

**AP[®] MUSIC THEORY
2006 SCORING GUIDELINES**

Question 1



SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides below.

I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm and add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.
- A “half-measure” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak part of the measure.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment may be metrically shifted from its original position. Exception: Give no credit for the final half note if notation of pitches continues thereafter.
- B. Record any score of 4 or higher and move to the next book.
- C. If, after applying I.A., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A. Award ½ point per half-measure of correct pitches. (Maximum of 4 points.)

OR

- B. Award ¼ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have some redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for blank or irrelevant responses.

V. Notes

- A. No enharmonic equivalents or octave transpositions are permitted.
- B. If you use an alternate scoring guide, do *not* add the extra point to the total.
- C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D. Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY
2006 SCORING GUIDELINES

Question 2



SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides below.

I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm and add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9.
- A “half-measure” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak part of the measure.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment may be metrically shifted from its original position. Exception: Give no credit for the final dotted-quarter note if notation of pitches continues thereafter.
- B. Record any score of 4 or higher and move to the next book.
- C. If, after applying I.A., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A. Award $\frac{1}{2}$ point per half-measure of correct pitches. (Maximum of 4 points.)

OR

- B. Award $\frac{1}{4}$ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of $1\frac{1}{2}$ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have some redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for blank or irrelevant responses.

**AP[®] MUSIC THEORY
2006 SCORING GUIDELINES**

Question 3

C: i ii^{b6} V i VI iv i^{b4} V⁷ i

or

$$\begin{array}{c} 8-7 \\ 6-5 \\ 4-3 \end{array} \quad \begin{array}{c} V \\ V \end{array} \quad \begin{array}{c} V \\ I \end{array}$$
i

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- B. Award full credit for octave transpositions of the correct bass pitch.
- C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. The cadential six-four may be correctly notated in two different ways as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

EXAMPLE →	$\begin{array}{c} 6 \\ V \end{array} \begin{array}{c} 4 \\ 4 \end{array}$	$\begin{array}{c} 7 \\ (5) \\ (3) \end{array}$	$\begin{array}{c} 6 \\ V \end{array} \begin{array}{c} 5 \\ 3 \end{array}$	or blank	$\begin{array}{c} V \\ V \end{array}$	$\begin{array}{c} V \\ I \end{array}$		
AWARD →	1	1	1	½	½	½	0	0

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ down to 23 points.)

0 Score for responses that represent an unsuccessful attempt to answer the question.

— — Score for blank or irrelevant responses.

AP[®] MUSIC THEORY
2006 SCORING GUIDELINES

Question 4

Chord Four

G: I IV V V⁵/vi vi I⁶ ii⁵ V I

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- B. Award full credit for octave transpositions of the correct bass pitch.
- C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/vi, [V], V→vi, V of vi)
- E. Accept *capital* III for the Roman numeral of Chord Four.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN to 23 points.)

0 Score for responses that represent an unsuccessful attempt to answer the question.

— — Score for blank or irrelevant responses.

**AP[®] MUSIC THEORY
2006 SCORING GUIDELINES**

Question 5

b: i iv V i ii° V VI

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

- A. Award 1 point for each correct Roman numeral.
1. Accept the correct Roman numeral regardless of its case.
 2. Ignore any Arabic numerals because they are included in the question itself.
 3. Award no credit if an accidental is placed *before* a Roman numeral.
 4. Do not deduct any points if the half-diminished symbol (\emptyset) has been omitted from the ii (chord 5).

II. Chord Spelling (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given figured bass.
1. The chord must be spelled correctly.
 2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
 3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
- B. Award 0 points for a chord that breaks one or more of the conditions of II.A.
1. Do **NOT** check the voice leading into and out of these chords.
- C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a six-four chord.
 2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in II.C. or has an accidental on the wrong side of the chord.
1. **Do** check the voice leading into and out of these chords.

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Question 6

A♭: I | vii[°]6 I⁶ V₅⁶/V I₄⁶ V⁷ I

Alternate notation: $\begin{array}{c} 8 \text{ — } 7 \\ V_6 \text{ — } 5 \\ 4 \text{ — } 3 \end{array}$

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given chord symbols.
 1. The chord must be spelled correctly. The bass pitch must be correct.
 2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
 3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
- B. Award 0 points for a chord that breaks one or more of the conditions of I.A.
 1. Do **NOT** check the voice leading into and out of these chords.
- C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
 1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a six-four chord.
 2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in I.C. or has an accidental on the wrong side of the chord.
 1. **Do** check the voice leading into and out of these chords.

AP[®] MUSIC THEORY

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Question 1



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm.
 - A “half-measure” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - A half-measure is also known as a “segment.”
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D. If after applying I.A. and I.B., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do **not** add the extra point to the total.)

- A. Award ½ point per half-measure of correct pitches. (Maximum of 4 points.)

OR

- B. Award ¼ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

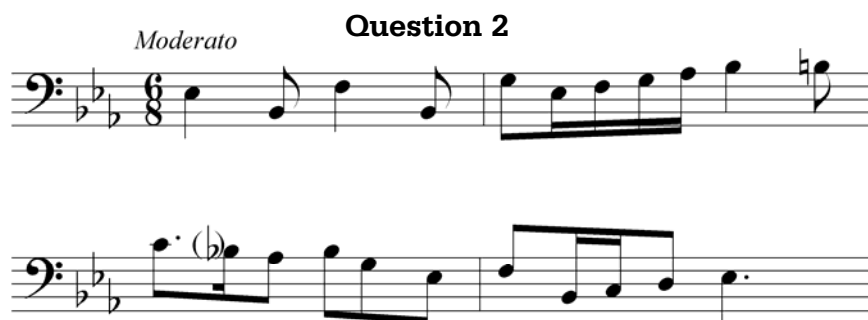
V. Notes

- A. No enharmonic equivalents or octave transpositions are permitted.
- B. If you use an alternate scoring guide, do *not* add the extra point to the total.
- C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D. Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2007 SCORING GUIDELINES

Moderato **Question 2**



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

I. Regular Scoring Guide

- A. Award 1 point for each half-measure correct in both pitch and rhythm.
 - A “half-measure” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - A half-measure is also known as a “segment.”
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half-note if notation of pitches continues thereafter.
- B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D. If after applying I.A. and I.B., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do **not** add the extra point to the total.)

- A. Award ½ point per half-measure of correct pitches. (Maximum of 4 points.)

OR

- B. Award ¼ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A. Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A. No enharmonic equivalents or octave transpositions are permitted.
- B. If you use an alternate scoring guide, do *not* add the extra point to the total.
- C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D. Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2007 SCORING GUIDELINES**

Question 3

d: i ii°⁶ V i⁶ iv V⁶₅ i iv⁶ V

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept “ii” as a correct Roman numeral even without the diminished sign.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN).

