



AP[®] Music Theory 2005 Sample Student Responses

The College Board: Connecting Students to College Success

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 4,700 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three and a half million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT[®], the PSAT/NMSQT[®], and the Advanced Placement Program[®] (AP[®]). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

Copyright © 2005 by College Board. All rights reserved. College Board, AP Central, APCD, Advanced Placement Program, AP, AP Vertical Teams, Pre-AP, SAT, and the acorn logo are registered trademarks of the College Entrance Examination Board. Admitted Class Evaluation Service, CollegeEd, Connect to college success, MyRoad, SAT Professional Development, SAT Readiness Program, and Setting the Cornerstones are trademarks owned by the College Entrance Examination Board. PSAT/NMSQT is a registered trademark of the College Entrance Examination Board and National Merit Scholarship Corporation. Other products and services may be trademarks of their respective owners. Permission to use copyrighted College Board materials may be requested online at: <http://www.collegeboard.com/inquiry/cbpermit.html>.

Visit the College Board on the Web: www.collegeboard.com.
AP Central is the official online home for the AP Program and Pre-AP: apcentral.collegeboard.com.

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 consists of two staves in bass clef with a 3/4 time signature and one flat key signature. The melody is written in eighth and quarter notes. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (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 A

10

Music Theory

Time—Approximately 68

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.


2c

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. 

E: I ii ii I ii iii 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.


- 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. 

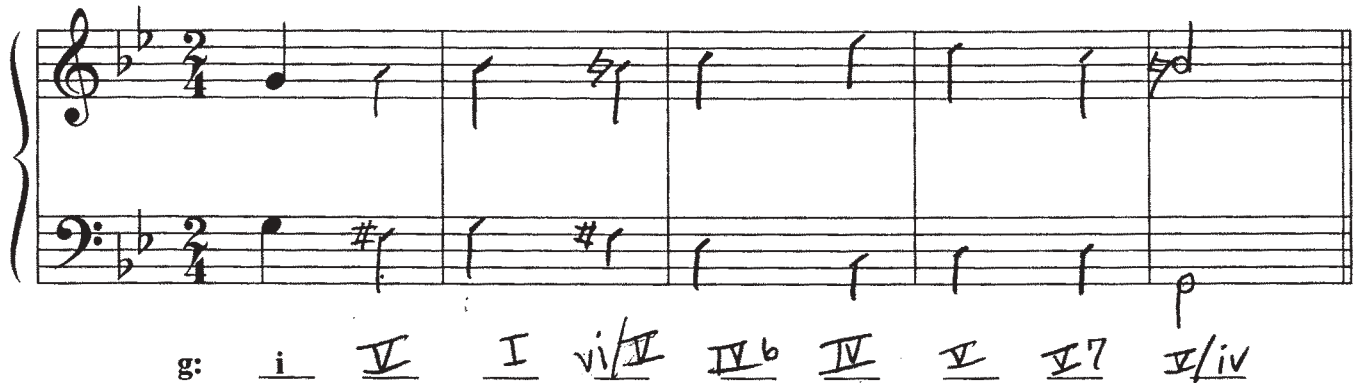
The progression for **Question 3** will now be played a third time. 

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. 

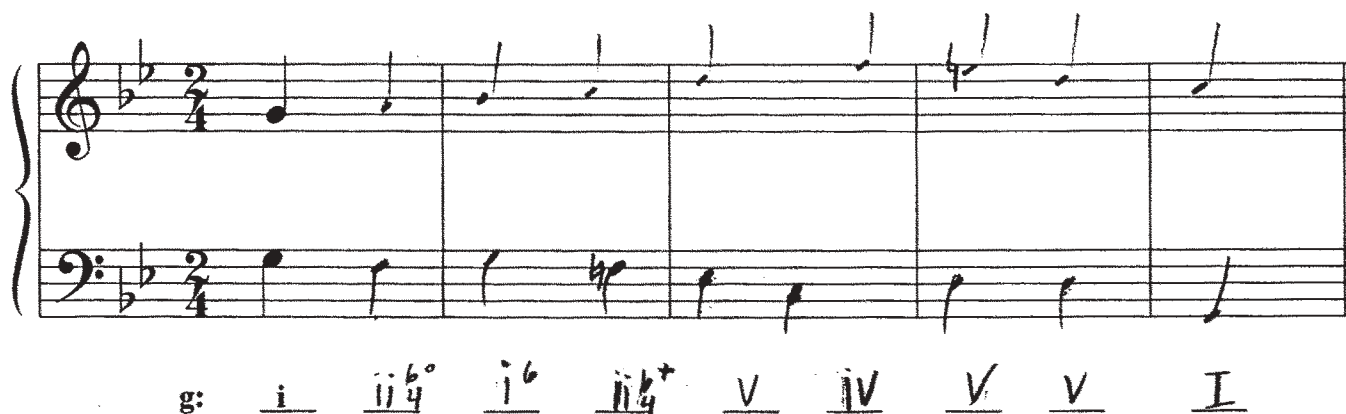
THE REMAINING FREE-RESPONSE QUESTIONS FOR THE THEORY TEST ARE WITHOUT AURAL STIMULUS. YOU MAY ANSWER THEM IN THE ORDER YOU CHOOSE. YOU HAVE A TOTAL OF 45 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5-7. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE THREE QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.

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 ii⁶₄ i⁶ ii⁶₄⁺ 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. 

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 45 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5-7. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE THREE QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.

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

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 45 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5-7. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE THREE QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.

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^{ob} 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.

f: i V i ii^o 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 V₃⁴/ii ii V⁸⁻⁷ vi

10:59

11:09

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

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

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 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.
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

Chord

Analysis: