
AP[®] Music Theory

Sample Student Responses and Scoring Commentary

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Free-Response Question 3

- Scoring Guidelines**
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Question 3: Harmonic Dictation

24 points

Ab: I V₅⁶ I I⁶ IV V vi ii⁶ V

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.

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.
- 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.

Ab: I V₅⁶ I I⁶ IV V vi ii⁶ V

										total
Soprano pitches:										
Bass pitches:										
Chord symbols:										

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. 

Ab: I V⁶ I I⁶ IV V Vi V V

d t d M 7 5 L K S

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. 

BEAD

	A		Db		F
Eb	F	Ab	Bb	C	Db
C	Db	Eb	F	G	Ab
Ab	Bb	C	Db	Eb	F
I	II	III	IV	V	VI

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

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- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
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- (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. 



Ab: I IV I I^b ii Vii^o vi — V

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. 

chord matrix:

E ^b	F	G	A ^b	B ^b	C	D ^b
C	D ^b	E ^b	F	G	A ^b	B ^b
A ^b	B ^b	C	D ^b	E ^b	F	G
I	ii	iii	IV	V	vi	vii ^o

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.

- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- 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. 



Ab: I iii I V ii⁴ I⁶ V/V iv V

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:

- hear and notate outer voices and identify chord function and qualities in a four-part chorale texture.
- specifically, the question expected the students to demonstrate:
 - the ability to aurally distinguish the bass and soprano lines of a four-voice harmonic progression;
 - knowledge of common diatonic chord progressions;
 - notation skills;
 - knowledge of and ability to differentiate cadences; and
 - knowledge of and ability to hear chord qualities and inversions.

Sample: 3A

Score: 23

This represents an excellent response. All soprano pitches and all 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, four, five, six, seven, and nine; 6 points were awarded. The Roman numeral for chord two is correct, but the Arabic figure is incorrect; $\frac{1}{2}$ point was awarded. The Roman numeral for chord eight is incorrect. $6\frac{1}{2}$ points were awarded for the Roman numerals. (Soprano: 8; Bass: 8; Roman numerals: $6\frac{1}{2}$; Total = $22\frac{1}{2}$, rounding up to 23)

Sample: 3B

Score: 16

This represents a fair response. Seven of the soprano pitches are correct; 7 points were awarded. The response contains four correctly notated bass pitches; 4 points were awarded. The Roman numerals for chords five, six, and eight are incorrect; 0 points were awarded. Chords two, three, four, seven, and nine are correct in both Roman numerals and Arabic figures; 5 points were awarded. (Soprano: 7; Bass: 4; Roman numerals: 5; Total = 16)

Sample: 3C

Score: 6

This represents a poor response. One of the soprano pitches is correct; 1 point was awarded. Three of the bass pitches are correct; 3 points were awarded. The Roman numerals for chords two, four, five, six, seven, and eight are incorrect; 0 points were awarded. The Roman numerals and Arabic figures are correct for chords three and nine; 2 points were awarded. (Soprano: 1; Bass: 3; Roman numerals: 2; Total = 6)