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP[®] MUSIC THEORY 2007 SCORING GUIDELINES

Question 4

Chord Four

B \flat : I V⁶ I V₂⁴/IV IV⁶ ii⁶ I₄⁶ V⁷ vi

Alternate notation: V₄ ^{8 or 7}/_{6 5} 3

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept any symbol that means “of” or “applied” at Chord Four (V/IV, [V], V→IV, V of IV, etc.)
- E. The cadential @ may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should either:
 - (1) contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

EXAMPLE	→	$\begin{array}{c} (8) \\ 6 \\ \hline V\ 4 \end{array}$	$\begin{array}{c} 7 \\ (5) \\ \hline (3) \end{array}$	$\begin{array}{c} 6 \\ \hline V\ 4 \end{array}$	$\begin{array}{c} 5 \\ \hline 3 \end{array}$	$\begin{array}{c} 6 \\ \hline V\ 4 \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} 6 \\ \hline V\ 4 \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} 6 \\ \hline I\ 4 \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} 6 \\ \hline I\ 4 \end{array}$	$\begin{array}{c} \hline \end{array}$	$\begin{array}{c} \hline \end{array}$
AWARD	→	1	1	1	1/2	1	1/2	1/2	1	0	0	1	0			

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN).

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP[®] MUSIC THEORY 2007 SCORING GUIDELINES

Question 5

b: i V i ii[°] i V i

OR: V V

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

- A. Award 1 point for each correct Roman numeral.
1. Accept the correct Roman numeral regardless of its case.
 2. Ignore any Arabic numerals, because they are included in the question itself.
 3. Award no credit if an accidental is placed *before* a Roman numeral.
 4. Award full credit if the half-diminished symbol (\emptyset) has been omitted from the ii (chord 4).
- B. The cadential @ may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should either:
- (1) contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

EXAMPLE → V 7 || V — || V -- || V V || V I || I IV —

AWARD → 1 1 || 1 1 || 1 1 || 1 1 || 0 0 || 1 0

II. Chord Spelling (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given figured bass.
1. The chord must be spelled correctly.
 2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
 3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.

AP[®] MUSIC THEORY 2007 SCORING GUIDELINES

Question 6

Eb: I V⁶/ii ii V⁶ I ii⁶ V

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given figured bass.
 1. The chord must be spelled correctly and in the proper inversion.
 2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
 3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
- B. Award 0 points for a chord that breaks one or more of the conditions of I.A.
 1. Do **NOT** check the voice leading into and out of these chords.
- C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
 1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a @ chord.
 2. More than one octave between adjacent upper parts.
- D. Award 0 points for a correctly realized chord that has more than one error listed in I.C. or has an accidental on the wrong side of the chord.
 1. **Do** check the voice leading into and out of these chords.

II. Voice Leading (12 points, 2 points per connection)

- A. Award 2 points for acceptable voice leading between two correctly realized chords.
NB: This includes the voice leading from the given chord to the second chord.
- B. Award only 1 point for voice leading between two correctly realized chords that features exactly one of the following errors:
 1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
 2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
 3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
 4. A chordal seventh approached by a descending leap.

AP[®] MUSIC THEORY

2008 SCORING GUIDELINES

Question 1



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each half-measure correct in both pitch and rhythm.
- A “half-measure” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - A half-measure is also known as a “segment.”
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D.** If after applying **I.A.** and **I.B.**, the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do **not** add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per half-measure of correct pitches. (Maximum of 4 points.)
- OR**
- B.** Award $\frac{1}{4}$ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals should be rounded down with one exception: a total score of $1\frac{1}{2}$ should be rounded up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY 2008 SCORING GUIDELINES

Question 2



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each half-measure correct in both pitch and rhythm.
 - A “half-measure” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - A half-measure is also known as a “segment.”
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)
- D.** If after applying **I.A.** and **I.B.**, the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per half-measure of correct pitches. (Maximum of 4 points.)
- OR**
- B.** Award ¼ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY 2008 SCORING GUIDELINES

Question 3

Chord Chord
X Y

Also labeled as:

$\underline{V_4} - \underline{\frac{5}{3}}$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. The cadential six-four may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of Chord X is V, the space below Chord Y should (1) contain an Arabic figure, (2) be blank or contain a dash, or (3) contain a V, in order for Chord X to receive any credit.

EXAMPLE	(8) $\underline{V_4} \quad \underline{\frac{5}{3}}$	$\underline{V_4} \quad \underline{7}$	$\underline{V_4} \quad \underline{\quad}$	$\underline{V} \quad \underline{V}$	$\underline{V_4} \quad \underline{I}$	$\underline{I_4} \quad \underline{IV}$
	1 1	1 ½	1 1	½ 1	0 0	1 0

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP[®] MUSIC THEORY
2008 SCORING GUIDELINES

Question 4

**Chord
Four**

b: i V⁴ i⁶ V⁵/iv iv i⁶ ii⁶ V i

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/iv, [V], V iv, V of iv, etc.).
- E. Accept a *capital* I for the Roman numeral of Chord Four.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

**AP[®] MUSIC THEORY
2008 SCORING GUIDELINES**

Question 5

SCORING: 25 points

I. Roman numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.** Do **NOT** check the voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a six-four chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **II.C.**, or
2. An accidental on the wrong side of the chord.

However, **do** check the voice leading into and out of these chords.

**AP[®] MUSIC THEORY
2008 SCORING GUIDELINES**

Question 6

A \flat : I V $\frac{4}{3}$ /vi vi ii 6 I $\frac{6}{4}$ V 7 I $^4-3$

Also labeled as:

$\begin{array}{rcl} 8 & \text{---} & 7 \\ \text{V}^6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{array}$

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

- A.** Award 1 point for each chord that correctly realizes the given chord symbols.
1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
 2. The fifth (but **not** the **third**) may be omitted from any root-position triad.
 3. The fifth (but **not** the **third** or **seventh**) may be omitted from a root-position dominant seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.** Do **NOT** check the voice leading into and out of these chords.
- C.** Award $\frac{1}{2}$ point each for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a 6/4 chord.
 2. More than one octave between adjacent upper parts.
- D.** Award 0 points for a correctly realized chord that has:
1. More than one error listed in **I.C.**, or
 2. An accidental on the wrong side of a note.
- However, **do** check the voice leading into and out of these chords.

2008 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

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 I⁶ I V₅⁶ I V I I⁶ IV V

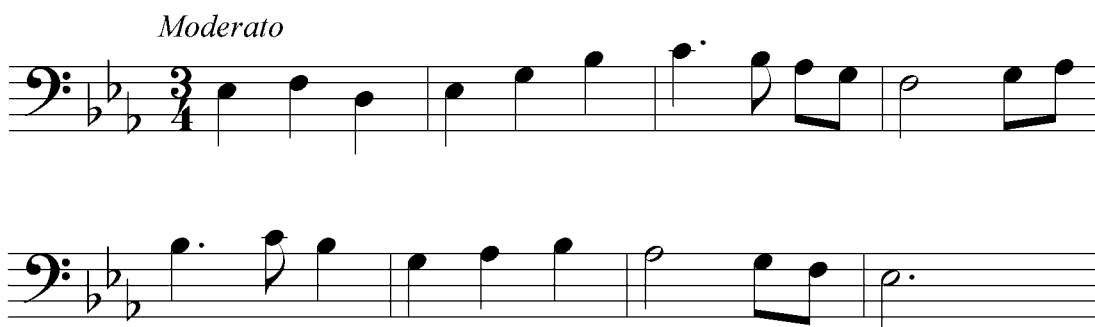
Chord analysis:

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2009 SCORING GUIDELINES

Question 1



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
 - A “segment” is any set of three contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Never subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points.)
OR
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: a total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

