

RELEASED EXAM

1998

AP® Music Theory

CONTAINS:

- Multiple-Choice Questions and Answer Key
- Free-Response Questions, Scoring Guidelines, and Sample Student Responses with Commentary
- Statistical Information About Student Performance on the 1998 Exam



Advanced Placement Program®



The College Board

Educational Excellence for All Students

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The 1998 Advanced Placement Examination in Music Theory

Contains:

- Multiple-Choice Questions and Answer Key
- Free-Response Questions, Scoring Guidelines, and Sample Student Responses with Commentary
- Statistical Information about Student Performance on the 1998 Exam

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THE COLLEGE BOARD: EDUCATIONAL EXCELLENCE FOR ALL STUDENTS

Chapter I

The AP Process

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This chapter will give you a brief overview of what goes on behind the scenes during the development and grading of the AP Music Theory Exam. You can find more detailed information in the “Technical Corner” of the AP website (www.collegeboard.org/ap).

Who Develops the AP Music Theory Exam?

The AP Music Theory Development Committee, working with content experts at Educational Testing Service (ETS), is responsible for creating the exam. This committee is made up of five teachers from secondary schools, colleges, and universities in different parts of the United States. The members provide different perspectives: AP high school teachers offer valuable advice regarding realistic expectations when matters of content coverage, skills required, levels of sophistication, and clarity of phrasing are addressed. On the other hand, college and university faculty members ensure that the questions are at the appropriate level of difficulty for an introductory college course in music theory. Both high school teachers and college professors bring

expertise in the use of technology to the Committee. Each member will typically serve for three years.

Another person who aids in the development process is the Chief Faculty Consultant (CFC). During the period the 1998 AP Music Theory Exam was developed and scored, Joel Phillips from Westminster Choir College of Rider University was Chief Faculty Consultant. The CFC attends every committee meeting to ensure that the free-response questions selected for the exam can be scored reliably. In addition, the ETS content experts in music theory offer their advice and guidance. You can find out more about the role of the CFC, and the scoring process in general, on page 3.

How Is the Exam Developed?

It takes at least two years to develop each AP Music Theory Exam. The test development process begins with committee members choosing written and aural excerpts of music that are useful for testing fundamental principles of music theory. The excerpts are selected to be reflective of the difficulty level of music studied in a typical first-year college course. Most musical excerpts come from standard Western art music repertoire, although a contemporary piece and/or a piece from jazz, vernacular, or non-Western music is generally included. The development process is different for multiple-choice and free-response sections:

Section I

1. Each committee member independently writes a selection of multiple-choice questions that test students’ ability to analyze a portion of a given work in terms of its musical elements and the theoretical principles that apply. They also write questions that are not based on actual musical repertoire but that test a range of knowledge and skills associated with the course of study.
2. The committee convenes to review these draft questions for their accuracy and for their appropriateness for AP candidates.

3. The questions that make it through this screening process are assembled according to test specifications approved by the Committee and, after further reviewing and editing, comprise Section I of the AP Music Theory Exam.

The Committee controls the level of difficulty of the multiple-choice section by including a variety of questions at different levels of difficulty.

Section II

1. Individual committee members write a selection of free-response questions including melodies and chord progressions for dictation, partwriting, and harmonization exercises, and melodies for sight-singing.
2. The Committee extensively reviews and refines draft questions, and determines which will work well for the AP Exam. They consider, for example, whether the questions will offer an appropriate level of difficulty and whether they will elicit answers that allow faculty consultants to discriminate among the responses along a particular scoring scale. An ideal question enables the stronger students to demonstrate their accomplishments while revealing the limitations of less advanced students.

The Committee checks the balance of topics covered in the exam, and makes sure that a variety of musical periods, styles, and genres is represented. In the last stage of development, committee members give approval to a final draft of all multiple-choice and free-response questions. This review takes place several months before the administration of the exam.

Question Types

The 1998 AP Exam in Music Theory contains an 84-minute multiple-choice section and a 63-minute free-response section. The two sections are designed to complement each other and to meet the overall course objectives and exam specifications.

Multiple-choice questions are useful for measuring the breadth of a curriculum. In the case of AP Music, they allow the testing of a large number of

concepts and developed abilities; they allow a sampling of knowledge about music fundamentals. In addition, they have three other strengths:

1. They are highly reliable. Reliability, or the likelihood that candidates of similar ability levels taking a different form of the exam will receive the same scores, is controlled more effectively with multiple-choice questions than with free-response questions.
2. They allow the Development Committee to include a selection of questions at various levels of difficulty, thereby ensuring that the measurement of differences in students' achievement is optimized. For AP Exams, the most important distinctions are between students earning the grades of 2 and 3, and 3 and 4. These distinctions are usually best accomplished by using many questions of middle difficulty.
3. They allow the CFC to compare the ability level of the current candidates with those from another year. A number of questions from an earlier exam are included in the current one, thereby allowing comparisons to be made between the scores of the earlier group of candidates and the current group. This information, along with other data, is used by the CFC to establish AP grades that reflect the competence demanded by the Advanced Placement Program, and that compare with earlier grades.

Free-response questions on the AP Music Theory Exam directly measure skills and knowledge basic to the study of beginning music-theory: melodic dictation, harmonic dictation, partwriting, and composition of a bass line to fit a given melody line. The addition of a performance assessment of sight-singing skills in 1996 has made the AP Exam a more comprehensive assessment of the array of skills and knowledge expected at the end of the first year of college study. In addition, free-response questions allow candidates to generate responses to the problems set for them. In some instances, they allow for a variety of correct answers.

The multiple-choice and free-response questions and the sight-singing performances are analyzed both individually and collectively after each administration, and the conclusions are used to improve the following year's exam.

Scoring the Exams

Who Scores the AP Music Theory Exam?

The people who score the free-response section of the AP Music Theory Exam are known as “faculty consultants.” These faculty consultants are experienced music theory instructors who either teach the AP course in a high school, or the equivalent course at a college or university. In a given year, most have served previously as faculty consultants; [00 to 00] percent are new each year. Great care is taken to get a broad and balanced group of teachers. Among the factors considered before appointing someone to the role are school locale and setting (urban, rural, etc.), gender, ethnicity, and years of teaching experience. If you are interested in applying to be a faculty consultant at a future AP Reading, you can complete and submit an online application in the Teacher’s section of the AP website (www.collegeboard.org/ap), or request a printed application by calling (609) 406-5384.

In 1998, the AP Music Theory free-response items were scored by 31 college and high school teachers — 26 faculty consultants, two question leaders, two table leaders, and the Chief Faculty Consultant. The proportion of college to high school faculty consultants was about two to one.

The items were scored in three rooms: faculty consultants in Room 1 scored sight-singing question 1, free-response question 1, and sight-singing question 2; those in Room 2 scored free-response questions 4, 6, and 2; and those in Room 3 scored free-response questions 3 and 5. The questions were evaluated in that sequence to achieve variety and maintain faculty consultant alertness as well as to work from less complex to more complex rubrics. The Chief Faculty Consultant trained faculty consultants to score FR6 and FR2 and the other Leaders trained faculty consultants to score the remainder of the items.

Ensuring Accuracy

The primary goal of the scoring process is to have each faculty consultant score his or her set of papers fairly, uniformly, and to the same standard as the other faculty consultants. This is achieved through the creation of detailed scoring guidelines, the thorough training of all

faculty consultants, and various “checks and balances” applied throughout the AP Reading.

How the Scoring Guidelines Are Created

1. Before the AP Reading, the CFC prepares a draft of the scoring guidelines for each free-response question.
2. The CFC, question leaders, table leaders, and ETS content experts meet at the Reading site. They discuss, review, and revise the draft scoring guidelines, and test them by pregrading randomly selected student papers.

In 1998, approximately 30 samples were selected for each question. Many times these samples were grouped into packets of three. Some packets contained responses that were clearly in the high, middle, and low range, while other sets contained three relatively similar responses. Subsequent packets required greater and greater refinement of evaluation techniques. In the case of the sight-singing responses, approximately 30 tapes were chosen for discussion and later played aloud during the training process. For questions with complex scoring procedures, like FR5, FR6, S1 and S2, the sample responses were chosen to illustrate the full range of quality and particular issues inherent in each problem and could be reordered as needed if a particular issue needed further clarification.

3. The CFC, question leaders, and table leaders conduct training sessions for each free-response question, which are attended by all the faculty consultants who are scoring that question. If any last problems or ambiguities become apparent, the scoring guidelines are adjusted before scoring begins.

Training Faculty Consultants to Apply the Scoring Guidelines

Training of the faculty consultants is vital to ensuring that students receive a grade that accurately reflects their performance. Therefore, the training process is thorough:

1. The faculty consultants respond to each question under conditions as close as possible to those which the students experienced. The scoring guide for the question is distributed and discussed.
2. The faculty consultants read pregraded sample papers (see “How the Scoring Guidelines are Created” on page 3). These samples reflect all levels of performance. AP Music faculty consultants give either a high, middle, or low judgment or an actual score to the sample response; initially, they are led by the trainer through each step of the grading process, and soon thereafter, they are asked to determine a score on their own. In the sight-singing room, samples tapes are played, scored, and discussed.

In 1998, great care and attention were given to training faculty consultants to apply scoring standards for free-response question 6, which was evaluated using a modified-holistic scoring guide, and for the sight-singing questions.

3. Scores and differences in judgment are discussed until agreement is reached, with the question leaders, the table leaders, or the CFC acting as arbitrator when needed. During the training process, the scoring guides are revised as necessary. Once the faculty consultants as a group can apply the standards consistently and without disagreement, they begin reading.
4. Faculty consultants are encouraged to seek advice from each other or their table leaders when in doubt about a score. A student response that is problematic receives multiple readings and evaluations.

Music Theory faculty consultants are instructed not to be influenced one way or another by a student’s written notation or by extraneous comments or irrelevant information on the page. The difference between a score of “0,” for responses that made an attempt to answer the question but that had no redeeming

qualities, and “—,” for responses that were blank or irrelevant, is explained.

Similarly, faculty consultants are cautioned to examine each response or tape for its own merits and not to be influenced by those responses that precede it or that follow it.

Maintaining the Scoring Guidelines

A potential problem is that a faculty consultant could give an answer a higher or lower score than it deserves because the same student has performed well or poorly on other questions. The following steps are taken to prevent this so-called “halo effect:”

- Each question is read by a different faculty consultant.
- All scores given by other faculty consultants are completely masked and test booklets are opened by aides to the question currently being scored.
- The candidate’s identification information is covered. Using these practices permits each faculty consultant to evaluate free-response answers without being prejudiced by knowledge about individual candidates.

Here are some other methods that help ensure that everyone is adhering closely to the scoring guidelines:

- The entire group discusses pregraded papers each morning, and as necessary during the day;
- “Spot checks,” in which table or question leaders read papers (or listen to tapes) already scored by faculty consultants, are conducted on a regular basis. These checks provide information on retraining needs;
- Each faculty consultant is asked at least once to rescore a set of selected papers that he or she has already scored, without seeing the previously assigned score. When differences between the original and rescored evaluations occur, the faculty consultant reconsiders the final score, perhaps in consultation with the table leader or the question leader.

In 1998, consistency checks were done on S1, S2, FR5, and FR6.

- The CFC and the question leaders monitor use of the full range of the scoring scale for the group and for each faculty consultant by checking daily graphs of score distributions.

Preparing Students for the Exam

To do well on the AP Music Theory Exam, students must demonstrate skills in reading, writing, listening, and sight-singing equivalent to those of college students who have completed an introductory-level course successfully.

Although the AP Music Theory course is usually taught over a single year, students need to bring some background in the fundamentals of music to the AP class in order to progress as far in the AP year as is expected. That earlier training is often accomplished in a variety of ways: in elementary, middle-school, and high-school general music courses; in vocal and instrumental lessons and ensemble-performance training, whether in school or in other settings; and, in some places, in a beginning theory course that leads to the AP course. Students who have succeeded in some of this related training will have begun to develop their listening and reading abilities as well as performing and writing abilities.

The AP Music Theory course expands students' skills, including ear training, but a strong foundation will allow students to do the kind of listening the course requires: hearing basic distinctions and patterns that enable hearing how phrases combine structurally and harmonically. One of the hallmarks of AP Music Theory is the emphasis placed on analytical listening and responding to musical works in context. Emphasis is also placed on the development of musical memory, which is applied in the reproduction in performance or notation of something one has heard or read or is creating.

Practice in the application of these skills, both to deepen them and to increase students' fluency, goes on all through the AP year. The specific theoretical knowledge that students gain is based in the European classical tonal system, but application of this knowledge, where appropriate, to music of other times and places, is expected. Historical and cultural knowledge per se are not a focus of the course or the examination. But knowledge of this sort — of style and genre and the contexts that produced various kinds of music — helps students listen and read, perform and write.

Teacher Support

There are a number of resources available to help teachers prepare their students — and themselves — for AP courses and exams.

AP workshops and summer institutes. New and experienced teachers are invited to attend workshops and seminars to learn the rudiments of teaching an AP course as well as the latest in each course's expectations. Sessions of one day to several weeks in length are held year-round. Dates, locations, topics, and fees are available through the College Board's Regional Offices, in the publication Graduate Summer Courses and Institutes, or in the "Teachers" section of our website (see below).

AP's corner of College Board Online

(www.collegeboard.org/ap). You can supplement your AP course and preparation for the exam with advice and resources from our AP web pages. Check out the "Teachers' Corner" and the "Students' and Parents' Channel."

Online discussion groups. The AP Program has developed an electronic mailing list for each AP subject. Many AP teachers find this free resource to be an invaluable tool for sharing ideas with colleagues on syllabi, course texts, teaching techniques, and so on, and for discussing other AP issues and topics as they arise. To find out how to subscribe, go to the teachers' section of our website.

AP publications and videos. See the Appendix for descriptions of a variety of useful materials for teachers. Of particular interest is the publication that complements this Released Exam — the Packet of 10. Teachers can use these multiple copies of the 1998 exam, which come with blank answer sheets, to simulate a national administration in their classroom.

AP videoconferences. Several videoconferences in various AP subjects are held each year so that AP teachers can converse electronically with the high school and college teachers who develop AP courses and exams. Schools that participate in the AP Program are notified of the time, date, and subject of the videoconference in advance. Or, you can contact your Regional Office for more information (see the inside front cover of this booklet). Videotapes of each conference are available shortly after the event. You can order the 1996 Music Videoconference online or by calling AP Order Services. Ordering information is in the Appendix.

Chapter II

The 1998 AP Music Theory Examination

- Exam Content and Format
- Giving a Practice Exam
- Instructions for Administering the Exam
- The Exam

Exam Content and Format

The 1998 AP Music Theory Examination has two sections, each testing aspects of fundamental knowledge of the materials of music — whether that music is heard or presented in score — and of the processes used in creating musical works. Section I contains both the aural-based and the nonaural-based multiple-choice questions. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic, harmonic, tonal, and rhythmic organization, texture, and formal devices and procedures. Most of the examples are taken from standard Western art music repertoire and the theoretical concepts conveyed are largely based on common-practice tonality and procedures. Composers represented in the multiple-choice questions based on taped examples included Mozart, Schubert, Dvořák, Bach, Joe Garland, Rimsky-Korsakov, and Schumann. Emphasis in the nonaural-based questions is on score analysis, although there are also discrete questions about fundamentals of notation and terminology. There are 81 multiple-choice questions, to be completed in 1 hour and 24 minutes. This section contributes 45 percent to the student's AP grade.

Section II A, the written free-response questions, includes two melodic dictation questions, two harmonic dictation questions, a part-writing exercise, and a composition question that requires the writing of a bass line to fit a given melody line as well as the analysis of the resulting implied chords. This is the usual format for this part of the exam. The six questions take just over 60 minutes to complete. This part contributes 45 percent to the student's AP grade.

