1998 AP® MUSIC THEORY EXAMINATION
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Q. THIS SECTION IS FOR THE SURVEY QUESTIONS IN THE CANDIDATE PACK. (DO NOT PUT RESPONSES TO EXAM QUESTIONS IN THIS SECTION.) BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL.

DO NOT COMPLETE THIS SECTION UNLESS INSTRUCTED TO DO SO.

R. If this answer sheet is for the French Language, French Literature, German Language, Spanish Language, or Spanish Literature Examination, please answer the following questions. (Your responses will not affect your grade.)

1. Have you lived or studied for one month or more in a country where the language of the exam you are now taking is spoken?
   - Yes  - No

2. Do you regularly speak or hear the language at home?
   - Yes  - No

INDICATE YOUR ANSWERS TO THE EXAM QUESTIONS IN THIS SECTION. IF A QUESTION HAS ONLY FOUR ANSWER OPTIONS, DO NOT MARK OPTION (E). YOUR ANSWER SHEET WILL BE SCORED BY MACHINE. USE ONLY NO. 2 PENCILS TO MARK OPTION ON PAGES 2 AND 3 (ONE RESPONSE PER QUESTION). AFTER YOU HAVE DETERMINED YOUR RESPONSE, BE SURE TO COMPLETELY FILL IN THE OVAL CORRESPONDING TO THE NUMBER OF THE QUESTION YOU ARE ANSWERING. STRAY MARKS AND SMUDGES COULD BE READ AS ANSWERS, SO ERASE CAREFULLY AND COMPLETELY. ANY IMPROPER GRIDDING MAY AFFECT YOUR GRADE.

FOR QUESTIONS 76-151, SEE PAGE 3.

DO NOT WRITE IN THIS AREA.
BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL. IF A QUESTION HAS ONLY FOUR
ANSWER OPTIONS, DO NOT MARK OPTION E.
Section I is printed in this examination booklet. Section II is printed in two separate booklets.

This examination booklet contains the following:

Part A: Multiple-Choice Questions 1-52 .................. Approximately 49 minutes
Part B: Multiple-Choice Questions 53-81 .................. 35 minutes

Part A of the Music Theory Examination is based on musical examples that will be played during the time allotted. The tape recording will provide detailed instructions for this part as you proceed. Part B of the Music Theory Examination consists of multiple-choice questions that do not depend on the playing of music. The supervisor will provide detailed instructions for this part.

Section I of this examination contains 81 multiple-choice questions. Therefore, please be careful to fill in only the ovals that are preceded by numbers 1 through 81 on your answer sheet. Because this examination offers only four answer options for each question, do not mark the (E) answer oval for any question.

General Instructions

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO.

INDICATE ALL YOUR ANSWERS TO QUESTIONS IN THIS BOOKLET ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination booklet, but you may use the booklet for notes or scratchwork. After you have decided which of the suggested answers is best, COMPLETELY fill in the corresponding oval on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely.

Example:

Chicago is a

(A) state
(B) city
(C) country
(D) continent

Sample Answer

A  B  C  D  E

Many candidates wonder whether or not to guess the answers to questions about which they are not certain. As a correction for haphazard guessing, one-third of the number of questions you answer incorrectly will be subtracted from the number of questions you answer correctly. It is improbable, therefore, that mere guessing will improve your score significantly; it may even lower your score, and it does take time. If, however, you are not sure of the correct answer but have some knowledge of the question and are able to eliminate one or more of the answer choices as wrong, your chance of getting the right answer is improved, and it may be to your advantage to answer such a question.

Use your time effectively, working as rapidly as you can without losing accuracy. It is not expected that everyone will be able to answer all the multiple-choice questions.
Music Theory

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet.

Part A

Time — Approximately 49 minutes

Questions 1-8 ask you to identify pitch patterns. After a question is announced, you will have ten seconds to read the relevant 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 1-8 and identify the pitch patterns that are played.

1. Which of the following is played?
   (A)  
   (B)  
   (C)  
   (D)  

   EXAMPLE I, played twice.

3. Which of the following is played?
   (A)  
   (B)  
   (C)  
   (D)  

   EXAMPLE III, played twice.

2. Which of the following is played?
   (A)  
   (B)  
   (C)  
   (D)  

   EXAMPLE II, played twice.