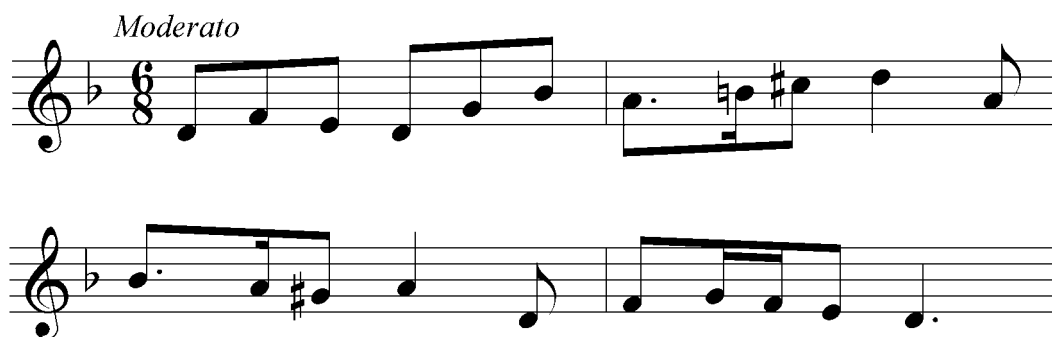
V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2009 SCORING GUIDELINES

Question 2



**AP[®] MUSIC THEORY
2009 SCORING GUIDELINES**

Question 3

G: I V⁶ vi ii⁶ V V₂⁴ I⁶ V I

SCORING: 24 points

I. Pitches (16 points)

- A.** Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B.** Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C.** Accept the correct Roman numeral regardless of its case.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

- 0 0** Score for responses that represent an unsuccessful attempt to answer the question.
- – Score for blank or irrelevant papers.

AP[®] MUSIC THEORY 2009 SCORING GUIDELINES

Question 4

Chord
Six

a: i vii[°]₆ i₆ VI iv V₅⁶/V i₄⁶ V⁷ i

also labeled:

$$\begin{array}{c} 8 \text{ — } 7 \\ \text{V} 6 \text{ — } 5 \\ 4 \text{ — } \# \end{array}$$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept the correct Roman numeral even if the diminished symbol (°) has been omitted.
- E. Accept any symbol that means “of” or “applied” at Chord Six (e.g., V/V, [V], V→V, V of V, etc.).
- F. Accept a *capital* II for the Roman numeral of Chord Six.
- G. The cadential six-four may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Example → $\left\| \begin{array}{cc} (8) & 7 \\ 6 & (5) \\ \hline \text{V4} & (3) \end{array} \right\| \left\| \begin{array}{cc} 6 & 5 \\ \hline \text{V4} & 3 \end{array} \right\| \left\| \begin{array}{cc} 6 & \\ \hline \text{V4} & \end{array} \right\| \left\| \begin{array}{cc} & \\ \hline \text{V} & \text{V7} \end{array} \right\| \left\| \begin{array}{cc} 6 & \\ \hline \text{V4} & \text{I} \end{array} \right\| \left\| \begin{array}{cc} 6 & \\ \hline \text{I4} & \text{IV} \end{array} \right\| \left\| \begin{array}{cc} & \\ \hline \text{V} & \text{V} \end{array} \right\|$

Award → $\left\| \begin{array}{cc} 1 & 1 \end{array} \right\| \left\| \begin{array}{cc} 1 & \frac{1}{2} \end{array} \right\| \left\| \begin{array}{cc} 1 & \frac{1}{2} \end{array} \right\| \left\| \begin{array}{cc} \frac{1}{2} & 1 \end{array} \right\| \left\| \begin{array}{cc} 0 & 0 \end{array} \right\| \left\| \begin{array}{cc} 1 & 0 \end{array} \right\| \left\| \begin{array}{cc} \frac{1}{2} & \frac{1}{2} \end{array} \right\|$

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— — Score for blank or irrelevant papers.

**AP[®] MUSIC THEORY
2009 SCORING GUIDELINES**

Question 5

e: i V i vii[°] i ii[°] V

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the diminished symbols ([°], [♭]) have been omitted from chords 4 and 6.

II. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

**AP[®] MUSIC THEORY
2009 SCORING GUIDELINES**

Question 6

B \flat : I IV V $_2^4$ I 6 V $_5^6$ /V V vi

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.**, or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

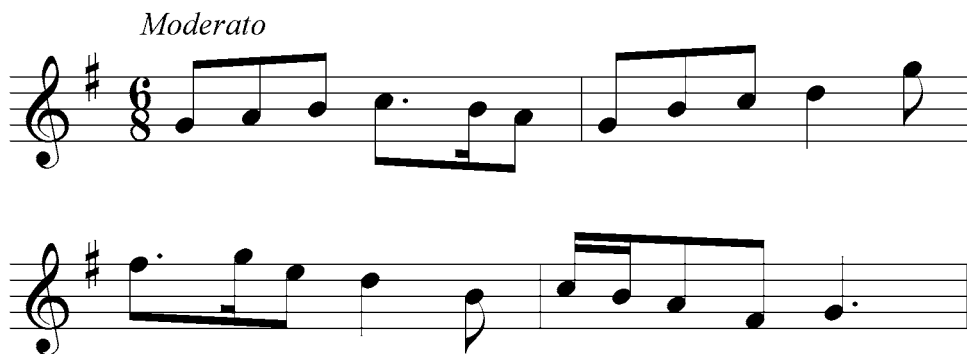
- A. Keep the portion you compose consistent with the first phrase.
 - 1. Use an appropriate cadence at each phrase ending.
 - 2. Give melodic interest to the bass line.
 - 3. Vary the motion of the bass line in relation to the soprano.
 - 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start Here
↓

AP[®] MUSIC THEORY

2010 SCORING GUIDELINES

Question 1



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points.)
- OR*
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: a total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2010 SCORING GUIDELINES**

Question 2



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points.)
- OR*
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank papers.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2010 SCORING GUIDELINES**

Question 3

a: i V⁶ i V V₂⁴ i⁶ ii⁶₅ V i

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept “ii” (or “II”) as a correct Roman numeral even without a half-diminished symbol.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP[®] MUSIC THEORY 2010 SCORING GUIDELINES

Question 4

B \flat : I I⁶ IV V⁶/V V vi I₄⁶ V⁷ I

Also labeled as:

$$\begin{array}{rcl} 8 & - & 7 \\ 6 & - & 5 \\ V_4 & - & 3 \end{array}$$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/V, [V], V→V, V of V, etc.).
- E. Accept a *capital* II for the Roman numeral of Chord Four.
- F. The cadential six-four may be correctly notated as shown in the key above. Also, give full credit for the labels “Cad 6/4” or “C 6/4” for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex.→	$\begin{array}{c} (8) \ 7 \\ 6 \ (5) \\ V_4 \ (3) \end{array}$	$\begin{array}{c} 6 \ 5 \\ V_4 \ 3 \end{array}$	$\begin{array}{c} 6 \\ V_4 \end{array}$	$\begin{array}{c} V \ V_7 \\ \frac{1}{2} \ 1 \end{array}$	$\begin{array}{c} 6 \\ V_4 \ I \end{array}$	$\begin{array}{c} 6 \\ I_4 \ IV \end{array}$	$\begin{array}{c} V \ V \\ \frac{1}{2} \ \frac{1}{2} \end{array}$	$\begin{array}{c} V \\ \frac{1}{2} \end{array}$	$\begin{array}{c} 6 \ 6 \\ V_4 \ V_4 \\ 1 \ \frac{1}{2} \end{array}$
Pts.→	$\begin{array}{c} 1 \ 1 \end{array}$	$\begin{array}{c} 1 \ \frac{1}{2} \end{array}$	$\begin{array}{c} 1 \ \frac{1}{2} \end{array}$	$\begin{array}{c} \frac{1}{2} \ 1 \end{array}$	$\begin{array}{c} 0 \ 0 \end{array}$	$\begin{array}{c} 1 \ 0 \end{array}$	$\begin{array}{c} \frac{1}{2} \ \frac{1}{2} \end{array}$	$\begin{array}{c} \frac{1}{2} \ \frac{1}{2} \end{array}$	$\begin{array}{c} 1 \ \frac{1}{2} \end{array}$

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

00 Score for responses that represent an unsuccessful attempt to answer the question.

-- Score for blank or irrelevant papers.