Section II B includes two melodies that students are to practice singing (for 75 seconds each) and then perform (in 30 seconds each). One melody is in major,

one in minor; one melody is presented in treble clef, the other in bass clef; one is written in 4/4 time, one in 6/8. Both are four measures long. This part of the examination is administered to one student at a time; the allotted 8 minutes for each student includes time for giving directions, operating tape recorders, and sight-singing the two melodies. This part contributes 10 percent to the student's grade.

The examination assumes student fluency in reading musical notation, well-developed listening skills, and a strong grounding in music fundamentals, terminology, and analysis. The AP Program expects that AP coordinators will follow the requirement of using audio equipment of high quality and will make sure that the administrator of the exam is practiced in the operation of that equipment. The AP Program also expects coordinators to develop an efficient schedule for the administration of the sight-singing portion of the exam in space(s) where students cannot hear one another practice or perform.

Giving a Practice Exam

The following pages contain the instructions, as printed in the 1998 *Coordinator's Manual*, for administering the AP Music Theory Exam. Following these instructions is a copy of the 1998 Music Theory Exam. If you wish to use this released exam to test your students, you can use the instructions to create an exam situation that closely resembles a national administration. If so, read only the directions in the boxes to the students; all other instructions are for the person administering the test and need not be read aloud. Some instructions, such as those referring to the date, the time, and page numbers, are no longer relevant; please ignore them.

Another publication that you might find useful is the so-called "Packet of 10," ten copies of the 1998 AP Music Theory Exam and blank answer sheets. For ordering information, see page 81.

IMPORTANT: AP teachers are permitted to use and/or reproduce the following examination questions for face-to-face teaching purposes only.

Instructions for Administering the Exam

DO NOT USE THESE INSTRUCTIONS FOR A LATE ADMINISTRATION. Use the separate instructions enclosed with the alternate exams.

IMPORTANT: The person(s) administering this examination must be thoroughly familiar with the operation of playback equipment. (See "Proctor Selection" and "Music Theory Exam.") Be sure to review the pamphlet *Ordering and Administering Language and Music Theory Examinations — 1998* for the different options for administering the exam. A copy of this pamphlet is included in the Coordinator's Packet and at the back of this manual.

NOTE: The following instructions assume the sight-singing component of the examination will be administered after Part A of Section II, and the general directions for the sight-singing component will be read and heard by all candidates at once. If you use another option described in *Ordering and Administering Language and Music Theory Examinations — 1998*, adjust your administration accordingly.

Complete the general instructions beginning on page 27. Then put Tape 75A: AP Music Theory; Side 1: Section I, Part A in the required playback equipment, and adjust the volume and tone controls. Be sure Dolby control is off.

After preparing Tape 75A, Side 1, say:

It is Wednesday morning, May 13, and you will be taking the AP Music Theory Exam. Print your name, last name first, on the front cover of the unsealed Section I booklet and read the directions on the back of the booklet. When you have finished, look up. . . .

The answer sheet has ovals marked A-E for each question. For the Music Theory exam you will use only the ovals marked A-D.

Work only on Section I until time is called. Do not open the Section II package until you are told to do so. Remember, when you finish the multiple-choice questions, there will be answer ovals left on your answer sheet.

You must use a No. 2 pencil. Ink or ballpoint pens are not acceptable because they cannot be picked up by the optical scanner.

If any candidates have forgotten to bring No. 2 pencils, give them pencils from your supply. Then say:

Part A uses recorded musical examples on which multiple-choice questions are based. The tape recording will provide detailed instructions as you proceed. Are there any questions?

Answer all questions regarding procedure. Set your watch at 7:59. When it reads exactly 8:00, start the tape player, and say:

Open your Section I booklet and begin Part A.

Tape 75A, Side 1, covers the first portion of the Theory Exam (multiple-choice questions). The musical examples for the remainder of Part A are on Side 2 of the tape.

Except as instructed below, the tape must not be stopped at any time during the administration of this portion of the exam unless equipment malfunctions or candidates can't hear a portion because of outside interference.

While candidates are working on Part A, you and your proctors should make sure they are marking answers on their answer sheets in pencil, and are not looking at the pink Section II booklets.

When your watch reads approximately 8:36, you will hear the words "THE EXAMINATION CONTINUES ON SIDE 2." Be alert to stop the tape player. Turn the tape to Side 2, and start the tape player.

When your watch reads approximately 8:49, you will hear the words "THIS IS THE END OF PART A OF THE MUSIC THEORY EXAMINATION. DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO. THE SUPERVISOR WILL NOW STOP THE TAPE." Be alert to stop the tape player. Set your watch at 8:49. When it reads exactly 8:50, say:

Turn to Part B and begin. You will have 35 minutes for this section.

When your watch reads exactly 9:25, say:

Stop working. Close your exam booklet and keep it closed on your desk. Make sure you have printed your name on the front cover of your Section I booklet. . . . Do not insert your answer sheet in the booklet. I will now collect the answer sheets.

After you have collected an answer sheet from every candidate, say:

Seal the Section I booklet with the three seals provided. Pull off each seal from the backing sheet and press it on the front cover so it just covers the area marked "PLACE SEAL HERE." Fold it over the open edge and press it to the back cover. Use one seal for each open edge. Be careful not to let the seals touch anything except the marked areas. . . .

Collect the sealed Section I exam booklets. Be sure you receive one from every candidate; then give your break instructions. A five-minute break is permitted. Students may talk, move about, or leave the room together to get a drink of water or go to the rest room (see "Breaks During the Examination").

GIVE YOUR BREAK INSTRUCTIONS.

After the break, say:

Open the package containing your pink Section II, Part A booklet. Turn to the back cover of the booklet, and read the instructions at the upper left. . . Print your identification information, in pen or pencil, in the boxes. . . . Taking care not to tear the sheet beneath the cover, detach the perforation at the top. . . . Fold the flap down, and moisten and press the glue strip firmly along the entire lower edge. . . . Your identification information should now be covered and will not be known by those scoring your answers.

Read the instructions at the upper right of the back cover. Print your initials in the three boxes provided. . . Next, take two AP number labels from your Candidate Pack and place them in the two bracketed areas, one below the instructions and one to the left. If you don't have number labels left, copy your number from the back cover of your Candidate Pack within both of the bracketed areas. . . Item 6 provides you with the option of giving permission to Educational Testing Service to use your free-response materials for educational research and instructional purposes. Your name would not be used in connection with the free-response materials. Read the statement and answer either "yes" or "no." . . . Are there any questions?

Now read the information about Section II, Part A on the back of your booklet. Look up when you have finished. . . . Are there any questions?

Answer all questions regarding procedure. Then say:

Open the Section II, Part A booklet. Tear out the insert in the center of the booklet. . . Print your name, teacher, and school in the upper left-hand corner of the insert. I will be collecting this insert at the end of the administration. It will be returned to you at a later date by your teacher. You may use the green insert for notes but write all your answers in the Section II booklet. Now open your Section II, Part A booklet to question 1 on page 4, and follow the taped instructions for questions 1 through 4. Do not break the seal on the separate blue booklet until you are told to do so.

Start the tape player and set your watch at 9:25.

Except as instructed in column two, the tape must not be stopped at any time during the administration of this portion of the exam unless equipment malfunctions or candidates can't hear a portion because of outside interference.

When your watch reads approximately 9:47, you will hear the words "THE SUPERVISOR WILL NOW STOP THE TAPE." Be alert to stop the tape player. Set your watch at 9:46. When your watch reads exactly 10:26, say:

Stop working. Close your Section II booklet and keep it closed on your desk. I will now collect your booklets and inserts. Remain in your seats, without talking, while the exam materials are being collected.

Collect the Section II booklets, green inserts, and manuscript paper. Be sure you have one of each from every candidate. Check the back of each booklet to make sure the candidate's AP number appears in the two boxes. The green inserts and the manuscript paper may be given to the appropriate teacher for return to the students 48 hours after the administration. Then say:

You are about to hear the general directions for Section II, Part B, the sight-singing component of the examination. Do not break the seals on your blue booklet until you are instructed to do so. Now read the information about Section II, Part B on the back of your booklet. Look up when you have finished. . . . Are there any questions?

Give a 75C Tape to each candidate. Then say:

Remove the wrapper from the tape. Check the box on the cassette if you give permission to Educational Testing Service to use your taped responses for educational research and instructional purposes. Take two of your AP number labels from the sheet in your Candidate Pack. Without covering the tape spool, stick one AP number label on the front of the tape in the space indicated and then turn over the cassette and stick one label on the back of the cassette. . . . It is very important to place your AP number labels on the front and back of the tape properly. Your tape might not be scored unless your AP number appears in these places. Place the tape in its box after applying the labels. If this is your last or only exam, you may keep your Candidate Pack.

Collect the Candidate Packs. Explain to candidates your plans for recording their sight-singing performances and then say:

Are there any questions?

Answer all questions regarding procedure. Then say:

The taped directions are printed on the front cover of your blue booklet. Follow along as you listen to the directions.

Start the tape recorder. Be alert after two minutes for the words YOU WILL NOT BE EVALUATED ON THE QUALITY OF YOUR SINGING VOICE. Stop the tape recorder. Then say:

Are there any questions?

Answer all questions regarding procedure. Then instruct candidates to take their 75C Tapes and go to the place where they will wait their turns to perform the sight-singing melodies. COLLECT THE SEALED BLUE BOOKLETS before asking candidates to go to another room. Take, or be sure to have a proctor take the blue booklets to the person(s) administering sight-singing in the performance room(s).

Fast forward tape 75A to the end and remove the tape.

Note: You will follow these instructions for administering the sight-singing component for each candidate separately. As each candidate comes in to practice and perform, return a blue booklet to her or him.

Before the first candidate comes into the performance room, place Tape 75B, Side 1 in the playback machine. Adjust the volume and tone controls. Be sure Dolby control is turned off.

Except as instructed below, the tape must not be stopped at any time during the administration of this portion of the exam unless equipment malfunctions or the candidate can't hear a portion because of outside interference.

Seat the candidate before the response tape recorder. Give the student a blue Part B booklet. Be sure the student has brought in a blank Tape 75C. When the student is settled, say:

Place the tape in your machine.... Make sure your tape is advanced beyond the leader portion. Then, using a normal speaking voice, record your AP number.... Now rewind the tape and play back what you have just recorded to be sure your voice is recording properly and you have set the volume at the appropriate level to produce a clearly audible recording. Stop the tape after you hear your entire AP number.... Now prepare the tape recorder so when you release the Pause button, the machine will record your performance....

Check to be sure the student has the tape recorder set. Then say:

The master tape will instruct you when it is time to practice and when it is time to record each melody. The master tape will not be stopped, except in the event of equipment failure. Be sure to stop and start your tape when you are told to do so. Do you have any questions?

Answer any questions. Then say:

Now break the seals on the blue booklet, listen to the master tape, and follow the instructions.

Start the master tape. The first words you should hear are "Please open your booklet to question 1." Make sure the candidate follows the taped instructions that guide his or her performance of the two melodies. Be sure the candidate does not use a piano, other pitch producing device, or any device — such as a metronome with either an audible beat or a silent flashing light — that helps to keep a steady beat. The student may tap a foot or tap the table or silently conduct for himself or herself. At the end of the exercise, you will hear on the master tape the words "THE SUPERVISOR WILL NOW STOP THE TAPE." Stop the tape. Be sure the candidate stops the response tape, follows the narrated instructions to check that the performance has been recorded properly, and then completely rewinds the tape.

If you confirm a recording is, for technical reasons, not audible, the candidate must repeat the sight-singing exercise immediately.

While the candidate rewinds the response tape, you should prepare the master tape for the next candidate by rewinding to cue up Side 1 again.

Be sure the candidate completely rewinds the response tape. Collect the blue Part B booklet, and the tape, identified by the student's AP number labels. Advise the student that his or her teacher will return both the blue booklet and the green insert after 48 hours. Dismiss the candidate, according to your preestablished plan, in such a way that there will be no contact with candidates who must still take the sight-singing component of the examination. Repeat this procedure for each candidate.

At the end of the administration, remove Tape 75B from the playback machine. Fill in the necessary information for the Music Theory examination on the S&R Form. (In the section labeled Tapes and Slides, be sure to note the quantity of used and unused master tapes (Tapes A and B) and student-response tapes (Tape C). The green insert and blue booklet may be given to the appropriate teacher for return to the students 48 hours after the administration.

Put all the examination materials in locked storage until they are returned to ETS. See "Equipment for Individual Exams" for information on proper storage of tapes. Materials for all AP Exams are to be returned to ETS in one shipment after your school's last administration. See "Activities After the Exam."

The Exam

MUSIC THEORY

SECTION I

Time — Approximately 1 hour and 24 minutes

Number of questions—81

Percent of total grade—45

Section I is printed in this examination booklet. Section II is printed in two separate booklets.

This examination booklet contains the following:

Part A: Multiple-Choice Questions 1-52..... Approximately 49 minutes

Part B: Multiple-Choice Questions 53-81..... 35 minutes

Part A of the Music Theory Examination is based on musical examples that will be played during the time allotted. The tape recording will provide detailed instructions for this part as you proceed. Part B of the Music Theory Examination consists of multiple-choice questions that do not depend on the playing of music. The supervisor will provide detailed instructions for this part.

Section I of this examination contains 81 multiple-choice questions. Therefore, please be careful to fill in only the ovals that are preceded by numbers 1 through 81 on your answer sheet. Because this examination offers only four answer options for each question, do not mark the (E) answer oval for any question.

General Instructions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO.

INDICATE ALL YOUR ANSWERS TO QUESTIONS IN THIS BOOKLET ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination booklet, but you may use the booklet for notes or scratchwork. After you have decided which of the suggested answers is best, COMPLETELY fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

Example:

Sample Answer

Chicago is a

A B C D E

- (A) state
- (B) city
- (C) country
- (D) continent

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. As a correction for haphazard guessing, one-third of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. It is improbable, therefore, that mere guessing will improve your score significantly; it may even lower your score, and it does take time. If, however, you are not sure of the correct answer but have some knowledge of the question and are able to eliminate one or more of the answer choices as wrong, your chance of getting the right answer is improved, and it may be to your advantage to answer such a question.

Use your time effectively, working as rapidly as you can without losing accuracy. It is not expected that everyone will be able to answer all the multiple-choice questions.

Music Theory

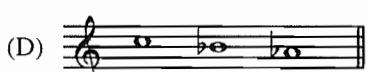
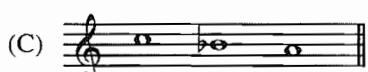
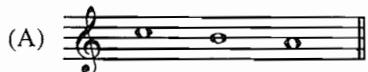
Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet.

Part A

Time — Approximately 49 minutes

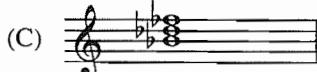
Questions 1-8 ask you to identify pitch patterns. After a question is announced, you will have ten seconds to read the relevant choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for **Questions 1-8** and identify the pitch patterns that are played.

1. Which of the following is played?



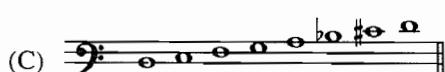
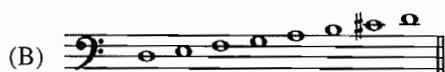
EXAMPLE I, played twice.

3. Which of the following is played?



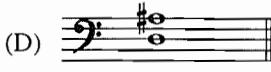
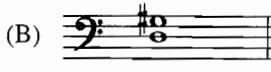
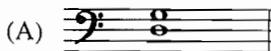
EXAMPLE III, played twice.

2. Which of the following is played?



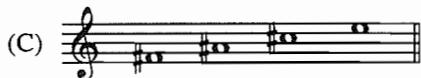
EXAMPLE II, played twice.

