



AP[®] Music Theory 2005 Sample Student Responses

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1 A

SECTION II, Part A

Music Theory


Time—Approximately 68 minutes

ANSWER QUESTIONS 1-7 IN THE SPACE PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE PINK BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS. IF YOU CHOOSE TO USE THE GREEN INSERT FOR SCRATCHWORK, BE SURE TO SAVE TIME TO WRITE YOUR FINAL ANSWER IN THIS PINK BOOKLET.

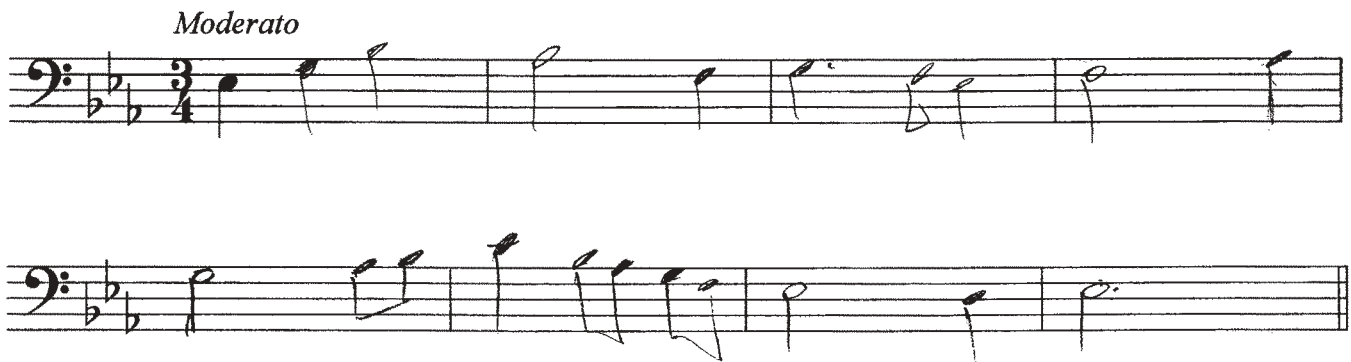
Questions 1-2

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. Make sure that any accidentals you use are appropriate for the key signature provided. 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 one-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. 

Moderato



The musical notation is written on two staves in bass clef with a 3/4 time signature and one flat key signature. The melody is as follows:
Staff 1: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).
Staff 2: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

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

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

SECTION II, Part A

Music Theory

Time—Approximately 68 minute


1 B

ANSWER QUESTIONS 1-7 IN THE SPACE PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE PINK BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS. IF YOU CHOOSE TO USE THE GREEN INSERT FOR SCRATCHWORK, BE SURE TO SAVE TIME TO WRITE YOUR FINAL ANSWER IN THIS PINK BOOKLET.

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. Make sure that any accidentals you use are appropriate for the key signature provided. 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 one-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. 

Moderato



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

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

SECTION II, Part 1

10

Music Theory

Time—Approximately 68 minutes

ANSWER QUESTIONS 1-7 IN THE SPACE PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE PINK BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS. IF YOU CHOOSE TO USE THE GREEN INSERT FOR SCRATCHWORK, BE SURE TO SAVE TIME TO WRITE YOUR FINAL ANSWER IN THIS PINK BOOKLET.

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. Make sure that any accidentals you use are appropriate for the key signature provided. 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 one-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. 


Moderato



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


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

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. There are no rests in the melody you will hear. It will be played on a flute.


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.


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. There are no rests in the melody you will hear. It will be played on a flute.

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.

Questions 3-4

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


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



E: I I' vii' I IV I⁶ IV V 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 final time. 

