

- AP Music Theory - Review
- Test is Monday, May 14th
 - Location - _____
 - Time - _____

1. Free Response Questions - MAKE ALL NOTATION CLEAR AND READABLE

- Question 1 and 2 (9 points)
 - 6/8 Meter - think of common rhythm patterns
 - Listen for how many sounds to a beat - Write the lines under staff (Make sure you copy the rhythm back to the staff at the end)
 - Use melodic minor-raise 6 and 7 going up and lower coming down
 - Majority of the time it starts and ends on 1 - write it in once you hear it.
 - Listen for Do - write it in once you hear it
 - Watch for dotted rhythms
 - ADD STEMS IN THE CORRECT DIRECTION-3rd line and up it goes down
 - MAKE SURE THE ACCIDENTAL GOES BEFORE THE NOTE!!!!!!
 - If you are having trouble, go for the beginning and the end
 - Be aware of Clef and Key Signature
 - Form a period if possible - first phrase is weaker than the second phrase
 - Do not let your ears shut down!!!
 - Keep a steady pulse while listening to all examples
- Question 3 (24 points)
 - Listen for imperfect and authentic cadences
 - Listen for cadential 6/4
 - Listen for the difference between V6 and V6/5
 - Listen for the difference between IV and ii6 - one is major and one is minor
 - Make sure you notate all accidentals in the appropriate key - there is not a Gb in D major - it is F#
 - If you have notated a progression that does not make sense, it is probably wrong.
- Question 4 (24 points)
 - Look for the secondary dominants, but they do not occur in every test
 - Careful harmonization of the dominant (Usually raise the 3rd in a minor key...show the accidental)
 - Add sharp to the leading tone if it applies
 - Avoid unlikely chords - III
 - Check your notes and chords - are the notes you dictated part of the roman numeral you wrote. Does the bass note match the inversion you have notated....let the three lines help you.
- Question 5 (25 points)
 - Put the accidental on the correct side of the note (before the note)
 - Do not put more than an octave between the alto and the tenor
 - Watch uncharacteristic leaps, augmented seconds, etc...
 - Watch hidden fifths and octaves
 - Watch parallel fifth and octaves
 - Add an accidental for the leading tone in minor
 - Check to make sure the necessary accidentals are added when given in the figured bass

- Question 6 (18 points)
 - Prepare and resolve the seventh of the chord by step
 - Resolve the leading tone by step
 - Add accidental to the leading tone in minor
 - Make sure chords are in the correct inversion
 - No more than an octave between adjacent upper voices
 - Resolve the 4 in a six-four chord down!
 - Inverted chords must be complete
 - Add accidental to the secondary dominant-they will all have an accidental (before the note)
 - Do not misinterpret 4-3 as an inversion symbol. That is to show the 4th above the bass moves to the 3rd above the bass.
 - Prepare and resolve all suspensions by step

- Question 7 (9 points)
 - Watch all cadence points - weak to strong chord
 - Think of typical chord progressions IV-V-I
 - Substitute IV with ii or vi
 - Substitute V with viio or I6/4-V-I, or secondary Dominants
 - Use as much stepwise motion as possible
 - Form a period: 1st half of the phrase needs to end weaker than the second half of the phrase
 - If there is an accidental, double check to see if it is a secondary dominant

2. Review of Vocabulary - AP Collegeboard list in the beginning of your yellow packet and vocab tests

3. Contextual Listening - Song without words - Analyze
Wikipage and gmajormusictheory.org

4. Sample Multiple Choice Questions

5. Review how to record in Garageband - Click on desktop - Go, connect to server - naxserve.northalleggheny.org - MacData - NASHMusicTech - AP Sightsinging Folder
- a. open garageband
 - b. save file with your AP number
 - c. record your singing with a microphone
 - d. go to edit on the right hand side and adjust the noise gate to get rid of excess sound.
 - e. save under your ap id number-no spaces
 - f. share-send song to itunes
 - g. drag the mp3 from itunes to your desktop
 - h. drag the mp3 from your desktop to the drop box on the server

They can not hear anyone else singing, the piano, or a metronome. Do not play the piano and make sure you turn the metronome off under controls!! If they hear something on your recording it is invalid.

6. Individual questions

GOOD LUCK!!!! Contact me at any time with questions. The only stupid questions are the ones you ask after the test is over. Thank you for your hard work! dlindey@northalleggheny.org

AP TEST

I. Multiple Choice – 45% 70-90 questions

a. Aural

1. Aural – M m D A
2. Listening – Form, scale, chord progression, ect...
3. Finding tonic

b. Written

1. Alto and tenor cleff
2. Key Signatures
3. Score Reading – what key, recognize a modulation (Accidentals occurs for a few measures and confirmed by a cadence in that way), accidentals, non-harmonic tones, secondary dominants (Happens once and goes away. Only Sec. Dom. If it is not going to appear later – Isolated Event)

II. Free Response – 45%

a. Aural Dictation

1 and 2 – Melodic Dictation – you will hear it 3 or 4 times

- *1st is easier, 2nd is harder
- *One treble, one bass
- *One major, one minor
- *One 6/8, one in simple meter 3/4 or 4/4
- *Anticipate minor-always starts on tonic, be sure you are in the correct mode. Always end in tonic – write it! You get credit for writing tonic
- *Ok to start from the end
- *Credit for rhythm-notate on top and put onto the staff on one line or space if you do not know the pitch
- *Give pause time after each listening-30 seconds after the 1st and 1 minute after each subsequent. Don't shut down –Get to the end!!!
- *Always use melodic minor on the melody!
- *Notate contour of the melody, don't use scratch paper

3 and 4 – Harmonic Dictation – Write soprano, bass, figured bass, Arabic numerals. It will be 9 chords long

- *Start with 3 chords I-V-I
- *One major, one minor
- * One easier, one harder
- *Second example will have one secondary dominant
- *ii6/5 in first harmonic dictation
- *Case does not matter, but use I for major and i for minor
- *Focus on one line at a time-can't do two at once

- *Bass first if possible so you can start the harmony
 - *Rarely has non-harmonic tones
 - *Need to move fast – what chord is likely – ii6 preceded V
 - *Cadences are standard – PAC, IAC, HC, Deceptive, usually not plagal
 - *Full credit for duration
 - *Must put roman numerals
- b. Written
- *Full credit if rhythm is displaced
 - *Always listen for relationship to tonic
- 5 – Figured Bass – realize
- *6 with slash-raise the 6th
 - *# - 3rd above the bass is shared
 - *6/4+ - raise the 4th above the bass
 - *Cadenential 6/4- I6/4-V-I ASK MRS. LECKEY
- 6 – Realize Roman Numeral Progression – write all 4 voices
- *Must spell the chord correctly, especially accidentals
 - *Written in harmonic minor
 - *Melodic-written in melodic
 - *Harmonic-written in harmonic
 - *#6 and #7 – if it continues up the scale. When it does neither and goes back and forth, use the half step relationship
 - *Watch secondary dominants – natural or sharp
- 7 – Harmonize a choral melody
- *Will not be in minor
 - *At least one secondary dominant
 - *Secondary dominant is where the accidental is
 - *Accidental is usually the 3rd of the chord and goes to the root of the following chord
 - *Usually raised, third of chord, tonic of next chord
 - *Look for an accidental and call it a leading tone
 - *Don't put non-harmonic tones!!!!
 - *Root position cadences V/V – V – I
 - *Cadence is weighted more than the rest of the phrase
 - *Harmonize the end first, then the beginning, then the middle
 - *No retrogression – example V-ii-I is wrong. ii-IV or ii-I
 - *Baroque and classical techniques
 - *Same note from weak to strong beat
 - *No parallel 5th or 8th or d5 to P5
 - *Don't use iii chords because they have far too many rules!!!
 - *Only 6/4 in cadential
 - *No Parallel 5th in contrary motion Top G up to D
Bottom C down to G
 - *No indirect 5th – similar motion to P5 and there is a leap in the soprano

- III. Sightsinging – 10%-recorded and evaluate in Nebraska
- * 8 minutes per student
 - * 2 examples
 - * Can practice out loud and can write in syllables. This will waist time, but good to put key syllables
 - * Can start over, but will be deducted if you do
 - * One in major, one in minor
 - * One in 6/8, one in simple meter
 - * Determine if major or minor (lower the 3rd)
 - * Practice with numbers or syllables
 - * Practice scale warm-up before you begin – FIND TONIC AND DOMINANT
 - * Aim for anchor note
 - * Keep going back to tonic in warm-up

Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course. Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly: preconcert activities such as sight-singing, dictation and analysis of excerpts chosen from the concert program, or postconcert reports guided by well-designed study questions, help students connect the content of the theory class with the world of live music. Many meaningful exercises can likewise be derived from the students' own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

Teaching Resources

There is no official textbook for the AP Music Theory course. A list of example textbooks and materials appropriate for use in this course is available on the AP Music Theory Course Home Page on AP Central (apcentral.collegeboard.com/music) and in the *AP Music Theory Teacher's Guide*.

THE EXAM

The AP Music Theory Exam tests the student's understanding of musical structure and compositional procedures through recorded and notated examples. Strong emphasis is given to listening skills, particularly those involving recognition and comprehension of melodic and rhythmic patterns, harmonic functions, small forms and compositional techniques. Most of the musical examples are taken from standard repertoire, although some examples of contemporary, jazz, vernacular music or music beyond the Western tradition are included for testing basic concepts. The exam assumes fluency in reading musical notation and a strong grounding in music fundamentals, terminology and analysis. It may include any or all of the following:

- I. Musical Terminology
 - A. Terms for intervals, triads, seventh chords, scales and modes
 - B. Terms pertaining to rhythm and meter, melodic construction and variation, harmonic function, cadences and phrase structure, texture, small forms and musical performance
- II. Notational Skills
 - A. Rhythms and meters
 - B. Clefs and pitches
 - C. Key signatures, scales and modes
 - D. Intervals and chords
 - E. Melodic transposition
- III. Basic Compositional Skills
 - A. Four-voice realization of figured-bass symbols and Roman numerals
 - B. Composition of a bass line (with chord symbols) for a given melody

IV. Score Analysis (with or without aural stimulus)

- A. Small-scale and large-scale harmonic procedures, including:
 - 1. identification of cadence types
 - 2. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords and secondary-dominant chords
 - 3. identification of key centers and key relationships; recognition of modulation to closely related keys
- B. Melodic organization and developmental procedures
 - 1. scales (e.g., major, minor, pentatonic, whole-tone, modal)
 - 2. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
- C. Rhythmic/metric organization
 - 1. meter type (e.g., duple, triple, quadruple, irregular) and beat type (e.g., simple, compound)
 - 2. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)
- D. Texture
 - 1. types (e.g., monophony, homophony, polyphony)
 - 2. devices (e.g., imitation, canon)
- E. Formal devices and/or procedures
 - 1. phrase structure
 - 2. phrases in combination (e.g., period, double period, phrase group)
 - 3. small forms

V. Aural Skills

- A. Sight-singing (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
- B. Melodic dictation (major and minor modes, treble and bass clefs, diatonic and chromatic melodies, simple and compound meters)
- C. Harmonic dictation (notation of soprano and bass lines and harmonic analysis in a four-voice texture)
- D. Identification of isolated pitch and rhythmic patterns
- E. Detection of errors in pitch and rhythm in one- and two-voice examples
- F. Identification of processes and materials in the context of music literature representing a broad spectrum of genres, media and styles
 - 1. melodic organization (e.g., scale-degree function of specified tones, scale types, mode, contour, sequences, motivic development)
 - 2. harmonic organization (e.g., chord function, inversion, quality)
 - 3. tonal organization (e.g., cadence types, key relationships)
 - 4. meter and rhythmic patterns
 - 5. instrumentation (i.e., identification of timbre)
 - 6. texture (e.g., number and position of voices, degree of independence, presence of imitation, density)
 - 7. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition and contrast; small forms)

Terms and Symbols Used on the AP Music Theory Exam

David Lockart

The terms and symbols in the list below may appear in the directions or questions on the AP Music Theory Exam, as well as in course instructional materials. As such, the list will be an invaluable guide in the development of an AP Music Theory course, but it is not intended to limit course content — some teachers may choose to include topics not shown here.

