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# AP<sup>®</sup> Music Theory

## Sample Student Responses and Scoring Commentary

### Inside:

#### Free-Response Question 3

- Scoring Guidelines
- Student Samples
- Scoring Commentary

**Question 3: Harmonic Dictation**

**24 points**

**I. Pitches**

- A. Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the notehead is not considered correct notation.) **1 point per pitch (max 16)**
- 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**

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals. **1 point per complete chord symbol (max 8)**
- 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.
- D. Award no credit if an accidental is placed before a Roman numeral.
- E. The cadential six-four may be correctly labeled 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  $\text{V}$ , the space below the penultimate chord should contain a figure, a dash, or a  $\text{V}$  in order for the antepenultimate chord to receive any credit. If the space below the penultimate chord is blank and follows  $\text{V}$ , no credit is awarded for the penultimate or the antepenultimate chord symbol.

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

**III. Rounding Fractional Scores**

Half-point totals round up with one exception: A total score of  $23\frac{1}{2}$  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.

**NR** Reserved for blank responses.

**Total for question 3      24 points**

Record points for soprano pitches in row 1, for bass pitches in row 2, and for chord symbols in row 3.

a: i   V<sub>3</sub><sup>4</sup>   i<sup>6</sup>   V<sup>7</sup>   VI   ii<sup>6</sup>   i<sub>4</sub><sup>6</sup>   V   i  
 or: V<sub>4</sub><sup>6\_5\_3</sup>

											total
<i>Soprano pitches:</i>											
<i>Bass pitches:</i>											
<i>Chord symbols:</i>											

**Question 3**

Write your response to **QUESTION 3** on this page.

**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) Make sure that any accidentals you use are appropriate for the key signature provided.
- (c) 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.)
- (d) 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<sup>4</sup>   i<sup>6</sup>   V   vi   ii<sup>6</sup>   V<sup>4</sup>   =<sup>3</sup>   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. 

Use a pencil only. Do NOT write your name. Do NOT write outside the box.

## Question 3

Write your response to QUESTION 3 on this page.

## 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.

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



a:   i     iv     V     i     i     iv     i<sub>4</sub><sup>6</sup>     V<sup>7</sup>     i  

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

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- Make sure that any accidentals you use are appropriate for the key signature provided.
- 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                                

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. 

Use a pencil only. Do NOT write your name. Do NOT write outside the box.

### Question 3

**Note:** Student samples are quoted verbatim and may contain spelling and grammatical errors.

#### Overview

This question assessed students’:

- ability to distinguish the bass and soprano lines;
- knowledge of common chord progressions;
- notation skills;
- knowledge of cadences;
- knowledge of inversions; and
- knowledge of chord quality.

#### Sample: 3A

**Score: 23**

This represents a very good response. All eight soprano pitches and all of the bass pitches are notated correctly; 16 points were awarded for the soprano and bass lines. The Roman numerals and Arabic figures are correct for chords three, five, six, seven, eight, and nine; 6 points were awarded. The Roman numerals for chords two and four are correct, but the Arabic figures are incorrect or missing; two  $\frac{1}{2}$  points were awarded. Seven points were awarded for the Roman numerals. (Soprano: 8; Bass: 8; Roman numerals: 7; Total = 23)

#### Sample: 3B

**Score: 13**

This represents a fair response. Five of the soprano pitches are correct; 5 points were awarded. The response contains five correctly notated bass pitches; 5 points were awarded. The Roman numerals for chords two, three, four, five, and six are incorrect; 0 points were awarded. Chords seven and nine are correct in both Roman numerals and Arabic figures; 2 points were earned. The Roman numeral for chord eight is correct, but the Arabic figure is incorrect;  $\frac{1}{2}$  point was awarded;  $2\frac{1}{2}$  points were awarded for Roman numerals. (Soprano: 5; Bass: 5; Roman numerals;  $2\frac{1}{2}$ ; Total =  $12\frac{1}{2}$ , rounding up to 13)

#### Sample: 3C

**Score: 3**

This represents a poor response. None of the soprano pitches are correct; 0 points were earned. One of the bass pitches is correctly notated; 1 point was awarded. The Roman numerals for chords two, three, four, five, six, and seven are incorrect; 0 points were earned. Chords eight and nine are correct in both Roman numerals and Arabic figures; 2 points were awarded. (Soprano: 0; Bass: 1; Roman numerals: 2; Total = 3)