



## AP<sup>®</sup> Music Theory 2002 Free-Response Questions

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# 2002 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

## SECTION II, Part A

### Music Theory


Time—Approximately 67 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 BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS.

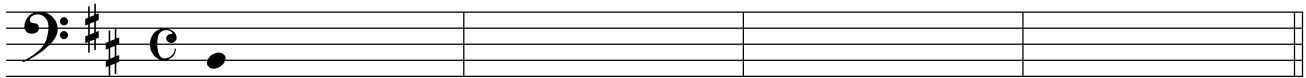
#### Questions 1-2


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

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 1** will now be played a second time. 


The melody for **Question 1** will now be played a third and 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. There are no rests in the melody you will hear. It will be played on a violin.


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.**


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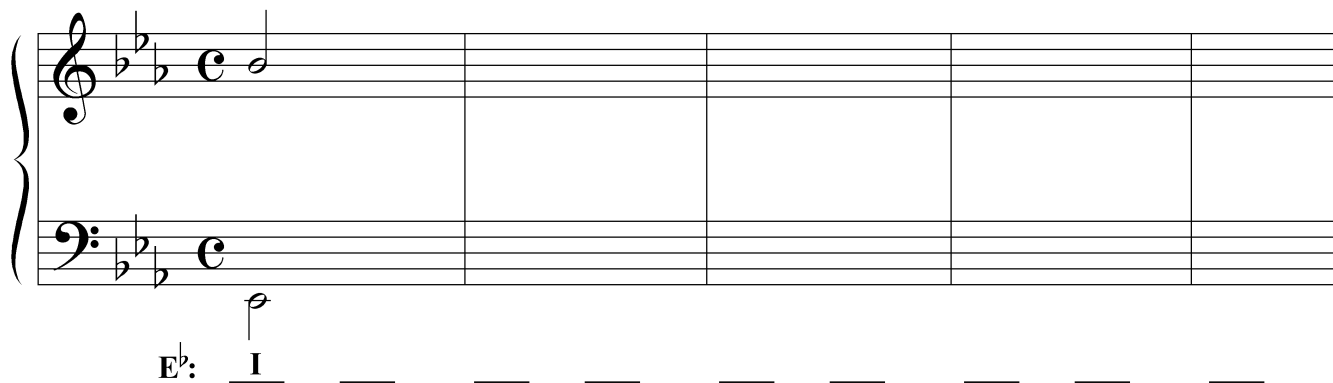
## Questions 3-4

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.


- (a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- (b) 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<sup>b</sup>: 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. 

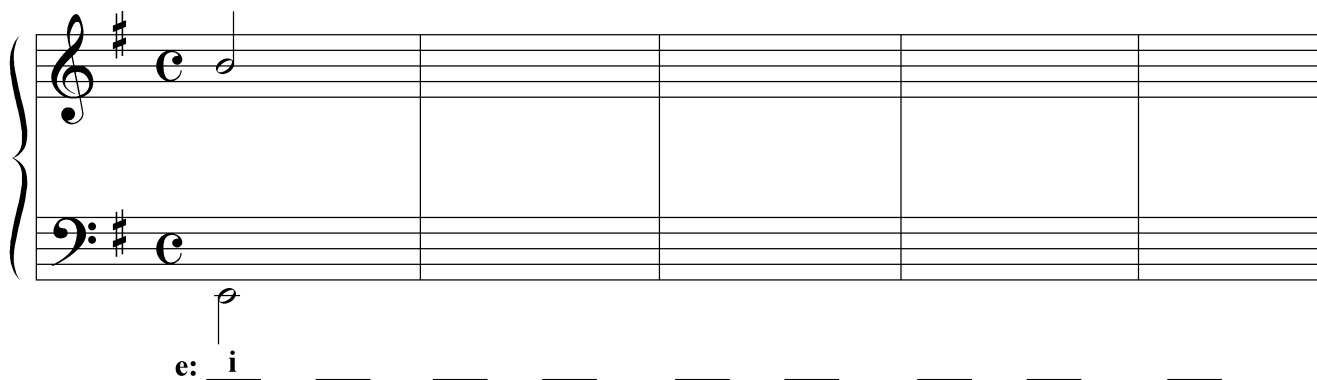
The progression for **Question 3** will now be played a fourth and final time. 

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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 provide the numerals indicating the chords and their inversions.


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



e: 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.

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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. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

6 # 6 #

e: \_\_\_\_\_

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## 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 half and whole notes.

**F: I    ii<sup>6</sup>5    V    vi    V<sup>7</sup>/V    V    I**

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### 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.

**Key: G**  
*Chord Analysis:* V I I<sup>6</sup> IV IV<sup>6</sup> I<sub>4</sub><sup>6</sup> V I — vi V<sup>6</sup>/V V V<sub>2</sub><sup>4</sup>

*Chord  
 Analysis:*

**END OF WRITTEN EXAMINATION**