It is important to note that the list does not include extremely basic musical vocabulary, even though such widely used terms may be used on the exam — for example, “quarter note” is not listed. Nor is every term of equal importance — for example, “strophic” and “rubato” may not appear on every exam, but “melody,” “phrase” and “texture” certainly will.

Definitions and illustrations of the terms and concepts listed here can be found in music theory textbooks and standard reference works, such as *The New Harvard Dictionary of Music*.

Form

Symbols

Lowercase letters indicate musical phrases or subsections: for example, **a b** indicates a contrasting period; **a b a** indicates a phrase, contrasting phrase and return to the original phrase. A prime (as in **a a'**) denotes a phrase and a varied restatement. Capital letters are used to indicate larger sections of compositions.

Terms

Cadence	Melodic procedures
Cadential extension	augmentation
Coda	conjunct
Codetta	diminution
Contour	disjunct
Counter melody	extension, phrase extension
Elision (phrase elision)	fragmentation
Fragment (fragmented motive)	internal expansion
Introduction	inversion, melodic inversion
Jazz and pop terms	literal repetition
bridge	motivic transformation
chorus	octave displacement
song form (AABA)	retrograde
turnaround	rhythmic transformation
twelve-bar blues	sequence
	sequential repetition
	transposition
	truncation

Motive	Solo, soli
Period	Stanza
antecedent	Strophic
consequent	Theme
contrasting period	thematic transformation
double period	Through-composed
parallel period	Tutti
Phrase group	Variation
Refrain	Verse
Small forms	
binary	
rounded binary	
simple binary	
ternary	

Harmony

Symbols

Roman and Arabic numerals

Capital Roman numerals denote major triads.

Lowercase Roman numerals denote minor triads.

A capital Roman numeral with a “+” indicates an augmented triad.

A lowercase Roman numeral with a “°” indicates a diminished triad.

Arabic numerals or figured-bass symbols denote intervals above the bass and hence indirectly indicate chord inversion. Arabic numerals may indicate voice leading and/or nonharmonic tones.

Triads

⁶ indicates a first inversion triad

⁶/₄ indicates a second inversion triad

Seventh Chords

⁷ indicates a root-position seventh chord

^{°7} indicates a diminished (fully-diminished) seventh chord

^{#7} indicates a half-diminished seventh chord

⁶/₅ indicates first inversion

⁴/₃ indicates second inversion

⁴/₂ indicates third inversion

Other figures

8–7 indicates melodic movement from an octave to a seventh above the bass.

9–8, 7–6, 4–3 indicate a suspension and melodic resolution.

An accidental before an Arabic numeral indicates alteration of the interval involved.

A figure with a slash (e.g., \flat) or a plus (e.g., 4+) indicates that the note creating the interval in question is raised a half step.

Cadence Types

- Authentic
 - imperfect authentic
 - perfect authentic
- Conclusive cadence
- Deceptive
- Half
 - Phrygian half
- Inconclusive cadence
- Plagal

Chord Quality

- Triads
 - augmented or $^+$
 - diminished or $^\circ$
 - major or M
 - minor or m
- Seventh chords
 - major seventh (MM; M7) (“major-major”)
 - dominant seventh (Mm7) (used for major-minor seventh chords exercising a dominant function)
 - major-minor seventh (Mm7) (same quality as dominant seventh without denoting function)
 - minor seventh (m7; mm) (“minor-minor”)
 - half-diminished seventh ($^{\flat 7}$; dm) (“diminished-minor”)
 - fully-diminished seventh ($^{\flat 7}$; dd) (“diminished-diminished”)

Functions and Progressions

- | | |
|------------------------------------|--|
| Scale degrees/diatonic chord names | Harmonic rhythm |
| tonic | Modulation |
| supertonic | common tone modulation |
| mediant | phrase modulation |
| subdominant | pivot chord modulation |
| dominant | Neighboring chord |
| submediant | Rate of harmonic change |
| subtonic | Realize, realization of a figured bass, |
| leading tone | realization of a four-part Roman numeral progression |
| Functions | Retrogression |
| tonic function | Secondary dominant |
| dominant function | Secondary leading tone chord |
| predominant function | Tonicization |
| Circle of fifths | |
| Deceptive progression | |

Spacing/Voicing/Position

Alto
Bass
Close position
Doubling
First inversion
Inversion, inversion of chords
Open position

Root
Root position
Second inversion
Soprano
Tenor
Third inversion

Voice Leading

Common tone
Contrary motion
Cross relation (false relation)
Crossed voices (voice crossing)
Direct fifths (hidden fifths)
Direct octaves (hidden octaves)
Oblique motion
Overlapping voices
Parallel motion

Parallel intervals
 objectionable parallels
 parallel fifths
 parallel octaves
Similar motion
Tendency tone
Unresolved leading tone
Unresolved seventh
Voice exchange

Miscellaneous Harmonic Terms

Arpeggio, arpeggiation
Chromatic
Common Practice Style
Consonance
Diatonic
Dissonance

Figured bass
Flatted fifth
Lead sheet
Picardy third
Resolution

Intervals

Compound interval
Half step (semitone)
Interval
Inversion, inversion of an interval
Numerical names (i.e., third, fifth, octave)
Quality or type (e.g., perfect, major, minor, diminished, augmented)
Tritone
Unison (prime)
Whole step (whole tone)

Performance Terms

Antiphonal
Articulation
 arco
 legato
 marcato
 pizzicato
 slur
 staccato
 tenuto
Call and response
Dynamics
 crescendo
 diminuendo
 terrace dynamics
 pianissimo *pp*
 piano *p*
 mezzo piano *mp*
 mezzo forte *mf*
 forte *f*
 fortissimo *ff*

Improvisation, improvisatory

Phrasing

Tempo

 adagio
 allegro
 andante
 andantino
 grave
 largo
 lento
 moderato
 presto
 vivace

 accelerando
 ritardando
 ritenuto
 rubato

Rhythm/Meter/Temporal Organization

Accent
 agogic accent
 dynamic accent
 metrical accent
Anacrusis (pickup; upbeat)
Asymmetrical meter
Augmentation
Bar line
Beat
Beat type
 compound
 simple
Changing meter (multimeter)
Cross rhythm
Diminution
Dot, double dot
Dotted rhythm
Duplet

Duration

Hemiola

Irregular meter

Meter

 duple
 quadruple
 triple

Note value

Polyrhythm

Pulse

Rhythm

Swing rhythm

Syncopation

Tempo

Tie

Time signature (meter signature)

Triplet

Scales/Keys/Modes

Accidental
Chromatic, chromaticism
Diatonic
Key signature
Major
Minor
 harmonic minor
 melodic minor,
 ascending/descending
 natural minor (Aeolian)
Mode
 Ionian
 Dorian
 Phrygian
 Lydian
 Mixolydian
 Aeolian
 Locrian

Modality
Parallel key, parallel major or minor
Pentatonic
Relative key, relative major or minor
Scale degrees
 tonic 1̇
 supertonic 2̇
 mediant 3̇
 subdominant 4̇
 dominant 5̇
 submediant 6̇
 leading tone 7̇
Tetrachord
Tonal
Tonality
Tonic
Whole-tone scale

Text/Music Relations

Lyrics
Melismatic
Stanza
Syllabic

Texture

Alberti bass
Canon
Canonic
Chordal accompaniment
Contrapuntal
Counterpoint
 imitation
 imitative polyphony
 nonimitative polyphony
 countermelody
 fugal imitation
Heterophony, heterophonic
Homophony, homophonic
 chordal homophony
 chordal texture (homorhythmic)
 melody with accompaniment

Instrumentation
 brass
 continuo
 percussion
 rhythm section
 strings
 timbre
 woodwinds
Melody
Monophony, monophonic
Obbligato
Ostinato
Polyphony, polyphonic
Register
Solo, soli
Tessitura
Tutti
Walking bass

Other terms that may be used on the AP Music Theory Exam

Aria	Prelude
Art song	Postlude
Concerto	Sonata
Fugue	Song
Genre(s)	String quartet
Interlude	Symphony
Opera	

Exam Format

Five kinds of questions are ordinarily included in the exam: multiple-choice questions based on recorded music played within the exam; multiple-choice questions without aural stimulus; written free-response questions with aural stimulus; written free-response questions without aural stimulus; and sight-singing. The written free-response and sight-singing sections are scored by AP Music Theory teachers and college music faculty. A description of the AP Music Theory Exam follows. Sample questions follow the description of each portion of the exam. Answers to the multiple-choice questions are given on page 35.

Multiple-Choice Section

The multiple-choice section of the exam consists of about 75 questions and counts for 45 percent of the total score. Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Because points are not deducted for incorrect answers, students are encouraged to answer all multiple-choice questions. On any questions students do not know the answer to, students should eliminate as many choices as they can, and then select the best answer among the remaining choices.

- Questions based on aural stimulus test a student's listening skill and knowledge about theory largely in the context of examples from actual literature. Most of these questions will cover topics D, E, and F in section V of the outline on pages 9–10, although emphasis is likely to be on the various elements mentioned under topic F. Some aural stimulus questions may test the student's skill in score analysis.
- Questions not based on aural stimulus emphasize those materials listed in topics A–E in section IV of the outline on page 10; they may include knowledge and skills listed for sections I, II, and III as well.

AP Music Preparations

Name _____

Period _____

Go through each chapter online and write down any questions or concerns you may have with the information. Look through the lessons and write down which ones are difficult for you.

