outer voices;
- hear and properly notate both the leading tone and subtonic scale degrees in the bass;
- hear and properly label the secondary dominant chord;
- hear, notate, and analyze a deceptive progression; and
- hear the cadential six-four chord and provide an appropriate Roman numeral analysis.

Sample: 4A

Score: 21

This represents a very good response. All of the soprano pitches are notated correctly and earned 8 points. All of the bass pitches are notated correctly except beat four of measure one, which does not have a natural sign to cancel the D-sharp applied to the second beat. The bass pitches were awarded 7 points. The Roman numeral analysis is correct for chords three, five, six, eight, and nine and was awarded 5 points. The antepenultimate chord received $\frac{1}{2}$ point because it is missing the Arabic numerals. (Soprano: 8; Bass: 7; Roman numerals: $5\frac{1}{2}$; Total = $20\frac{1}{2}$, rounded up to 21)

Sample: 4B

Score: 13

This represents a fair response. The student correctly notates two soprano pitches and earned 2 points. The bass contains six correctly notated pitches and earned 6 points. The Roman numeral analysis is correct for chords two, three, seven, and nine and earned 4 points. The Roman numeral for chord eight is correct, but the Arabic numeral is missing; $\frac{1}{2}$ point was awarded. (Soprano: 2; Bass: 6; Roman numerals: $4\frac{1}{2}$; Total = $12\frac{1}{2}$, rounded up to 13)

Sample: 4C

Score: 4

This represents a poor response. One soprano pitch is notated correctly and earned 1 point. The fourth bass pitch (D-natural) was not awarded a point because it does not follow the instruction of the question to "align your notes with the blanks provided." The bass pitch notated above the fourth blank is an E, which is incorrect. The bass pitches are correctly notated on beats one and three of measure two, and these pitches were awarded 2 points. The Roman numeral at chord four is missing the Arabic numerals but was awarded $\frac{1}{2}$ point as an alternate notation of V/iv. Because the V of the antepenultimate chord was not followed by a V, a figure, a dash, or a blank, the Roman numeral analysis for that chord did not earn any points. (Soprano: 1; Bass: 2; Roman numerals: $\frac{1}{2}$; Total = $3\frac{1}{2}$, rounded up to 4)