AP[®] MUSIC THEORY 2010 SCORING GUIDELINES

Question 5

f#: i VI ii° V i V VI

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the diminished symbol (°) has been omitted from chord 3.

II. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

AP[®] MUSIC THEORY 2010 SCORING GUIDELINES

Question 6

G: I V⁶ vi V⁴₃/IV IV ii⁷ V

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.**, or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. 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: E \flat

Chord analysis:

I I⁶ IV V vi ii⁶ V I vi V⁶ I

Chord analysis:

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2011 SCORING GUIDELINES

Question 1

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points.)
- OR*
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank responses.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY 2011 SCORING GUIDELINES

Question 2

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
 - A “segment” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points.)
OR
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
- This designation is reserved for irrelevant answers and blank responses.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY 2011 SCORING GUIDELINES

Question 3

a: i i⁶ iv V i⁶ ii[°] $\frac{6}{5}$ i⁶ $\frac{4}{3}$ V i

also labeled:
 $V\frac{6}{4} = \frac{5}{3}$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award $\frac{1}{2}$ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept “ii” (or “II”) as a correct Roman numeral even without a half-diminished symbol.
- E. The cadential six-four may be correctly notated as shown in the key 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 V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex. →	$\frac{6}{V4}$	$\frac{5}{3}$	$\frac{6}{V4}$	$\frac{6}{V4}$	$\frac{6}{V}$	$\frac{6}{V7}$	$\frac{6}{V4}$	$\frac{6}{I}$	$\frac{6}{I4}$	$\frac{6}{IV}$	$\frac{6}{V}$	$\frac{6}{V}$	$\frac{6}{V}$	$\frac{6}{V}$	$\frac{6}{V4}$	$\frac{6}{V4}$
Pts. →	1	1	1	1	$\frac{1}{2}$	$\frac{1}{2}$	0	0	1	0	$\frac{1}{2}$	1	$\frac{1}{2}$	1	1	$\frac{1}{2}$

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round $23\frac{1}{2}$ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— Score for blank or irrelevant responses.

**AP[®] MUSIC THEORY
2011 SCORING GUIDELINES**

Question 4

[illegible]

SCORING: 24 points

I. Pitches (16 points)

- A.** Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.** Accept any symbol that means “of” or “applied” at Chord Six (e.g., V/ii, [V], V→ii, V of ii, etc.).
- E.** Accept a *capital* VI for the Roman numeral of Chord Six.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

- Score for blank or irrelevant responses.

AP[®] MUSIC THEORY 2011 SCORING GUIDELINES

Question 5

f: i V i ii^ø i V VI

or
V₄⁶ = ₃⁵

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the half-diminished symbol (^ø) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.D.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a ⁶/₄ chord.
2. More than one octave between adjacent parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

AP[®] MUSIC THEORY 2011 SCORING GUIDELINES

Question 6

E \flat : I V vi V $\frac{3}{4}$ /IV IV ii $\frac{4}{3}$ V $\frac{4}{4}$ — 3

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award $\frac{1}{2}$ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors), or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

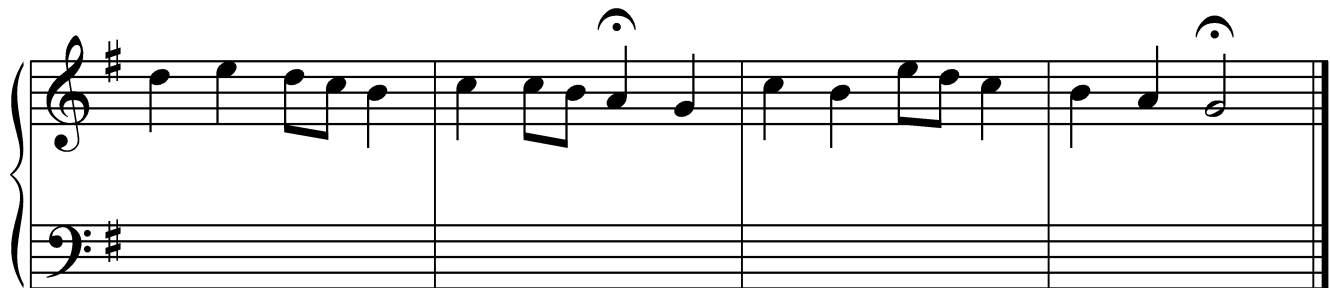
- A. Keep the portion you compose consistent with the first phrase.
1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start here
↓



Key: G

Chord analysis: I I IV⁶ ii⁶ V V₅⁶ I I⁶ I vi V⁶



Chord
analysis:

END OF WRITTEN EXAM

**AP[®] MUSIC THEORY
2012 SCORING GUIDELINES**

Question 1



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2012 SCORING GUIDELINES

Question 2

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
 - A “segment” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A.** No enharmonic equivalents or octave transpositions are permitted.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY 2012 SCORING GUIDELINES

Question 3

G: I V vi V⁶ I ii⁶ I⁶₄ V⁷ I

also labeled:

$$\begin{array}{r} 8\text{----}7 \\ V6\text{----}5 \\ 4\text{----}3 \end{array}$$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. The cadential six-four may be correctly notated as shown in the key 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 V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex. →	(8)	7															
Pts. →	6	(5)	6	5	6			6		6						6	6
	V4	(3)	V4	3	V4		V	V7	V4	I	I4	IV	V	V	V	V4	V4
	1	1	1	½	1	½	½	1	0	0	1	0	½	½	½	1	½

III. Special Scoring Issues

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

- 0 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.
- The dash is reserved for blank responses.

AP[®] MUSIC THEORY 2012 SCORING GUIDELINES

Question 4

f: i V⁴₃ i⁶ V⁶_{5/iv} iv V VI ii^{°6} V

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. Accept “ii” (or “II”) as a correct Roman numeral even without a diminished (°) symbol.
- E. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/iv, [V], V→iv, V of iv, etc.).

III. Special Scoring Issues

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

- 0 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.
- The dash is reserved for blank responses.

AP[®] MUSIC THEORY 2012 SCORING GUIDELINES

Question 5

g: i iv V V i V i

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

**AP[®] MUSIC THEORY
2012 SCORING GUIDELINES**

Question 6

A: I I⁶ IV V⁴₃/ii ii V⁷ vi

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors), or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:

1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.