4. Which of the following is played?
   (A)  
   (B)  
   (C)  
   (D)  

   EXAMPLE IV, played twice.

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5. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

EXAMPLE V, played twice.

6. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

EXAMPLE VI, played twice.

7. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

EXAMPLE VII, played twice.

8. Which of the following is played?

(A) 

(B) 

(C) 

(D) 

EXAMPLE VIII, played twice.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 9-10 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the relevant 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 9-10 and identify the rhythm that matches the example played.

9. Which of the following represents the rhythm sounded?

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

EXAMPLE IX, played twice.

10. Which of the following represents the rhythm sounded?

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

EXAMPLE X, played twice.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 11-16 are based on an excerpt consisting of two phrases from a symphony. The first phrase of the excerpt will be played twice. Then the second phrase will be played twice. Finally, the entire excerpt will be played once. Before listening to the first phrase for the first time, please read Questions 11-13.

11. The interval between the first two notes of the melody is a
   (A) minor second
   (B) major second
   (C) minor third
   (D) major third

12. The largest interval played by the violins is
   (A) a fifth
   (B) a sixth
   (C) a seventh
   (D) an octave

13. Which of the following represents the chord progression played in the first phrase?
   (A) \( i \quad ii^7 \quad \frac{4}{2} \quad V^6_3 \quad V^7 \quad i \)
   (B) \( i \quad ii^6 \quad iv \quad \frac{4}{2} \quad i \quad V^6_3 \quad V^7 \quad i \)
   (C) \( i \quad V \quad i \quad V \quad i \quad \frac{6}{4} \quad V^7 \quad i \)
   (D) \( i \quad V \quad i \quad iv \quad V^6_3 \quad V^7 \quad i \)

Now listen to the first phrase for the first time and answer Questions 11-13.

EXAMPLE XI, first phrase.

The phrase will now be played a second time.

EXAMPLE XI, first phrase, repeated.

Before listening to the second phrase for the first time, please read Questions 14-16.

14. The first three notes of the violin motive are which scale degrees?
   (A) 8 7 7
   (B) 5 4 4
   (C) 3 2 2
   (D) 2 1 1

15. The cadence at the end of the phrase is
   (A) an authentic cadence
   (B) a plagal cadence
   (C) a deceptive cadence
   (D) a half cadence

16. The segment following the cadence is
   (A) an extension
   (B) a short modulation
   (C) a new phrase
   (D) a sequence

Now listen to the second phrase for the first time and answer Questions 14-16.

EXAMPLE XI, second phrase.

The second phrase will now be played again.

EXAMPLE XI, second phrase, repeated.

Now listen to the entire excerpt and check your answers to Questions 11-16.

EXAMPLE XI, entire excerpt.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 17-21 are based on the opening of the Gloria section of a mass. The excerpt will be played three times. Before listening to the music for the first time, please read the text printed below and read Questions 17-21.

*Gloria in excelsis Deo*
*et in terra pax hominibus bonae voluntatis.*
*Laudamus te, benedictus te,*
*adoramus te, glorificamus te.*

17. The harmonic progression of the first two sung chords (on the word “Gloria”) is

(A) \( V^0 \) – I
(B) \( V^4 \) – \( I^6 \)
(C) \( V^7 \) – I
(D) \( V^6 \) – I

18. The cadence on the word “Deo” is

(A) an imperfect authentic cadence
(B) a perfect authentic cadence
(C) a plagal cadence
(D) a half cadence

19. The chord on the words “Et in terra pax” is

(A) \( I^6 \)
(B) ii
(C) IV
(D) vi

20. In relation to the musical setting of “Laudamus te,” the setting of “benedictus te” employs

(A) a diminution
(B) an inversion
(C) a modified transposition up a second
(D) an exact transposition up a fourth

21. The predominant choral texture of the excerpt is

(A) imitative polyphony
(B) heterophony
(C) monophony
(D) homophony

Now listen to the music for the first time and answer Questions 17-21.

EXAMPLE XII.
The excerpt will now be played a second time.

EXAMPLE XII, repeated.
The excerpt will now be played a third and final time.

EXAMPLE XII, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 22-25 are based on an orchestral excerpt consisting of a brief introduction and two extended phrases. The introduction and first phrase will be played twice; then the entire excerpt will be played twice. Before listening to the introduction and first phrase for the first time, please read Questions 22-24.

