



AP[®] Music Theory 2002 Sample Student Responses

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Question 7 (Suggested time—20 minutes)

BB

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 I⁶ IV IV⁶ I₄⁶ V I — vi V⁶/IV V V₂⁴ I^b IV V —

Chord Analysis: I^b I V^b/IV V^b vi^b V^b/V V^b/ii ii I^b V vi IV V V⁷ I

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.

A

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 I⁶ IV IV⁶ I₄⁶ V I — vi V⁶/V V V₂⁴ I⁶ II V I

Chord Analysis: V I II/V V IV V V I II vi V I IV₄⁶ V I

Question 7 (Suggested time—20 minutes)

A

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.

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Key: G
 Chord Analysis: V I I⁶ IV IV⁶ I₄⁶ V I — vi V⁶/V V V₂⁴ I₆ V I

Chord Analysis: IV II I₆ N₆₅ V IV VI ↑ V I II₄_G I V₆ I IV₆ V V₅_G I

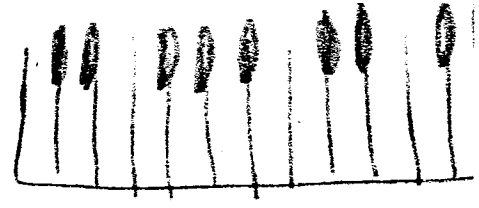
W

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 I⁶ IV IV⁶ I₄⁶ V I — vi V⁶/V V V₂⁴ I^b IV V I⁶

Chord Analysis: I₄⁶ vi V⁶/V V₂⁴ I V⁶ V₂⁴ I IV₄⁶ I I⁶ V I V^b I