2012 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. 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: D

Chord analysis: I I I⁶ ii⁶ V I⁶ I V I⁶ IV IV⁶ V⁶ I

Chord
analysis:

STOP

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2013 SCORING GUIDELINES

Question 1

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any set of two contiguous quarter-note beats of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches (Maximum of 4 points);
OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm (Maximum of 2 points).

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: a total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2013 SCORING GUIDELINES

Question 2

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A. Award 1 point for each segment correct in both pitch and rhythm.
 - A “segment” is any set of three contiguous eighth-note beats of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse.
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C. Record any score of 4 or higher, and ignore the alternate scoring guides.
- D. If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A. Award ½ point per segment of correct pitches (Maximum of 4 points);
OR
- B. Award ¼ point per segment of correct rhythm (Maximum of 2 points).

III. Rounding Fractional Scores

- A. Half-point totals round down with one exception: a total score of 1½ rounds up to 2.
- B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A. The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B. If you use an alternate scoring guide, do *not* add the extra point to the total.
- C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D. Scores from one guide may *not* be combined with those from another guide.

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Question 3

The musical notation shows a sequence of chords in a key with one sharp (F#). The chords are: *i* (first measure, highlighted), V_4^6 , i^6 , iv , V , i^6 , ii^{o6} , V , and i (ninth measure). The first measure is highlighted with a dashed box.

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award $\frac{1}{2}$ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept “ii” (or “II”) as a correct Roman numeral even without a diminished (o) symbol.
- E. The six-four chord may be correctly notated as shown in the key above. Also, give full credit for the label “ P_4^6 ” or “(P)” for the second chord.

III. Special Scoring Issues

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

- 0 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.
- The dash is reserved for blank responses.

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Question 4

G: I I⁶ IV V⁶₅/V V vi ii ii⁶₅ V

SCORING: 24 points

I. Pitches (16 points)

- A.** Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.** Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/V, [V], V→V, V of V, etc.).

III. Special Scoring Issues

Half-point totals round up with one exception: a total score of 23½ rounds down to 23.

- 0 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.
- The dash is reserved for blank responses.

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Question 5

F: I ii V I IV V I

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

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Question 6

e: i V $\frac{3}{iv}$ iv $\frac{6}{}$ ii $\frac{6}{5}$ i $\frac{6}{4}$ V VI

also labeled:
V $\frac{6}{4} - \frac{5}{3}$

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

- A.** Award 1 point for each chord that correctly realizes the given chord symbols.
- The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
 - The fifth (but *not* the *third*) may be omitted from any root-position triad.
 - The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
 - All inverted triads and inverted seventh chords must be complete.
 - All triads must contain at least three voices.
 - All seventh chords must contain at least four voices.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
- Award 0 points for voice leading into and out of these chords.
- C.** Award $\frac{1}{2}$ point for a correctly realized chord that has exactly one of the following errors:
- A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
 - More than one octave between adjacent upper parts.
- D.** Award 0 points for a correctly realized chord that has:
- More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error or two spacing errors), or
 - The accidental on the wrong side of a note.
- However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

- A.** In general, award 2 points for acceptable voice leading between two correctly realized chords. N.B.: This includes the voice leading from the given chord to the second chord.
- B.** If all chords are correctly realized and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:
- Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
 - Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

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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 V⁶ I IV vii^{o6} I I V I⁶ V⁶

*Chord
analysis:*

STOP

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2014 SCORING GUIDELINES

Question 1

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

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Question 2

Moderato



SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award ½ point per segment of correct pitches. (Maximum of 4 points)
OR
- B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

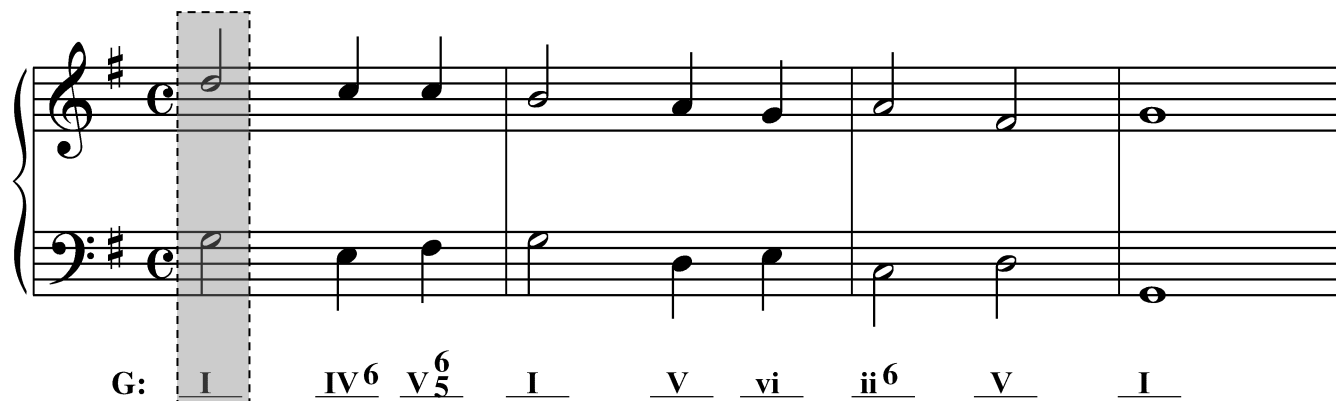
- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.

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Question 3



G: I IV⁶ V⁵ I V vi ii⁶ V I

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration.
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.

III. Special Scoring Issues

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

- 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.
- The dash is reserved for blank responses.

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Question 4

$f\#:$ i V_3^4 i^6 i $V_2^{4/iv}$ iv^6 i_4^6 V^7 VI

also labeled:
 $\begin{matrix} 8 & 7 \\ V^6 & 5 \\ 4 & \sharp \end{matrix}$

SCORING: 24 points

I. Pitches (16 points)

- A. Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the note head is not considered correct notation.)
- 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 (8 points)

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award $\frac{1}{2}$ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept any symbol that means “of” or “applied” at Chord Five (e.g., V/iv , $[V]$, $V \rightarrow iv$, V of iv , etc.).
- E. The cadential six-four may be correctly notated as shown above. Also, give full credit for the labels “ Cad_4^6 ” or “ C_4^6 ” for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V , the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

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III. Special Scoring Issues

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

- 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.
- The dash is reserved for blank responses.

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Question 5

c: i V i ii[°] i V I

or: V — I
 V V

SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the half-diminished symbol (°) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, *do* check the voice leading into and out of these chords.

AP[®] MUSIC THEORY 2014 SCORING GUIDELINES

Question 6

F: I V⁶₅ I V⁴_{3/vi} vi IV V

SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

- A.** Award 1 point for each chord that correctly realizes the given chord symbols.
- The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
 - The fifth (but *not* the *third*) may be omitted from any root-position triad.
 - The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
 - All inverted triads and inverted seventh chords must be complete.
 - All triads must contain at least three voices.
 - All seventh chords must contain at least four voices.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
- Award 0 points for voice leading into and out of these chords.
- C.** Award ½ point for a correctly realized chord that has exactly one of the following errors:
- A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
 - More than one octave between adjacent upper parts.
- D.** Award 0 points for a correctly realized chord that has:
- More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors), or
 - The accidental on the wrong side of a note.
- However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

- A.** In general, award 2 points for acceptable voice leading between two correctly realized chords. N.B.: This includes the voice leading from the given chord to the second chord.
- B.** If all chords are correctly realized and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:
- Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
 - Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

2014 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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: A

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

Chord
analysis:

STOP

END OF WRITTEN EXAM

**AP[®] MUSIC THEORY
2015 SCORING GUIDELINES**

Question 1



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2015 SCORING GUIDELINES

Question 2



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one), or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the note head; accidentals *after* the note head.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2015 SCORING GUIDELINES**

Question 3

a: i V i⁶ ii⁶ V i⁶ iv V i

0–24 points

I. Pitches (16 points)

- A.** Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the note head is not considered correct notation.)
- 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 (8 points)

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.