22. The meter type is
   (A) simple duple
   (B) simple triple
   (C) compound quadruple
   (D) compound triple

23. The melody begins on which scale degree?
   (A) 1
   (B) 3
   (C) 5
   (D) 7

24. The harmonic progression underlying the beginning of the phrase is
   (A) I ii₆ V⁷ I
   (B) vi IV V I
   (C) I V IV I
   (D) IV V⁷ IV I

25. In relation to the first phrase, which of the following elements changes in the second phrase?
   (A) Meter
   (B) Tempo
   (C) Harmonic progression
   (D) Phrase length

Before listening to the entire excerpt, please read Question 25.

Now listen to the entire excerpt for the first time and answer Question 25.

EXAMPLE XIII, entire excerpt.

The entire excerpt will now be played again.

EXAMPLE XIII, entire excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 26-29 are based on an excerpt that will be played four times. The score is printed correctly below, but in the version you will hear there are errors in either pitch or rhythm in several measures. The questions ask you to identify those errors. Before listening to the music for the first time, please read Questions 26-29 and look at the score.

26. In measure 3, there is an error in the
   (A) rhythm in the treble staff
   (B) rhythm in the bass staff
   (C) pitch in the treble staff
   (D) pitch in the bass staff

27. In measure 5, there is an error in pitch on beat
   (A) 1
   (B) 2
   (C) 3
   (D) 4

28. In measure 6, there is an error in
   (A) rhythm in the treble staff
   (B) rhythm in the bass staff
   (C) pitch in the treble staff
   (D) pitch in the bass staff

29. In measure 7, which beat contains a pitch error?
   (A) 1
   (B) 2
   (C) 3
   (D) 4

Now listen to the music for the first time and answer Questions 26-29.

EXAMPLE XIV.

The excerpt will now be played a second time.

EXAMPLE XIV, repeated.

The excerpt will now be played a third time.

EXAMPLE XIV, repeated.

The excerpt will now be played a fourth and final time.

EXAMPLE XIV, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 30-35 are based on an excerpt consisting of the introduction and first chorus of a jazz piece. First, you will hear the entire excerpt. Then the introduction will be played twice, followed by two playings of the chorus. Finally, the entire excerpt will be played again.

Now look over Questions 30-35 and listen to the entire excerpt.

EXAMPLE XV, entire excerpt.

Before listening to the introduction for the first time, please read Questions 30-32.

30. The arpeggiated chord played at the beginning by the saxophone section is a
   (A) minor chord in root position
   (B) minor chord in first inversion
   (C) major chord in root position
   (D) major chord in first inversion

31. Which of the following most nearly represents the jazz rhythm played by the saxophone section at the beginning?
   (A) \[\begin{array}{c}
   \frac{4}{4} \\
   \end{array}\]
   (B) \[\begin{array}{c}
   \frac{4}{4} \\
   \end{array}\]
   (C) \[\begin{array}{c}
   \frac{4}{4} \\
   \end{array}\]
   (D) \[\begin{array}{c}
   \frac{4}{4} \\
   \end{array}\]

32. The first three notes played by the brass section are which scale degrees?
   (A) 1 3 5
   (B) 3 4 5
   (C) 3 5 8
   (D) 7 8 8

Now listen to the introduction for the first time and answer Questions 30-32.

EXAMPLE XV, introduction.

The introduction will now be played again.

EXAMPLE XV, introduction, repeated.

Before listening to the chorus for the first time, please read Questions 33-35.
33. Which of the following represents the chord progression of the chorus?
   (A) I IV I I IV V I V I IV I...
   (B) I I I I V I IV V I IV I...
   (C) I V I I IV V I I V V I...
   (D) I I I I IV IV I I V V I...

34. Which of the following most nearly represents the repeated rhythm played by the brass section?
   (A) \[
   \begin{array}{cccccccc}
   \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} \\
   & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} \\
   \end{array}
   \]
   (B) \[
   \begin{array}{cccccccc}
   \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} \\
   & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} \\
   \end{array}
   \]
   (C) \[
   \begin{array}{cccccccc}
   \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} \\
   & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} \\
   \end{array}
   \]
   (D) \[
   \begin{array}{cccccccc}
   \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} \\
   & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} & \text{||} \\
   \end{array}
   \]

35. The melody played by the lead (highest) saxophone consists of arpeggiated chords in
   (A) root position only
   (B) first inversion only
   (C) root position and first inversion
   (D) first inversion and second inversion

Now listen to the chorus for the first time and answer Questions 33-35.

EXAMPLE XV, chorus.

The chorus will now be played again.

EXAMPLE XV, chorus, repeated.

Now listen to the entire excerpt for a second time and check your answers to Questions 30-35.

EXAMPLE XV, entire excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 36-40 are based on an excerpt from a Baroque concerto. The excerpt consists of an entire short movement and a portion of the next movement. The short movement will be played twice and then the portion of the next movement will be played twice. Before listening to the short movement for the first time, please read Questions 36-37.

36. The first three solo violin flourishes all end on which scale degree?
   (A) 1
   (B) 3
   (C) 5
   (D) 7

37. The final cadence is of what type?
   (A) Authentic
   (B) Phrygian
   (C) Deceptive
   (D) Plagal

Now listen to the short movement for the first time and answer Questions 36-37.

EXAMPLE XVI, short movement.

The short movement will now be played again.

EXAMPLE XVI, short movement, repeated.
Before listening to the next portion of the concerto, please read Questions 38-40.

38. The nonchord tones featured in the opening theme are
   (A) suspensions
   (B) anticipations
   (C) appoggiaturas and escape tones
   (D) neighboring and passing tones

39. The meter signature is most likely
   (A) 2 4
   (B) 5 4
   (C) 9 8
   (D) 12 8

40. All of the following are characteristics of the excerpt EXCEPT
   (A) motoric rhythm
   (B) regularly spaced cadences
   (C) sequence
   (D) major mode

Now listen to the next portion of the concerto for the first time and answer Questions 38-40.

EXAMPLE XVI, second excerpt.

The second excerpt will now be played again.

EXAMPLE XVI, second excerpt, repeated.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 41-47 are based on two excerpts from an orchestral work. Each excerpt will be played twice. Then the two excerpts will be played once, with a slight pause between them. Before listening to the first excerpt for the first time, please read Questions 41-44 and glance at Questions 45-47.

41. The meter is best notated as
   (A) 2
   4
   (B) 3
   4
   (C) 7
   8
   (D) 9
   8

42. The excerpt uses which of the following scales?
   (A) Whole-tone
   (B) Pentatonic
   (C) Major
   (D) Minor

43. Which of the following best describes the texture?
   (A) Melody doubled in octaves
   (B) Melody presented in canon
   (C) Melody with chordal accompaniment only
   (D) Melody with countermelody and chordal accompaniment

44. The excerpt begins on the tonic harmony and concludes on which of the following harmonies?
   (A) Tonic
   (B) Mediant
   (C) Dominant
   (D) Submediant

Now listen to the first excerpt for the first time and answer Questions 41-44.

EXAMPLE XVII, first excerpt.

The excerpt will now be played again.

EXAMPLE XVII, first excerpt, repeated.
Before listening to the second excerpt, please read Questions 45-47.

45. The melody in the second excerpt begins and ends on scale degree
   (A) 1
   (B) 2
   (C) 3
   (D) 5

46. The second excerpt adds which of the following to the instrumentation?
   (A) Oboe
   (B) Bassoon
   (C) Trumpet
   (D) Harp

47. Which of the following statements accurately describes the second excerpt?
   (A) There is a tonic pedal point throughout.
   (B) The texture consists of a melody presented in canon.
   (C) Syncopation is a prominent rhythmic feature.
   (D) The excerpt concludes with a half cadence.

Now listen to the second excerpt for the first time and answer Questions 45-47.

EXAMPLE XVII, second excerpt.

The excerpt will now be played again.

EXAMPLE XVII, second excerpt, repeated.

Now listen to both excerpts, played with a slight pause between them, and check your answers to Questions 41-47.

EXAMPLE XVII, both excerpts.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.
Questions 48-52 are based on an excerpt from a symphony. First, the entire excerpt will be played. Then the first two phrases will be played once, followed by one playing of the first four phrases. Finally, the entire excerpt will be played a second and third time. Before listening to the entire excerpt for the first time, look over Questions 48-52.

Now listen to the entire excerpt.

EXAMPLE XVIII.

Before listening to the first two phrases, please read Questions 48-49.