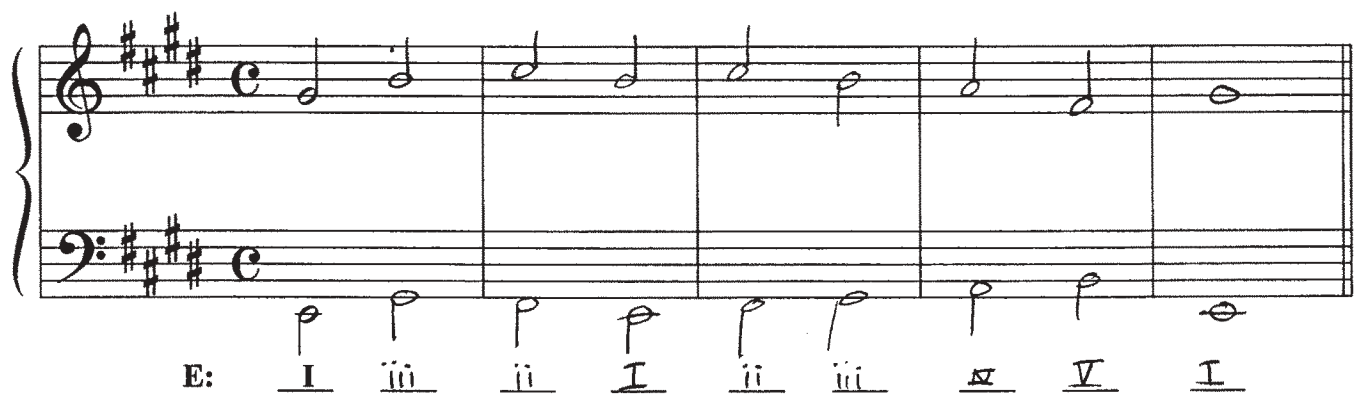
Questions 3-4


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


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



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

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

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

Questions 3-4

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


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



E: I IV V I ii° I V V⁷ I


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

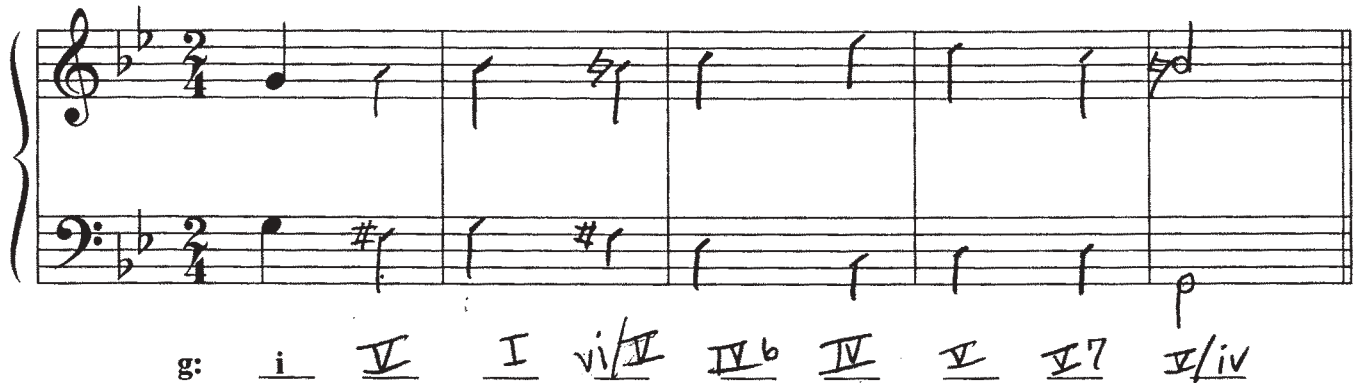
The progression for **Question 3** will now be played a third time. 

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


Question 4. 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.

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. 



g: i V I vi/V IV^b IV V V⁷ V/iv

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 final time. 

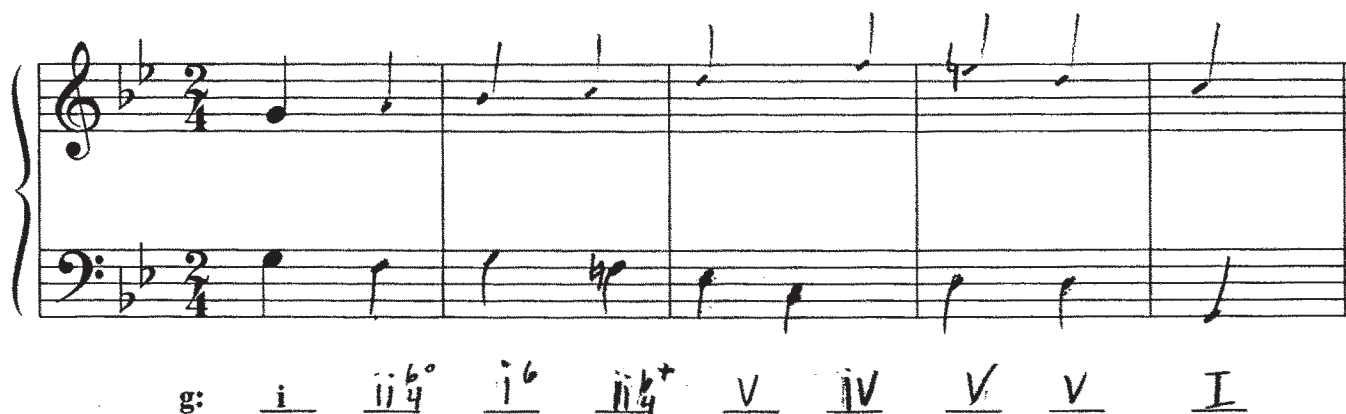
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4B