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.
- The dash is reserved for blank responses.

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Question 4

F: I IV⁶ V⁶ V⁷ vi V₃/V I₄⁶ V⁷ I

or: $\begin{array}{c} \text{V}^8 \text{---} 7 \\ \text{6} \text{---} 5 \\ \text{4} \text{---} 3 \end{array}$

0–24 points

I. Pitches (16 points)

- A.** Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the note head is not considered correct notation.)
- 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 (8 points)

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.** Accept any symbol that means “of” or “applied” at Chord Six (e.g., V/V, [V], V→V, V of V, etc.).
- E.** Accept a *capital* II for the Roman numeral of Chord Six.
- F.** The cadential six-four may be correctly notated 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 V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex.→	$\begin{array}{ c } \hline \text{V}^{\begin{smallmatrix} (8) \\ 6 \end{smallmatrix}} \begin{smallmatrix} 7 \\ (5) \\ (3) \end{smallmatrix} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V}^6 \begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \begin{smallmatrix} 3 \\ 3 \end{smallmatrix} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V}^6_4 \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V} \text{ V}^7 \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V}^6_4 \text{ I} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{I}^6_4 \text{ IV} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V} \text{ V} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V} \text{ —} \\ \hline \end{array}$	$\begin{array}{ c } \hline \text{V}^6_4 \text{ V}^6_4 \\ \hline \end{array}$
Pts.→	1 1	1 ½	1 ½	½ 1	0 0	1 0	½ ½	½ ½	1 ½

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.
- The dash is reserved for blank responses.

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Question 5

b: i V i ii° i V VI

or: V V

0–25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the diminished symbol (°) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

However, *do* check the voice leading into and out of these chords.

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Question 6

A: I V_2^4/V V_6^6 I ii_5^6 V_7^7 I

0–18 points

I. Chord Spelling (6 points, 1 point per chord)

- A.** Award 1 point for each chord that correctly realizes the given chord symbols.
- The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
 - The fifth (but *not* the *third*) may be omitted from any root-position triad.
 - The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
 - All inverted triads and inverted seventh chords must be complete.
 - All triads must contain at least three voices.
 - All seventh chords must contain at least four voices.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
Note: Award 0 points for voice leading into and out of these chords.
- C.** Award $\frac{1}{2}$ point for a correctly realized chord that has exactly one of the following errors:
- A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
 - More than one octave between adjacent upper parts.
- D.** Award 0 points for a correctly realized chord that has:
- More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors), or
 - The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)
- However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

- A.** In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.
- B.** If all chords are correctly realized and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:
- Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
 - Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

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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: G

Chord analysis: I I IV⁶ I I⁶ I V I V⁶ I IV⁶

Chord
analysis:

STOP

END OF WRITTEN EXAM

**AP[®] MUSIC THEORY
2016 SCORING GUIDELINES**

Question 1



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2016 SCORING GUIDELINES**

Question 2



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher, and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
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Question 3

A: I V I⁶ ii⁶ V vi ii₅⁶ V I

0–24 points

I. Pitches (16 points)

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

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.

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.
- The dash is reserved for blank responses.

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Question 4

e: i V₃⁶ i V₂⁴/iv iv⁶ iv i₄⁶ V⁷ VI
or V₆⁸⁻⁷₄₋₃

0–24 points

I. Pitches (16 points)

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

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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. (Exception: See **II.E.**)
- D. Accept any symbol that means “of” or “applied” at Chord Four (e.g., V/iv , $[\text{V}]$, $\text{V} \rightarrow \text{iv}$, V of iv, etc.).
- E. Accept a *capital* I for the Roman numeral of Chord Four.
- F. The cadential six-four may be correctly notated 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 V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit. However, if the space below the penultimate chord is blank, the penultimate chord will receive no credit.

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

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.
- The dash is reserved for blank responses.

AP[®] MUSIC THEORY 2016 SCORING GUIDELINES

Question 5

a: i vii° i V i iv V

0–25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the diminished symbol (°) has been omitted from chord 2.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **II.C.**, or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

However, *do* check the voice leading into and out of these chords.

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Question 6

Bb: I I⁶ IV V₃⁴ / ii ii V⁸⁻⁷ I

0–18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

Note: Award 0 points for voice leading into and out of these chords.

C. Award ½ point for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors); or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords. N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized, and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:

1. Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

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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

*Chord
analysis:*

STOP

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2017 SCORING GUIDELINES

Question 1



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

**AP[®] MUSIC THEORY
2017 SCORING GUIDELINES**

Question 2



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not add the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point.)
- 0 This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* add the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

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Question 3

A: I V_4^6 I^6 V_2^4 I^6 ii^6 I_4^6 V^7 I
 or: P_4^6 or: $V \begin{smallmatrix} 8-7 \\ 6-5 \\ 4-3 \end{smallmatrix}$

0–24 points

I. Pitches (16 points)

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

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award $\frac{1}{2}$ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- C. Accept the correct Roman numeral regardless of its case.
- D. Accept P_4^6 (passing six-four) for the Roman numeral of chord two.
- E. The cadential six-four may be correctly notated 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 V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit. However, if the space below the penultimate chord is blank, the penultimate chord will receive no credit.

Ex. →	$V \begin{smallmatrix} (8) & 7 \\ 6 & (5) \\ 4 & (3) \end{smallmatrix}$	$V_4^6 \begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$	V_4^6	$V \ V^7$	$V_4^6 \ I$	$I_4^6 \ IV$	$V \ V$	$V \ -$	$V_4^6 \ V_4^6$
Pts. →	1 1	1 $\frac{1}{2}$	1 0	$\frac{1}{2}$ 1	0 0	1 0	$\frac{1}{2}$ $\frac{1}{2}$	$\frac{1}{2}$ $\frac{1}{2}$	1 $\frac{1}{2}$

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.
- The dash is reserved for blank responses.

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Question 4

g: i V⁶ i V⁷ VI ii^{o6} vii^{o7}/V V i

0–24 points

I. Pitches (16 points)

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

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.** Accept any symbol that means “of” or “applied” at Chord Seven (e.g., vii^{o7}/V, [vii^{o7}], vii^{o7}→V, vii^{o7} of V, etc.).

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.
- The dash is reserved for blank responses.

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Question 5

b: i i iv V i iv V

0–25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling. A suspension sounding against the resolution will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **II.C.**, or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

However, *do* check the voice leading into and out of these chords.

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Question 6

$A\flat:$ I $vii^{\circ 6}$ I^6 V^6_5/IV IV V^7 I

0–18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

Note: Award 0 points for voice leading into and out of these chords.

C. Award $\frac{1}{2}$ point for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors); or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords.