Chapter 1 – Basics I

Chapter 2 – Basics II

Chapter 3 – Basics III

Chapter 4 – Tonic and Dominant

Chapter 5 – Part-writing

Chapter 6 - Subdominant

Chapter 7 – Melody I

Chapter 8 – C Cleff and Transposition

Chapter 9 - Inversions

Chapter 10 - Progressions

Chapter 11 – Non-harmonic Tones I

Chapter 12 – Non-harmonic Tones II

Chapter 13 – Seventh Chords

Chapter 14 – Mediant and Submediant

Chapter 15 – Melodic Line II

Chapter 16 – Five and Seven

Chapter 17 – Harmonic Sequence

Chapter 18 – Secondary Dominants

Chapter 1B - Modulation

Chapter 2B – Diminished Seventh Chords

Chapter 3B – Modulation with diminished seventh chords

Chapter 7B – Cool Chords

Chapter 8B – Augmented Sixth Chords

Chapter 9B – Modulation with augmented sixth chords

AURAL SKILLS

Interval recognition

Chord recognition

Mode recognition

Melodic dictation

Sight-singing

Additional Questions:

AP Test Preparation-Vocabulary Test #1

Name _____

Period _____

Symbols

1. Roman and Arabic numerals
2. Capital Roman numerals denote major triads.
3. Lowercase Roman numerals denote minor triads.
4. A capital Roman numeral with a “ + ” indicates an augmented triad.
5. A lowercase Roman numeral with a “ ø ” indicates a diminished triad.
6. Arabic numerals or figured-bass symbols denote intervals above the bass and hence indirectly indicate chord inversion. Arabic numerals may indicate voice leading and/or nonharmonic tones.
7. 6 indicates a first inversion triad
8. 6/4 indicates a second inversion triad Seventh Chords
9. 7 indicates a root-position seventh chord
10. 07 indicates a diminished (fully-diminished) seventh chord
11. Ø7 indicates a half-diminished seventh chord
12. 6/5 indicates first inversion seventh chord
13. 4/3 indicates second inversion seventh chord
14. 4/2 indicates third inversion seventh chord
15. An accidental before an Arabic numeral indicates alteration of the interval involved.
16. # or b standing alone in the Arabic numerals applies to the note that is a 3rd above the base note
17. A figure with a slash (e.g.,) or a plus (e.g., 4+) indicates that the note creating the interval in question is raised a half step.

Cadences

1. Authentic
2. imperfect authentic
3. perfect authentic
4. Plagal
5. Half

Chord Quality

1. augmented or +
2. diminished or ø
3. major or M
4. minor or m
5. Seventh chords

Functions and Progressions

1. Scale degrees/diatonic chord names
2. Tonic
3. Supertonic
4. Mediant
5. Subdominant
6. Dominant
7. Submediant
8. Subtonic
9. Leading tone
10. Circle of fifths
11. Arpeggiating 6/4-a 6/4 created by arpeggiation of the triad in the bass
12. Cadential 6/4
13. Neighboring or pedal 6/4

14. Passing 6/4

Spacing/Voicing/Position

1. Closed Position
2. Open Position
3. Doubling-Root, 1st, 2nd, diminished triads

Voice Leading

1. Contrary Motion
2. Oblique Motion
3. Parallel Motion
4. Similar Motion
5. Parallel 5ths
6. Parallel 8ths

Performance Terms

Articulation

legato
marcato
pizzicato
slur
staccato
tenuto
Call and response
Dynamics
crescendo
diminuendo
pianissimo *pp*
piano *p*
mezzo piano *mp*
mezzo forte *mf*
forte

fortissimo *ff*

Improvisation, improvisatory

Phrasing

Tempo

adagio

allegro

andante

andantino

grave

largo

lento

moderato

presto

vivace

accelerando

ritardando

ritenuto

rubato

AP Music Test-Vocabulary Test #2 Review

Terms

Cadence	consequent
Coda	contrasting period
Codetta	double period
Contour	parallel period
Counter melody	Phrase group
Introduction	Refrain
bridge	Small forms
chorus	binary
song form (AABA)	rounded binary
sequence	ternary
sequential repetition	Solo, soli
transposition	Theme
Motive	Variation
Period	Verse
Antecedent	

Harmony

Symbols

8–7 indicates melodic movement from an octave to a seventh above the bass.
9–8, 7–6, 4–3 indicate a suspension and melodic resolution.

Cadence Types

Conclusive cadence	Phrygian half
Deceptive	Inconclusive cadence

Chord Quality

major seventh (MM; M7) (“major-major”)	denoting function)
dominant seventh (Mm7) (used for major-minor seventh chords exercising a dominant function)	minor seventh (m7; mm) (“minor-minor”)
major-minor seventh (Mm7) (same quality as dominant seventh without	half-diminished seventh (\emptyset 7; dm) (“diminished-minor”)
	fully-diminished seventh (\emptyset 7; dd) (“diminished-diminished”)

Functions and Progressions

Harmonic rhythm	Secondary dominant
Modulation	Secondary leading tone chord
Realize, realization of a figured bass, realization of a four-part Roman numeral progression	Tonicization
	Treatment of second inversion (6/4) triads

Nonharmonic Tones

Spacing/Voicing/Position

Alto	Tenor
Bass	Third inversion
Soprano	

Voice Leading

Crossed voices (voice crossing)	Direct octaves (hidden octaves)
Direct fifths (hidden fifths)	Parallel intervals

Miscellaneous Harmonic Terms

Arpeggio, arpeggiation
Chromatic
Consonance

Diatonic
Dissonance
Figured bass

Intervals

Compound interval
Half step (semitone)
Interval
Inversion, inversion of an interval
Numerical names (i.e., third, fifth, octave)
Quality or type (e.g., perfect, major, minor, diminished, augmented)
Tritone
Unison (prime)
Whole step (whole tone)

Performance Terms

Rhythm/Meter/Temporal Organization

Accent
Anacrusis (pickup; upbeat)
Bar line
Beat
Beat type
compound
simple
Dot, double dot
Dotted rhythm
Duplet
duple

quadruple
triple
Note value
Pulse
Rhythm
Syncopation
Tempo
Tie
Time signature (meter signature)
Triplet

Scales/Keys/Modes

Text/Music Relations

Texture

AP Music Test-Vocabulary Test #3 Review

Terms

twelve-bar blues
turnaround
octave displacement
Stanza

Functions and Progressions

Functions

tonic function-The **tonic** diatonic function includes four separate activities or roles as the principal goal tone, initiating event, generator of other tones, and the stable center neutralizing the tension between dominant and subdominant.

dominant function-The **dominant** diatonic function has the role of creating instability that requires the tonic or goal-tone for release.

predominant or subdominant function-The **subdominant** diatonic function acts as a dominant preparation

Neighboring chord
Rate of harmonic change

Voice Leading

Common tone-is a kind of voice leading which keeps the movement of the top three voices as smooth as possible. These voices either stay stationary or move by step.

Cross relation (false relation)-a "chromatic contradiction" between two notes sounding simultaneously, (or in close proximity), in two different voices or parts. Example: When a G# is used in the tenor voice and a G natural is used in the bass voice of the same measure.

Overlapping voices-leaving a lower voice on a higher pitch than a higher voice (and vice versa)

Unresolved seventh

Objectionable parallels-Parallel 5ths and Octaves

Tendency tone- 7-1 except in 1-7-6-5, 4-3

Unresolved leading tone

Voice exchange

Miscellaneous Harmonic Terms

Flatted fifth
Lead sheet
Picardy third
Resolution
Texture

Performance Terms

Antiphonal

arco

terrace dynamics-During the **Baroque** period, the use of *terraced dynamics* was common. This meant a sudden change from full to soft, with no crescendo or decrescendo. The terraced dynamic was used for musical effect, to create an echo effect

Rhythm/Meter/Temporal Organization

agogic accent
dynamic accent
metrical accent
Cross rhythm
Diminution
Asymmetrical meter

Duration
Hemiola
Irregular meter
Meter

Augmentation
Changing meter (multimeter)

Scales/Keys/Modes

Accidental	Parallel key, parallel major or minor
Key signature	Pentatonic
Major	Relative key, relative major or minor
Minor	Scale degrees
harmonic minor	tonic ^1
melodic minor, ascending/descending	supertonic ^2
natural minor (Aeolian)	mediant ^3
Mode	subdominant ^4
Ionian	dominant ^5
Dorian	submediant ^6
Phrygian	leading tone ^7
Lydian	Tetrachord
Mixolydian	Tonal
Aeolian	Tonality
Locrian	Tonic
Modality	Whole-tone scale

Text/Music Relations

Texture

Other terms that may be used on the AP Music Theory Exam

Vocabulary Test #4 Review

Symbols

Lowercase letters indicate musical phrases or subsections: for example, **a b** indicates a contrasting period; **a b a** indicates a phrase, contrasting phrase, and return to the original phrase. A prime (as in **a a'**) denotes a phrase and a varied restatement. Capital letters are used to indicate larger sections of compositions.

Terms

Cadential extension	literal repetition
Elision (phrase elision)	motivic transformation
Fragment (fragmented motive)	retrograde
Jazz and pop terms	rhythmic transformation
Melodic procedures	shortened version
conjunct	truncation
disjunct	Strophic
extended version, phrase extension	thematic transformation
fragmentation	Through-composed
internal expansion	Tutti
inversion, melodic inversion	

Functions and Progressions

Deceptive progression	pivot chord modulation
common tone modulation	Retrogression
phrase modulation	

Nonharmonic Tones

Anticipation	changing notes)
Appoggiatura	Ornament
Embellishment	Passing tone (accented, unaccented)
Escape tone (échappé)	Pedal point
Neighboring tone (auxiliary tone, embellishing tone, neighbor note)	Preparation
double neighbor	Resolution
lower neighbor	Retardation
upper neighbor	Suspension
neighbor group (cambiata, changing tones,	rearticulated suspension
	suspension chain

Rhythm/Meter/Temporal Organization

Polyrhythm	Swing rhythm
------------	--------------

Text/Music Relations

Lyrics	Stanza
Melismatic	Syllabic

Texture

Alberti bass	fugal imitation
Canon	Heterophony, heterophonic
Canonic	Homophony, homophonic
Chordal accompaniment	chordal homophony
Contrapuntal	chordal texture (homorhythmic)
Counterpoint	melody with accompaniment
imitation	Instrumentation
imitative polyphony	brass
nonimitative polyphony	continuo
countermelody	percussion

rhythm section

strings

timbre

woodwinds

Melody

Monophony, monophonic

Obbligato

Ostinato

Polyphony, polyphonic

Register

Solo, soli

Tessitura

Tutti

Walking bass

Other terms that may be used on the AP Music Theory Exam

Aria

Art song

Concerto

Fugue

Genre(s)

Interlude

Opera

Prelude

Postlude

Sonata

Song

String quartet

Symphony

MUSIC THEORY QUICK FACTS SHEET

PART-WRITING RULES

1. Allow all tendency tones to resolve correctly.
2. Do not create parallel octaves, fifths, or unisons (by parallel or contrary motion).
3. If it is possible to keep a note, do so, if not, move each part by the smallest possible interval. Avoid leaping by large, or difficult intervals – especially augmented intervals.
4. No more than an octave between SA and AT.
5. No crossed voicings or overlapping of voices.
6. When there is a choice of which chord member to double, use the most stable tone present. Usually, this is the root, followed by the fifth. Never double a tendency tone as this will force you to break rule 1 or 2.
7. Never omit any note of a triad or seventh chord except the fifth – and only omit the fifth when you must do so in order to follow rule 1.

These principles assume that you have written with the correct ranges and that all the chords actually contain the notes you say they do.

