

AP[®] MUSIC THEORY 2016 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.
4. Errors are categorized as either minor or egregious. Two minor errors equal one egregious error (see **D** below).

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.
 - The first five beats comprise the first half of each phrase.
 - The last three notes and their approach comprise the last half of each 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 egregious 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 parallel $\frac{6}{4}$ sequence or modulation); iii⁶ (unless as part of parallel $\frac{6}{4}$ 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)

7A

Complete the bass line for the melody below, following eighteenth-century voice-leading procedures. Below the bass line, write the Roman and Arabic numerals that indicate the harmonies and inversions implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Write an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line. (Nonharmonic tones, if included, should be limited to unaccented passing and neighbor tones.)
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes. (Where appropriate, note values ranging from half notes to eighth notes may be used.)
- B. Do not notate alto and tenor lines.

Key: G

Chord analysis: I I vi V I⁶ ii V I V₂⁴ I⁶ vii^{o6} I V⁶ I V⁷/V⁷ V⁷

Chord analysis: vi IV V vi ii⁶ ii⁷ V V₂⁴ I⁶ I V⁸⁻⁷ I ii⁶ V⁷ I

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Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, following eighteenth-century voice-leading procedures. Below the bass line, write the Roman and Arabic numerals that indicate the harmonies and inversions implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Write an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line. (Nonharmonic tones, if included, should be limited to unaccented passing and neighbor tones.)
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes. (Where appropriate, note values ranging from half notes to eighth notes may be used.)
- B. Do not notate alto and tenor lines.

Start here
↓

Key: G
 Chord analysis: I I vi V I⁶ ii V I V₂⁴ I⁶ vii^{o6} I V⁶ I V⁴ V⁴ V⁷

Chord analysis: vi ii⁶ V I⁶ ii V I V⁶ V⁴ V⁴ V⁷ I

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Question 7. (Suggested time—20 minutes)

7C

Complete the bass line for the melody below, following eighteenth-century voice-leading procedures. Below the bass line, write the Roman and Arabic numerals that indicate the harmonies and inversions implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Write an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line. (Nonharmonic tones, if included, should be limited to unaccented passing and neighbor tones.)
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes. (Where appropriate, note values ranging from half notes to eighth notes may be used.)
- B. Do not notate alto and tenor lines.

Start here

Key: G

Chord analysis: I I vi V I⁶ ii V I V₂⁴ I⁶ vii^{o6} I V⁶ V⁶ W V IV⁶

Chord analysis:

I ii iii IV IV iii ii⁶ I I iii V V IV IV I

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2016 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. In the second phrase the student successfully resolves the leading tone immediately preceding the "Start here" indication and follows this with a root position cadence that properly acknowledges the chromaticism in the given melody. This phrase was awarded 2 points. Phrase three begins with a bass line that moves both conjunctly and in contrary motion with the given melody. The harmonic progression also works well in this phrase, and the entire phrase was awarded 3 points. Phrase four contains one minor error of a direct octave on beat three of measure 7 but is otherwise without error. The final phrase was awarded 3 points. This is an example of a truly musical response to the question and was therefore also awarded a bonus point, for a total score of 9.

Sample: 7B

Score: 4

This represents a fair response. The "Start here" phrase contains an arpeggiation on beat two of measure 4 that creates an augmented octave and then unequal octaves into the fermata. This phrase was awarded 1 point. Phrase three contains parallel octaves over the bar line into measure 6. The Roman numerals suggest the same parallel octaves. In addition, the second beat of measure 6 cannot be harmonized with a ii chord that does not acknowledge that the melody note would be the seventh of the chord. This error weakens the cadence in the Roman numerals, and the phrase was therefore awarded 2 points. The bass line of phrase four contains parallel octaves from beat one to beat two in measure 7, an incorrect fourth on beat three of the same measure, and a leap of an augmented fourth into the final measure of the phrase. The Roman numerals contain an incorrect use of vi⁶ and V⁶. The fourth phrase was awarded 1 point. The scoring summary was 1/2/1 for a total score of 4.

Sample: 7C

Score: 1

This represents a poor response. The leading tone immediately preceding the "Start here" indication is not resolved in either the bass or Roman numerals. The bass also includes an inappropriate anticipation before the note at the fermata. The tonicization is not acknowledged in the Roman numerals. Phrase two was awarded 0 points. Phrase three contains a direct fifth on the second beat of measure 5, as well as weak to strong repetition over the bar line of measure 6. These two minor errors equal one egregious error. The A in the bass under the fermata does not work at this cadence. The Roman numerals contain numerous poor chord successions, including ii–iii, IV–iii, and iii–ii. Roman numeral ii is also inappropriate at the cadence. The third phrase was awarded 1 point. Phrase four contains two parallel octaves at the beginning of measure 7. The penultimate bass note is not acceptable at the cadence. The Roman numerals imply the

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Question 7 (continued)

same parallel octaves in measure 7. The V–IV progression over the bar line into the final measure is considered poor chord succession, and neither of the IV chords in the final measure match the given melody note. This phrase was awarded 0 points. The scoring summary was 0/1/0 for an overall score of 1.