N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized, and there are no voice-leading errors (as described in **II.C.** and **II.D.**), but the response seems to have excessive leaps within the three upper voices:

1. Award 12 points for voice leading if there are five or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than five leaps in the three upper voices combined.

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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 V₄⁶ I⁶ I ii₅⁶ V I V V₅⁶ I V

Chord analysis:

STOP

END OF WRITTEN EXAM

**AP[®] MUSIC THEORY
2018 SCORING GUIDELINES**

Question 1



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, award 1 extra point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not award the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
OR
B. Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the extra point.)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* award the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

AP[®] MUSIC THEORY

2018 SCORING GUIDELINES

Question 2



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, award 1 extra point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not award the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)
- OR
- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the extra point.)
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.
- The dash is reserved for blank responses.

V. Scoring Notes

- A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.
- B.** If you use an alternate scoring guide, do *not* award the extra point to the total.
- C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
- D.** Scores from one guide may *not* be combined with those from another guide.

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Question 3

A: I V⁶ V⁷ vi V⁶ I ii⁶ V I

0–24 points

I. Pitches (16 points)

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

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.

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.
- The dash is reserved for blank responses.

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Question 4

e: i iv⁶ V V₂⁴ i⁶ i ii^{o6} V₃⁶/V V

0–24 points

I. Pitches (16 points)

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

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- B. Award $\frac{1}{2}$ 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. Secondary functions must be indicated with any symbol that means “of” or “applied.”
- F. Accept any symbol that means “of” or “applied” at Chord Eight, e.g.,

$$V_3^6/V, [V_3^6], V_3^6 \rightarrow V, V_3^6 \text{ of } V, \text{ etc.}$$

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.
- The dash is reserved for blank responses.

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Question 5

6 6/5 b b

c: i i ii° V VI iv V

0–25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

N.B.: If there are crossed voices, see **III.C.4.**

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **II.C.**, or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

N.B.: However, *do* check the voice leading into and out of these chords.

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Question 6

G: I V₅ I V₅/ii ii V⁷ I

0–18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

N.B.: Award 0 points for voice leading into and out of these chords.

C. Award ½ point for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

N.B.: If there are crossed voices, see II.C.4.

D. Award 0 points for a correctly realized chord that has:

1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)

OR

2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

N.B.: However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords.

N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized, and there are no voice-leading errors (as described in **II.C.** and **II.D.**) but the response seems to have excessive leaps within the three upper voices:

1. Award 12 points for voice leading if there are four or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than four leaps in the three upper voices combined.

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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, including a perfect authentic cadence in measure 8.
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: A

Chord analysis: I IV⁶ V⁶ I ii⁶ V I I⁶ I V⁶ V

Chord
analysis:

STOP

END OF WRITTEN EXAM

AP[®] MUSIC THEORY

2019 SCORING GUIDELINES

Question 1



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final half note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, award 1 additional point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the additional point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not award the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)

OR

- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. Do not award the additional point.
- 0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.

AP[®] MUSIC THEORY

2019 SCORING GUIDELINES

Question 2



0–9 points

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

- A.** Award 1 point for each segment correct in both pitch and rhythm.
- A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
 - To receive credit, a segment must not overlap with any other segment receiving credit.
 - Do not subdivide a note to identify a segment.
 - To receive credit, a segment *may* be metrically shifted from its original position.
 - Give no credit for the final dotted quarter note if notation of pitches continues thereafter.
- B.** If at least one segment is correct in pitch and rhythm, award 1 additional point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the additional point) to an otherwise perfect response that does not use bar lines correctly.
- C.** Record any score of 4 or higher and ignore the alternate scoring guides.
- D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do not award the extra point to the total.)

- A.** Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points)

OR

- B.** Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points)

III. Rounding Fractional Scores

- A.** Half-point totals round down with one exception: A total score of $1\frac{1}{2}$ rounds up to 2.
- B.** Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

- 1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the additional point.)

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Question 3

D: I IV I⁶ vii^{°6} I ii⁶ I₄⁶ V⁷ vi
 or: V $\begin{smallmatrix} 8-7 \\ 6-5 \\ 4-3 \end{smallmatrix}$

0–24 points

I. Pitches (16 points)

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

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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 notated 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 V , the space below the penultimate chord should contain a figure, a dash, or a V in order for the antepenultimate chord to receive any credit. If the space below the penultimate chord is blank, no credit is awarded for the penultimate or the antepenultimate chord symbol.

	$\begin{matrix} & & (8) & 7 \\ \mathbb{V} & 6 & & (5) \\ & 4 & & (3) \end{matrix}$	$\mathbb{V} \begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$	$\mathbb{V} \begin{matrix} 6 \\ 4 \end{matrix}$	$\mathbb{V} \quad \mathbb{V}$	$\mathbb{V} \begin{matrix} 6 \\ 4 \end{matrix} \quad \text{I}$	$\text{I} \begin{matrix} 6 \\ 4 \end{matrix} \quad \text{IV}$	$\mathbb{V} \begin{matrix} (6) \\ (4) \end{matrix} \quad \text{IV}$	$\mathbb{V} \quad -$	$\mathbb{V} \quad \mathbb{V}^7$	$\mathbb{V} \begin{matrix} 6 \\ 4 \end{matrix} \quad \mathbb{V} \begin{matrix} 6 \\ 4 \end{matrix}$						
Pts.	1	1	1	½	0	0	1	0	0	0	0	½	½	1	1	½
→																

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Question 4

f: i ii°6 V i VI V⁶/V V V⁷ i

0–24 points

I. Pitches (16 points)

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

- A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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.** Secondary functions must be indicated with any symbol that means “of” or “applied.” Accept any symbol that means “of” or “applied” at chord six (e.g.: $V\#/V$, $[V\#]$, $V\#\rightarrow V$, $V\#$ of V , etc.).

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.
- The dash is reserved for blank responses.

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Question 5

One possible 25-point response; other full credit responses are possible:

g: i V i V i iv V

0–25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.
7. The final chord must include a correctly spelled 4—3 suspension.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord
2. More than one octave between adjacent upper parts
3. Crossed voices

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Question 6

One possible 18-point response; other full credit responses are possible:



A: I V⁷ vi V⁴/₂/ii ii⁶ V I

0–18 points

I. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

- A.** Award 1 point for each chord that correctly realizes the given chord symbols.
1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
 2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
 3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
 4. All inverted triads and inverted seventh chords must be complete.
 5. All triads must contain at least three voices.
 6. All seventh chords must contain at least four voices.
- B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
Note: Award 0 points for voice leading into and out of these chords.
- C.** Award ½ point for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord
 2. More than one octave between adjacent upper parts
 3. Crossed voices
- D.** Award 0 points for a correctly realized chord that has one or both of the following errors: (However, *do* check the voice leading into and out of these chords.)
1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)

AND/OR

2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

2019 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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, including a perfect authentic cadence at the final cadence.
2. Give melodic interest to the bass line. (Nonharmonic tones, if included, must 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: E \flat

Chord analysis: I I⁶ V₃⁴ I IV V I IV vii^{o6} I V⁶

Chord
analysis:

STOP

END OF WRITTEN EXAM

Question 1: Melodic Dictation

9 points

General Instructions

Always begin with the regular scoring guide. Try an alternate scoring guide only if necessary. (See I.D.)



