

# AP<sup>®</sup> MUSIC THEORY 2013 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 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 is without egregious error 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	<b>2</b>
No egregious errors	First half of phrase contains an egregious error, but the cadence is good	<b>2</b>
One-half of the phrase contains an egregious error	No egregious errors	<b>1</b>
One-half of the phrase contains an egregious error	One-half of the phrase contains an egregious error	<b>1</b>
Both halves of the phrase contain an egregious error	No egregious errors	<b>1</b>
Both halves of the phrase contain an egregious error	One-half of the phrase contains an egregious error	<b>0</b>
One-half of the phrase contains an	Both halves of phrase contain an	<b>0</b>

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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.
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 (see **E.1.(e)** below).
  - (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. (See **E.1.(e)** below.)

<b>Summary of Good/Fair/Poor Determinations for Bass Lines and Roman numerals for Phrases 3 and 4</b>	
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:

<b>Summary of the Method for Scoring Phrases 3 and 4</b>		
<b>Bass Line</b>	<b>Roman numerals</b>	<b>Score</b>
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 numeral setting, 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; V<sup>6</sup>–I<sup>6</sup>; V–vi<sup>6</sup>; iii–vii<sup>o</sup>, etc.).
  - (h) Root-position leading-tone chord (vii<sup>o</sup>) followed by anything other than root-position I.
  - (i) Poor chord use, such as vi<sup>6</sup> (unless as part of parallel  $\frac{6}{8}$  sequence or modulation); iii<sup>6</sup> (unless as part of parallel  $\frac{6}{8}$  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.
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<sup>o</sup> triads that move directly to I.
  - (f) More than four 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).
  - (e) 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. 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: B $\flat$

Chord analysis: I I V<sup>6</sup> I IV vii<sup>o6</sup> I I V I<sup>6</sup> V<sup>6</sup> I  $\frac{V}{4}$  V

Chord analysis: I vi V<sup>6</sup> I vi<sup>o</sup> I V I V I<sup>6</sup>  $\bar{v}$   $\bar{v}^6$  I $\frac{6}{4}$  V I

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  - 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: B $\flat$

Chord analysis: I I V<sup>6</sup> I IV vii<sup>o6</sup> I I V I<sup>6</sup> V<sup>6</sup>

*I<sup>b</sup> V<sup>b</sup> vii<sup>o</sup>*

Chord analysis:

*I IV V IV I V<sup>b</sup> I<sup>b</sup> ii I IV I V IV*

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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: B $\flat$

Chord analysis: I I V<sup>6</sup> I IV vii<sup>o6</sup> I I V I<sup>6</sup> V<sup>6</sup> iii V I

Chord analysis: iii vii V ii IV ii I VI I IV iii V iii V I

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## 2013 SCORING COMMENTARY

### Question 7

#### Overview

The intent of this question was to test students' ability to:

- compose a bass line following the rules of eighteenth-century counterpoint;
- write standard cadences;
- recognize and correctly use a secondary dominant chord;
- use conventional harmonic patterns; and
- use embellishments correctly in a two-part framework.

#### Sample: 7A

**Score: 9**

This represents a very good response. The second phrase successfully acknowledges the leading tone resolution and the implied dominant in the given melody. Phrase three begins with good counterpoint in the bass, with contrary motion against the given melody. The Roman numerals are good, even with the minor error caused by root position  $\text{vii}^\circ$  resolving to I. The final phrase also demonstrates good counterpoint as well as successful use of a passing tone and a cadential six-four progression in the final measure. The scoring summary was 2/3/3, and the extra point was awarded for a truly musical response, for a total score of 9.

#### Sample: 7B

**Score: 5**

This represents a fair response. Phrase two begins by leaping from the given leading tone, both in the bass and the Roman numerals. In addition, the secondary dominant is not recognized in the Roman numerals, nor is it harmonized correctly in the bass. No points were awarded for phrase two. The bass line for phrase three contains a dissonant fourth at the end of measure five, but is otherwise without error. The Roman numerals conflict with the given melody note at the end of measure five as well, but are otherwise without error, which allowed this phrase to receive 3 points. The final phrase contains parallel octaves at the beginning of measure seven, which are followed by an incorrect dissonance. The Roman numerals show poor chord succession between beats one and two of measure seven. This phrase was awarded 2 points. The scoring summary was 0/3/2 for a total score of 5.

#### Sample: 7C

**Score: 2**

This represents a poor response. Although the first bass note of the second phrase is correct, the remaining bass notes and the Roman numerals do not account for the implied dominant, so this phrase was awarded 0 points. The third phrase was also judged to be poor because of the weak-to-strong bass note succession, unresolved leading tone in measure five, the dissonant perfect four, and incorrect use of a dissonant anticipation in measure six. The Roman numerals were also judged to be poor due to the improper use of  $\text{iii}$ ,  $\text{vii}$ , and the  $\text{V-ii}$  retrogression in measure five, and the incorrect use of  $\text{ii}$  and I in measure six. This phrase was awarded 0 points. The bass line of the fourth phrase was considered good, despite the dissonant perfect fourth in measure seven. The Roman numerals were judged to be poor due to the incorrect use of  $\text{iii}$  and V in measure seven, and the  $\text{V-iii}$  retrogression into measure eight. The phrase concludes with a good cadence, with Roman numerals matching the bass notes, and was awarded 2 points. The scoring summary was 0/0/2 for a total score of 2.