NON-CHORD TONES

Type	Approached By:	Left By:
Neighbor Tone	step	step in opposite direction
Passing Tone	step	step in the same direction
Appoggiatura	leap	step in the opposite direction
Escape Tone	step	leap in the opposite direction
Suspension	same note	step down
Retardation	same note	step up
Anticipation	step or leap	same note
Pedal Tone	same note	same note

TENDENCY TONES

- The leading tone in a V or vii^o chord resolves UP by step to the tonic pitch when going to I or vi.
- The 7th of any chord resolves DOWN by step.
- The root of a Neapolitan chord (lowered 2nd scale degree) resolves DOWN by diminished 3rd to the leading tone of a V chord.
- The pitches forming the augmented 6th interval in any of the augmented sixth chords resolve outward by halfstep in both directions to the dominant pitch.
- Any pitch that is altered usually resolves in the direction of its alteration.

CADENCE TYPES

Cadence Name	Identifying Characteristics
PAC (Perfect Authentic Cadence)	V or V ⁷ moving to I. Both chords in root position. Soprano on root of I chord.
IAC (Imperfect Authentic Cadence)	V or V ⁷ moving to I, but with either an inverted chord, or the soprano not finishing on the tonic.
HC (Half Cadence)	A cadence that ends on a V chord. The V chord can be approached from a number of other chords (I, ii, IV, V/V, etc.)
PC (Plagal Cadence)	IV moving to I. Also known as "church" cadence. Named for the "Amen" commonly used at the end of hymns.
DC (Deceptive Cadence)	A cadence that creates the expectation of going to I, but substitutes another chord instead. Common substitutes for I are: vi, IV ^o , ♭VI, and occasionally IV or V/ii.

INVERSION SYMBOLS

	Root Position	1 st Inv.	2 nd Inv.	3 rd Inv.
Triad	none	6	6	none
Seventh Chord	7	6	4	4
		5	3	2

DIATONIC CHORD QUALITIES

Major	I	ii	iii	IV	V	vi	vii ^o
Minor	i	ii ^o	III	iv	V (v)	VI	vii ^o (VII)

** In minor the V and the vii^o require an accidental to raise the leading tone.*

NUMBER OF HALFSTEPS IN SIMPLE INTERVALS

	Dim	Min	Maj	Aug
2 nd	0	1	2	3
3 rd	2	3	4	5
6 th	7	8	9	10
7 th	9	10	11	12

FUNCTIONAL DIATONIC CHORD PROGRESSIONS

Rule of Thumb	Diagram of Common Functional Progressions								
<table border="1"> <thead> <tr> <th>Root movement by:</th> <th>Typical Direction</th> </tr> </thead> <tbody> <tr> <td>2nd</td> <td>Ascending</td> </tr> <tr> <td>3rd</td> <td>Descending</td> </tr> <tr> <td>5th</td> <td>Descending</td> </tr> </tbody> </table>	Root movement by:	Typical Direction	2 nd	Ascending	3 rd	Descending	5 th	Descending	
Root movement by:	Typical Direction								
2 nd	Ascending								
3 rd	Descending								
5 th	Descending								

	Dim	Per	Aug
4 th	4	5	6
5 th	6	7	8
8 th	11	12	13

CHORD QUALITIES

Triads

Chord Type	Bottom Interval	Top Interval	Outside Interval	Roman Numeral	Jazz Symbol	Example (key of F)
Major Triad	M3	m3	P5	IV	B ^b	
Minor Triad	m3	M3	P5	vi	Dm, Dmi, Dmin, D-	
Augmented Triad	M3	M3	A5	V ⁺	C ⁺ , Caug	
Diminished Triad	m3	m3	d5	vii ^o	E ^o , Edim	

Seventh Chords

Chord Type	Common Name	Bottom Interval	Middle Interval	Top Interval	Outside Interval	Roman Numeral	Jazz Symbol	Example (key of G)
Minor-minor 7 th	Minor 7 th	m3	M3	m3	m7	ii ⁷	Am7, Ami7, A-7	
Major-major 7 th	Major 7 th	M3	m3	M3	M7	I ^{M7}	GM7, Gma7, Gmaj7, GΔ7	
Major-minor 7 th	Dominant 7 th	M3	m3	m3	m7	V ⁷	D7	
Fully diminished 7 th	Diminished 7 th	m3	m3	m3	d7	vii ^{o7}	F# ^{o7} , F#dim7	
Half diminished 7 th	Half diminished 7 th	m3	m3	m3	M3	ii ^{o7}	Am7(b ⁵)	
Minor-major 7 th	Minor-major 7 th	m3	M3	M3	M7	n/a	Em ^(maj7)	

SAMPLE ANALYSIS

Non-Chord Tones Labeled

Jazz Chords Above

Key Identified

Roman Numerals and Figures Below

E^b: I V^o I V⁺₂/IV IV^o Fr^{-o} V I^o IV vii^{o7}/V V⁷ I
 HC IAC

Cadences Labeled

CHROMATIC CHORDS

Type	Notation	Distinguishing Features
Secondary Chord	V/ii vii ^{o7} /V	Any dominant-functioning chromatic chord that leads (by falling 5 th or rising halfstep root movement) to a diatonic pitch. The chord on the top can be any of the following (in any inversion): V, V ⁷ , vii ^o , vii ^{o7} , vii ^{o7} . The chord on the bottom can be any diatonic or borrowed chord that is major or minor.
Borrowed Chord	see borrowed chord chart	Any chromatic triad or seventh chord that is "borrowed" from the parallel minor (or the parallel major if the original key is minor). All notes in the chord must exist in the parallel key to qualify.
Neapolitan 6 th Chord	N ⁶	A major triad in first inversion with a lowered 2 nd scale degree as its root. This chord functions as a pre-dominant chord, usually coming before a V or a I ⁶ .
Augmented 6 th Chord	It ⁺⁶ Fr ⁺⁶ Ger ⁻⁶	Any of three specific chords which contain the interval of an augmented sixth resolving outward by half-steps in both directions to the dominant pitch. See chart.

AUGMENTED 6TH CHORDS

	Notes Present	Example (Key of C)
It ⁺⁶	Three pitches only. The characteristic augmented sixth interval, and the tonic pitch.	
Fr ⁺⁶	The characteristic augmented sixth interval, the tonic pitch, and the second scale degree.	
Ger ⁺⁶	The characteristic augmented sixth interval, the tonic pitch, and the lowered third (or the regular third in minor).	

**The "characteristic augmented sixth interval" consists of two pitches, an augmented sixth apart, that resolve outward by halfsteps to the dominant pitch.*

BORROWED CHORDS (Mode Mixture)

Triads – Major Key

Diatonic Chord	I	ii	iii	IV	V	vi	vii ^o
Borrowed Chord	i	ii ^o	bIII	iv	v	bVI	bVII

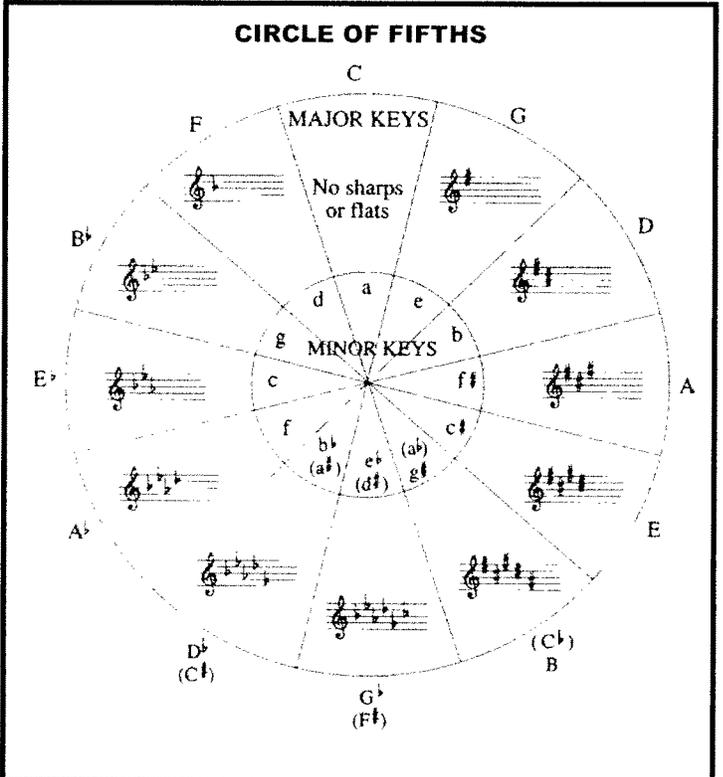
The only triads commonly borrowed in minor keys are the I and the IV

Seventh Chords – Major Key

Diatonic Chord	I ^{M7}	ii ⁷	iii ⁷	IV ^{M7}	V ⁷	vi ⁷	vii ^{o7}
Borrowed Chord	i ⁷	ii ^{o7}	bIII ^{M7}	iv ⁷	v ⁷	bVI ^{M7}	bVII ^{o7}

SCALES

Major	
Natural Minor	
Harmonic Minor	
Melodic Minor	
Pentatonic	
Whole Tone	
Blues	
Octatonic (H-W)	
Octatonic (W-H)	



Sample Multiple-Choice Questions**Questions Based on Aural Stimulus**

The  next to a selection indicates that an accompanying audio file is available on AP Central. To hear an audio recording online, click on  in the Course Description PDF file, or go to the AP Music Theory Home Page (apcentral.collegeboard.com/music) and click on "AP Music Theory Course Description Audio Files." Note: The audio files are also available on the CD accompanying the print version of this Course Description.

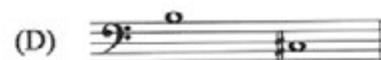
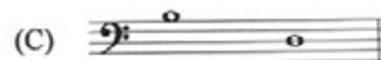
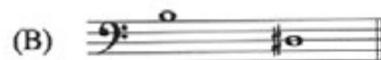
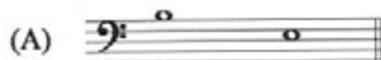
 *Questions 1–4* ask you to identify pitch patterns that are played. In each case the question number will be announced. You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief pause between playings. Remember to read the choices for each question after its number is announced. Now listen to the music for *Questions 1–4* and identify the pitch patterns that are played.

1. Which of the following is played?



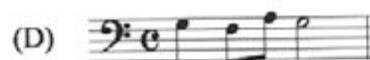
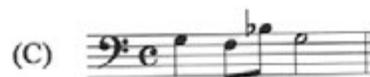
Pitch pattern, played twice. 

2. Which of the following is played?



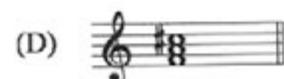
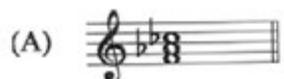
Pitch pattern, played twice. 

3. Which of the following is played?



Pitch pattern, played twice. 

4. Which of the following is played?



Pitch pattern, played twice. 

Questions 5–6 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the choices. It is important that you read the choices carefully before the example is played. Each example will be played twice, with a brief pause between playings. Now listen to the music for Questions 5–6 and identify the rhythm that matches the example played.

5. Which of the following is played?



Rhythm pattern, played twice.

6. Which of the following is played?



Rhythm pattern, played twice.

