



AP[®] Music Theory 2004 Sample Student Responses

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[®]. 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[®], 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.

For further information, visit 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 of the College Entrance Examination Board and 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.

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 c y r d t a c = g b d f
 2 b d e d s o 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 || i⁶ || V | i 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 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 VI V

Chord Analysis:

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