4. Which of the following is played?



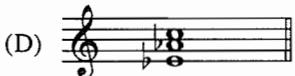
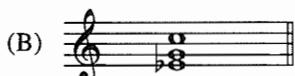
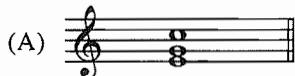
EXAMPLE IV, played twice.

5. Which of the following is played?



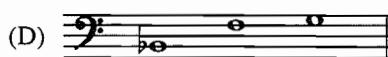
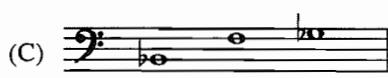
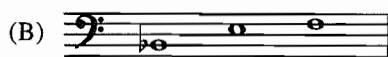
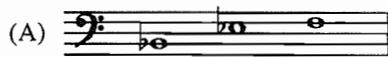
EXAMPLE V, played twice.

6. Which of the following is played?



EXAMPLE VI, played twice.

7. Which of the following is played?



EXAMPLE VII, played twice.

8. Which of the following is played?



EXAMPLE VIII, played twice.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 9-10 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the relevant choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 9-10 and identify the rhythm that matches the example played.

9. Which of the following represents the rhythm sounded?

(A)

(B)

(C)

(D)



EXAMPLE IX, played twice.

10. Which of the following represents the rhythm sounded?

(A)

(B)

(C)

(D)



EXAMPLE X, played twice.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 11-16 are based on an excerpt consisting of two phrases from a symphony. The first phrase of the excerpt will be played twice. Then the second phrase will be played twice. Finally, the entire excerpt will be played once. Before listening to the first phrase for the first time, please read Questions 11-13.

11. The interval between the first two notes of the melody is a

(A) minor second
 (B) major second
 (C) minor third
 (D) major third

12. The largest interval played by the violins is

(A) a fifth
 (B) a sixth
 (C) a seventh
 (D) an octave

13. Which of the following represents the chord progression played in the first phrase?

(A) i _____ ii^{x4} V₅⁶ V⁷ i
 (B) i ii° iv ii^{x4} V₅⁶ V⁷ i
 (C) i V i V i i₄⁶ V⁷ i
 (D) i _____ V i iv V₅⁶ V⁷ i

Now listen to the first phrase for the first time and answer Questions 11-13.

EXAMPLE XI, first phrase.

The phrase will now be played a second time.

EXAMPLE XI, first phrase, repeated.

Before listening to the second phrase for the first time, please read Questions 14-16.

14. The first three notes of the violin motive are which scale degrees?

(A) 8 7 7
 (B) 5 4 4
 (C) 3 2 2
 (D) 2 1 1

15. The cadence at the end of the phrase is

(A) an authentic cadence
 (B) a plagal cadence
 (C) a deceptive cadence
 (D) a half cadence

16. The segment following the cadence is

(A) an extension
 (B) a short modulation
 (C) a new phrase
 (D) a sequence

Now listen to the second phrase for the first time and answer Questions 14-16.

EXAMPLE XI, second phrase.

The second phrase will now be played again.

EXAMPLE XI, second phrase, repeated.

Now listen to the entire excerpt and check your answers to Questions 11-16.

EXAMPLE XI, entire excerpt.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 17-21 are based on the opening of the Gloria section of a mass. The excerpt will be played three times. Before listening to the music for the first time, please read the text printed below and read Questions 17-21.

*Gloria in excelsis Deo
et in terra pax hominibus bona voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

17. The harmonic progression of the first two sung chords (on the word "Gloria") is
- (A) V⁶ – I
 - (B) V₂⁴ – I⁶
 - (C) V⁷ – I
 - (D) V₅⁶ – I
18. The cadence on the word "Deo" is
- (A) an imperfect authentic cadence
 - (B) a perfect authentic cadence
 - (C) a plagal cadence
 - (D) a half cadence
19. The chord on the words "Et in terra pax" is
- (A) I⁶
 - (B) ii
 - (C) IV
 - (D) vi
20. In relation to the musical setting of "Laudamus te," the setting of "benedicimus te" employs
- (A) a diminution
 - (B) an inversion
 - (C) a modified transposition up a second
 - (D) an exact transposition up a fourth
21. The predominant choral texture of the excerpt is
- (A) imitative polyphony
 - (B) heterophony
 - (C) monophony
 - (D) homophony

Now listen to the music for the first time and answer Questions 17-21.

EXAMPLE XII.

The excerpt will now be played a second time.

EXAMPLE XII, repeated.

The excerpt will now be played a third and final time.

EXAMPLE XII, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 22-25 are based on an orchestral excerpt consisting of a brief introduction and two extended phrases. The introduction and first phrase will be played twice; then the entire excerpt will be played twice. Before listening to the introduction and first phrase for the first time, please read Questions 22-24.

22. The meter type is

- (A) simple duple
- (B) simple triple
- (C) compound quadruple
- (D) compound triple

23. The melody begins on which scale degree?

- (A) 1
- (B) 3
- (C) 5
- (D) 7

24. The harmonic progression underlying the beginning of the phrase is

- (A) I ii⁶ V⁷ I
- (B) vi IV V I
- (C) I V IV I
- (D) IV V⁷ IV I

Now listen to the introduction and first phrase for the first time and answer Questions 22-24.

EXAMPLE XIII, introduction and first phrase.

The introduction and first phrase will now be played again.

EXAMPLE XIII, introduction and first phrase, repeated.

Before listening to the entire excerpt, please read Question 25.

25. In relation to the first phrase, which of the following elements changes in the second phrase?

- (A) Meter
- (B) Tempo
- (C) Harmonic progression
- (D) Phrase length

Now listen to the entire excerpt for the first time and answer Question 25.

EXAMPLE XIII, entire excerpt.

The entire excerpt will now be played again.

EXAMPLE XIII, entire excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 26-29 are based on an excerpt that will be played four times. The score is printed correctly below, but in the version you will hear there are errors in either pitch or rhythm in several measures. The questions ask you to identify those errors. Before listening to the music for the first time, please read Questions 26-29 and look at the score.

26. In measure 3, there is an error in the

- (A) rhythm in the treble staff
- (B) rhythm in the bass staff
- (C) pitch in the treble staff
- (D) pitch in the bass staff

27. In measure 5, there is an error in pitch on beat

- (A) 1
- (B) 2
- (C) 3
- (D) 4

28. In measure 6, there is an error in

- (A) rhythm in the treble staff
- (B) rhythm in the bass staff
- (C) pitch in the treble staff
- (D) pitch in the bass staff

29. In measure 7, which beat contains a pitch error?

- (A) 1
- (B) 2
- (C) 3
- (D) 4

Now listen to the music for the first time and answer Questions 26-29.

EXAMPLE XIV.

The excerpt will now be played a second time.

EXAMPLE XIV, repeated.

The excerpt will now be played a third time.

EXAMPLE XIV, repeated.

The excerpt will now be played a fourth and final time.

EXAMPLE XIV, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 30-35 are based on an excerpt consisting of the introduction and first chorus of a jazz piece. First, you will hear the entire excerpt. Then the introduction will be played twice, followed by two playings of the chorus. Finally, the entire excerpt will be played again.

Now look over Questions 30-35 and listen to the entire excerpt.

EXAMPLE XV, entire excerpt.

Before listening to the introduction for the first time, please read Questions 30-32.

30. The arpeggiated chord played at the beginning by the saxophone section is a

- (A) minor chord in root position
- (B) minor chord in first inversion
- (C) major chord in root position
- (D) major chord in first inversion

31. Which of the following most nearly represents the jazz rhythm played by the saxophone section at the beginning?

(A) 

(B) 

(C) 

(D) 

32. The first three notes played by the brass section are which scale degrees?

- (A) 1 3 5
- (B) 3 4 5
- (C) 3 5 8
- (D) 7 8 8

Now listen to the introduction for the first time and answer Questions 30-32.

EXAMPLE XV, introduction.

The introduction will now be played again.

EXAMPLE XV, introduction, repeated.

Before listening to the chorus for the first time, please read Questions 33-35.

33. Which of the following represents the chord progression of the chorus?

- (A) I IV I I IV V I V I IV I...
- (B) I I I I V I IV V I IV I...
- (C) I V I I IV V I I V V I...
- (D) I I I I IV IV I I V V I...

34. Which of the following most nearly represents the repeated rhythm played by the brass section?

- (A)
- (B)
- (C)
- (D)

35. The melody played by the lead (highest) saxophone consists of arpeggiated chords in

- (A) root position only
- (B) first inversion only
- (C) root position and first inversion
- (D) first inversion and second inversion

Now listen to the chorus for the first time and answer Questions 33-35.

EXAMPLE XV, chorus.

The chorus will now be played again.

EXAMPLE XV, chorus, repeated.

Now listen to the entire excerpt for a second time and check your answers to Questions 30-35.

EXAMPLE XV, entire excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 36-40 are based on an excerpt from a Baroque concerto. The excerpt consists of an entire short movement and a portion of the next movement. The short movement will be played twice and then the portion of the next movement will be played twice. Before listening to the short movement for the first time, please read Questions 36-37.

36. The first three solo violin flourishes all end on which scale degree?

(A) 1
(B) 3
(C) 5
(D) 7

37. The final cadence is of what type?

(A) Authentic
(B) Phrygian
(C) Deceptive
(D) Plagal

Now listen to the short movement for the first time and answer Questions 36-37.

EXAMPLE XVI, short movement.

The short movement will now be played again.

EXAMPLE XVI, short movement, repeated.

Before listening to the next portion of the concerto, please read Questions 38-40.

38. The nonchord tones featured in the opening theme are
- (A) suspensions
 - (B) anticipations
 - (C) appoggiaturas and escape tones
 - (D) neighboring and passing tones
39. The meter signature is most likely
- (A) $\frac{2}{4}$
 - (B) $\frac{5}{4}$
 - (C) $\frac{9}{8}$
 - (D) $\frac{12}{8}$
40. All of the following are characteristics of the excerpt EXCEPT
- (A) motoric rhythm
 - (B) regularly spaced cadences
 - (C) sequence
 - (D) major mode

Now listen to the next portion of the concerto for the first time and answer Questions 38-40.

EXAMPLE XVI, second excerpt.

The second excerpt will now be played again.

EXAMPLE XVI, second excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 41-47 are based on two excerpts from an orchestral work. Each excerpt will be played twice. Then the two excerpts will be played once, with a slight pause between them. Before listening to the first excerpt for the first time, please read Questions 41-44 and glance at Questions 45-47.

41. The meter is best notated as

- (A) 2
- (B) 3
- (C) 7
- (D) 9
- 8

42. The excerpt uses which of the following scales?

- (A) Whole-tone
- (B) Pentatonic
- (C) Major
- (D) Minor

43. Which of the following best describes the texture?

- (A) Melody doubled in octaves
- (B) Melody presented in canon
- (C) Melody with chordal accompaniment only
- (D) Melody with countermelody and chordal
accompaniment

44. The excerpt begins on the tonic harmony and concludes on which of the following harmonies?

- (A) Tonic
- (B) Mediant
- (C) Dominant
- (D) Submediant

Now listen to the first excerpt for the first time and answer Questions 41-44.

EXAMPLE XVII, first excerpt.

The excerpt will now be played again.

EXAMPLE XVII, first excerpt, repeated.

Before listening to the second excerpt, please read Questions 45-47.

45. The melody in the second excerpt begins and ends on scale degree
- (A) 1
 - (B) 2
 - (C) 3
 - (D) 5
46. The second excerpt adds which of the following to the instrumentation?
- (A) Oboe
 - (B) Bassoon
 - (C) Trumpet
 - (D) Harp
47. Which of the following statements accurately describes the second excerpt?
- (A) There is a tonic pedal point throughout.
 - (B) The texture consists of a melody presented in canon.
 - (C) Syncopation is a prominent rhythmic feature.
 - (D) The excerpt concludes with a half cadence.

Now listen to the second excerpt for the first time and answer Questions 45-47.

EXAMPLE XVII, second excerpt.

The excerpt will now be played again.

EXAMPLE XVII, second excerpt, repeated.

Now listen to both excerpts, played with a slight pause between them, and check your answers to Questions 41-47.

EXAMPLE XVII, both excerpts.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 48-52 are based on an excerpt from a symphony. First, the entire excerpt will be played. Then the first two phrases will be played once, followed by one playing of the first four phrases. Finally, the entire excerpt will be played a second and third time. Before listening to the entire excerpt for the first time, look over Questions 48-52.

Now listen to the entire excerpt.

EXAMPLE XVIII.

Before listening to the first two phrases, please read Questions 48-49.

48. Which of the following best represents the rhythm of the first phrase?



49. Which of the following types of scales is represented in the second phrase, played in octaves by the entire orchestra?

- (A) Harmonic minor
- (B) Major
- (C) Dorian
- (D) Natural minor

Now listen to the first two phrases and answer Questions 48-49.

EXAMPLE XVIII, first two phrases.

Before listening to the first four phrases, please read Question 50.

50. In relation to the starting pitch of the first and second phrases, the third and fourth phrases begin up a
(A) major third
(B) perfect fourth
(C) perfect fifth
(D) perfect octave

Now listen to the first four phrases and answer Question 50.

EXAMPLE XVIII, first four phrases.

Before listening to the entire excerpt for a second and third time, please read Questions 51-52.

51. The fifth phrase features which family of instruments?
(A) Strings
(B) Brass
(C) Woodwinds
(D) Percussion
52. In common with the second and fourth phrases, the final phrase has the same
(A) melodic contour
(B) rhythm
(C) orchestration
(D) starting pitch

Now listen to the entire excerpt for a second time and answer Questions 51-52.

EXAMPLE XVIII, entire excerpt, repeated.

The entire excerpt will now be played a third and final time.

EXAMPLE XVIII, entire excerpt, repeated.

THIS IS THE END OF PART A.

DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO.

Part B

Time — 35 minutes



53. The key signature shown above is that of

- (A) b minor
- (B) e minor
- (C) g \sharp minor
- (D) c \sharp minor

54. The relative minor of B major is

- (A) d minor
- (B) f \sharp minor
- (C) g \sharp minor
- (D) b minor

55. Scale degree 6 is called the

- (A) submediant
- (B) mediant
- (C) subdominant
- (D) superdominant

56. The interval shown above is

- (A) a perfect fourth
- (B) an augmented fourth
- (C) a perfect fifth
- (D) a diminished fifth



57. The nonchord tone in the example above is

- (A) a 9-8 suspension
- (B) a retardation
- (C) an escape tone
- (D) a passing tone

GO ON TO THE NEXT PAGE 

Questions 58-63 are based on the music below.

Largo

1 2 3

4 5 6

7 8 9 10

11 12 13

58. What kind of suspension is the note circled in measure 1?
- (A) 9-8
(B) 7-6
(C) 4-3
(D) 2-3
59. The A \sharp and B \natural circled in measure 3 are best explained as
- (A) signaling a change of key to C major
(B) implying secondary dominants
(C) reflecting the melodic minor scale
(D) creating a melodic sequence
60. The cadence in measure 8 is
- (A) a plagal cadence in the subtonic
(B) an authentic cadence in the relative major
(C) a half cadence in the submediant
(D) a deceptive cadence in the dominant
61. The chords bracketed in measure 12 are best analyzed as
- (A) IV $_5^6$ V $_5^6$ i
(B) V $_3^4$ /VII V $_5^6$ i
(C) vi $\circ 7$ vii $\circ 7$ i
(D) ii $\circ 3^4$ vii $\circ 7$ i
62. The interval formed by the circled notes in measure 13 is
- (A) a major second
(B) an augmented second
(C) a diminished third
(D) a minor third
63. The last two beats include a
- (A) secondary dominant
(B) cross relation
(C) hemiola
(D) Picardy third

 GO ON TO THE NEXT PAGE

Questions 64-71 are based on the excerpt below from a trio for violin, viola, and cello.

SCHERZO
Allegro

Violin Viola Cello

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21 22 23

24 25 26 27 28 29 30

31 32 33 34 35 36 37 38

64. The chord progression in measures 1-2 is
- (A) $\text{ii}^{\circ 6}-\text{vii}^{\circ 7}-\text{V}$
 - (B) $\text{vii}^{\circ 6}-\text{V}-\text{I}^6$
 - (C) $\text{ii}^7-\text{V}-\text{I}^6$
 - (D) $\text{vi}^7-\text{ii}-\text{V}^6$
65. The type of nonharmonic tone represented in both measures 5 and 6 is
- (A) a passing tone
 - (B) a neighboring tone
 - (C) an escape tone
 - (D) a suspension
66. The cadence in measures 7-8 is best described as
- (A) an imperfect authentic cadence in the tonic
 - (B) a perfect authentic cadence in the dominant
 - (C) a deceptive cadence in the relative minor
 - (D) a half cadence in the tonic
67. Measures 9-10 briefly imply the key of
- (A) A minor
 - (B) C major
 - (C) D minor
 - (D) E major
68. The D \sharp and F \natural in measure 10 function as
- (A) chord tones
 - (B) passing tones
 - (C) neighboring tones
 - (D) escape tones
69. Measures 11-12 briefly imply the key of
- (A) A minor
 - (B) C major
 - (C) D minor
 - (D) G major
70. The chord progression in measures 20-21 is
- (A) I IV V
 - (B) I V_5^6/V V
 - (C) V_2^4/V V_3^4/V V
 - (D) V_2^4/V V_5^6/V V
71. The change in key signature at the end of the excerpt suggests that the next section will be in the key of the
- (A) dominant
 - (B) subdominant
 - (C) parallel minor
 - (D) relative minor



GO ON TO THE NEXT PAGE

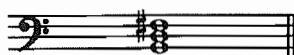
Questions 72-76 are based on the musical example printed below.

Semplice

The musical score consists of two staves. The top staff is in 3/4 time and starts with a dynamic of piano (p). The bottom staff is also in 3/4 time and starts with a dynamic of forte (f). The music is divided into measures by vertical bar lines. Measure 1: Soprano has a quarter note followed by an eighth note, basso continuo has a half note. Measure 2: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 3: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 4: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 5: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 6: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 7: Soprano has an eighth note followed by a quarter note, basso continuo has a half note. Measure 8: Soprano has an eighth note followed by a quarter note, basso continuo has a half note.

72. The quarter note that precedes measure 1 is called an
- (A) appoggiatura
 - (B) agogic accent
 - (C) anacrusis
 - (D) escape tone
73. The D[#] in the first beat of measure 3 is called
- (A) an accented passing tone
 - (B) a chromatic neighboring tone
 - (C) a retardation
 - (D) a chromatic passing tone
74. The chord on the first beat of measure 5 is best analyzed as
- (A) V⁷/vi
 - (B) iii⁷
 - (C) VI⁷
 - (D) vii^{o6}
75. The second phrase (measures 5-8) is characterized by
- (A) a tonic pedal point
 - (B) circle-of-fifths root motion
 - (C) motivic fragmentation
 - (D) intervallic expansion
76. The texture of the example is best described as
- (A) monophonic
 - (B) homophonic
 - (C) imitative polyphonic
 - (D) heterophonic

GO ON TO THE NEXT PAGE 



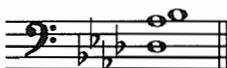
77. In the key of A major, the chord above is

- (A) ii
- (B) iii
- (C) vi
- (D) vii^o



78. Which of the following is the enharmonic equivalent of the pitch above?

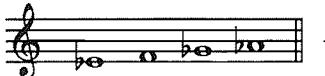
- (A)
- (B)
- (C)
- (D)



79. The chord shown above is best described as a

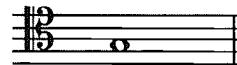
- (A) major-minor seventh
- (B) major seventh
- (C) minor seventh
- (D) diminished seventh

GO ON TO THE NEXT PAGE



80. Which of the following major scales contain the notes shown above?

- (A) A-flat and E-flat
- (B) A-flat and G-flat
- (C) D-flat and E-flat
- (D) D-flat and G-flat



81. The note shown above is

- (A) A
- (B) B
- (C) C
- (D) G

THIS IS THE END OF PART B.

MUSIC THEORY

SECTION II: Free-Response Questions

Part A: Written Questions

Percent of total grade—45

Time—Approximately 63 minutes

Number of questions—6

Questions 1-4 are based on musical examples that will be played during the time allotted. The tape recording will provide detailed instructions as you proceed. Questions 5-6 do not depend on your listening to music. Suggested times are printed in your test booklet for these questions, which you may answer in the order you choose. Be sure to use your time effectively.

Space is provided in your test booklet for note-taking, and a separate booklet of music manuscript paper is included for scratchwork. Your actual answers, however, must be written in your pink test booklet. If you need extra space to write, use the blank pages at the end of your test booklet, but be sure to indicate the number of the question you are answering. You should write your answers with pencil. Be sure to write CLEARLY and LEGIBLY. Cross out or erase thoroughly any errors you make.

Within Section II, Part A, of the Music Theory Examination, the relative weights attached to various topics are as follows.

Melodic Dictation	20%
Harmonic Dictation	20%
Part Writing	30%
Composition	30%

When you are told to begin, open your pink test booklet, remove the green insert and the music manuscript paper and begin work. (Do not open your blue test booklet until you are told to do so).

SECTION II, Part A

Music Theory

Time — Approximately 63 minutes

ANSWER QUESTIONS 1-6 IN THE SPACES PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS.

Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a 1-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on a euphonium.

Now listen to the melody for the first time and begin to notate it.

MELODY FOR QUESTION I.

Andantino



The melody for Question 1 will now be played a second time.

The melody for Question 1 will now be played a third and final time.

GO ON TO THE NEXT PAGE

Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a 1-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on an alto saxophone.

MELODY FOR QUESTION 2.

Andantino



The melody for Question 2 will now be played a second time.

The melody for Question 2 will now be played a third time.

The melody for Question 2 will now be played a fourth and final time.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a 1-minute pause after each subsequent playing. The pulse will be established before the first playing. For each question, please do the following.

- a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- b) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

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

PROGRESSION FOR QUESTION 3.

G: I — — — — — — —

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

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

The progression for Question 3 will now be played a fourth and final time.

GO ON TO THE NEXT PAGE 

Question 4. Before listening to the progression for the first time, please look at the staff below. Notice that there are eleven chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions. Now listen to the progression for the first time and begin working.

F: I _____

The progression for Question 4 will now be played a second time.

The progression for Question 4 will now be played a third time.

The progression for Question 4 will now be played a fourth and final time.

THE REMAINING FREE-RESPONSE QUESTIONS FOR THE THEORY TEST ARE WITHOUT AURAL STIMULUS. YOU MAY ANSWER THEM IN THE ORDER YOU CHOOSE. YOU HAVE A TOTAL OF 40 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5 AND 6. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE TWO QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.

Question 5. (Suggested time—20 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

The musical score consists of two staves. The top staff is in treble clef and common time (indicated by a '3'). The bottom staff is in bass clef and common time (indicated by a '3'). The bass staff shows a figured bass line with Roman numerals and numbers below them, indicating harmonic functions. The first chord is labeled '#4 2' (F# major), followed by '6' (D), '6 5' (C), '6 5' (C), '#' (G), '6' (D), '6' (D), and '4 - #' (F# major). The notes in the bass staff are eighth notes. The top staff has two notes: a quarter note on the first beat and an eighth note on the second beat.

b:

— — — — — — — —

PLEASE GO ON TO THE NEXT QUESTION.

Question 6. (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. (Do NOT notate an alto or tenor line.)

Observe the following in composing the bass line and in making chord choices.

- Give melodic interest to the bass line by balancing conjunct and disjunct motion, providing shape and direction, and covering an ample range.
- Vary the motion of the bass line in relation to the soprano, employing some contrary motion.
- Use an appropriate cadence at each phrase ending.
- Use at least two chords or two positions of the same chord per measure except for the last measure.
- Appropriate use of inversions and seventh chords is permitted.
- Note values ranging from eighth to half notes are permitted; a whole note may be used in the last measure.

Key: E

Chord Analysis: I V⁶ I ii⁶ V I

Chord Analysis:

END OF WRITTEN EXAMINATION

The College Board
Advanced Placement Examination
MUSIC THEORY
SECTION II
Part B

Questions 1-2.

Assignment: For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.

Procedure: In each case, you will hear the starting pitch at the beginning of the practice period. You will have 75 seconds to warm up and practice. After hearing the starting pitch again, you will have 30 seconds to perform the melody. A taped announcement will alert you to the end of each practice and performance period. Directions on the tape will assist you in operating the tape recorder.

Your performance:

- a) You may sing note names (c-d-e), syllable names (do-re-mi), scale-degree numbers (1-2-3), or a neutral syllable (for example, la-la-la). You may whistle if you prefer.
- b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.
- c) You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- d) You may not use any device (e.g., a metronome, a musical instrument) to assist you in your practice or performance.
- e) You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.

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MUSIC THEORY

SECTION II: Free-Response Questions

Part B: Sight-singing

Percent of total grade—10

Time—Approximately 8 minutes per student

Number of questions—2

The melodies that you will perform for Questions 1 and 2 appear in this blue test booklet. You will be given 75 seconds to practice and 30 seconds to perform each melody. The tape recording will provide detailed instructions as you proceed. The printed directions for Part B appear on the front of this blue test booklet.

Within Section II, Part B, of the Music Theory Examination, the relative weight attached to each of the sight-singing melodies is 50%.

First you will hear and read the directions of the front cover. Only when it is your turn to perform will you be told to open the blue test booklet.

Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.

Andante

f

Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.

Moderato



Chapter III

Answers to the 1998 AP Music Theory Examination

- Section I: Multiple-Choice Answer Key
- Blank Answer Sheet
- Section II: Free Response
 - Part A: Melodic Dictation, Harmonic Dictation, Part Writing, and Composition
 - Part B: Sight-Singing
 - Tape of Sample Student Sight-Singing Performances, with Comments

Section I: Multiple Choice

Listed below are the correct answers to the multiple-choice questions and the percentage of AP candidates who answered each question correctly. A copy of the blank answer sheet appears on the following pages.

Table 1
Answer Key and Percent Answering Correctly
Music Theory

Item No.	Correct Answer	Percent Correct	Item No.	Correct Answer	Percent Correct	Item No.	Correct Answer	Percent Correct
1	C	45%	28	A	55%	55	A	69%
2	B	62%	29	B	51%	56	A	92%
3	D	59%	30	C	62%	57	B	38%
4	C	62%	31	A	59%	58	A	40%
5	A	37%	32	C	46%	59	C	53%
6	B	51%	33	D	49%	60	B	56%
7	A	61%	34	C	70%	61	A	49%
8	D	75%	35	C	45%	62	C	56%
9	C	89%	36	A	51%	63	D	47%
10	A	89%	37	B	17%	64	C	78%
11	A	48%	38	D	69%	65	D	46%
12	B	41%	39	D	53%	66	B	38%
13	A	24%	40	B	57%	67	A	27%
14	C	17%	41	B	67%	68	C	56%
15	D	31%	42	C	65%	69	B	35%
16	A	62%	43	D	75%	70	D	48%
17	B	24%	44	A	35%	71	B	73%
18	A	26%	45	C	41%	72	C	51%
19	C	43%	46	A	74%	73	D	73%
20	C	51%	47	A	39%	74	A	49%
21	D	33%	48	C	44%	75	B	39%
22	B	80%	49	A	65%	76	B	27%
23	B	35%	50	C	27%	77	A	90%
24	C	60%	51	A	81%	78	C	94%
25	C	74%	52	B	37%	79	C	49%
26	B	87%	53	D	88%	80	D	84%
27	C	74%	54	C	90%	81	D	90%



Q. THIS SECTION IS FOR THE SURVEY QUESTIONS IN THE CANDIDATE PACK. (DO NOT PUT RESPONSES TO EXAM QUESTIONS IN THIS SECTION.) BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL.

- 1 (A) (B) (C) (D) (E)
2 (A) (B) (C) (D) (E)
3 (A) (B) (C) (D) (E)

- 4 (A) (B) (C) (D) (E)
5 (A) (B) (C) (D) (E)

DO NOT COMPLETE THIS SECTION UNLESS INSTRUCTED TO DO SO.

R. If this answer sheet is for the French Language, French Literature, German Language, Spanish Language, or Spanish Literature Examination, please answer the following questions. (Your responses will not affect your grade.)

1. Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken? Yes No
2. Do you regularly speak or hear the language at home? Yes No

INDICATE YOUR ANSWERS TO THE EXAM QUESTIONS IN THIS SECTION. IF A QUESTION HAS ONLY FOUR ANSWER OPTIONS, DO NOT MARK OPTION (E). YOUR ANSWER SHEET WILL BE SCORED BY MACHINE. USE ONLY NO. 2 PENCILS TO MARK YOUR ANSWERS ON PAGES 2 AND 3 (ONE RESPONSE PER QUESTION). AFTER YOU HAVE DETERMINED YOUR RESPONSE, BE SURE TO COMPLETELY FILL IN THE OVAL CORRESPONDING TO THE NUMBER OF THE QUESTION YOU ARE ANSWERING. STRAY MARKS AND SMUDGES COULD BE READ AS ANSWERS, SO ERASE CAREFULLY AND COMPLETELY. ANY IMPROPER GRIDDING MAY AFFECT YOUR GRADE.

- | | | |
|------------------------|------------------------|------------------------|
| 1 (A) (B) (C) (D) (E) | 26 (A) (B) (C) (D) (E) | 51 (A) (B) (C) (D) (E) |
| 2 (A) (B) (C) (D) (E) | 27 (A) (B) (C) (D) (E) | 52 (A) (B) (C) (D) (E) |
| 3 (A) (B) (C) (D) (E) | 28 (A) (B) (C) (D) (E) | 53 (A) (B) (C) (D) (E) |
| 4 (A) (B) (C) (D) (E) | 29 (A) (B) (C) (D) (E) | 54 (A) (B) (C) (D) (E) |
| 5 (A) (B) (C) (D) (E) | 30 (A) (B) (C) (D) (E) | 55 (A) (B) (C) (D) (E) |
| 6 (A) (B) (C) (D) (E) | 31 (A) (B) (C) (D) (E) | 56 (A) (B) (C) (D) (E) |
| 7 (A) (B) (C) (D) (E) | 32 (A) (B) (C) (D) (E) | 57 (A) (B) (C) (D) (E) |
| 8 (A) (B) (C) (D) (E) | 33 (A) (B) (C) (D) (E) | 58 (A) (B) (C) (D) (E) |
| 9 (A) (B) (C) (D) (E) | 34 (A) (B) (C) (D) (E) | 59 (A) (B) (C) (D) (E) |
| 10 (A) (B) (C) (D) (E) | 35 (A) (B) (C) (D) (E) | 60 (A) (B) (C) (D) (E) |
| 11 (A) (B) (C) (D) (E) | 36 (A) (B) (C) (D) (E) | 61 (A) (B) (C) (D) (E) |
| 12 (A) (B) (C) (D) (E) | 37 (A) (B) (C) (D) (E) | 62 (A) (B) (C) (D) (E) |
| 13 (A) (B) (C) (D) (E) | 38 (A) (B) (C) (D) (E) | 63 (A) (B) (C) (D) (E) |
| 14 (A) (B) (C) (D) (E) | 39 (A) (B) (C) (D) (E) | 64 (A) (B) (C) (D) (E) |
| 15 (A) (B) (C) (D) (E) | 40 (A) (B) (C) (D) (E) | 65 (A) (B) (C) (D) (E) |
| 16 (A) (B) (C) (D) (E) | 41 (A) (B) (C) (D) (E) | 66 (A) (B) (C) (D) (E) |
| 17 (A) (B) (C) (D) (E) | 42 (A) (B) (C) (D) (E) | 67 (A) (B) (C) (D) (E) |
| 18 (A) (B) (C) (D) (E) | 43 (A) (B) (C) (D) (E) | 68 (A) (B) (C) (D) (E) |
| 19 (A) (B) (C) (D) (E) | 44 (A) (B) (C) (D) (E) | 69 (A) (B) (C) (D) (E) |
| 20 (A) (B) (C) (D) (E) | 45 (A) (B) (C) (D) (E) | 70 (A) (B) (C) (D) (E) |
| 21 (A) (B) (C) (D) (E) | 46 (A) (B) (C) (D) (E) | 71 (A) (B) (C) (D) (E) |
| 22 (A) (B) (C) (D) (E) | 47 (A) (B) (C) (D) (E) | 72 (A) (B) (C) (D) (E) |
| 23 (A) (B) (C) (D) (E) | 48 (A) (B) (C) (D) (E) | 73 (A) (B) (C) (D) (E) |
| 24 (A) (B) (C) (D) (E) | 49 (A) (B) (C) (D) (E) | 74 (A) (B) (C) (D) (E) |
| 25 (A) (B) (C) (D) (E) | 50 (A) (B) (C) (D) (E) | 75 (A) (B) (C) (D) (E) |

FOR QUESTIONS 76-151, SEE PAGE 3.

DO NOT WRITE IN THIS AREA.



BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL. IF A QUESTION HAS ONLY FOUR ANSWER OPTIONS, DO NOT MARK OPTION E.

76 (A) (B) (C) (D) (E)

77 (A) (B) (C) (D) (E)

78 (A) (B) (C) (D) (E)

79 (A) (B) (C) (D) (E)

80 (A) (B) (C) (D) (E)

81 (A) (B) (C) (D) (E)

82 (A) (B) (C) (D) (E)

83 (A) (B) (C) (D) (E)

84 (A) (B) (C) (D) (E)

85 (A) (B) (C) (D) (E)

86 (A) (B) (C) (D) (E)

87 (A) (B) (C) (D) (E)

88 (A) (B) (C) (D) (E)

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93 (A) (B) (C) (D) (E)

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97 (A) (B) (C) (D) (E)

98 (A) (B) (C) (D) (E)

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101 (A) (B) (C) (D) (E)

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103 (A) (B) (C) (D) (E)

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117 (A) (B) (C) (D) (E)

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120 (A) (B) (C) (D) (E)

121 (A) (B) (C) (D) (E)

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127 (A) (B) (C) (D) (E)

128 (A) (B) (C) (D) (E)

129 (A) (B) (C) (D) (E)

130 (A) (B) (C) (D) (E)

131 (A) (B) (C) (D) (E)

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133 (A) (B) (C) (D) (E)

134 (A) (B) (C) (D) (E)

135 (A) (B) (C) (D) (E)

136 (A) (B) (C) (D) (E)

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148 (A) (B) (C) (D) (E)

149 (A) (B) (C) (D) (E)

150 (A) (B) (C) (D) (E)

151 (A) (B) (C) (D) (E)

ETS USE ONLY			
	R	W	FS
PT1			
PT2			
PT3			
PT4			
TOT			
EQ			
TA1			
TA2			

DO NOT WRITE IN THIS AREA.

AREA 3 – COMPLETE THIS AREA ONLY ONCE.

I. YOUR MAILING ADDRESS

- YOUR GRADE REPORT WILL BE MAILED TO THIS ADDRESS IN JULY

- USING THE ABBREVIATIONS GIVEN IN YOUR CANDIDATE PACK, FILL ADDRESS INTO BOXES PROVIDED. IF YOUR ADDRESS DOES NOT FIT, SEE ITEM 2 BELOW.

- INDICATE A SPACE IN YOUR ADDRESS BY LEAVING A BLANK BOX AND FILLING IN THE CORRESPONDING DIAMOND  BELOW THE BOX.

5. COLLEGE TO RECEIVE YOUR AP GRADES

College Code College Name and Address

Using the College Code list in the AP Candidate Pack, indicate the one college that has accepted you and that you plan to attend.

College Name	City	State
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4. SCHOOL YOU ATTEND

School Code

Please make sure you have correctly entered your School Code and filled in the appropriate place.

School Name	City	State
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2. If the address gridded above is not complete enough for delivery of your grade report, please fill in this oval

for delivery of your grade report, please fill in this oval and print your complete address below.

Using the College Code list in the AP Candidate Pack, indicate the one college that has accepted you and that you plan to attend.

Address	City	State or Province	Zip or Postal Code

Section II: Free Response

The guides that follow were used as the basis for scoring each free-response question. After each guide is a critique of the question based upon the comments of faculty consultants at the Reading. Samples of students' responses are included for each question

and are discussed in light of the scoring procedure. Many times the discussions also include suggestions or strategies for ways to improve student performance on these questions.

Scoring Guide for Free-Response Question 1

Andantino



SCORING: 9 points

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

I. Regular Scoring Guide

Award 1 point for each half-measure correct in both pitch and rhythm and add one point to the total. For example, a response which is correct in all aspects receives a score of $8 + 1$, or 9.

N.B. Half-measures may be considered to be any two contiguous beats that are metrically correct, even if occurring over a bar line.

II. Alternate Scoring Guides (If you use an alternate scoring guide, do *not* add the extra point to the total.)

A. If six or more half-measures of the rhythm are incorrect, award $\frac{1}{2}$ point per half-measure of correct pitches.

OR

B. If six or more half-measures of the pitches are incorrect, award $\frac{1}{4}$ point per half-measure of correct rhythm.

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 which have less than one half-measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)
- 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
 - This designation is reserved for irrelevant answers and blank papers.

Commentary on Free-Response Question 1

FR 1 seemed to be a very appropriate item for the first melodic dictation and discriminated well over most of the scoring scale, although relatively few scores appeared in the zero to one range. Faculty consultants thought that beginning and ending with a scale passage was a very positive aspect of this melody; this construction helped to give students a good foundation and contributed to their good overall performance. The fact that the skips were small or contained within the tonic triad made this melody very accessible to the students.

Discussion of Sample Responses for FR 1

Response 1

Andantino



This response is an example of an excellent answer. Though nearly perfect in both pitch and rhythm, this student's response demonstrates a common error found in measure two of this question, substituting two quarter notes for the dotted quarter-eighth pattern. Seven points were awarded for the seven half-measures correct in both pitch and rhythm. Because the regular scoring guide was used, one additional point was added for a total score of 8 points.

Response 2

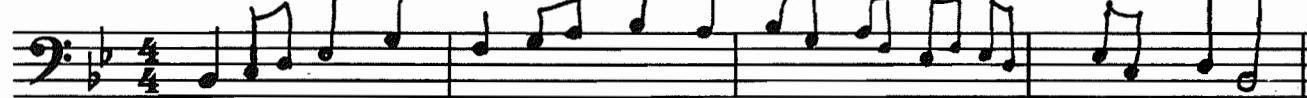
Andantino



This response shows good strategy on the part of the student. The first two measures are entirely correct in both pitch and rhythm for a total of four points. It seems likely that the student could not remember measure three and worked backwards from the end to complete the dictation. An additional point was awarded for the second half of measure three as a rhythmically displaced version of what should have appeared in the beginning of measure four. Credit could not be awarded for the last note; although its pitch is correct, its duration creates a rhythmic error. With the addition of the final point of the regular scoring guide, this response earned a total score of 6 points.

Response 3

Andantino



This response is clearly weaker than the others. The first and last half-measures are correct in both pitch and rhythm for two points. In measure two, the last two beats are rhythmically shifted forward by one beat for a third point. Because the regular scoring guide was used, one additional point was added for a total score of 4 points. Faculty consultants were told to ignore incorrect stem directions for the purpose of scoring these dictations.

Scoring Guide for Free-Response Question 2

Andantino



SCORING: 9 points

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

I. Regular Scoring Guide

Score 1 point for each half-measure correct in both pitch and rhythm, and add one point to the total. For example, a response which is correct in all aspects receives a score of 8 + 1, or 9.

N.B. "Half-measures" may be considered to be any three contiguous eighth-note beats that are metrically correct, even if occurring over a bar line.

N.B. For the last pitch, a quarter note followed by an eighth rest will also be considered correct.

II. Alternate Scoring Guides (If you use an alternate scoring guide, do *not* add the extra point to the total.)

A. If five or more half-measures of the rhythm are incorrect, award $\frac{1}{2}$ point per half-measure of correct pitches.

OR

B. If five or more half-measures of the pitches are incorrect, award $\frac{1}{4}$ point per half-measure of correct rhythm.

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 which have less than one half-measure correct in both pitch and rhythm but which have some redeeming qualities. (Do not add the extra point!)

0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.

— This designation is reserved for irrelevant answers and blank papers.

Commentary on Free-Response Question 2

FR 2 was a challenging question, more difficult than is typical or desirable for this item. There were several factors that contributed to the level of its difficulty. FR2 was in a minor mode and in compound time, two factors students tend to find more challenging, though by themselves not overwhelming. However, when chromaticism appeared in the first measure, students failed to firmly grasp the key and did not begin with confidence. Students did not easily recover if they missed the end of measure one, because the second measure featured a turn-around G which involved two skips in a row. Like the turn in the previous measure, the compound line in the third measure was a nice musical feature, but one that confused many students. The first half of measure three was also the most complex moment rhythmically. Students could often determine the pitch or the rhythm, but seldom both aspects of this passage.

Discussion of Sample Responses for FR2

Response 1

Andantino

In this very good response, there are six half-measures completely correct in both pitch and rhythm. Because the regular scoring guide was used, one additional point was added for a total score of 7 points. The student did an excellent job navigating past the more challenging portions of the melody such as the chromatic pitch in measure one, the rhythms in measures two and three, and the compound line in measure three.

The response demonstrates two very common errors found in the answers to this question:

1. No credit could be awarded in the first half of measure two because the student forgot to stem and beam the notes. Teachers are urged to have their students make one final visual inspection of their work to ensure that no such easily correctable error appears in their responses.
2. Like many students, this student omitted the accidental necessary to create the leading tone in the minor mode (see measure four). This is the most common of all errors in minor key dictations; reinforcement of this concept should be given at every opportunity in class.

Response 2

Andantino

Four points were awarded for the correct pitch and rhythm in the entire first and last measures. The last two notes of measure two and the first note of measure three are displaced but correct in both pitch and rhythm, and for that, another point was awarded. Because the regular scoring guide was used, a final point was added for a total score of 6 points.

Strategies to improve this response include stressing the concepts of metric patterning and compound line. To improve the former, teachers might focus much of students' work on recognizing the most commonly used beat patterns in compound time (dotted quarter, quarter-eighth, three-eighths, dotted eighth-sixteenth-eighth) and revealing other patterns as variations of these simple patterns. To improve the latter, teachers might reinforce the notion that the individual strands of a compound line typically move by step in their own register.

Response 3

Andantino

This student correctly notated only the first and last half-measures for which two points were awarded and to which the additional point was added for a total score of three points. Despite the fact that a score of 3 is on the lower end of the scale, the response demonstrates good strategy and instruction. Note the correct contour at the beginning of the melody and the correct notes leading to the cadence. It seems likely that this student has not yet mastered the concept of compound line or the more difficult rhythms in compound time. However, given this promising beginning, the student, with continued practice, would probably score very well on this item within a year. As teachers themselves, faculty consultants were very appreciative of the evidence of the quality of instruction these students are receiving and found it not only in the excellent responses, but throughout the range of responses.

Scoring Guide for Free-Response Question 3

G: I IV I⁶ I ii⁶ ii I⁶₄ V⁷ vi

$\left\{ \begin{array}{c} \text{I}_4^6 \\ \text{V}_4^6 \end{array} \right. \quad \left\{ \begin{array}{c} 7 \\ 5 \\ 3 \end{array} \right. \quad \left\{ \begin{array}{c} \text{vi} \end{array} \right.$

SCORING: 24 points

I. Pitches (16 points)

Award 1 point for each correctly notated pitch.

II. Chord Symbols (8 points)

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

Award $\frac{1}{2}$ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.

0 Score for responses that represent an attempt to answer the question, but that have no redeeming qualities.

— Score for blank or irrelevant papers.

Notes:

- Round any fractional scores up to the next higher point.
- Do not penalize responses that interchange uppercase and lowercase Roman numerals.
- Octave transpositions of the correct bass pitch will be awarded full credit.
- The cadential six-four may be correctly notated in two different ways as indicated in the key above.

If the Roman numeral of the antepenultimate chord is V, the space below the Roman numeral of 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	\emptyset	V_4^6	(5)	\parallel	V_4^6	$\underline{(3)}$	\parallel	or blank	\parallel	V	V^7	\parallel	V	V	\parallel	V	I	\parallel
award	\emptyset	1	1	\parallel	1	$\frac{1}{2}$				$\frac{1}{2}$	1		$\frac{1}{2}$	$\frac{1}{2}$		0	0	\parallel

Commentary on Free-Response Question 3

Faculty consultants thought that FR3 was a good question, although it was just slightly more difficult than expected. This dictation proved to be difficult because there were more melodic skips than have been typical for the item. The seventh on the V chord proved to be a very good discriminator. That is, this feature helped to differentiate strong student responses from those that were less complete. Several faculty consultants complained about the quality of the music notation in the responses and urged that teachers stress better manuscript. Faculty consultants were trained to give the benefit of the doubt when reading the manuscript, but if a note covered both line and space, it had to be counted as incorrect. Several faculty consultants commented that when teachers instruct their students on the use of case-sensitive Roman numerals, more attention might be given to ensure that they are applied correctly.

Discussion of Sample Responses for FR3

Response 1

G: I IV V⁶ I ii⁶ ii⁶ I⁶ V vi

This is an example of an excellent response. Fifteen points were awarded for correct pitches. (The only incorrect pitch is the third bass note.) Four of the chord symbols are completely correct for an additional 4 points. Three more of the chord symbols have the correct Roman numeral but are found with incorrect inversion symbols. One-half point was awarded for each of these cases. The total score for the response was 20.5, which rounded up to 21. The chordal seventh in the penultimate chord was a good discriminator; the best-prepared students were able to hear that pitch in the inner voice.

Response 2

G: I V⁷ I vi I ii⁶ V V⁷ vi

In this response, 10 points were awarded for correct pitches. Because tape playback equipment varies tremendously, and much of what is available has very poor capability in the low range, we permit octave displacement in the bass pitches. Thus, the second pitch in the bass was counted as correct. Three of the chord symbols are completely correct for an additional 3 points. One half-point credit was awarded for the third, sixth, and seventh chord symbols because their inversion symbols were incorrect. This response received a score of 14.5, which rounded up to 15.

Response 3

G: I IV I II VI IV vi V IV

Eight points were awarded for correct pitches in this example — 6 in the soprano and 2 in the bass voice. One full-point chord symbol and two half-point chord symbols bring the total to 10 points.

Strategies

Though there is no one best method to answer this question, many of the students' responses, like the third response, demonstrated a "top-down" strategy; that is, first identifying the soprano pitches, then the bass pitches, and finally the chord symbols. An alternative strategy which might prove more advantageous would be to listen first for the bass pitches, then to determine the chord symbols, and finally to identify the soprano pitches. Because tonal harmony depends so heavily on the motion in the bass, and the bass determines the chord and inversion symbols as well, hearing the bass first puts the most common possibilities at the students' disposal from the outset. Hearing the bass first may be very challenging for certain students, but the reward in this activity is worth the additional practice.