 *Questions 7–10* are based on an excerpt from a song for soprano and lute. The first portion, which consists of two phrases, will be played twice. Then the entire excerpt will be played twice. Before listening to the first portion for the first time, please read *Questions 7–8*.

7. Which of the following best represents the meter of the excerpt?
- (A) $\frac{2}{4}$
 - (B) $\frac{3}{4}$
 - (C) $\frac{4}{4}$
 - (D) $\frac{5}{4}$
8. In relation to the first phrase, the second phrase is in the
- (A) dominant
 - (B) parallel major
 - (C) relative major
 - (D) relative minor

Now listen to the first portion for the first time and answer *Questions 7–8*. 

The first portion will now be played again. 

Before listening to the entire excerpt for the first time, please read *Questions 9–10*.

9. The second half of the excerpt features
- (A) motivic imitation between the voice and the lute
 - (B) consistent use of the natural minor scale
 - (C) modulation to the submediant
 - (D) syncopation
10. The final vocal cadence is embellished with
- (A) a suspension
 - (B) an appoggiatura
 - (C) an escape tone
 - (D) an anticipation

Now listen to the entire excerpt for the first time and answer *Questions 9–10*. 

The entire excerpt will now be played again. 

 *Questions 11–16* are based on a passage from a sonata. The excerpt, which consists of two main sections, will be played three times. Before listening to the excerpt for the first time, please read *Questions 11–16*.

11. The first two pitches of the opening theme, in scale-degree numbers, are
 - (A) 1 up to 5
 - (B) 5 up to 1
 - (C) 1 up to 3
 - (D) 5 up to 3
12. The first chord change is from tonic to
 - (A) subdominant
 - (B) submediant
 - (C) mediant
 - (D) dominant
13. What is the instrumentation of the excerpt?
 - (A) Piano and violin only
 - (B) Piano and cello only
 - (C) Piano and string bass only
 - (D) Piano, violin, and cello
14. Which element of the first section does NOT return at the beginning of the second section?
 - (A) The melody
 - (B) The countermelody
 - (C) The harmonic progression
 - (D) The Alberti bass accompaniment
15. In contrast to the end of the first section, the end of the second section contains
 - (A) a sequence
 - (B) a tonic pedal
 - (C) an extended phrase
 - (D) a shortened phrase
16. Which of the following describes the cadences at the end of each section?
 - (A) Both are authentic.
 - (B) Both are half.
 - (C) The first is authentic; the second is half.
 - (D) The first is half; the second is authentic.

Now listen to the excerpt for the first time and answer *Questions 11–16*. 

The excerpt will now be played a second time. 

The excerpt will now be played a final time. 

-  *Questions 17–20* are based on an excerpt from a suite for keyboard. The score is printed correctly below, but the version that you will hear contains errors in either pitch or rhythm in measures 2, 3, 6, and 8. The music will be played four times. Before listening to the music for the first time, please read *Questions 17–20* and look at the score.

Burlesca



17. In measure 2, there is an error in
- (A) upper-staff pitch
 - (B) upper-staff rhythm
 - (C) lower-staff pitch
 - (D) lower-staff rhythm
18. In measure 3, there is an error in
- (A) upper-staff pitch
 - (B) upper-staff rhythm
 - (C) lower-staff pitch
 - (D) lower-staff rhythm
19. In measure 6, there is an error in
- (A) upper-staff pitch
 - (B) upper-staff rhythm
 - (C) lower-staff pitch
 - (D) lower-staff rhythm

20. In measure 8, there is an error in
- (A) upper-staff pitch
 - (B) upper-staff rhythm
 - (C) lower-staff pitch
 - (D) lower-staff rhythm

Now listen to the music for the first time and answer *Questions 17–20*. 

The excerpt will now be played a second time. 

The excerpt will now be played a third time. 

The excerpt will now be played a final time. 

 *Questions 21–27* are based on an excerpt of four phrases from a horn concerto. The first phrase will be played once; then the entire excerpt will be played three times. Before listening to phrase 1, please read *Questions 21–22*.

21. Which of the following features is found in phrase 1?
- (A) Syncopation
 - (B) Hemiola
 - (C) Alternating two-part and three-part divisions of the beat
 - (D) Three-part divisions of the beat, first in the horn and then in the accompaniment
22. With what type of cadence does phrase 1 end?
- (A) Perfect authentic
 - (B) Imperfect authentic
 - (C) Plagal
 - (D) Half

Now listen to phrase 1 and answer *Questions 21–22*.

Before listening to the entire excerpt for the first time, please read *Questions 23–27*.

23. With what type of cadence does phrase 2 end?
- (A) Imperfect authentic
 - (B) Phrygian
 - (C) Deceptive
 - (D) Half
24. The most significant change in phrase 3, compared to phrase 1, is in
- (A) tempo
 - (B) harmonic progression
 - (C) orchestration
 - (D) tonality

25. Phrases 1 and 3 both contain
- (A) pedal point
 - (B) chromaticism
 - (C) disjunct melodic motion
 - (D) imitative polyphony
26. The opening melodic interval of phrases 2 and 4 is a
- (A) M3
 - (B) P4
 - (C) P5
 - (D) M6
27. What is the meter type?
- (A) Simple duple
 - (B) Simple triple
 - (C) Compound triple
 - (D) Compound quadruple

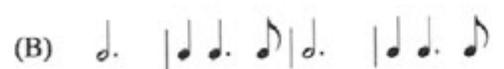
Now listen to the entire excerpt for the first time and answer *Questions 23–27*. 

The entire excerpt will now be played a second time. 

The entire excerpt will now be played a final time. 

 *Questions 28–32* are based on a folk song consisting of a brief introduction, three verses, and a codetta. The introduction and first verse will be played twice; then the entire song will be played twice. Before hearing the introduction and first verse for the first time, please read *Questions 28–29*.

28. The harmonic rhythm of the introduction could be notated as which of the following?

- (A) 
- (B) 
- (C) 
- (D) 

29. The melody of the first verse begins on scale degree
- (A) 1
 - (B) 3
 - (C) 5
 - (D) 7

Now listen to the introduction and first verse for the first time and answer *Questions 28–29*. 

The introduction and first verse will now be played again. 

Before listening to the entire song, please read *Questions 30–32*.

30. The song employs a mixture of major and what other scale or mode?
- (A) Pentatonic
 - (B) Phrygian
 - (C) Lydian
 - (D) Mixolydian
31. Which of the following diagrams best represents the form of the song?
- (A) Introduction A A B Codetta
 - (B) Introduction A B A Codetta
 - (C) Introduction A B B Codetta
 - (D) Introduction A B C Codetta
32. The last two scale degrees of the melody in the codetta are
- (A) 2–1
 - (B) 3–1
 - (C) 5–1
 - (D) 7–1

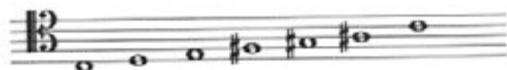
Now listen to the entire song for the first time and answer *Questions 30–32*. 

The song will now be played again. 

Questions Not Based on Aural Stimulus*



33. The key signature above is for
- (A) C# minor
 - (B) D major
 - (C) E major
 - (D) F# minor



34. The scale shown above is a
- (A) whole-tone scale
 - (B) major scale
 - (C) natural minor scale
 - (D) pentatonic scale
35. Which of the following rhythms is beamed correctly?



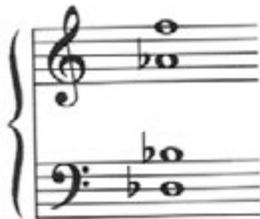
*Throughout the exam, lowercase Roman numerals indicate minor chords and uppercase Roman numerals indicate major chords.



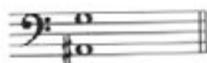
36. The notes above are contained in which of the following pairs of scales?
- (A) B major and A major
 - (B) A major and C \sharp harmonic minor
 - (C) D major and F \sharp natural minor
 - (D) E major and F \sharp harmonic minor



37. The chord above is an example of
- (A) a major triad
 - (B) a minor triad
 - (C) an augmented triad
 - (D) a diminished triad



38. The correct analysis of the chord above is
- (A) ii $\overset{6}{2}$ in A-flat major
 - (B) V $\overset{6}{5}$ in E-flat major
 - (C) ii $\overset{4}{2}$ in D-flat major
 - (D) V $\overset{4}{2}$ in B-flat major



39. The interval shown above is
- (A) a major sixth
 - (B) an augmented sixth
 - (C) a diminished seventh
 - (D) an augmented seventh



40. What type of cadence and nonharmonic tone are illustrated above?
- (A) An imperfect authentic cadence with an appoggiatura
 - (B) A perfect authentic cadence with an escape tone (*échappée*)
 - (C) A plagal cadence with a passing tone
 - (D) A deceptive cadence with a neighboring tone

Questions 41–43 are based on the chord progression printed below.

① ② ③ ④
 D: I V⁶ vi IV V₂⁴ I IV⁶ V⁶ I I⁶ V ii₅⁶ I

41. All of the following part-writing errors are found in measure 1 of the example except
- (A) parallel octaves
 - (B) a doubled leading tone
 - (C) voice crossing
 - (D) an omitted third
42. The part-writing error found in measure 2 is
- (A) parallel fifths
 - (B) an unresolved seventh
 - (C) a doubled leading tone
 - (D) incorrect spacing
43. Which of the following reorderings of measure 3 would most improve the cadential preparation, taking into account the voice leading into and out of measure 3?
- (A) I⁶ - V - ii₅⁶ - I
 - (B) ii₅⁶ - I - I⁶ - V
 - (C) V - ii₅⁶ - I⁶ - I
 - (D) I - I⁶ - ii₅⁶ - V

Questions 44–49 are based on the musical example below.

Menuetto D.C.

44. The harmonic progression in measures 1–4 is best analyzed as

- (A) I vi V⁶ I
- (B) I V⁷ vii⁰⁷ I
- (C) I ii₂⁴ V₅⁶ I
- (D) I IV₄⁶ V⁷ I

45. The lowest voice in measures 11–14 is a

- (A) pedal tone
- (B) sequence
- (C) chromatic passing tone
- (D) suspension

46. The chords in measures 20–24 are all
- (A) secondary dominants
 - (B) first inversion triads
 - (C) anacruses
 - (D) tonic substitutes
47. The cadence at measure 25 is
- (A) a deceptive cadence in the subdominant
 - (B) a Phrygian cadence in the tonic
 - (C) an imperfect authentic cadence in the dominant
 - (D) a half cadence in the tonic
48. Which of the following best represents the form of the piece?
- (A) $\text{A} :||: \text{A} :||$
 - (B) $\text{A} :||: \text{B A}' :||$
 - (C) $\text{A} :||: \text{B C D} :||$
 - (D) $\text{A B} :||: \text{B A}' :||$
49. Which of the following compositional devices is featured prominently throughout the excerpt?
- (A) Melodic sequence
 - (B) Motivic fragmentation
 - (C) Rhythmic transformation
 - (D) Stretto

Questions 50–54 are based on the musical example printed below. The letters (A–G) referred to in the questions identify the boxed segments of music in the printed score.

