

2019

AP[®]

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AP[®] Music Theory

Free-Response Questions

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2019 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

MUSIC THEORY

SECTION II, Part A


Time—Approximately 1 hour and 10 minutes

Directions: Answer questions 1-7 in the space provided. If you choose to use the facing pages of manuscript paper for scratch work, be sure to save time for writing your final answer in the staves provided directly below each question. If you need to rewrite your answer to any question, use the facing page of music manuscript paper and indicate on the page with the question that your answer is on the facing page.

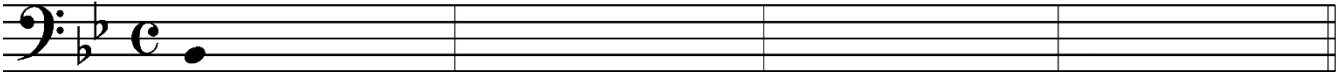
Questions 1-2


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. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a cello.

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 working. 

Moderato




The melody for **Question 1** will now be played a second time. 

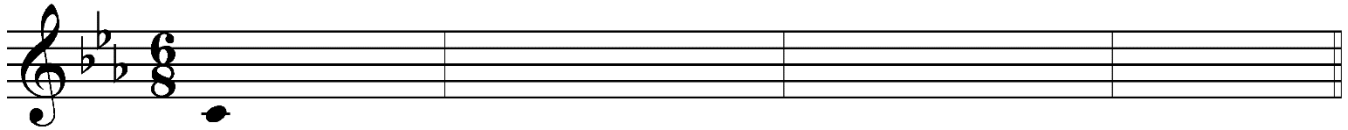
The melody for **Question 1** will now be played a final time. 


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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. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a clarinet.


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 working. 

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.

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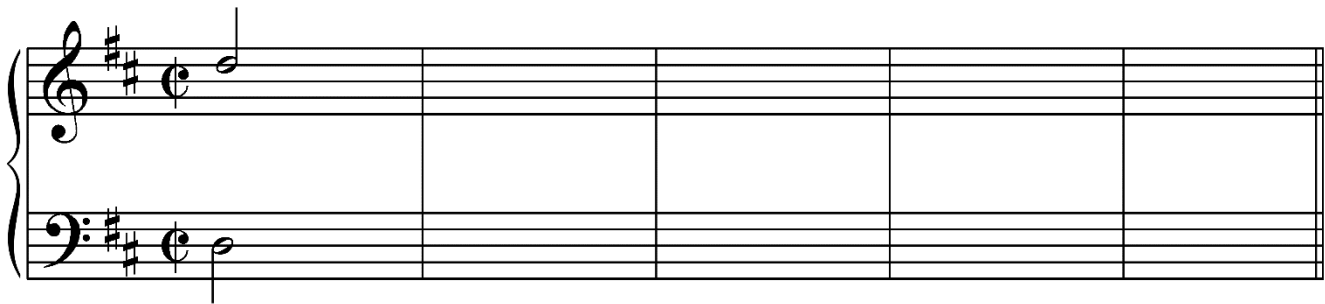
Questions 3-4

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.
- Make sure that any accidentals you use are appropriate for the key signature provided.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


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. 



D: 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. 

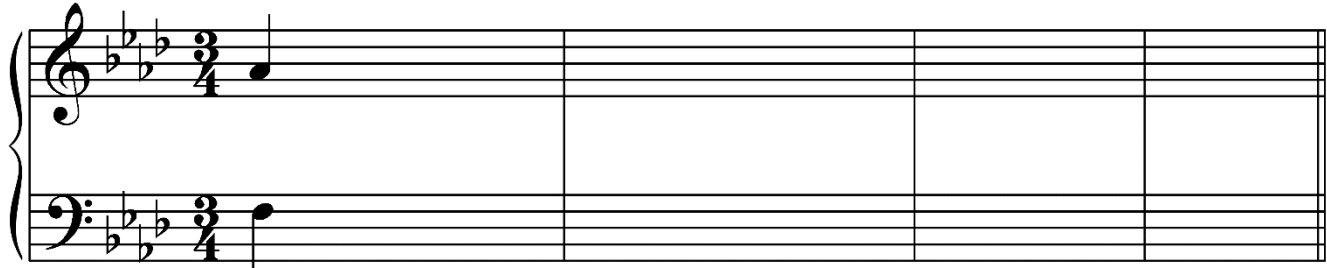
The progression for **Question 3** will now be played a final time. 

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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 write, in every blank, the numerals indicating the chords and their inversions.


Now listen to the progression for the first time and begin working. 



f: 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 music theory test are without audio prompts. 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 working.

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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. Do not add embellishments unless indicated by the figured bass. Prepare and resolve the nonharmonic tone as a suspension. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

$\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ 6 6 6 6 4 4 — #

g: _____ _____ _____ _____ _____ _____ _____

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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. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

The image shows a musical staff with two systems of five lines each. The first system is for the first measure, containing a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The treble staff contains a whole chord of A major (A4, C#5, E5). The bass staff contains a whole chord of A major (A2, C#3, E3). The second and third systems are empty staves for writing the continuation of the progression.

A: I V⁷ vi V₂⁴/ii ii⁶ V I

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Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, following eighteenth-century voice-leading procedures. Below the bass line, write the Roman and Arabic numerals that indicate the harmonies and inversions implied by the soprano and bass.

Observe the following.

A. Keep the portion you compose consistent with the first phrase.

1. Write an appropriate cadence at each phrase ending, including a perfect authentic cadence at the final cadence.
2. Give melodic interest to the bass line. (Nonharmonic tones, if included, must be limited to unaccented passing and neighbor tones.)
3. Vary the motion of the bass line in relation to the soprano.
4. Use mostly quarter notes. (Where appropriate, note values ranging from half notes to eighth notes may be used.)

B. Do not notate alto and tenor lines.

Start here
↓

Key: E \flat

Chord analysis: I I⁶ V₃⁴ I IV V I IV vii^{o6} I V⁶

Chord analysis:

STOP

END OF WRITTEN EXAM

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