

2018

AP<sup>®</sup>

CollegeBoard

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# AP Music Theory

Free-Response Questions

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# AP Music Theory

Sight Singing Free-Response Questions

# 2018 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

## MUSIC THEORY SECTION II, Part A


Time—Approximately 1 hour and 8 minutes

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

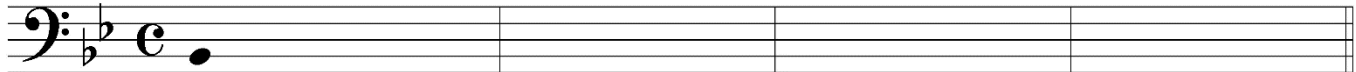
### Questions 1-2


For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.


**Question 1.** The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a 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 working. 

### Moderato




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

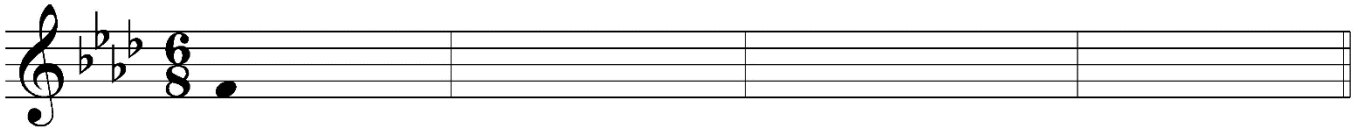
The melody for **Question 1** will now be played a final time. 


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**Question 2.** The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on 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 working. 

### Moderato



The melody for **Question 2** will now be played a second time. 

The melody for **Question 2** will now be played a third time. 

The melody for **Question 2** will now be played a final time. 

**PLEASE GO ON TO THE NEXT SET OF QUESTIONS.**


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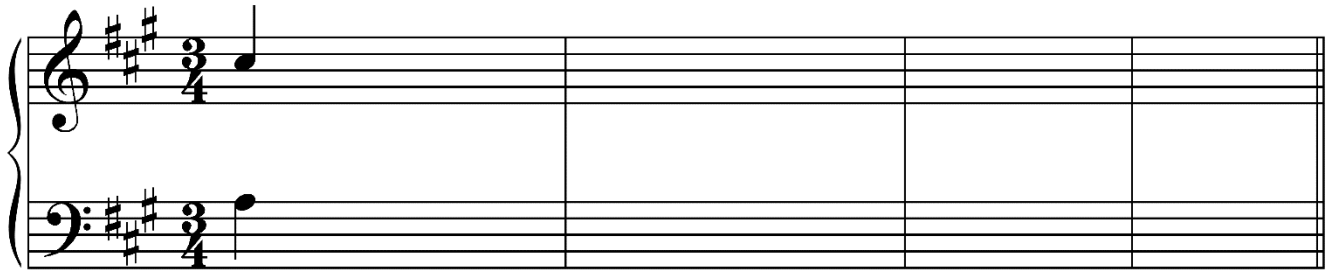
### Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.


- Notate only the soprano and bass voices. Do not notate the alto and tenor voices.
- On the blanks provided under the staff, write the Roman and Arabic numerals that indicate the chords and their inversions. (Each blank should contain at least a Roman numeral, a figure, or a dash.)
- Make sure to align your notes with the blanks provided.


**Question 3.** Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.


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



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. 

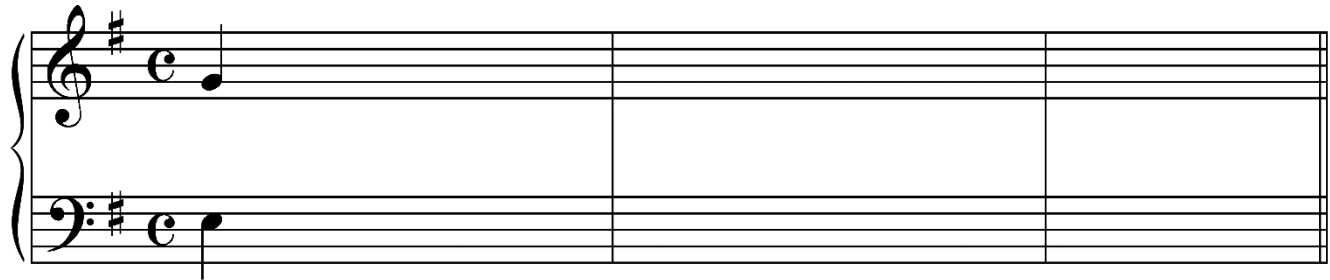
The progression for **Question 3** will now be played a final time. 

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


Remember to notate only the soprano and bass voices and to write, in every blank, the numerals indicating the chords and their inversions.


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



e:   i                                                                                  

The progression for **Question 4** will now be played a second time. 

The progression for **Question 4** will now be played a third time. 

The progression for **Question 4** will now be played a final time. 

The remaining free-response questions for the music theory test are without audio prompts. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5–7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin working.

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**Question 5.** (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. On the blank below each chord, write the Roman numeral that appropriately indicates harmonic function.

6          6          ♭          ♭

5

c:    \_\_\_\_\_

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**Question 6.** (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

The image shows a musical staff for a piano in G major, 4/4 time. The first measure contains a G major triad in the treble clef (G4, B4, D5) and a G2, B1, D2 bass line in the bass clef. The rest of the staff is empty for the student to write the progression.

G: I     $V_5^6$     I     $V_5^6/ii$     ii     $V^7$     I

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**Question 7.** (Suggested time—20 minutes)

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

Observe the following.

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

1. Write an appropriate cadence at each phrase ending, including a perfect authentic cadence in measure 8.
2. Give melodic interest to the bass line. (Nonharmonic tones, if included, should be limited to unaccented passing and neighbor tones.)
3. Vary the motion of the bass line in relation to the soprano.
4. Use mostly quarter notes. (Where appropriate, note values ranging from half notes to eighth notes may be used.)

B. Do not notate alto and tenor lines.

**Start here**  
↓

**Key:** A

*Chord analysis:* I IV<sup>6</sup> V<sup>6</sup> I ii<sup>6</sup> V I I<sup>6</sup> I V<sup>6</sup> V

*Chord analysis:*

**STOP**

**END OF WRITTEN EXAM**



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# AP Music Theory

## Sight Singing

### Free-Response Questions

# 2018 AP<sup>®</sup> MUSIC THEORY FREE-RESPONSE QUESTIONS

## MUSIC THEORY

### SECTION II, Part B

Time — Approximately 10 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 1 minute and 15 seconds to practice and 30 seconds to perform the melody. You will hear the starting pitch for each melody at the beginning of the 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.

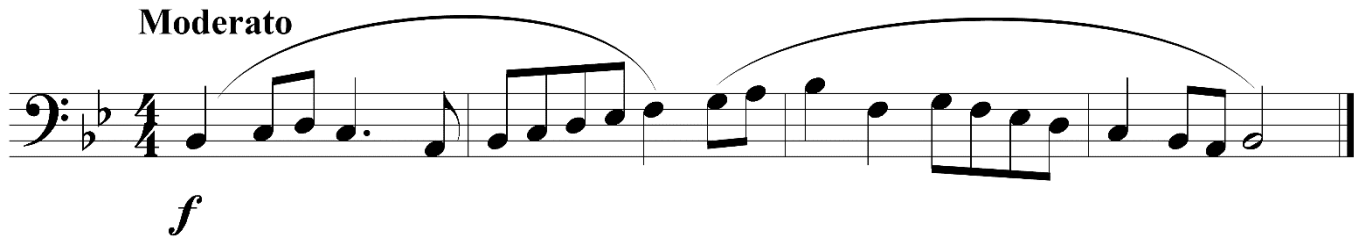
*Your performance:*

- a) You may sing note names (*C-D-E*), syllable names (*do-re-mi*), scale-degree numbers (*1-2-3*), or a neutral syllable (for example, *ta-ta-ta*).
- b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a key that is comfortable.
- c) You should use some of the practice time to perform out loud. You may write on the music if you wish.
- d) You may not use any device (for example, a metronome or a musical instrument) to assist you in your practice or performance.
- e) You will be evaluated on rhythmic accuracy, pitch accuracy (relative to tonic), and continuity (maintaining a steady tempo). You may start over if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.

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**Question 1.** Look over the melody and begin practicing. You have 1 minute and 15 seconds to practice. This is the starting pitch of the printed melody. 

**Moderato**

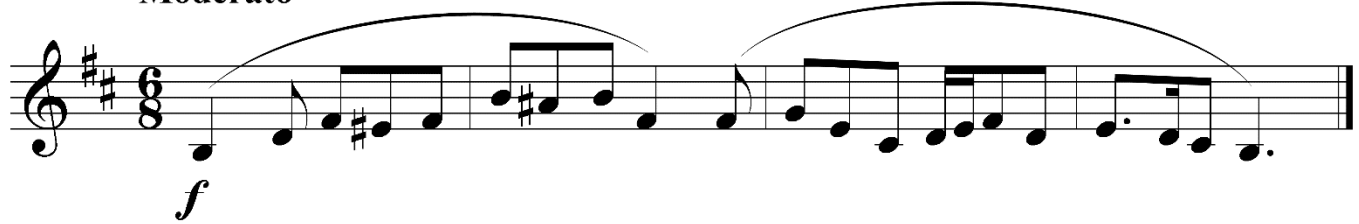


*f*

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**Question 2.** Look over the melody and begin practicing. You have 1 minute and 15 seconds to practice. This is the starting pitch of the printed melody. 

**Moderato**



*f*