AP® Music Theory: Sight-Singing
2011 Scoring Guidelines

The College Board

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AP® MUSIC THEORY
2011 SCORING GUIDELINES

Question S1

SCORING: 9 points
Use EITHER the regular scoring guide OR one of the alternate scoring guides, whichever gives the higher score.

I. Regular Scoring Guide
   A. Score 1 point for each segment (i.e., each half-measure) correct in pitch, rhythm, and tempo (0–8).
   B. If at least one segment is correct using I.A., add 1 point for a complete response that has no hesitations or restarts (= overall flow; the “flow” point).
   C. Record any score of 4 or higher and move to the next tape/CD.
   D. If the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (N.B.: Do NOT award the “flow” point in the alternate scoring guide.)
   A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may determine holistically to award up to 4 points for pitch.
   OR
   B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may determine holistically to award up to 2 points for rhythm.

III. Other Scores with Special Meanings
    1 This score may be given to responses that have two or more redeeming qualities (e.g., retention of the tonic pitch and singing the melody with a correct contour; persistence alone is not a redeeming quality).
    0 This score is for responses that have no redeeming qualities (or only one) but demonstrate an attempt to sing.
       — The dash is reserved for totally irrelevant responses and blank tapes/CDs.

Notes:
   A. If a student restarts, score the last complete response, but do not award the “flow” point.
   B. Score from the tonic established by the student. However, credit any exactly transposed segment approached by the correct interval. In other words, any segment entered correctly (by the correct interval) is eligible for the point.
   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 attack of the sixth eighth-note pulse of the measure for the last segment to receive credit.
   E. Ignore any use (correct or incorrect) of syllables, letter names, or numbers, as well as expletives, giggles, and the like.
   F. Refer often to the posted instructions concerning problem tapes/CDs.
   G. If you try both regular and alternate guides, record the higher of the scores.
   H. Scores from one guide may not be combined with those of another.
   I. Listen beyond the end of the performance to ensure that the student made no additional response.

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      OR
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Notes:
   A. If a student restarts, score the last complete response, but do not award the “flow” point.
   B. Score from the tonic established by the student. However, credit any exactly transposed segment approached by the correct interval. In other words, any segment entered correctly (by the correct interval) is eligible for the point.
   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 attack of the final eighth note of measure four for that segment to receive credit.
   E. Ignore any use (correct or incorrect) of syllables, letter names, or numbers, as well as expletives, giggles, and the like.
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