(F continued)

50. Segment B derives from segment A by
- (A) imitation
 - (B) melodic inversion
 - (C) repetition
 - (D) rhythmic transformation
51. Segment D derives from segment C by
- (A) augmentation
 - (B) imitation
 - (C) melodic inversion
 - (D) retrograde

SECTION II, Part A

Music Theory

Time—Approximately 68 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.

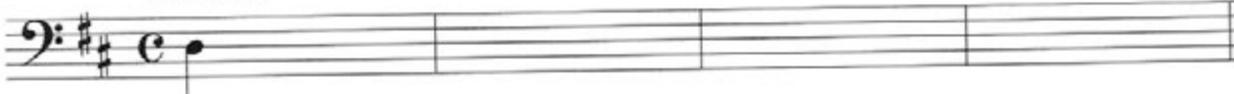
Questions 1-2

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. 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. There are no rests in the melody you will hear. It will be played on a cello.

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

Moderato



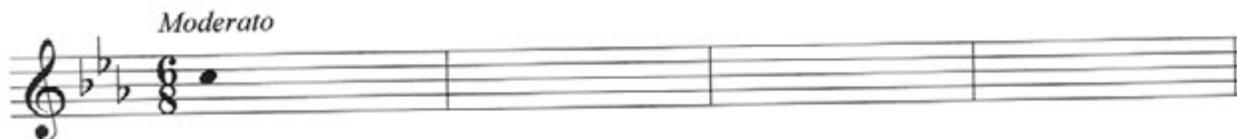
The melody for **Question 1** will now be played a second time. 

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 an oboe.

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. 



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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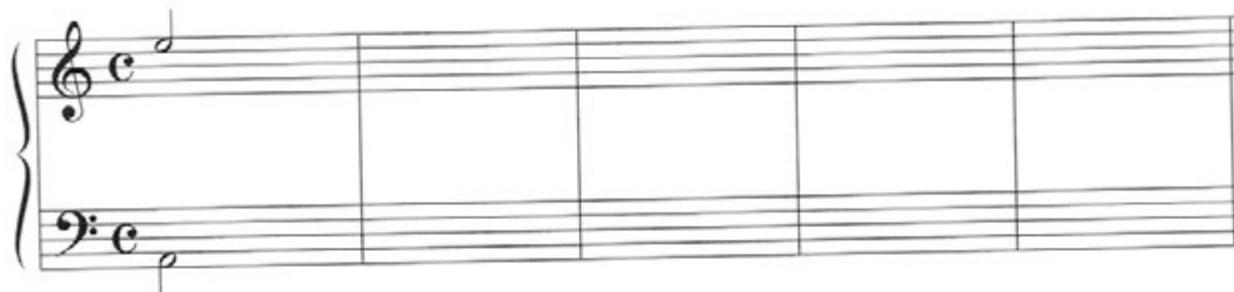
Questions 3-4

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. 



a : i

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

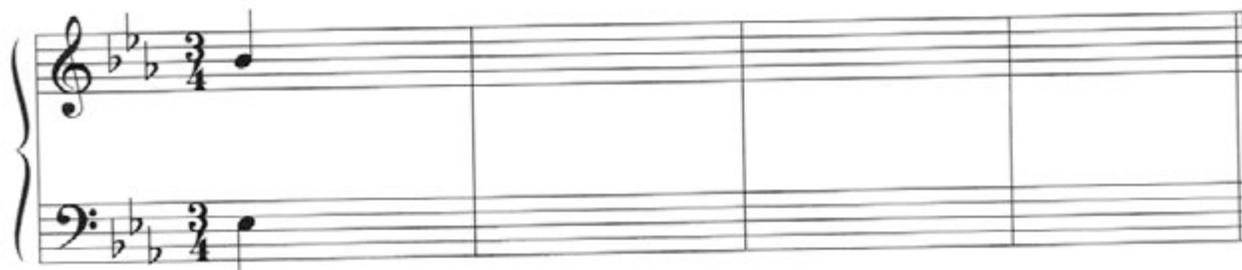
The progression for **Question 3** will now be played a third time. 

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

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^b: 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 b 4 - b

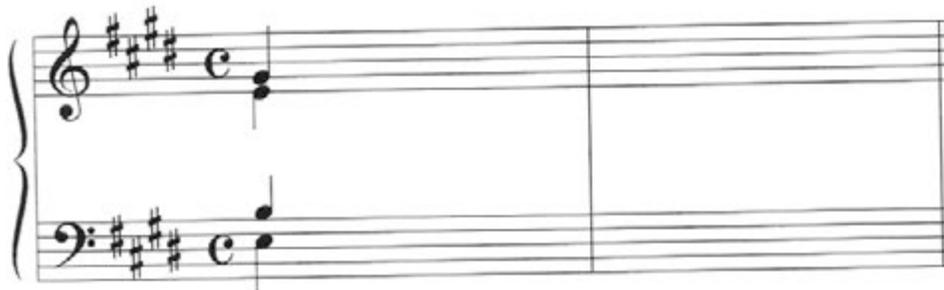
f: — — — — — — —

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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. Use only quarter and half notes.



E: I V₂⁴/IV IV⁶ ii₅⁶ I₄⁶ V⁷ I

or

8 — 7
V₆ — 5
4 — 3

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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.

Start Here
↓

Key: A
Chord Analysis: I V₅⁶ I I⁶ V I⁶ ii V I V₅⁶

Chord
Analysis:

END OF WRITTEN EXAMINATION

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SECTION II, Part A

Music Theory

Time—Approximately 69 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 PINK BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS. IF YOU CHOOSE TO USE THE GREEN INSERT FOR SCRATCHWORK, BE SURE TO SAVE TIME TO WRITE YOUR FINAL ANSWER IN THIS PINK BOOKLET.

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. There are no rests in the melody you will hear. It will be played on a violin.

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 bassoon.

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.

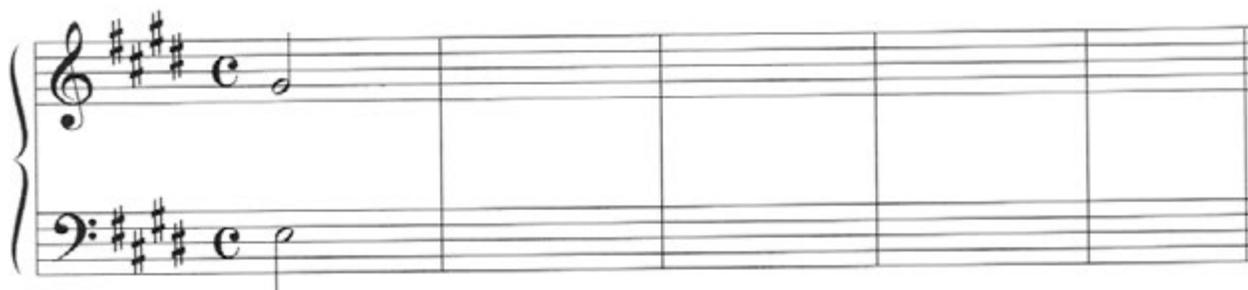
Questions 3-4

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.
- 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: 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. 

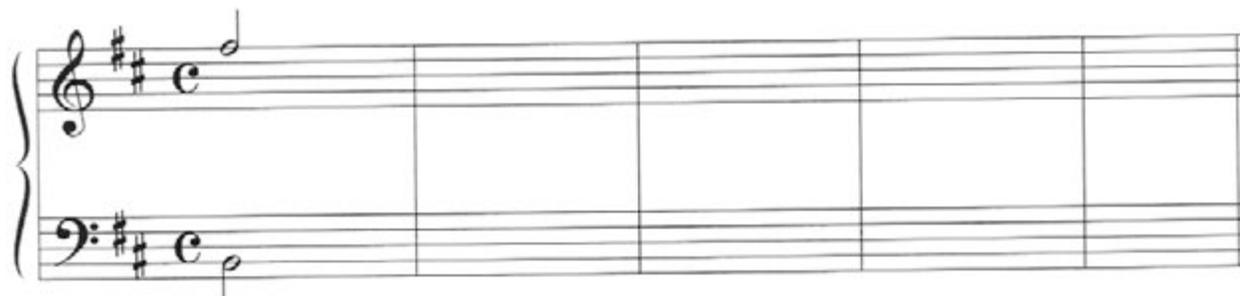
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Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

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. 



b: 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.

$\text{G}^{\#}$: — — — — — — —

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 quarter, half, and whole notes.

$A\flat:$ **I** V_5^6 **I** **IV** V_5^6/V $V \begin{matrix} 4 - 3 \end{matrix}$ **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.

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.

Start Here
↓

Key: a
Chord Analysis: i i⁶ V i⁶ V i V VI i V i⁶ vii^{o6}

Chord
Analysis:

END OF WRITTEN EXAMINATION

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MUSIC THEORY

SECTION II, Part A

Time—Approximately 68 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 PINK BOOKLET AND INDICATE ON THE ORIGINAL PAGE WHERE YOUR FINAL ANSWER IS. IF YOU CHOOSE TO USE THE GREEN INSERT FOR SCRATCHWORK, BE SURE TO SAVE TIME TO WRITE YOUR FINAL ANSWER IN THE PINK BOOKLET.

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. There are no rests in the melody you will hear. It will be played on a euphonium.

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 final time. 

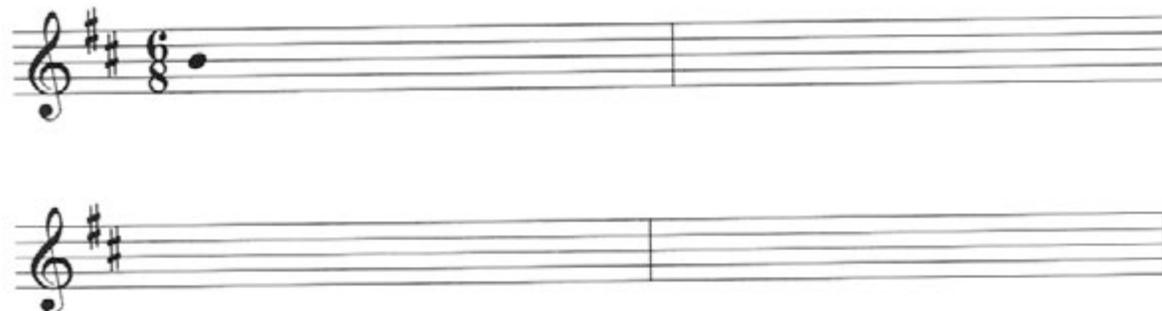
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Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on a flute.

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 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: 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 provide the numerals indicating the chords and their inversions.

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



g: 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 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.

f: — — — — — — —

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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. Use only eighth, quarter, and half notes.

G: I IV I⁶ V⁴/₃/ii ii V⁸⁻⁷ vi

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Question 7 (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- A. Your bass line should make melodic sense in relation to the given soprano line.
 1. Give melodic interest to the bass line.
 2. Vary the motion of the bass line in relation to the soprano.
 3. You may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
 1. Use an appropriate cadence at each phrase ending.
 2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

Start Here
↓

Key: F
Chord Analysis: V I⁶ V₄⁶ I IV V V₅⁶ I I⁶ IV⁶ I V I⁶

*Chord
 Analysis:*

END OF WRITTEN EXAM

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MUSIC THEORY
SECTION II, Part A

Time—Approximately 68 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 pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in the pink booklet.

