



AP[®] Music Theory 2004 Sample Student Responses

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Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make common practice style and should remain consistent with the given first p melody by placing Roman numerals with inversion symbols under your b

Observe the following in composing the bass line and in making chord ch

- (a) Give melodic interest to the bass line.
- (b) Vary the motion of the bass line in relation to the soprano.
- (c) Use an appropriate cadence at each phrase ending.
- (d) Use at least two chords or two positions of the same chord per me
- (e) Note values ranging from half notes to eighth notes are permitted.

Start Here



Key: a
 Chord Analysis: i i⁶ V i⁶ V i V VI i V i⁶ vii^{o6} i ii^o V [C:]

Chord Analysis: I^b vi^o I vi ni I V I a: i⁶ V₃⁴ i ii^o i⁶ V i

Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should be in a common practice style and should remain consistent with the given first melody by placing Roman numerals with inversion symbols under you

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

- (a) Give melodic interest to the bass line.
- (b) Vary the motion of the bass line in relation to the soprano.
- (c) Use an appropriate cadence at each phrase ending.
- (d) Use at least two chords or two positions of the same chord per
- (e) Note values ranging from half notes to eighth notes are permitted

Handwritten notes:
 1 a c e y r d t a g = g b d f
 2 b d e d s e g e o
 3 c c b e f a c c

Start Here



Key: a
 Chord Analysis: i i⁶ V i⁶ V i V VI i V i⁶ vii^{o6} | || |

Chord Analysis: | IV V i VI i⁶ || i i⁶ || V | V i

Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make common practice style and should remain consistent with the given first p melody by placing Roman numerals with inversion symbols under your bass line.

Observe the following in composing the bass line and in making chord changes:

- (a) Give melodic interest to the bass line.
- (b) Vary the motion of the bass line in relation to the soprano.
- (c) Use an appropriate cadence at each phrase ending.
- (d) Use at least two chords or two positions of the same chord per measure.
- (e) Note values ranging from half notes to eighth notes are permitted.

Start Here



Key: a

Chord Analysis:

i i⁶ V i⁶ V i V VI i V i⁶ vii^{o6} i VI V

Chord Analysis:

i i⁶ vi⁶ V IV vi⁶ V II vii^o V i⁶ vi⁶ I I