Another excellent strategy in this activity is to listen for the tonic establishment at the beginning of a phrase and then the cadential progression at the end of the phrase. These progressions are often two or three chord "chunks" that recur from piece to piece and may themselves be practiced as small, intact units of tonal music. Many people work backwards from the cadence to determine the most probable solution to the middle of the phrase. Thus, this is the type of question that may be answered in a nonlinear manner with great success.

Scoring Guide for Free-Response Question 4

note D.

SCORING: 30 points

I. Pitches (20 points)

Award 1 point for each correctly notated pitch.

II. Chord Symbols (10 points)

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

Award $\frac{1}{2}$ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.

-
- 0 Score for responses that represent an attempt to answer the question, but that have no redeeming qualities.
— Score for blank or irrelevant papers.

Notes:

- A. Round any fractional scores up to the next higher point.
- B. Do not penalize responses that interchange uppercase and lowercase Roman numerals. (Exception: note E below.)
- C. Octave transpositions of the correct bass pitch will be awarded full credit.
- D. Award $\frac{1}{2}$ point for vii^o/vi on chord six.
- E. Also accept for credit Roman numeral III on chord six. (*Must* be a capital numeral.)

Commentary on Free-Response Question 4

Faculty consultants thought that FR4 was a very good question and felt it spread scores well across the entire scale. The secondary dominant and the ii⁶ were both good discriminators. Faculty consultants liked the fact that students had to write Arabic numerals on several chords. Though several questioned the decision to begin the bass by leaping to two first inversion chords, all faculty consultants felt that the long ascending line in the bass (chords 3 through 7) gave most students an opportunity to recover if they had trouble in the beginning. It was also noted that the opening progression was a progression commonly used to expand tonic harmony.

Discussion of Sample Responses for FR4

Response 1

F: I vi II IV I V, vi, vi, ii, V, VII, I

This is an example of an excellent response. Twenty points were awarded for the correct pitches. Six more points were awarded for correct chord symbols. Two half-point awards were made for chords eight and nine, which have the correct Roman numeral, but are missing an Arabic numeral. The total score for this response was 27 points.

When this student made errors, they were reasonable, probable answers. For example, writing vi for the second chord illustrates that the student was connecting the chord symbol to the bass note. Similarly, given the outer voices, writing IV on the fourth chord is entirely plausible if one does not have an additional hearing to focus upon the inner voices.

Response 2

F: I ii,⁵ ii, IV, I,⁶ ii,³ vi, V,² ii,⁶ IV,⁶ I

This response demonstrates a good vertical comprehension of tonal possibilities, but lacks the deeper understanding of chord progression. For example, given the student's written pitches, the eighth through tenth chords are possible vertical entities. However, a progression from V to ii to IV is highly unlikely in tonal music. Again, "chunking" common progressions can help to remedy this misunderstanding. What will likely precede a cadence on the tonic? The answer, of course, is dominant harmony. What is likely to precede the dominant harmony before the final tonic? Some type of predominant harmony. Familiar with these probabilities, students can have a reasonable expectation of predominant, dominant, and tonic harmonies in a cadential progression. This cadential progression features a typical bass line of scale degrees four to five to one. Again, students can reasonably anticipate such a bass line occurring in a common practice cadential progression. Reinforcement of this strategy can add the linear dimension to a student's listening skills.

This response also demonstrates another feature of the scoring guide. Note that in measure two the student wrote D-flat rather than C-sharp on beat two. We did not give credit for enharmonic equivalents because of the harmonic context. Here is a simple strategy to overcome this common problem. When students hear chromaticism in a line, ask them to determine which direction the line moves. If it moves up, then the chromatic note should be raised. If the line moves down, the chromatic note is lowered. The student compounds the error in measure two by failing to include a natural on beat three. We had to read the music exactly as notated and could not award credit for the pitch on beat three. Thus the response received 16 points for correct pitches and 3 points for correct chord symbols for a total score of 19 points.

Response 3

F: I VI VI, VII I II I_bII II I VII I

This sample response once again demonstrates the “top down” listening strategy discussed earlier. Having students focus first upon the bass line, then the chord symbols, and finally the soprano line might improve their performance significantly.

Note that pitch names are written in the staff. This example demonstrates what the student probably thinks of as a shortcut strategy. Shortcuts such as this are actually very time consuming and should be discouraged in favor of more productive strategies. One such strategy is to use tick marks for note heads so that pitches can be notated in real time. We ignored the direction of the stems and simply examined the pitches in scoring this question.

Note that all the Roman numerals are capitalized. Because there is more than one system of Roman numerals in use, we permitted both uppercase and lowercase responses. The two commonly used systems feature either all uppercase Roman numerals regardless of chord quality or a mixture of uppercase and lowercase Roman numerals that help to indicate chord quality. The latter system is more commonly used in colleges at this time. A simple way to remember the case of a given Roman numeral is to think of the quality of the chord’s third. If the third is major, the Roman numeral will be uppercase. If the third is minor, the Roman numeral will be lowercase.

The response received eight points for correct pitches and two points for correct chord symbols for a total score of 10 points. The last pitch in the bass was permitted. For the same reasons indicated with FR 3, octave transpositions of the correct pitch were permitted in the bass line.

Scoring Guide for Free-Response Question 5

b: i V i ii^⁰ II V VI iv V

The solution above represents one of several possible excellent solutions.

SCORING: 34 points

I. Chords (9 points, 1 point per chord)

- A. Award 1 point for each chord that correctly realizes the given figured bass.
 1. All seventh chords must contain four voices.
 2. All triads must contain at least three voices.
 3. All inverted triads and seventh chords must be complete.
 4. The fifth may be omitted from any root-position chord.
- B. Award $\frac{1}{2}$ point for correctly realized chords that have one of the following errors:
 1. an inappropriate doubling of a chordal seventh or a leading tone
 2. more than one octave between adjacent upper parts
- C. Award no points for correctly realized chords that have more than one error listed in section I. B. You still must check the voice leading into and out of these chords.
- D. Award no points for incorrectly realized chords. You do not have to check the voice leading into and out of these chords.

II. Voice leading (16 points, 2 points per connection)

- A. Award 2 points for good voice leading between two correctly realized chords.
N.B. 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:
 1. hidden octaves or fifths between outer voices
 2. overlapping or crossed voices
 3. chordal sevenths that are not prepared by step or common tone unless they are part of a correctly used appoggiatura

- C. Award no points for voice leading between two correctly realized chords if:
1. parallel or consecutive octaves or fifths occur
 2. uncharacteristic leaps occur (e.g., A2, tritone, or more than a fifth)
 3. the leading tone in an outer voice is unresolved or resolved incorrectly
 4. chordal sevenths are unresolved or resolved incorrectly
 5. one of the chords is a triad with only three voices
 6. more than one error listed in section II. B. occurs

- D. Award no points for voice leading into and out of an incorrectly realized chord.

III. Roman numerals (9 points, 1 point per numeral)

- A. Award 1 point for each correct Roman numeral.
1. Analyses that mix uppercase and lowercase numerals should not be penalized.
Exception: The Roman numeral of chord five must be uppercase II to receive credit.
 2. Analyses that do not include Arabic numerals should *not* be penalized.

IV. Scores with additional meaning

- 0** Response demonstrates an attempt to answer the question but which has no redeeming qualities.
— This designation is reserved for irrelevant answers and blank papers.

V. Non-chord tones

- A. Do not penalize a response that includes correctly used non-chord tones.
- B. An incorrectly used non-chord tone should be considered a voice-leading error.

VII. Rounding fractional scores

- A. Round scores that end in $\frac{1}{2}$ point up with one exception: round $33\frac{1}{2}$ points down to 33 points.

Commentary on Free-Response Question 5

FR5 was a very good question and typical of such questions asked of a first-year music student in college. The scoring rubric allowed faculty consultants to award the full range of scores, though perfect scores were rare. The most common errors were the omission of the leading tone from the V chords and the G-sharp from the fifth chord. In each case, the figure specifies the accidental to write; students simply forgot to include it in their responses. The correction of these errors alone would significantly improve the average student's score on this item. Several faculty consultants observed that the notation in many of the responses was sometimes very difficult to decipher and suggested that improving the notation would have a positive impact on students' scores. Though faculty consultants were trained to give students the benefit of the doubt when reading the responses, if the name of a note could not be determined, the chord was counted as incorrect.

Discussion of Sample Responses for FR5

Response 1

b:

i IV i₆ ii₆/5 V₆/I V VI iv₆ V₄₋₃

This is an example of an excellent response. The realization of the figures and the voice leading is very good. The skip to the E in the soprano, while somewhat dramatic in the context of this small melody, is balanced by a step in the opposite direction and creates a nice Phrygian cadence at the conclusion. The response's only flaw is the failure to include the accidental for the leading tone in chord six. This is a significant error and the reason we awarded 29 points instead of the 34 possible points.

Response 2

b:

i V₂⁴ i₆ V₅ II₆ V[#] IV IV⁶ V^{4-#}

This sample has many good features. We awarded nine points for Roman numerals. All the chord symbols were correct except for the symbol beneath the fourth chord. Note that Roman numeral II was a permitted response on chord five. Chords two, three, six, seven, and eight correctly realize the figured bass, and each received 1 point. Two points were awarded for correct voice leading between chords one and two, two and three, and seven and eight for an additional 6 points and a total score of 19 points.

The response demonstrates a very common, yet easily corrected error in figured bass realization. In figured bass notation, the notation itself informs musicians when to write (or perform) accidentals. Any sharp, flat, or natural signs, or their variants, must also appear in the notation above (or in the performance). It is a good practice to make a final scan of a written realization, looking only at the chromatic figures, to see if they are reflected in the notation above. This student did not include the accidental on the fifth chord or on the last note. Such a check would have earned this response substantial additional credit.

Many students learn to write a chord vertically and then attempt to connect it to an adjacent vertically derived chord. When this strategy is used, voice leading becomes a secondary function rather than an integrated part of the activity. It is very helpful to learn common chord progressions as a series of linear motions. The progression V to VI is one such pattern, or “chunk.” In this progression, the melody in each of the four voices is always the same. Scale degree five will always move to scale degree six in the bass. In the upper voices, the leading tone will always move up to the tonic pitch, scale degree five will always move down to scale degree three, and scale degree two will always move down to the tonic pitch. Learning common progressions in this way stresses the linear nature of the music. When students identify the Roman numerals as a first step in answering this question, they are also identifying the “chunks” that they have learned and can therefore better prepare themselves to realize the figured bass successfully.

Response 3

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of two sharps. The music is divided into measures by vertical bar lines. The bass staff has Roman numerals and Arabic numerals below it, indicating harmonic progressions. The top staff has vertical stems and dots above them, indicating pitch levels. The figured bass analysis below the staff shows Roman numerals and Arabic numerals with various accidentals (sharps, flats, naturals) underneath, indicating the student's realization of the chords.

b:

1 iv ⁴ _{#2} i⁶ iv⁶ ₅ v ^{#5} i[#] — i⁶ —

This response was awarded 10 points — 4 points for correct chord realization, 2 points for correct analysis, and 4 points for correct voice leading between chords three and four and between chords seven and eight. No deduction was made for the incorrect rhythm in measure three; faculty consultants used the music’s alignment to judge pitches. No deduction was made for copying the figures incorrectly into the analysis below. Faculty consultants were advised to check only the Roman numbers and ignore any Arabic numerals in the analysis.

Scoring Guide for Free-Response Question 6

SCORING: 10 points

I. Phrases (9 points, 3 points per phrase)

A. For each two-measure phrase you may award up to 3 points using the guide below.

Bass Melody	Harmonies	Score	Phrase Descriptor
good	good to fair	3	very good to excellent
good	poor, incorrect, inappropriate, or none	2	fair to good
fair	good to fair	2	fair to good
fair	poor, incorrect, inappropriate or none	1	weak
poor or none	very good	2	fair to good
poor or none	fair	1	weak
poor or none	poor, incorrect, inappropriate, or none	0	very poor

B. When examining each phrase consider that:

1. The bass should consist of only eighth, quarter, dotted quarter, half, and dotted half notes.
A whole note is permitted in the last measure.
2. There should be at least two chords per bar. Inversions of the same harmony are acceptable.
3. Inversions and seventh chords are acceptable, if used appropriately.
4. Parallel octaves or fifths are considered to be more egregious than the following errors:
 - a. direct fifths or octaves, if approached by leap in both voices
 - b. inappropriate or poor treatment of the leading tone
 - c. unresolved sevenths or incorrectly resolved sevenths
 - d. excessive or inappropriate leaps (e.g., TT, A2, 7th, 9th, or larger)
 - e. implied inappropriate (“drive-by”) six-four chords
 - f. repeated notes over a barline
 - g. similar motion to a fifth or an octave when the skip is in the upper voice
5. Inner voices, if notated, should be ignored.
6. In most cases, 2 points should be the maximum awarded for a phrase which has:
 - a. a totally inappropriate cadence
 - b. excessive parallel fifths or octaves

Aesthetic Point (1 point)

You may award one point for truly musical responses.

Scores with additional meaning

- 1 A response that earns a zero using I and II above but which has some redeeming qualities.
- 0 A response which demonstrates an attempt to answer the question but which has no redeeming qualities.
— This designation is reserved for irrelevant responses or blank papers.

Commentary on Free-Response Question 6

FR6 is traditionally one of the most challenging parts of the AP Examination. It requires the culmination of many skills and is an excellent opportunity for students to demonstrate their creativity. Faculty consultants thought FR 6 was a very appropriate question and permitted a wide variety of good responses. The melody provided the opportunity for several different types of cadence and encouraged the composition of a good bass line. When students had difficulty, it was often because they did not plan the goal of the phrase.

Faculty consultants urged teachers to do more to help students recognize cadence patterning and to have them set the phrase's goal from the outset. Working backwards from the cadence is often a good strategy for creating a logical chord progression. Another suggestion was to further stress the concept of balance in the melodic line, resolving a skip with a step in the opposite direction or avoiding two skips in the same direction unless they outline a triad. Further improvements in the composition of the bass line could be made by creating lines that contrast rhythmically with the given melody and that include a balance of contrary motion. Many students continue to use six-four chords with near reckless abandon; restricting them to the three common uses of the six-four (passing, cadential, and pedal) would improve their performance significantly.

Students who had difficulty with this question also tended to find considerable use for chords less frequently observed in common practice music, such as the iii chord. (In the third phrase, there *is* a nice moment to use a iii chord; many of the better responses featured a lovely rising sequence in that phrase that cadenced on vi.) Faculty consultants suggested that teachers caution students that repeating notes across the barline is typically considered a weak melodic gesture.

Discussion of Sample Responses for FR6

Response 1

Key: E

Chord Analysis:

I V⁶ I ii⁶ V I IV VI⁴ I⁶ IV⁶ V⁶ $\frac{5}{3} \frac{4}{2}$ I⁶ [B+] [E+]

Chord Analysis:

II I⁶ IV⁶ V⁶ VII I I⁶ IV⁶ VII⁶ V⁶ I

This response is an example of an excellent answer to FR6. In each of the phrases, the bass line and chord progression were very good and received a score of 3 points for a subtotal of 9 points. The entire composition also had a pleasing balance of features for which the aesthetic point was awarded. The faculty consultants thought the fine use of contrary motion in the bass, the rhythmic independence of the lines, and the good harmonic sense all contributed to the excellent quality of the composition. The aesthetic point is rarely awarded and is voted upon by all the faculty consultants after a performance of the composition. A response does not have to have earned all 9 previous points to earn the aesthetic point; there were a number of responses with a weak moment in a given phrase, but which still featured an overall sense of artistry.