Question 4. 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.


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. 



g: i ii[♭]₄ i[♭]₆ ii[♭]₄⁺ V IV V V 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 final time. 

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4C

Question 4. 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.

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. 



g: i ~~IV~~ ~~III~~ vi i⁴ ~~VI~~ ~~ii⁶~~ ~~IV⁴~~ 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 final time. 

G/A/B/C/D/E/F
1 2 3 4 5 6 7

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5A

Question 5 (Suggested time—15 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.

f: i V^{b5} i ii^{ob6} i⁶ V⁷ i

Question 5 (Suggested time—15 minutes)

5B

Realize the figured bass below in four voices, following traditional eighteenth-century style. 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 is for a figured bass in F major (one flat). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb). The time signature is common time (C). The piece begins with a C-clef on the bass staff. The first chord is a C major triad (C-E-G) in the bass clef. The second chord is a G7 chord (G-B-D-F) in the bass clef. The third chord is a C major triad (C-E-G) in the bass clef. The fourth chord is a D minor triad (D-F-A) in the bass clef. The fifth chord is a C major triad (C-E-G) in the bass clef. The sixth chord is a G7 chord (G-B-D-F) in the bass clef. The seventh chord is a C major triad (C-E-G) in the bass clef. The figured bass notation is as follows: C: (no figures), G: 6/5, C: (no figures), D: 6, C: (no figures), G: 6/4, D: 7/4, C: (no figures). Below the figured bass, the Roman numerals are: f: i, V, i, ii°, i, V, i.

Question 5 (Suggested time—15 minutes)

5C

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

f: I iii I ii I I

I	IV	V	VI	ii	iii
F	C	D	E	G	A
A	E	F	G	B	C
C	G	A	B	D	E

6A

Question 6 (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Use only eighth, quarter, and half notes.

G: I IV I⁶ V⁴/₃/ii ii V⁸⁻⁷ vi

10:59
11:09

6 B

Question 6 (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Use only eighth, quarter, and half notes.

G: I IV I⁶ V⁴/₃/ii ii V⁸⁻⁷ vi

A → E⁷
G[#]
B
D

6C

Question 6 (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Use only eighth, quarter, and half notes.

G: I IV I⁶ V₃⁴/ii ii V⁸⁻⁷ vi

Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- A. Your bass line should make melodic sense in relation to the given soprano line.
 - 1. Give melodic interest to the bass line.
 - 2. Vary the motion of the bass line in relation to the soprano.
 - 3. You may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
 - 1. Use an appropriate cadence at each phrase ending.
 - 2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

Start Here
↓

Key: F

Chord Analysis: V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶ V I V
Cm: I I

Chord Analysis: IV₄⁶ vii^{o6} I⁶ I IV₄⁶ vii^{o6} I I⁶ I₄⁶ V₅⁶ I V I⁶ V⁷ V I

FM: I I₄⁶ V₅⁶ I V I⁶ V⁷ V I

Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

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2. Vary the motion of the bass line in relation to the soprano.
3. You may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.

1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here



Key: F
 Chord Analysis: V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶ III VI V

Chord Analysis: III III I⁶ V I IV I V₄⁶ I⁶ II V I

Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

1. Give melodic interest to the bass line.
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1. Use an appropriate cadence at each phrase ending.
2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

Start Here



Key: F

Chord Analysis:

V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶

Chord

Analysis: