

AP<sup>®</sup> MUSIC THEORY  
2006 SCORING GUIDELINES

Question 2

*Moderato*

The musical notation shows a melody in 6/8 time, B-flat major. The first staff contains the first four measures: G4 (quarter), A4 and Bb4 (eighths), C5 (dotted quarter), Bb4 and A4 (eighths). The second staff contains the next four measures: G4 and F4 (eighths), E4 (dotted quarter), D4 and C4 (eighths), and a final dotted quarter note C4.

**SCORING: 9 points**

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

**I. Regular Scoring Guide**

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

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

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

*OR*

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

**III. Rounding Fractional Scores**

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

**IV. Scores with Additional Meaning**

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


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**Question 2 (continued)**


**V. Notes**


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


**Question 2.** The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on an oboe.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it. 

*Moderato*


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

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

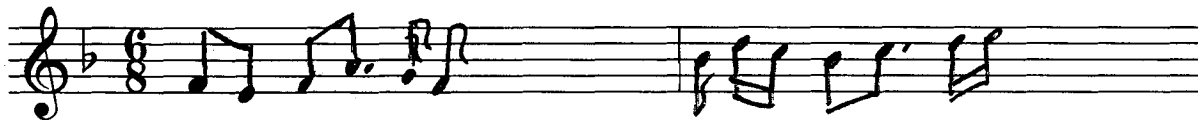
The melody for **Question 2** will now be played a final time. 


**PLEASE GO ON TO THE NEXT SET OF QUESTIONS.**


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# AP<sup>®</sup> MUSIC THEORY

## 2006 SCORING COMMENTARY

### Question 2

#### Overview

The intent of this question was:

- To assess students' ability to transcribe a melody into written notation
- To test students' ability to hear:
  - the tonic-to-leading-tone relationship
  - compound meter
  - chromatic inflection
  - triadic outline
- To test students' ability to process an aural melody in "chunks"

#### Sample: 2A

**Score: 9**

This paper represents a good response. The student transcribes the melody correctly in both pitch and rhythm.

#### Sample: 2B

**Score: 4**

This paper represents a fair response. The student transcribes three beats of the melody correctly in both pitch and rhythm (both beats of measure 1 and the last beat of measure 4.) Full credit was awarded to both beats of measure 1 despite its unconventional beaming. One point was added to these 3 points, yielding a total score of 4.

#### Sample: 2C

**Score: 1**

This paper represents a weak response. According to the alternate scoring guide for pitch (II.A), the student earned  $\frac{1}{2}$  point for each of the two correctly notated beats of the first measure. Note, however, that although the last four pitches notated correspond to three correct contiguous eighth notes, the student did not earn  $\frac{1}{2}$  point here because those pitches do not occur in the last measure.