48. Which of the following best represents the rhythm of the first phrase?

(A) \(\\text{\includegraphics{image1.png}}\)

(B) \(\text{\includegraphics{image2.png}}\)

(C) \(\text{\includegraphics{image3.png}}\)

(D) \(\text{\includegraphics{image4.png}}\)

49. Which of the following types of scales is represented in the second phrase, played in octaves by the entire orchestra?

(A) Harmonic minor
(B) Major
(C) Dorian
(D) Natural minor

Now listen to the first two phrases and answer Questions 48-49.

EXAMPLE XVIII, first two phrases.
Before listening to the first four phrases, please read Question 50.

50. In relation to the starting pitch of the first and second phrases, the third and fourth phrases begin up a

(A) major third
(B) perfect fourth
(C) perfect fifth
(D) perfect octave

Now listen to the first four phrases and answer Question 50.

EXAMPLE XVIII, first four phrases.

Before listening to the entire excerpt for a second and third time, please read Questions 51-52.

51. The fifth phrase features which family of instruments?

(A) Strings
(B) Brass
(C) Woodwinds
(D) Percussion

52. In common with the second and fourth phrases, the final phrase has the same

(A) melodic contour
(B) rhythm
(C) orchestration
(D) starting pitch

Now listen to the entire excerpt for a second time and answer Questions 51-52.

EXAMPLE XVIII, entire excerpt, repeated.

The entire excerpt will now be played a third and final time.

EXAMPLE XVIII, entire excerpt, repeated.

THIS IS THE END OF PART A.

DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO.
Part B

Time — 35 minutes

53. The key signature shown above is that of
   (A) b minor
   (B) e minor
   (C) g# minor
   (D) c# minor

54. The relative minor of B major is
   (A) d minor
   (B) f# minor
   (C) g# minor
   (D) b minor

55. Scale degree 6 is called the
   (A) submediant
   (B) mediant
   (C) subdominant
   (D) superdominant

56. The interval shown above is
   (A) a perfect fourth
   (B) an augmented fourth
   (C) a perfect fifth
   (D) a diminished fifth

57. The nonchord tone in the example above is
   (A) a 9-8 suspension
   (B) a retardation
   (C) an escape tone
   (D) a passing tone
Questions 58-63 are based on the music below.
58. What kind of suspension is the note circled in measure 1?
   (A) 9-8  
   (B) 7-6  
   (C) 4-3  
   (D) 2-3

59. The A₃ and B₃ circled in measure 3 are best explained as
   (A) signaling a change of key to C major  
   (B) implying secondary dominants  
   (C) reflecting the melodic minor scale  
   (D) creating a melodic sequence

60. The cadence in measure 8 is
   (A) a plagal cadence in the subtonic  
   (B) an authentic cadence in the relative major  
   (C) a half cadence in the submediant  
   (D) a deceptive cadence in the dominant

61. The chords bracketed in measure 12 are best analyzed as
   (A) IV₆     V₅     i  
   (B) V₄/VII  V₅     i  
   (C) vi₇     vii₉    i  
   (D) ii₄/3    vii₉    i

62. The interval formed by the circled notes in measure 13 is
   (A) a major second  
   (B) an augmented second  
   (C) a diminished third  
   (D) a minor third

63. The last two beats include a
   (A) secondary dominant  
   (B) cross relation  
   (C) hemiola  
   (D) Picardy third
Questions 64-71 are based on the excerpt below from a trio for violin, viola, and cello.
64. The chord progression in measures 1-2 is
   (A) ii₆°₆ – vii₆°₇ – V
   (B) vii₆°₆ – V – I₆
   (C) ii₇ – V – I₆
   (D) vi₇ – ii – V₆

65. The type of nonharmonic tone represented in both measures 5 and 6 is
   (A) a passing tone
   (B) a neighboring tone
   (C) an escape tone
   (D) a suspension

66. The cadence in measures 7-8 is best described as
   (A) an imperfect authentic cadence in the tonic
   (B) a perfect authentic cadence in the dominant
   (C) a deceptive cadence in the relative minor
   (D) a half cadence in the tonic

67. Measures 9-10 briefly imply the key of
   (A) A minor
   (B) C major
   (C) D minor
   (D) E major

68. The D⁴ and F⁴ in measure 10 function as
   (A) chord tones
   (B) passing tones
   (C) neighboring tones
   (D) escape tones

69. Measures 11-12 briefly imply the key of
   (A) A minor
   (B) C major
   (C) D minor
   (D) G major

70. The chord progression in measures 20-21 is
   (A) I IV V
   (B) I V V₆/V
   (C) V₄/V V₃/V V
   (D) V₂/V V₆/V V

71. The change in key signature at the end of the excerpt suggests that the next section will be in the key of the
   (A) dominant
   (B) subdominant
   (C) parallel minor
   (D) relative minor
Questions 72-76 are based on the musical example printed below.