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 to notate it. 

Andante



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 an oboe.

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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

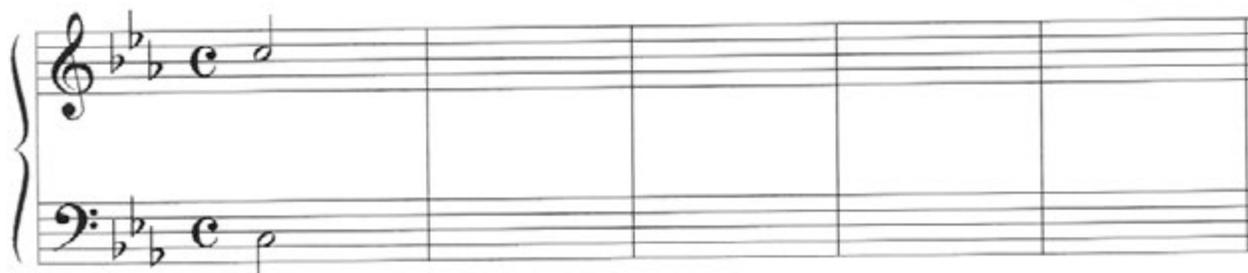
Questions 3-4

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.
- 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. 



c: 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 provide the numerals indicating the chords and their inversions.

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



G: 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 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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GO ON TO THE NEXT PAGE.

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

b: _____

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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.

A[♭]: I vii^o6 I⁶ V⁶₅/V I⁶₄ V⁷ I

Alternate notation: $\begin{matrix} 8 & \text{---} & 7 \\ V & \text{---} & 6 \\ & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$

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Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- A. Your bass line should make melodic sense in relation to the given soprano line.
 - 1. Give melodic interest to the bass line.
 - 2. Vary the motion of the bass line in relation to the soprano.
 - 3. You may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
 - 1. Use an appropriate cadence at each phrase ending.
 - 2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

Key: G

Chord analysis:

I vi V⁶ I V⁶ I ii V⁷ I V⁶ I IV⁶ I⁶ IV

Chord analysis:

END OF WRITTEN EXAM

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SECTION II, Part A

Music Theory

Time—Approximately 68 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 pink booklet and indicate on the original page where your final answer is. If you choose to use this green insert for scratch work, be sure to save time for writing your final answer in the pink booklet.

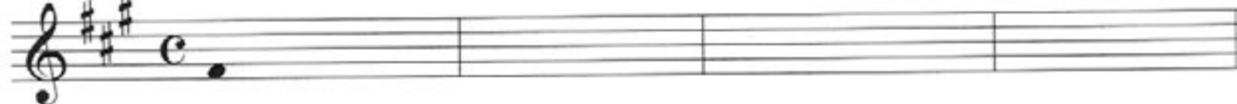
Questions 1-2

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 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. 

Andante



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

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

2007 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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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 trombone.

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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

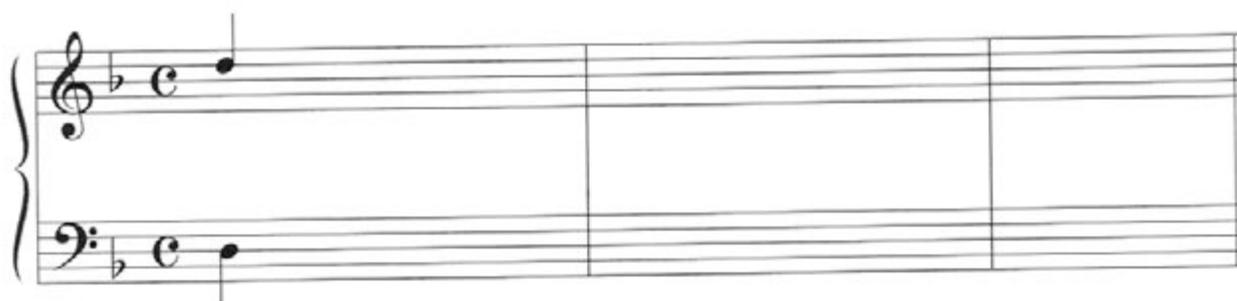
Questions 3-4

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.
- 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. 



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. 

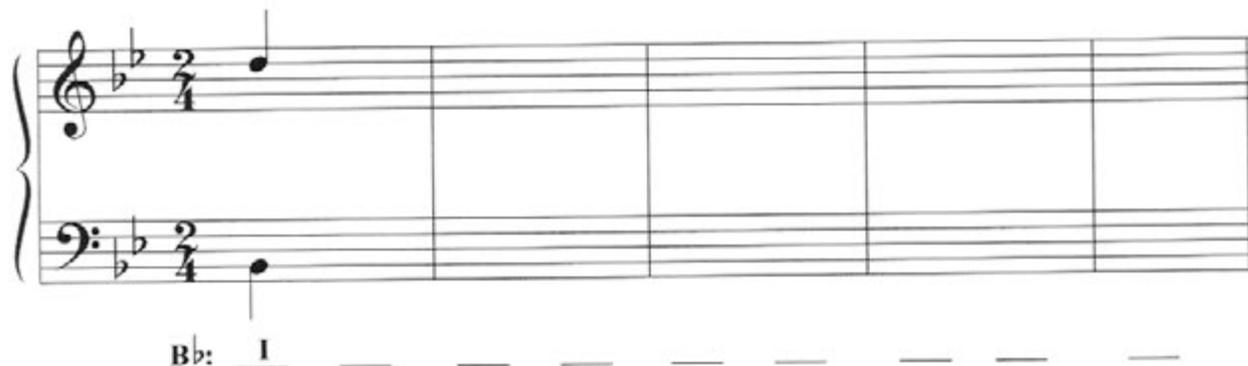
2007 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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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. 



Bb: 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 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.

2007 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 5. (Suggested time—15 minutes)

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

b: — — — — — — —

2007 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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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.

E♭: I V₅⁶/ii ii V⁶ I ii₅⁶ V

2007 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Your bass line should make melodic sense in relation to the given soprano line.
 1. Give melodic interest to the bass line.
 2. Vary the motion of the bass line in relation to the soprano.
 3. You may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
 1. Use an appropriate cadence at each phrase ending.
 2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

Start Here
↓

Key: F

Chord analysis: I I⁶ ii⁶ V vi V I I IV⁶ I⁶ V⁷

Chord analysis:

END OF WRITTEN EXAM

SECTION II, Part A

Music Theory

Time—Approximately 63 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 pink booklet and indicate on the original page where your final answer is. If you choose to use this green insert for scratch work, be sure to save time for writing your final answer in the pink booklet.

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 bassoon.

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. 

Andante

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

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

2008 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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 sung on the syllable “ta.”

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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

2008 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

69

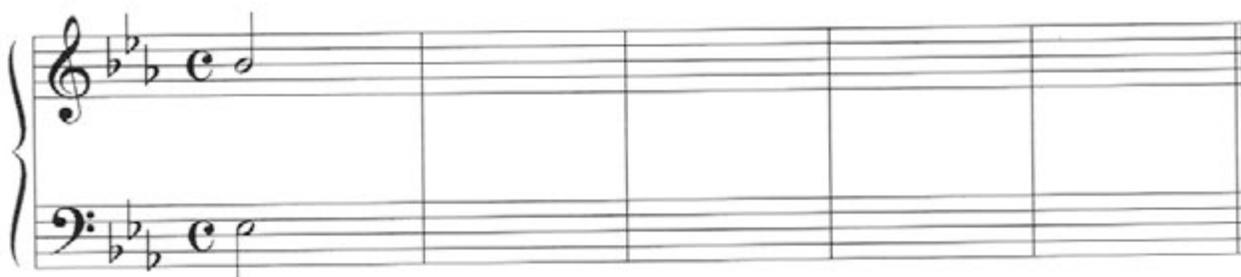
Questions 3-4

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♭: 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. 

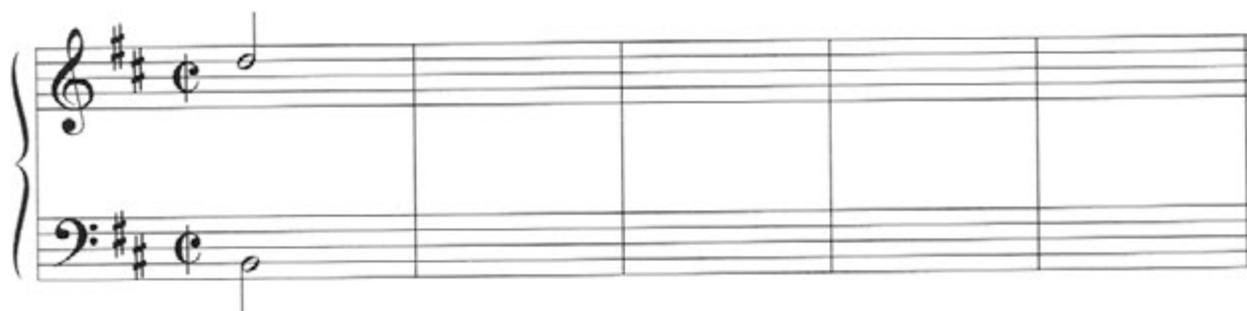
2008 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

70

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. 



b: 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 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.

2008 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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

a: _____

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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.



A \flat : I V $\frac{4}{3}$ /vi vi ii 6 I $\frac{6}{4}$ V 7 I $^4-3$

Also labeled as:

$\frac{8}{4} - \frac{7}{3}$
 $\frac{V^6}{4} - \frac{5}{3}$

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following.

- A. Your bass line should make melodic sense in relation to the given soprano line.
 1. Give melodic interest to the bass line.
 2. Vary the motion of the bass line in relation to the soprano.
 3. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Your bass line and chord choices should make harmonic sense with the melody.
 1. Use an appropriate cadence at each phrase ending.
 2. Use at least two chords or two positions of the same chord per measure.
- C. Do not notate alto and tenor lines.

Start Here

Key: G

Chord analysis: I V I⁶ I V₅⁶ I V I I⁶ IV V

Chord analysis:

END OF WRITTEN EXAM

SECTION II, Part A

Music Theory

Time—Approximately 68 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 pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in this pink booklet.

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 eight of the measures provided below and contains no rests. The melody 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 final time. 

2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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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 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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

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.
- On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.
- 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. 



G: 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. 