I. Regular Scoring Guide

- | | | |
|-----------|---|---------------------|
| A. | Award 1 point for each segment correct in both pitch and rhythm. | 1 point each |
| | <ul style="list-style-type: none">• A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In compound duple meter, a segment is any set of three contiguous eighth-note beats.)• To receive credit, a segment must not overlap with any other segment receiving credit.• Do not subdivide a note to identify a segment.• To receive credit, a segment <i>may</i> be metrically shifted from its original position.• Give no credit for the final dotted quarter note if notation of pitches continues thereafter. | (max 8) |
| B. | If at least one segment is correct in pitch and rhythm, award 1 additional point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the additional point) to an otherwise perfect response that does not use bar lines correctly. | 1 point |
| C. | Record any score of 4 or higher and ignore the alternate scoring guides. | |
| D. | If after applying I.A. and I.B. the score is less than 4, try an alternate scoring guide. | |

II. Alternate Scoring Guides (Do not award the additional point to the total.)

- | | | |
|-----------|---|--|
| A. | Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points) | $\frac{1}{2}$ point each
(max 4) |
| OR | | |
| B. | Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points) | $\frac{1}{4}$ point each
(max 2) |

Rounding Fractional Scores

- Total scores of $\frac{1}{2}$ and $1\frac{1}{2}$ round up to the closest integer. Total scores of $2\frac{1}{2}$ and $3\frac{1}{2}$ round down to the closest integer.
- Quarter points should be rounded to the closest integer.

Question 2: Melodic Dictation

9 points

General Instructions

Always begin with the regular scoring guide. Try an alternate scoring guide only if necessary. (See I.D.)



I. Regular Scoring Guide

- | | | |
|-----------|--|---------------------|
| A. | Award 1 point for each segment correct in both pitch and rhythm. | 1 point each |
| | <ul style="list-style-type: none">• A “segment” is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse.• To receive credit, a segment must not overlap with any other segment receiving credit.• Do not subdivide a note to identify a segment.• To receive credit, a segment <i>may</i> be metrically shifted from its original position.• Give no credit for the final half note if notation of pitches continues thereafter. | (max 8) |
| B. | If at least one segment is correct in pitch and rhythm, award 1 additional point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the additional point) to an otherwise perfect response that does not use bar lines correctly. | 1 point |
| C. | Record any score of 4 or higher and ignore the alternate scoring guides. | |
| D. | If after applying I.A. and I.B. the score is less than 4, try an alternate scoring guide. | |

II. Alternate Scoring Guides (Do not award the additional point to the total.)

- | | | |
|-----------|---|--|
| A. | Award $\frac{1}{2}$ point per segment of correct pitches. (Maximum of 4 points) | $\frac{1}{2}$ point each
(max 4) |
| OR | | |
| B. | Award $\frac{1}{4}$ point per segment of correct rhythm. (Maximum of 2 points) | $\frac{1}{4}$ point each
(max 2) |

Rounding Fractional Scores

- Total scores of $\frac{1}{2}$ and $1\frac{1}{2}$ round up to the closest integer. Total scores of $2\frac{1}{2}$ and $3\frac{1}{2}$ round down to the closest integer.
- Quarter points should be rounded to the closest integer.

Question 3: Harmonic Dictation**24 points**

B♭: I V⁴ I⁶ ii⁶ V V⁴₂ I⁶ V I

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.)
- 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.

**1 point per
pitch
(max 16)**

II. Chord Symbols

- A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- 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 passing six-four may be correctly labeled as shown above. Also award 1 point for the labels “P ⁶/₄” or “passing ⁶/₄” for the passing six-four. Award ½ point for “P” with no figures or incorrect figures.
- F. When a chord with the same Roman numeral occurs twice in succession (e.g., I - I⁶ or V - V⁴₂), if the Roman numeral below the first occurrence of the chord is correct, then the Roman numeral below the second occurrence of the chord is also considered correct if figures are written with no Roman numeral or if a dash is written. In order to receive full credit, the correct Arabic numeral(s) must be written below the second occurrence of the chord.

**1 point per
complete
chord symbol
(max 8)**

III. Rounding Fractional Scores

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

Question 4: Harmonic Dictation**24 points**

a: \underline{i} $\underline{V^6}$ \underline{i} $\underline{i^6}$ $\underline{ii^6}$ $\underline{V^6/V}$ $\underline{i_4^6}$ $\underline{V^7}$ \underline{VI}
 or $\underline{V_6^8-7/4-3}$

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**
- B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.) **(max 16)**
- 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**
- B. Award $\frac{1}{2}$ point for each correct Roman numeral that has incorrect or missing Arabic numerals. **(max 8)**
- C. Accept the correct Roman numeral regardless of its case.
- D. Award no credit if an accidental is placed before a Roman numeral.
- E. Secondary functions must be indicated with a symbol that means “of” or “applied.” Accept any symbol that means “of” or “applied” for chord six, e.g.,: V_5^6/V , $[V_5^6]$, $V_5^6 \rightarrow V$, V_5^6 of V , etc.
- F. When a chord with the same Roman numeral occurs twice in succession (e.g., $I-I^6$ or $V-V \frac{4}{2}$), if the Roman numeral below the first occurrence of the chord is correct, then the Roman numeral below the second occurrence of the chord is also considered correct if figures are written with no Roman numeral or if a dash is written. In order to receive full credit, the correct Arabic numeral(s) must be written below the second occurrence of the chord.

Question 5: Part-writing from figured bass**25 points**

One possible 25-point answer (others are possible):

g: i iv V V i ii^ø V

I. Roman Numerals

Award 1 point for each correct Roman numeral.

**1 point per
numeral**

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

(max 7)**II. Chord Spelling, Spacing, and Doubling****A.** Award 1 point for each chord that correctly realizes the given figured bass.**1 point per
chord**

1. The chord must be spelled correctly. A missing accidental will be considered a misspelling. An incorrect accidental on the wrong side of the notehead will also be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.
7. The final chord must include a correctly spelled 4—3 suspension.

(max 6)**B.** Award 0 points for a chord that breaks one or more of the conditions of **II.A.**N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)**C.** Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.
3. Crossed voices.

Question 6: Part-writing from Roman numerals**18 points***One possible 18-point answer (others are possible):*

E: I I⁶ IV V₃⁴/ii ii V⁷ vi

NB: leap in tenor OK

I. Chord Spelling, Spacing, and Doubling**A.** Award 1 point for each chord that correctly realizes the given chord symbols.**1 point per
chord
(max 6)**

1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). A missing accidental will be considered a misspelling. An incorrect accidental on the wrong side of the notehead will also be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**

N.B.: Award 0 points for voice leading into and out of these chords.

C. Award ½ point for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.
3. Crossed voices.

D. Award 0 points for a correctly realized chord that has any of the following:N.B: *Do* check the voice leading into and out of these chords.

1. Two or more errors listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)

Write your response to QUESTION 7 on this page.

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, including a perfect authentic cadence at the final cadence.
 2. Give melodic interest to the bass line. (Embellishing tones are not required. If you choose to use them, the only acceptable embellishing tones are unaccented passing tones, unaccented neighbor tones, and unaccented chordal skips.)
 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: F

Chord analysis: I V⁶ I I IV ii V I V vi IV

*Chord
analysis:*

GO ON TO THE NEXT PAGE.

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