

# AP<sup>®</sup> MUSIC THEORY

## 2008 SCORING GUIDELINES

### Question 7

#### SCORING: 9 points

#### A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately and then add these phrase scores 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 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 harmonies separately, considering each in two parts: the first part consists of the opening beat and the approach to it; the second part consists of the last two notes (the cadence).
2. **The phrase is scored 2** if the bass is without egregious error and the final two Roman numerals match the last two bass notes (even if there are harmonic errors earlier in the phrase).

NB: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals 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 do *not* match the final bass notes;
  - (b) only one part of the bass has no egregious errors, and at least one part of the harmonies has no egregious errors; or
  - (c) both parts of the bass have an egregious error, but the harmonies have no egregious errors.
4. **The phrase is scored 0** if:
  - (a) both parts of the bass have an egregious error, and at least one part of the harmonies has an egregious error; or
  - (b) at least one part of the bass has an egregious error, and both parts of the harmonies have egregious errors.

#### C. SCORING PHRASES 3 AND 4.

1. For each of these phrases, first judge the bass and harmonies separately.
2. Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:
  - (a) Judge it to be **good** if it shows a decent understanding, even if it contains a specific egregious error.
  - (b) Judge it to be **fair** if:
    - (i) it shows a general lack of understanding, even if there are no specific egregious errors; or
    - (ii) it shows an otherwise decent understanding but contains two or two-and-a-half egregious errors; or
    - (iii) it contains three or more egregious errors, but one half of the phrase is without serious error (see **E.1.(e)** below).

# AP<sup>®</sup> MUSIC THEORY 2008 SCORING GUIDELINES

## Question 7 (continued)

- (c) Judge it to be **poor** if
- (i) it shows a complete lack of understanding; or
  - (ii) it contains three or more specific egregious errors, with at least one error in each half of the phrase (see **E.1.(e)** below).
3. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
<i>Bass Line</i>	<i>Harmonies</i>	<i>Score</i>
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. Judging the cadence for phrases 3 and 4.
- (a) Before giving a final score of 0 or 3 for any phrase, first consider its cadence.
  - (b) Award *at least 1 point* for the phrase if its cadence (that is, its final two chords considered by themselves) are good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals *must agree* in this case.
  - (c) A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals 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.

### D. WEIGHTING ERRORS

1. The following are *egregious* errors.
- (a) Blatant violations of the instructions.
  - (b) Illegal 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. (NB: 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 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; V<sup>6</sup>-I<sup>6</sup>).
  - (h) Poor chord use, such as vi<sup>6</sup> (unless as part of parallel 6/3 sequence or modulation); iii<sup>6</sup> (unless as part of parallel 6/3 sequence); or a root-position vii<sup>o</sup> that does not resolve to I.
  - (i) Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.).

# AP<sup>®</sup> MUSIC THEORY

## 2008 SCORING GUIDELINES

### Question 7 (continued)

2. The following are *minor* errors (two minor errors = one egregious error).
  - (a) Repeated notes from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension).
  - (b) Rhythmically inappropriate cadential six-four chord.
  - (c) Approach to octave or fifth in similar motion in which the upper voice leaps.
  - (d) Cross relations.
  - (e) Root-position vii<sup>o</sup> chords that move directly to I.
  - (f) More than four parallel thirds or sixths.

### E. OTHER CONSIDERATIONS

1. General considerations.
  - (a) Consider each phrase independently; do not judge the connections between each phrase.
  - (b) Ignore inner voices.
  - (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.
  - (e) In phrases 3 and 4, the first five notes comprise the first half of the phrase, and the last three notes and their approach comprise the last half of the phrase.
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.
  - (c) For irrelevant responses or blank papers, score the question with a dash.

Question 7. (Suggested time—20 minutes)

7A

1 of 3

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- A. Your bass line should make melodic sense in relation to the given soprano line.
  1. Give melodic interest to the bass line.
  2. Vary the motion of the bass line in relation to the soprano.
  3. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
  1. Use an appropriate cadence at each phrase ending.
  2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

**Start Here**

**Key: G**

*Chord analysis:* I V I<sup>6</sup> I V<sup>6</sup><sub>5</sub> I V I I<sup>6</sup> IV V I  $\text{IV}^6_2$   $\text{V}^6_2$

*Chord analysis:* I  $\text{IV}^6_2$  I I<sup>6</sup>  $\text{V}^4_2$  I<sup>6</sup> V I<sup>6</sup> I<sup>6</sup> IV<sup>6</sup> V<sup>7</sup> I  $\text{V}^6_2$  I

Question 7. (Suggested time—20 minutes)

7B

2 of 3

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

1. Give melodic interest to the bass line.
2. Vary the motion of the bass line in relation to the soprano.
3. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.

1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here

Key: G

Chord analysis:

I V I<sup>6</sup> I V<sub>5</sub><sup>6</sup> I V I I<sup>6</sup> IV V I V/I I

Chord analysis:

I IV<sup>6</sup> I<sub>4</sub><sup>b</sup> I<sup>b</sup> V vi V IV IV V IV I V I



# AP<sup>®</sup> MUSIC THEORY

## 2008 SCORING COMMENTARY

### Question 7

#### Overview

The intent of this question was:

- To test students' ability to harmonize a melody with successful bass-line counterpoint
- To test students' understanding of common-practice harmonic progression and counterpoint
- To test students' ability to recognize tonicization
- To test students' ability to write a variety of cadences including those with secondary dominants
- To test students' ability to recognize implied harmonies
- To test students' ability to handle nonharmonic tones effectively

#### Sample: 7A

##### Score: 9

This represents a very good response. The well-chosen use of passing tones and the melodic shape of the bass line demonstrate a level of proficiency that warranted a bonus point because of the response's musicality. The student follows the instruction to keep the bass line consistent with the first phrase, particularly in phrase three with the use of passing tones in contrary motion to the soprano. The harmonic progression is clear and correct. The response earned a score of 9 (2 + 3 + 3 + 1 bonus point = 9).

#### Sample: 7B

##### Score 6

This is an example of a fair response. In the second phrase, the student correctly harmonizes the given pitches but creates a cadential formula that does not fit with the C-sharp–D in the soprano. Only 1 point was awarded for phrase two. The bass line and the harmonies of the third phrase were judged to be good in spite of the  $\text{I}_4^6$ ; the vi–V cadence was deemed acceptable. Phrase three received 3 points. In the final phrase, the bass line was deemed to be fair because of the dissonant interval (E and D) and the parallel octaves at the end of measure seven. The harmonies were also judged to be fair, and the phrase was awarded 2 points. The response earned a score of 6 (1 + 3 + 2 = 6).

#### Sample: 7C

##### Score: 3

This represents a weak response. In phrase two, the bass line was judged to be poor because the student remains on the D on beat one, and there are parallel fifths at the cadence (which also should be a half cadence). Phrase three also received no points due to excessive use of dissonant fourths between the bass and soprano and inappropriate six-four chords. The student writes a more successful response in the final phrase with a good bass line (except for the fourth on beat two in measure seven) with fair Roman numerals. The cadence at the end of the phrase was judged good. The response earned a score of 3 (0 + 0 + 3 = 3).