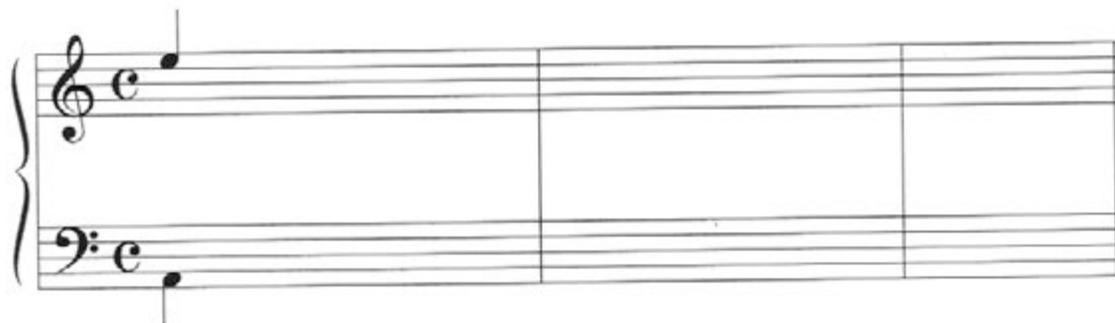
2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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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. 



a: 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 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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64

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

6
4
3

6

7

6
5

4-#

e: _____

2009 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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 dotted half notes.

The image shows a musical score for a piano in B-flat major, 3/4 time. The first measure contains a G4 quarter note in the treble clef and a Bb4 quarter note in the bass clef. The second and third measures are empty staves, indicating where the student should write the continuation of the progression.

B \flat : I IV V $\frac{4}{2}$ I 6 V $\frac{6}{5}/V$ V vi

2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

66

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start Here

Key: F

Chord analysis: V⁶ I V vi I⁶ IV IV⁶ I I⁶ IV vii^{o6} I V⁶

Chord analysis:

END OF WRITTEN EXAM

SECTION II, Part A

Music Theory

Time—Approximately 68 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 pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in this pink booklet.

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 flute.

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 final time. 

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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 trombone.

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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

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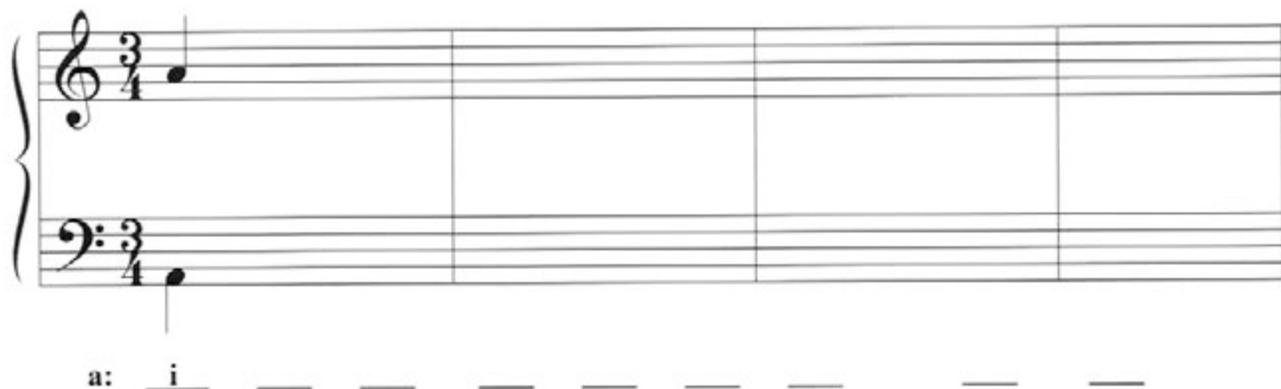
Questions 3-4

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 blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.
- (c) 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. 



a: 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. 

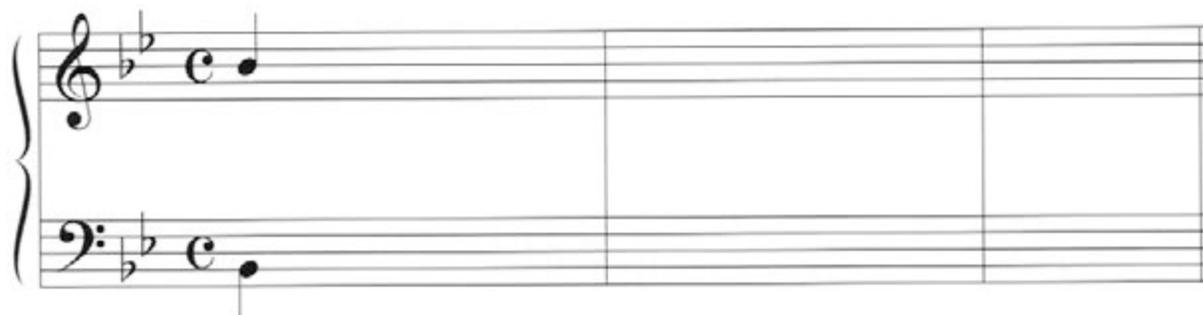
The progression for **Question 3** will now be played a final time. 

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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. 



B \flat : 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 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.

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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

f#: _____

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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.

G: I V⁶ vi V⁴₃/IV IV ii⁷ V

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Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
 1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start Here

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

SECTION II, Part A

Music Theory

Time—Approximately 68 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 pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in the pink booklet.

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 to notate it. 

Moderato



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

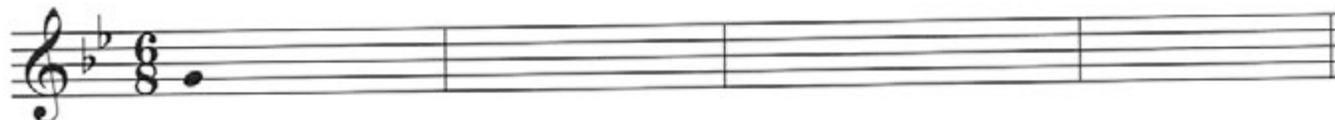
The melody for **Question 1** will now be played a final time. 

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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 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 final time. 

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

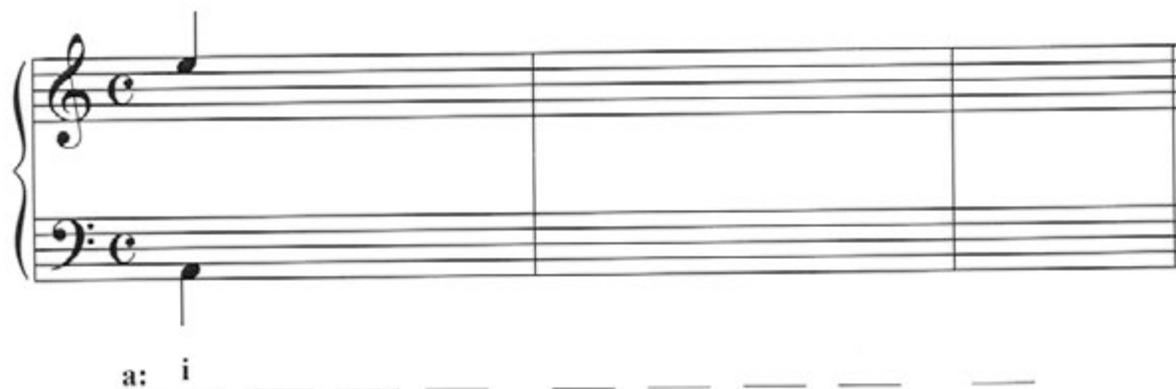
Questions 3-4

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.
- On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.
- 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. 



a: 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. 

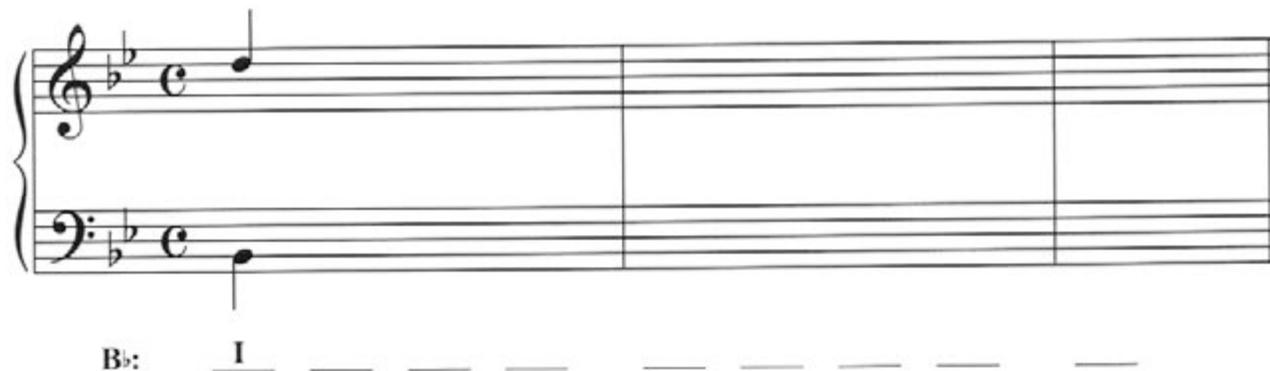
The progression for **Question 3** will now be played a final time. 

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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. 



B \flat : 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 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.

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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.

E^b: I V vi V⁴₃/IV IV ii⁴₃ v⁴ — 3

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

- A. Keep the portion you compose consistent with the first phrase.
1. Use an appropriate cadence at each phrase ending.
 2. Give melodic interest to the bass line.
 3. Vary the motion of the bass line in relation to the soprano.
 4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.
- B. Do not notate alto and tenor lines.

Start here
↓

Key: G

Chord analysis: I I IV⁶ ii⁶ V V⁶₅ I I⁶ I vi V⁶

Chord
analysis:

END OF WRITTEN EXAM

2003 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

MUSIC THEORY

SECTION II, Part B

Time — Approximately 8 minutes

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:

- 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.
- Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.
- You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.
- You may not use any device (for example, a metronome, a musical instrument) to assist you in your practice or performance.
- 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.

2003 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

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2004 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

MUSIC THEORY

SECTION II, Part B

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2004 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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

Moderato



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GO ON TO THE NEXT PAGE.

2005 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

MUSIC THEORY

SECTION II, Part B

Time — Approximately 8 minutes

Questions 1-2.

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2005 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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

Moderato



f

2005 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

2006 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: 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 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.

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2006 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



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2007 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.

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2007 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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Moderato



f

2007 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

MUSIC THEORY

SECTION II, Part B

Time — Approximately 8 minutes

Questions 1 and 2

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2008 AP® MUSIC THEORY FREE-RESPONSE QUESTIONS

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



The musical notation shows a melody in G major (one sharp) and 4/4 time. The tempo is marked *Moderato* and the dynamic is *f* (forte). The melody consists of 12 measures. The first measure is a half note G4. The second measure is a quarter note G4, quarter note A4. The third measure is a quarter note B4, quarter note C5. The fourth measure is a quarter note D5, quarter note E5. The fifth measure is a quarter note F#5, quarter note G5. The sixth measure is a quarter note G5, quarter note F#5. The seventh measure is a quarter note E5, quarter note D5. The eighth measure is a quarter note C5, quarter note B4. The ninth measure is a quarter note A4, quarter note G4. The tenth measure is a quarter note G4, quarter note F#4. The eleventh measure is a quarter note E4, quarter note D4. The twelfth measure is a quarter note C4, quarter note B3. The melody is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a forte dynamic (*f*) and the tempo is marked *Moderato*. The melody is written in a single line with a double bar line at the end.

2008 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

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.

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2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



2009 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

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.

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2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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

Moderato



f

2010 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

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.

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2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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



f

2011 AP[®] MUSIC THEORY FREE-RESPONSE QUESTIONS

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

Moderato



f