



## **AP<sup>®</sup> Music Theory 2004 Free-Response Questions**

**The materials included in these files are intended for noncommercial use by AP teachers for course and exam preparation; permission for any other use must be sought from the Advanced Placement Program<sup>®</sup>. Teachers may reproduce them, in whole or in part, in limited quantities, for face-to-face teaching purposes but may not mass distribute the materials, electronically or otherwise. This permission does not apply to any third-party copyrights contained herein. These materials and any copies made of them may not be resold, and the copyright notices must be retained as they appear here.**

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 4,500 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three 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<sup>®</sup>, the PSAT/NMSQT<sup>®</sup>, and the Advanced Placement Program<sup>®</sup> (AP<sup>®</sup>). 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.

For further information, visit [www.collegeboard.com](http://www.collegeboard.com)

Copyright © 2004 College Entrance Examination Board. All rights reserved. College Board, Advanced Placement Program, AP, AP Central, AP Vertical Teams, APCD, Pacesetter, Pre-AP, SAT, Student Search Service, and the acorn logo are registered trademarks of the College Entrance Examination Board. PSAT/NMSQT is a registered trademark jointly owned by the College Entrance Examination Board and the National Merit Scholarship Corporation. Educational Testing Service and ETS are registered trademarks of Educational Testing Service. Other products and services may be trademarks of their respective owners.

For the College Board's online home for AP professionals, visit AP Central at [apcentral.collegeboard.com](http://apcentral.collegeboard.com).

# 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

## SECTION II, Part A

### Music Theory


Time—Approximately 69 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.

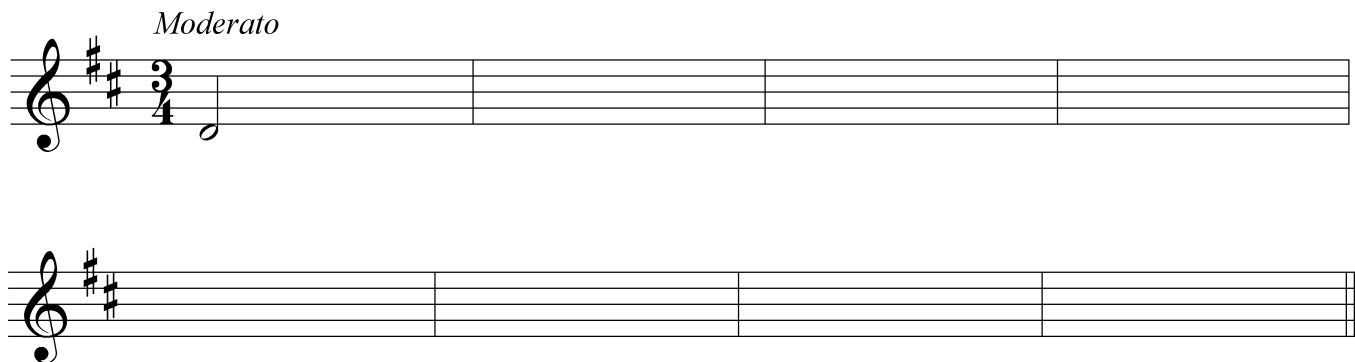
#### Questions 1-2


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 violin.

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. 

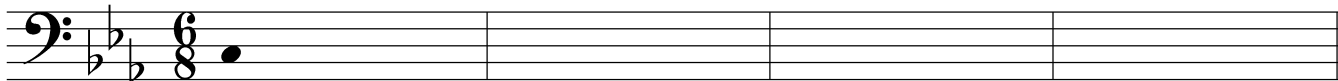
The melody for **Question 1** will now be played a third and final time. 


## 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE 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 bassoon.


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 fourth and final time. 

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


# 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

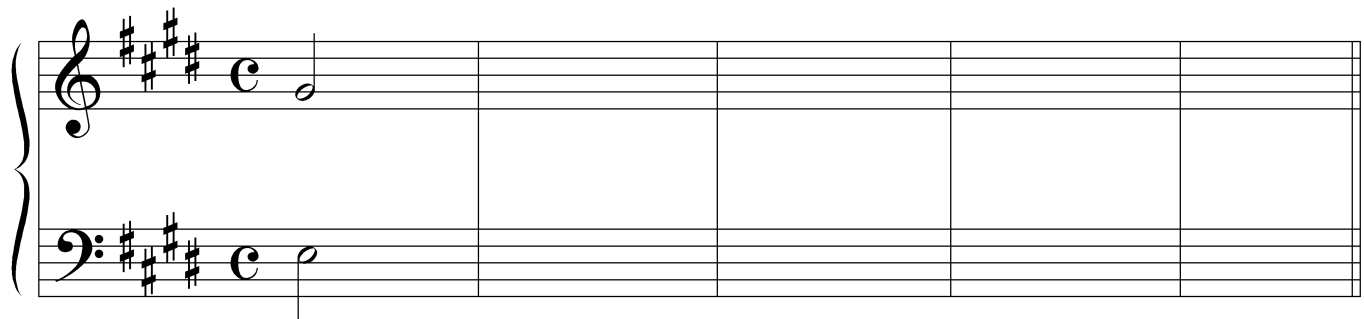
## Questions 3-4

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    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

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


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

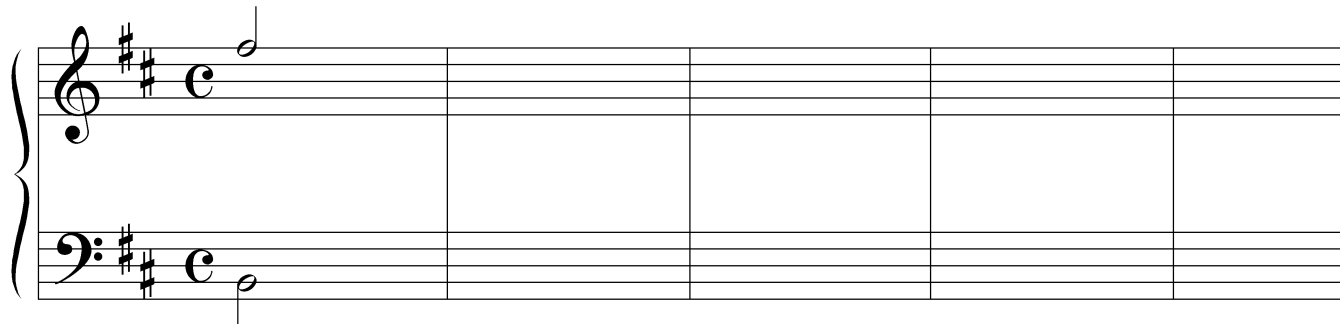
The progression for **Question 3** will now be played a fourth and final time. 

## 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS


**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. 



b:   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 fourth and 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.

# 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

## 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.

$\frac{6}{5}$     6    6    8    7  
 $\frac{5}{5}$     5    5    6 4    5 #

f#:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

## 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

**Question 6** (Suggested time—10 minutes)

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

$A^b:$     **I**        **V<sub>5</sub><sup>6</sup>**        **I**        **IV**        **V<sub>5</sub><sup>6</sup>/V**        **V** <sup>4 — 3</sup>        **I**

## 2004 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

### Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. Do not notate an alto or tenor line.

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

- (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    i<sup>6</sup>    V    i<sup>6</sup>    V    i    V    VI    i    V    i<sup>6</sup>    vii<sup>o6</sup>

*Chord  
Analysis:*

**END OF WRITTEN EXAMINATION**