



## AP Music Theory 1999 Free-Response Questions

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# 1999

The College Board

Advanced Placement Examination

Music Theory

SECTION II

Part A

Time — Approximately 63 minutes

ANSWER QUESTIONS 1-6 IN THE SPACES PROVIDED. IF YOU NEED TO REWRITE YOUR ANSWER TO ANY QUESTION, USE THE BLANK PAGES AT THE END OF THE BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS.

### 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. 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 1-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on a trumpet.

Now listen to the melody for the first time and begin to notate it.

#### MELODY FOR QUESTION 1.

*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.

The melody that was played is shown below.

*Andantino*



## 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 1-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.

## PROGRESSION FOR QUESTION 3.

B $\flat$ : 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.

The outer voices of the progression that was played are shown below.

B $\flat$ : I V $_4^6$  I $^6$  I IV ii $^6$  I $_4^6$  V vi

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Question 4. Before listening to the progression for the first time, 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.

PROGRESSION FOR QUESTION 4.

d: 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 outer voices of the progression that was played are shown below.

d: i    vii<sup>o7</sup>    i    VI    ii<sup>o6</sup>    V<sup>6</sup>/<sub>5</sub>/V    i<sup>6</sup><sub>4</sub>    V<sup>7</sup>    i

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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 40 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5 AND 6. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE TWO QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY.

Question 5 (Suggested time—20 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.

4+  
2

6

6  
5

#

6

6

6  
5  
#

#

b: \_\_\_\_\_

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Question 6 (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.

Key: A

Chord Analysis: I vii<sup>o</sup>6 I<sup>6</sup>— IV V I

Chord Analysis:

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Advanced Placement Examination

MUSIC THEORY

SECTION II

Part B

Questions 1-2

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

*Procedure:* In each case, you will hear the starting pitch at the beginning of the practice period. You will have 75 seconds to warm up and practice. After hearing the starting pitch again, you will have 30 seconds to perform the melody. A taped announcement will alert you to the end of each practice and performance period. Directions on the tape will assist you in operating the tape recorder.

*Your performance:*

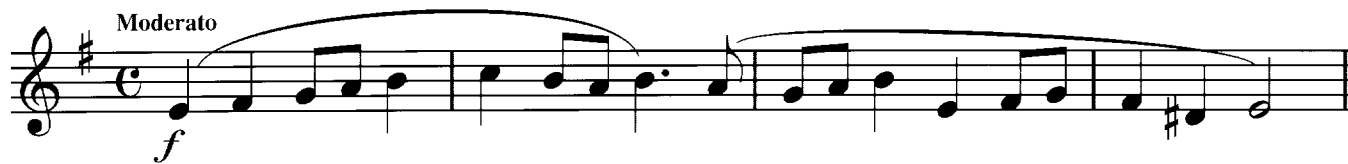
- a) You may sing note names (*c-d-e*), syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), or a neutral syllable (for example, *ta-ta-ta*). You may whistle if you prefer.
- b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that 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, 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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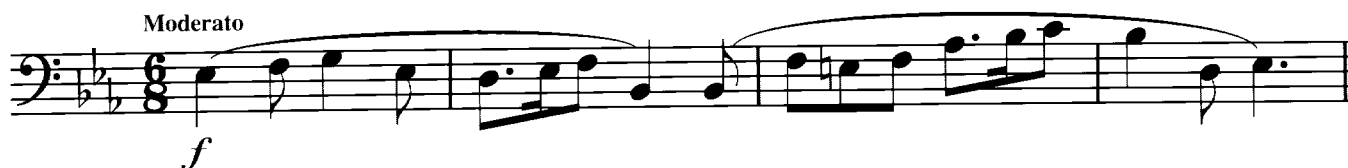


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Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.



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



END OF EXAMINATION