



AP® Music Theory: Sight-Singing 2009 Free-Response Questions

The College Board

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2009 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

MUSIC THEORY SECTION II, Part B Time — Approximately 8 minutes

Questions 1 and 2

Assignment: For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.

Procedure: For each melody, you will have 75 seconds to practice and 30 seconds to perform the melody. You will hear the starting pitch for each melody at the beginning of the 75-second practice period. After the end of the practice period, you will have 30 seconds to perform the melody. A recorded announcement will alert you to the end of each practice and performance period. Directions on the recording will assist you in operating the recorder.

Your performance:

- a) You may sing note names (*c-d-e*), syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), or a neutral syllable (for example, *ta-ta-ta*).
- b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a key that is comfortable.
- c) You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- d) You may not use any device (for example, a metronome or a musical instrument) to assist you in your practice or performance.
- e) You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.

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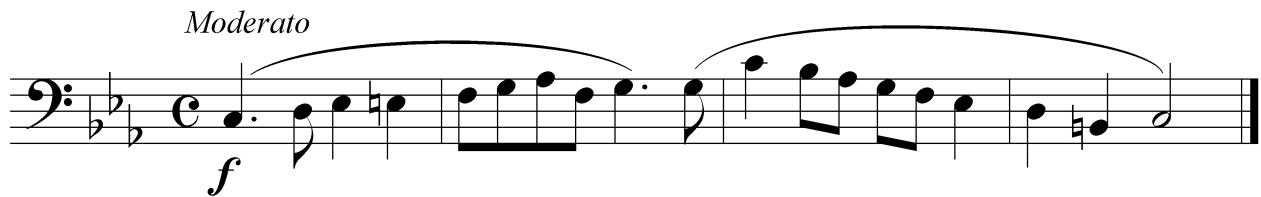
Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

Musical score for piano, page 10, measures 11-12. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (**f**) and a sixteenth-note pattern. Measure 12 continues with a sixteenth-note pattern.

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Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody. 

Moderato



A musical score for a single melodic line. The key signature is one flat (B-flat), indicated by a bass clef and a single flat sign. The time signature is common time (indicated by a 'C'). The dynamic is forte (f). The melody begins on a quarter note at the start of the first measure. It consists of eighth-note patterns connected by curved lines. The first measure starts with a quarter note followed by an eighth note on a sharp, then another eighth note on a sharp. The second measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The third measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The fourth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The fifth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The sixth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The seventh measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The eighth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The ninth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The tenth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The eleventh measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The twelfth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The thirteenth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The fourteenth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The fifteenth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The sixteenth measure starts with an eighth note on a sharp, followed by a sixteenth-note pattern (two eighth notes) on a sharp, then another eighth note on a sharp. The sixteenth measure ends with a half note on a sharp. The score concludes with a double bar line and repeat dots.