Response 2

Key: E
Chord Analysis: I V⁶ I ii⁶ V I vi II⁶ I IV ii⁶ II₄ II

Chord Analysis: IV II⁶ II⁶ I IV⁶ II⁶⁻⁵ vi I vi⁶ II I⁶ II⁴⁻³ I

The second example of question six is a very good answer, but one which lacked the overall pleasing aesthetic quality of the previous example. Each phrase received a score of 3 points for a total score of 9 points. The aesthetic point was not awarded in this case, because the bass line was rather unimaginative, featured repeated notes across the barline, and demonstrated little rhythmic variety. The deceptive resolution in the third phrase was a very nice moment. Many of the finer responses took advantage of this opportunity.

Response 3

Key: E

Chord Analysis: I V⁶ I ii⁶ V I $\frac{V}{II}$ $\frac{V_6}{I_6}$ I₆ $\frac{V}{II}$ $\frac{V_6}{I_6}$ I₆

Chord Analysis:

IV IV₆ II₆ II $\frac{V_6}{I_6} \frac{V}{I_6}$ I IV IV₆ I I₆ I

This response is an example of a fair answer to question six. In phrase two, the bass line was judged as fair and the chord progression as good for an award of 2 points. In the third and fourth phrases, both the bass line and the chord progression were judged as fair for an award of 2 points per phrase. The total score for the response was 6 points. There were several considerations in deciding the above designations. First, the bass line in phrase two is entirely disjunct. Second, there are parallel octaves in the last two cadences that detract from the impact of those phrases. Finally, the third phrase cadences on the second beat creating a harmonic syncopation that weakens the effect of the cadence.

Response 4

Key: E

Chord Analysis: I V⁶ I ii⁶ V I N⁶ V I V⁶ V

Chord Analysis:

ii ii I iii I $\frac{V}{I}$ ii I ii I I N⁶ V⁶ I

This sample response was more challenging to score and demonstrates the difficult decisions made in the scoring process. The bass line in phrase two was deemed fair, but the chord progression and its symbols were judged poor. Therefore, the phrase was awarded 1 point and labeled a weak phrase. The same assessment was given phrase three. The last phrase was more difficult to judge. Here, the bass line was judged to be good but the progression was considered poor. This meant that the phrase was described as fair and received a score of 2 points. The fact that there was a single set of parallel fifths in the middle of a phrase did not keep us from calling the bass line good, because the line was a variation of the typical cadential bass line of scale degrees four, five, and one. Faculty consultants accepted the rest under the pickup note as musical although somewhat atypical in the implied chorale texture. There is only one correctly labeled chord symbol in the last phrase. Some faculty consultants thought that the student implied the Neapolitan sixth (N6) in the antepenultimate chord; others thought the symbol was a quickly written “IV.” Students should be cautioned to label their work carefully so that their ideas can be fairly assessed.

Strategies

There are a number of strategies that might improve student responses to this question. Though there is no “best” method to answer the question, contemplating what a skilled musician’s thought process might be in answering this question could be useful to people who are preparing for future examinations. Like others of the free response questions, this question may be answered successfully in a nonlinear way.

Perhaps the most important initial consideration is to compose a good cadence at the end of each phrase. Students might first determine which cadences are possible at each location and then choose cadences that demonstrate some harmonic variety. The final phrase concludes on the tonic pitch. By custom, this phrase should therefore conclude with a perfect authentic cadence. The cadence of the second phrase includes a raised tone in the treble melody. Because raised tones at a cadence signify new temporary keys, students should consider using a perfect authentic cadence in the key of the dominant, which was the tone modified by the chromatic pitch. The cadence of phrase three concludes on the tonic pitch. Having determined that the final phrase will conclude with a perfect authentic cadence, students might choose the deceptive resolution in this location for its harmonic variety.

Beginning with the final cadence, students might sketch the cadential bass progression in each phrase. For example, the cadence in the last phrase could be composed quickly by using the stereotypical bass line of scale degrees four, five, and one. The cadence in phrase two could be completed in exactly the same way using scale degrees four, five, and one in the local tonic of B major.

Once the cadences have been written, there is now a destination for the melodic line. At this time, students might compose the beginning of each phrase and link it, ideally by step, to the cadential bass progression they just completed.

Students might also determine if there are any melodic sequences within the melody. Phrase three contains a melodic sequence, for example. If students recognize this feature, they are more likely to choose a sequential harmonic progression as well. The rising harmonic sequence ii — V — iii (or V/vi) vi is a simple complement to the melodic line above.

Finishing touches might include comparing the rhythm of the bass line with that of the given melody and ensuring that they are rhythmically distinct. Simple modifications, such as changing two quarter notes into dotted quarter-eighth or filling in a third with a passing tone, can transform an ordinary line into an excellent line.

Scoring Guide for Sight-Singing Melody S1

Andante

f

SCORING: 9 points

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

I. Regular Scoring Guide

- A. Score 1 for each half-measure correct in pitch, rhythm, and tempo (beat flow) = 8.
- B. Score 1 point for responses that have no hesitations or restarts (=overall flow; the flow point).
- C. Deduct 3 points from your total of A and B for responses that have consistently poor intonation.
OR for responses that have been transformed to another mode if the new mode has been sustained in a convincing manner. (This deduction is likely to occur only for scores at the top of the scale, i.e., 6 to 9.)

II. Alternate Scoring Guides (N.B. Do *not* award the flow point in the alternate scoring guides.)

- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may award up to 4 points.
OR
- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may award up to 2 points.

-
- 1** This score may be given for responses that have some redeeming quality. (Persistence alone is *not* a redeeming quality.)
 - 0** This score is for responses that have no redeeming qualities, but demonstrate an attempt to sing.
 - The dash is reserved for totally irrelevant responses and blank tapes.

NOTES:

- A. If a student restarts, score the last complete response, but do *not* award the flow point.
- B. Grade in the key the student uses. If the student changes key, do not credit the half-measure where the change occurs, but credit the ensuing half-measures.
- C. If the student changes tempo and continues in the new tempo, do not credit the half-measure where the change occurs, but credit the ensuing half-measures.
- D. The half notes must be held at least to the downbeat of beat four for that half-measure to receive credit.
- E. Ignore the incorrect use of syllables, letter names, or numbers.
- F. Ignore expletives, giggles, and the like.
- G. Refer any problem tapes to the question leader. (e.g., incompletely recorded tapes, tapes that play back at the wrong speed, tapes that might indicate security violations such as the use of a metronome or piano, coaching, or other students singing in the background, etc.)

Commentary on Free-Response Question S1

Faculty consultants thought that the melody of S1 had a nice blend of steps and skips with a good emphasis on scale degrees one and five. Many thought the half note at the end of phrase one was a good discriminator. The range was moderate and worked very well for most voices. The difficulty of this melody seemed very appropriate for a first sight-singing melody on the examination. Most students seemed very well prepared to engage this question, but a significant number failed to recognize that the melody was in the minor mode and sang instead in the parallel major. This problem is also very common among first-year college students. To correct this problem, teachers devote considerable time in class helping students learn to recognize keys visually, to sing key-defining tones or patterns in the key, and only then to begin to sing the melody.

Discussion of Sample Responses for S1

Please note: The student responses for sight-singing questions 1 and 2 may be heard on the tape accompanying this booklet.

Response 1

This is an example of an excellent response. With the exception of the pitch error at the beginning of the melody, this student sang with good pitch and rhythm throughout the tune and had no hesitations or restarts. The student was awarded seven points for accurate pitch and rhythm and one point for good “flow” for a total score of 8 points.

Response 2

The example demonstrates a very common difficulty in learning to sing at sight — the transformation of a minor melody into its parallel major key. When faculty consultants determined that a student shifted the mode in this way, the response was initially scored as if the melody were composed in the parallel major mode. Then a 3-point deduction for singing in the wrong mode was made. Thus, this student initially received eight points from which three points were deducted for singing in the wrong mode. Because there were no hesitations or restarts, the student was awarded 1 point for flow for a final score of 6 points ($8 - 3 + 1 = 6$).

Response 3

This is an example of a fair response. The student was awarded credit for singing the music in measure one correctly and for singing the correct pitch and duration of the last note. Because there were no hesitations or restarts, the student was awarded 1 point for flow for a total score of 4 points.

Strategies

It is very important for students to use part of their practice time to establish the key of a melody. Teachers are urged to train their students to examine the key signature and the beginning and ending pitches of the melody as well as to note the presence of key-defining accidentals. For example, for S1, observing the key signature of one flat, the tonic pitch of D, and the key-defining accidental C#, should inform students that this melody is in D minor. After determining the key, students should sing a scale, or other key-defining tones or patterns, to help orient themselves in the key before they attempt to sing the melody itself. Although it can be helpful to give key-establishing chord progressions in class, students should also be prepared to imagine and produce the sound of a key given only the tonic pitch.

Scoring Guide for Sight-Singing Melody S2

SCORING: 9 points

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

I. Regular Scoring Guide

- A. Score 1 for each segment correct in pitch, rhythm, and tempo (beat flow) = 8.
- B. Score 1 point for responses that have no hesitations or restarts (=overall flow; the flow point).
- C. Deduct 3 points from your total of A and B for responses that have consistently poor intonation.
OR for responses that have been transformed to another mode if the new mode has been sustained in a convincing manner. (This deduction is likely to occur only for scores at the top of the scale, i.e., 6 to 9.)

II. Alternate Scoring Guides (N.B. Do *not* award the flow point in the alternate scoring guides.)

- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may award up to 4 points.

OR

- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may award up to 2 points.

-
- 1 This score may be given for responses that have some redeeming quality. (Persistence alone is *not* a redeeming quality.)
 - 0 This score is for responses that have no redeeming qualities, but demonstrate an attempt to sing.
 - The dash is reserved for totally irrelevant responses and blank tapes.

NOTES:

- A. If a student restarts, score the last complete response, but do *not* award the flow point.
- B. Grade in the key the student uses. If the student changes key, do not credit the segment where the change occurs, but credit the ensuing segments.
- C. If the student changes tempo and continues in the new tempo, do not credit the segment where the change occurs, but credit the ensuing segments.
- D. The last note must be held at least to the downbeat of the fifth eighth note for that segment to receive credit.
- E. Ignore the incorrect use of syllables, letter names, or numbers.
- F. Ignore expletives, giggles, and the like.
- G. Refer any problem tapes to the question leader. (e.g., incompletely recorded tapes, tapes that play back at the wrong speed, tapes that might indicate security violations such as the use of a metronome or piano, coaching, or other students singing in the background, etc.)

Commentary on Free-Response Question S2

Faculty consultants liked the fact that this melody began with steps and helped orient the students to both the key and the meter. They also noted that many students did a very good job performing this melody. They thought that this item provided less discrimination in the lower end of the scale, a fact that proved to be true in the analysis of the question. Faculty consultants observed that a number of students sang this melody in its relative minor mode and thought that perhaps students had retained a sense of minor from the previous question because the tonic pitches were only one-half step apart. Some faculty consultants questioned the range of the melody thinking it was too large for the male voice in high school. Others thought that it was an appropriate range for a first-year college melody and that the examination should reflect the same skills taught in colleges.

Discussion of Sample Responses for S2

Please note: The student responses for sight-singing questions 1 and 2 may be heard on the tape accompanying this booklet. They follow the musical examples played for the written free-response questions.

Response 1

This is an example of an excellent response. This student sings the melody with only one error; the last pitch in measure three is too low. The student is awarded seven points for pitch and rhythm plus one point, because there were no hesitations or restarts, for a total score of 8 points.

Response 2

This is an example of a good response. The beginning of measure one is accurate in both pitch and rhythm as are all of measures two and four. In other places, the student reaches too high for the pitch. The student was awarded 5 points for pitch and rhythm plus one point, because there were no hesitations or restarts, for a total score of 6 points.

Response 3

This example of a fair response demonstrates some of the challenges in scoring sight-singing. It was clear to the faculty consultants that the beginning of measure one was accurate in both pitch and rhythm as was the entire last measure. Because this student stopped during the performance, no point was awarded for flow. However, some faculty consultants thought that credit might be awarded for the end of measure two, while others thought that the intonation was too poor to award credit. When faced with such a decision, faculty consultants were instructed to give the student the benefit of the doubt. Thus this student was awarded a total of 4 points. When evaluating difficult examples, faculty consultants were encouraged to seek a second opinion from the question leader to ensure the student received the fairest possible score.

This example demonstrates another important point in the scoring process. The student begins using solfège, but drops it soon after. For all sight-singing responses, the faculty consultants were instructed to ignore the use of syllables and to focus only upon the pitch and rhythm they heard.

Response 4

This is an example of a perfect response. The example demonstrates that we did permit candidates to whistle.

There is an excellent article in the *Teacher's Guide* that demonstrates the preparation required for sight-singing. In the article, Michael Rogers describes a step-by-step method that is commonly taught in college courses. The article is exemplary and well worth reviewing each year. The *Teacher's Guide* is one of several publications available to assist AP teachers. Information on how to obtain a copy of the *Guide* is found in the Appendix.

Chapter IV

Statistical Information

- Section II Scores
- How AP Grades are Determined
- Grade Distributions
- Section I Scores and AP Grades
- College Comparability Studies
- Reminders for all Grade Report Recipients
- Reporting of AP Grades
- Purpose of AP Grades

Table 4.1 — Section II Scores and AP Grades

These are the score distributions for the total group of candidates on each free-response question from the 1998 exam.

Score	Harmonic Dictation		Harmonic Dictation		Part Writing		Composition	
	Number of Students	% At Score						
34					49	1.2		
33					14	0.3		
32					94	2.3		
31					35	0.9		
30			11	0.3	61	1.5		
29			27	0.7	100	2.5		
28			63	1.6	72	1.8		
27			79	2.0	144	3.6		
26			58	1.4	173	4.3		
25			85	2.1	137	3.4		
24	190	4.7	71	1.8	149	3.7		
23	113	2.8	72	1.8	162	4.0		
22	117	2.9	76	1.9	209	5.2		
21	106	2.6	98	2.4	189	4.7		
20	95	2.4	102	2.5	142	3.5		
19	75	1.9	116	2.9	129	3.2		
18	102	2.5	136	3.4	137	3.4		
17	91	2.3	169	4.2	168	4.2		
16	117	2.9	174	4.3	156	3.9		
15	112	2.8	171	4.2	133	3.3		
14	155	3.8	218	5.4	126	3.1		
13	143	3.5	254	6.3	130	3.2		
12	172	4.3	245	6.1	149	3.7		
11	181	4.5	241	6.0	145	3.6		
10	203	5.0	226	5.6	104	2.6	21	0.5
9	240	5.9	203	5.0	106	2.6	245	6.1
8	240	5.9	210	5.2	95	2.4	386	9.5
7	268	6.6	234	5.8	94	2.3	444	11.0
6	258	6.4	185	4.6	97	2.4	569	14.1
5	278	6.9	158	3.9	114	2.8	535	13.2
4	252	6.2	112	2.8	93	2.3	550	13.6
3	233	5.8	96	2.4	65	1.6	420	10.4
2	130	3.2	55	1.4	71	1.8	336	8.3
1	85	2.1	21	0.5	76	1.9	333	8.2
0	37	0.9	17	0.4	45	1.1	91	2.3
*NR	49	1.2	59	1.5	79	2.0	112	2.8

*NR — No response. Student gave either no response or a response not on the topic.

	Harmonic Dictation	Harmonic Dictation	Partwriting	Composition	Melodic Dictation	Melodic Dictation	Sight-Singing	Sight-Singing
Total Candidates	4042	4042	4042	4042	4042	4042	4042	4042
Mean	10.71	13.05	16.81	4.74	4.29	2.75	5.58	4.70
Standard Deviation	6.70	6.83	8.75	2.52	2.25	2.06	2.74	2.74
Mean as % of Maximum Score	45	44	49	47	48	31	62	52

Table 4.1 — Section II Scores and AP Grades (continued)

Score	Melodic Dictation		Melodic Dictation		Sight-Singing		Sight-Singing	
	Number of Students	% At Score						
9	338	8.4	160	4.0	967	23.9	617	15.3
8	162	4.0	77	1.9	409	10.1	274	6.8
7	244	6.0	75	1.8	237	5.9	284	7.0
6	289	7.1	97	2.4	511	12.6	362	9.0
5	480	11.9	156	3.9	354	8.8	408	10.1
4	732	18.1	348	8.6	451	11.2	476	11.8
3	888	22.0	754	18.7	407	10.1	475	11.8
2	713	17.6	1406	34.8	393	9.8	670	16.6
1	141	3.5	706	17.5	260	6.4	382	9.5
0	17	0.4	189	0.0	34	0.8	65	1.6
*NR	38	0.9	74	0.0	19	0.5	29	0.7

*NR — No response. Student gave either no response or a response not on the topic.

How AP Grades Are Determined

Students could have received 0 to 81 points in Section I and 0 to 134 points in Section II of this exam. However, these scores are not released to the student, school, or college. Instead, these raw scores are converted to grades on an AP 5-point scale, and it is these grades that are reported. This conversion involves a number of steps, which are detailed on the Scoring Worksheet on the facing page:

1. **The multiple-choice score is calculated.** To adjust for random guessing, a fraction of the number of wrong answers is subtracted from the number of right answers. This fraction is $1/3$ for four-choice questions (as on the Music Theory Exam), so that the expected score from random guessing will be zero.
2. **The free-response score is calculated.** When the free-response section includes two or more parts, those parts are weighted according to the value assigned to them by the Development Committee. This allows the committee to place more importance on certain skills to correspond to their emphasis in the corresponding college curriculum.
3. **A composite score is calculated.** Weighting also comes into play when looking at the multiple-choice section in comparison to the free-response section. In consultation with experts from the College Board and ETS, the Music Theory committee decided that Section I should contribute 45% or 90 points and Section II 55% or 110 points to the total score. The maximum composite score was 200. The Scoring Worksheet on the facing page details the process of converting

section scores to composite scores for this exam.

4. **AP grades are calculated.** The Chief Faculty Consultant sets the four cut points that divide the composite scores into groups. A variety of information is available to help the CFC determine the score ranges into which the exam grades should fall:
 - Distributions of scores on each portion of the multiple-choice and free-response sections of the exam, along with totals for each section and the composite score total, are provided.
 - With these tables and special statistical tables presenting grade distributions from previous years, the CFC can compare the exam at hand to results of other years.
 - For each composite score, a roster summarizes student performance on all sections of the exam.
 - Finally, on the basis of professional judgment regarding the quality of performance represented by the achieved scores, the CFC determines the candidates' final AP grades.

See Table 4.3 for the 1998 AP Music Theory Exam grade distributions.

If you're interested in more detailed information about this process, please see the "Technical Corner" of our website: www.collegeboard.org/ap. There you'll also find information about how the AP Exams are developed, how validity and reliability studies are conducted, and other nuts-and-bolts data on all AP subjects.

Table 4.2 — Scoring Worksheet

Section I: Multiple Choice

$$\left[\frac{\text{Number correct}}{\text{Number wrong}} - \left(\frac{1}{3} \times \frac{\text{Number wrong}}{\text{Number correct}} \right) \right] \times 1.1111 = \frac{\text{Multiple-Choice Score}}{\text{Weighted Section I Score}}$$

(Round to nearest whole number. If less than zero, enter zero.)

Section II: Free Response

Melodic Dictation	<hr style="border-top: 1px solid black;"/> (out of 9)	$\times 1.000 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Melodic Dictation	<hr style="border-top: 1px solid black;"/> (out of 9)	$\times 1.000 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Harmonic Dictation	<hr style="border-top: 1px solid black;"/> (out of 24)	$\times .3750 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Harmonic Dictation	<hr style="border-top: 1px solid black;"/> (out of 30)	$\times .3000 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Partwriting	<hr style="border-top: 1px solid black;"/> (out of 34)	$\times 0.7941 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Composition	<hr style="border-top: 1px solid black;"/> (out of 10)	$\times 2.700 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
Sight-singing	<div style="display: flex; align-items: center;"> (out of 9) + (out of 9) </div>	$\times 1.111 =$	<hr style="border-top: 1px solid black;"/> (Do not round)
	= <hr style="border-top: 1px solid black;"/> (Sight-singing sum)		
		Sum = <hr style="border-top: 1px solid black;"/>	Weighted Section II Score (Do not round)

Composite Score

Weighted Section I Score + Weighted Section II Score = Composite Score (Round to nearest whole number.)

**Weighted
Section II
Score
(Do not round)**

AP Grade Conversion Chart Music Theory

Composite Score Range*	AP Grade
120-200	5
99-119	4
74-98	3
47-73	2
0-46	1

*The candidates' scores are weighted according to formulas determined in advance each year by the Development Committee to yield raw composite scores; the Chief Faculty Consultant is responsible for converting composite scores to the 5-point AP scale.

Table 4.3 — Grade Distributions

	Examination Grade	Number of Students	Total Group Percent at Grade
Extremely well qualified	5	792	19.6
Well qualified	4	759	18.8
Qualified	3	1168	28.9
Possibly qualified	2	947	23.4
No recommendation	1	376	9.3

Total Number of Students	4042
Mean Grade	3.16
Standard Deviation	1.25

Table 4.4 — Section I Scores and AP Grades

This table gives the probabilities that a student would receive a particular grade on the 1998 AP Music Theory Exam given that student's particular score on the multiple-choice section.

Multiple-Choice Score	AP Grade					Total
	1	2	3	4	5	
47 to 81	0.0%	0.3%	1.4%	15.4%	82.8%	19.1%
38 to 46	0.0%	0.8%	25.6%	55.4%	18.2%	18.7%
28 to 37	0.8%	16.1%	62.8%	19.0%	1.2%	28.4%
17 to 27	11.4%	63.9%	24.4%	0.3%	0.0%	24.4%
0 to 16	66.8%	32.5%	0.8%	0.0%	0.0%	9.5%
Total	9.3%	23.4%	28.9%	18.8%	19.6%	100.0%

College Comparability Studies

The Advanced Placement Program has conducted college grade comparability studies in various AP subjects. These studies have compared the performance of AP Exam candidates with that of college students in related courses who have taken the AP Exam at the end of their course. The college students are given a mini-version of an AP Exam that contains a subset of the questions on the full exam.

In general, these studies indicate that the lowest AP 5 is equivalent to the average A in college, the lowest AP 4 equivalent to the average B, and the lowest AP 3 equivalent to the average C.

AP Grade	Average College Grade
5	A
4	B
3	C
2	D
1	

The scores obtained by the college students and the grades they received in their course were used to help determine the appropriate AP grade for the AP students taking the examination. To ensure comparability of grades from year to year and to maintain a certain level of difficulty, some multiple-choice questions from previous AP exams will be included on each new examination.

Reminders for All Grade Report Recipients

AP Examinations are designed to provide accurate assessments of achievement. However, any examination has limitations, especially when used for purposes other than those intended. Presented here are some suggestions for teachers to aid in the use and interpretation of AP grades.

- AP Examinations in different subjects are developed and evaluated independently of each other. They are linked only by common purpose, format, and method of reporting results. Therefore, comparisons should not be made between grades on different AP Examinations. An AP grade in one subject may not have the same meaning as the same AP grade in another subject, just as national and college standards vary from one discipline to another.
- AP grades are not exactly comparable to college course grades. However, the AP Program conducts research studies every few years in each AP subject to ensure that the AP grading standards are comparable to those used in colleges with similar courses.
- The confidentiality of candidate grade reports should be recognized and maintained. All individuals who have access to AP grades should be aware of the confidential nature of the grades and agree to maintain their security. In addition, school districts and states should not release data about high school performance without the school's permission.
- AP Examinations are not designed as instruments for teacher or school evaluation. A large number of factors influence AP Exam performance in a particular course or school in any given year. As a result, differences in AP Exam performance should be carefully studied before being attributed to the teacher or school.
- Where evaluation of AP students, teachers, or courses is desired, local evaluation models should be developed. An important aspect of any evaluation model is the use of an appropriate method of comparison or frame of reference to account for yearly changes in student composition and ability, as well as local differences in resources, educational methods, and socioeconomic factors.

- The “Report to AP Teachers” can be a useful diagnostic tool in reviewing course results. This report identifies areas of strength and weakness for each AP course. This information may also help to guide your students in identifying their own strengths and weaknesses in preparation for future study. (See the next page for information on how to obtain this report.)
- Many factors can influence course results. AP Exam performance may be due to the degree of agreement between your course and the course defined in the relevant AP Course Description, use of different instructional methods, differences in emphasis or preparation on particular parts of the examination, differences in pre-AP curriculum, or differences in student background and preparation in comparison with the national group.

Reporting AP Grades

The results of AP Examinations are disseminated in several ways to candidates, their secondary schools, and the colleges they select.

- College and candidate grade reports contain a cumulative record of all grades earned by the candidate on AP Exams during the current or previous years. These reports are sent in early July. (School grade reports are sent shortly thereafter.)
- Group results for AP Examinations are available to AP teachers whenever five or more candidates at a school have taken a particular AP Exam. This “Report to AP Teachers” provides useful information comparing local candidate performance with that of the total group of candidates taking an exam, as well as details on different subsections of the exam.

Several other reports produced by the AP Program provide summary information on AP Examinations.

- State and National Reports show the distribution of grades obtained on each AP Exam for all candidates and for subsets of candidates broken down by sex and by ethnic group.
- The Program also produces a one-page summary of AP grade distributions for all exams in a given year.

For information on any of the above, please call AP Services at (609) 771-7300 or contact them via e-mail at apexams@ets.org.

Purpose of AP Grades

AP grades are intended to allow participating colleges and universities to award college credit, advanced placement, or both to qualified students. In general, an AP grade of 3 or higher indicates sufficient mastery of course content to allow placement in the succeeding college course, or credit for and exemption from a college course comparable to the AP course. Credit and placement policies are determined by each college or university, however, and students should be urged to contact their colleges directly to ask for specific advanced placement policies in writing.

Appendix

AP Publications and Videos

A number of AP publications and videos are available to help students, parents, AP coordinators, and high school and college faculty learn more about the AP Program and the courses and exams that are available. To sort out those publications that may be of particular use to you, refer to the following key:

Students and Parents	SP
Teachers	T
AP Coordinators and Administrators	A
College Faculty	C

You can order many items online through the AP Aisle of the College Board Online® store at <http://cbweb2.collegeboard.org/shopping/>. Alternatively, call AP Order Services at (609) 771-7243. American Express, VISA, and MasterCard are accepted for payment.

If you are mailing your order, send it to the Advanced Placement Program, Dept. E-05, P.O. Box 6670, Princeton, NJ 08541-6670. Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board. The College Board pays fourth-class book rate postage (or its equivalent) on all prepaid orders; you should allow between four and six weeks for delivery. Postage will be charged on all orders requiring billing and/or requesting a faster method of shipment.

Publications may be returned within 30 days of receipt if postage is prepaid and publications are in resalable condition and still in print. Unless otherwise specified, orders will be filled with the currently available edition; prices are subject to change without notice.

AP Bulletin for Students and Parents: Free SP
This bulletin provides a general description of the AP Program, including policies and procedures for preparing to take the exams, and registering for the AP courses. It describes each AP Exam, lists the advantages of taking the exams, describes the grade and award options available to students, and includes the upcoming exam schedule.

College and University Guide to the AP Program:

\$10 C, A

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

The College Handbook with College Explorer®

CD-ROM: \$25.95 SP, T, A, C

Includes brief outlines of AP placement and credit policies at two- and four-year colleges across the country. Notes number of freshmen granted placement and/or credit for AP in the prior year.

Course Descriptions: \$12

SP, T, A, C

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. A set of Course Descriptions is available for \$100. Not included in this set are Course Descriptions for Computer Science, Government and Politics, and Statistics, which are available for downloading from the AP section of the College Board website (free of charge).

Five-Year Set of Free-Response Questions: \$5

T

This is our no-frills publication. Each booklet contains copies of all the free-response questions from the last five exams in its subject; nothing more, nothing less. Collectively, the questions represent a comprehensive sampling of the concepts assessed on the exam in recent years and will give teachers plenty of materials to use for essay-writing or problem-solving practice during the year. (If there have been any content changes to the exam in the past five years, it will be noted on the cover of the booklet.)

Grading, Interpreting, and Using Advanced Placement Examinations: Free A, C, T
A booklet containing information on the development of scoring standards, the AP Reading, grade-setting procedures, and suggestions on how to interpret AP grades.

Guide to the Advanced Placement Program: Free A
Written for both administrators and AP coordinators, this guide is divided into two sections. The first section provides general information about the AP Program, such as how to organize an AP Program, the kind of training and support that is available for AP teachers, and a look at the AP Exams and grades. The second section contains more specific details about testing procedures and policies and is intended for AP coordinators.

Released Exams: \$20 T
About every four years, on a staggered schedule, the AP Program releases a complete copy (multiple-choice and free-response sections) of each exam, as in the case of the 1998 Music Theory Exam.

For each subject with a released exam, you can purchase a packet of 10 copies of that year's exams (\$30) for use in your classroom (e.g., to simulate an AP Exam administration).

Secondary School Guide to the AP Program: \$10 A, T

This guide is a comprehensive consideration of the AP Program. It covers topics such as: developing or expanding an AP program; gaining faculty, administration, and community support; AP grade reports, their use and interpretation; AP Scholar Awards; receiving college credit for AP; AP teacher training resources; descriptions of successful AP programs in nine schools around the country; and "Voices of Experience," a collection of ideas and tips from AP teachers and administrators.

Teacher's Guides: \$12 T
Whether you're about to teach an AP course for the first time, or you've done it for years but would like to get some fresh ideas for your classroom, the Teacher's Guide can be your adviser. It contains syllabi developed by

high school teachers currently teaching the AP course and college faculty who teach the equivalent course at their institution. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of recommended teaching resources.

Videoconference Tapes: \$15 SP, A, C, T
AP conducts live, interactive videoconferences for various subjects, enabling AP teachers and students to talk directly with the Development Committees that design the AP Exams. Tapes of these events are available in VHS format and are approximately 90 minutes long.

AP Pathway to Success (video — available in English and Spanish): \$15 SP, T, A, C

This 25-minute-long video takes a look at the AP Program through the eyes of people who know AP: students, parents, teachers, and college admissions staff. They answer such questions as "Why Do It?", "Who Teaches AP Courses?", and "Is AP for You?" College students discuss the advantages they gained through taking AP, such as academic self-confidence, writing skills, and course credit. AP teachers explain what the challenge of teaching AP courses means to them and their school, and admissions staff explain how they view students who have stretched themselves by taking AP Exams. There is also a discussion of the impact that an AP Program has on an entire school and its community, and a look at resources available to help AP teachers, such as regional workshops, teacher conferences, and summer institutes.

What's in a Grade? (video): \$15 T, C
AP Exams are composed of multiple-choice questions (scored by computer), and free-response questions that are scored by qualified professors and teachers. This video presents a behind-the-scenes look at the scoring process featuring footage shot on location at the 1992 AP Reading at Clemson University and other Reading sites. Using the AP European History Exam as a basis, the video documents the scoring process. It shows AP faculty consultants in action as they engage in scholarly debate to define precise scoring standards, then train others to recognize and apply those standards. Footage of other subjects, interviews with AP faculty consultants, and explanatory graphics round out the video.

AP[®] Music Theory

1997-98 Development Committee

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