72. The quarter note that precedes measure 1 is called an
   (A) appoggiatura
   (B) agogic accent
   (C) anacrusis
   (D) escape tone

73. The D♯ in the first beat of measure 3 is called
   (A) an accented passing tone
   (B) a chromatic neighboring tone
   (C) a retardation
   (D) a chromatic passing tone

74. The chord on the first beat of measure 5 is best analyzed as
   (A) V7/vi
   (B) iii7
   (C) VI7
   (D) vii6

75. The second phrase (measures 5-8) is characterized by
   (A) a tonic pedal point
   (B) circle-of-fifths root motion
   (C) motivic fragmentation
   (D) intervalle expansion

76. The texture of the example is best described as
   (A) monophonic
   (B) homophonic
   (C) imitative polyphonic
   (D) heterophonic

GO ON TO THE NEXT PAGE
77. In the key of A major, the chord above is
   (A) ii
   (B) iii
   (C) vi
   (D) vii°

78. Which of the following is the enharmonic equivalent of the pitch above?
   (A)  
   (B)  
   (C)  
   (D)  

79. The chord shown above is best described as a
   (A) major-minor seventh
   (B) major seventh
   (C) minor seventh
   (D) diminished seventh
80. Which of the following major scales contain the notes shown above?
   (A) A♭ and E♭
   (B) A♭ and G♭
   (C) D♭ and E♭
   (D) D♭ and G♭

81. The note shown above is
   (A) A
   (B) B
   (C) C
   (D) G

THIS IS THE END OF PART B.
MUSIC THEORY
SECTION II: Free-Response Questions
Part A: Written Questions
Percent of total grade—45
Time—Approximately 63 minutes
Number of questions—6

Questions 1-4 are based on musical examples that will be played during the time allotted. The tape recording will provide detailed instructions as you proceed. Questions 5-6 do not depend on your listening to music. Suggested times are printed in your test booklet for these questions, which you may answer in the order you choose. Be sure to use your time effectively.

Space is provided in your test booklet for note-taking, and a separate booklet of music manuscript paper is included for scratchwork. Your actual answers, however, must be written in your pink test booklet. If you need extra space to write, use the blank pages at the end of your test booklet, but be sure to indicate the number of the question you are answering. You should write your answers with pencil. Be sure to write CLEARLY and LEGIBLY. Cross out or erase thoroughly any errors you make.

Within Section II, Part A, of the Music Theory Examination, the relative weights attached to various topics are as follows.

Melodic Dictation ........................................ 20%
Harmonic Dictation ........................................ 20%
Part Writing .................................................. 30%
Composition .................................................. 30%

When you are told to begin, open your pink test booklet, remove the green insert and the music manuscript paper and begin work. (Do not open your blue test booklet until you are told to do so).
SECTION II, Part A
Music Theory
Time — Approximately 63 minutes

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

Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a 1-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on a euphonium.

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

MELODY FOR QUESTION 1.

Andantino

\[ \text{Musical notation} \]

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.
Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a 1-minute pause after each subsequent playing. There are no rests in the melody you will hear. It will be played on an alto saxophone.

MELODY FOR QUESTION 2.

Andantino

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 1-minute pause after each subsequent playing. The pulse will be established before the first 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.

**PROGRESSION FOR QUESTION 3.**

\[
\begin{array}{c}
\text{G: } \hline \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 \\
\end{array}
\]

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.

**GO ON TO THE NEXT PAGE**
Question 4. Before listening to the progression for the first time, please look at the staff below. Notice that there are eleven 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.

F: ______ ______ ______ ______ ______ ______ ______ ______

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 40 MINUTES TO COMPLETE FREE-RESPONSE QUESTIONS 5 AND 6. A SUGGESTED TIME FOR EACH QUESTION IS PRINTED IN YOUR TEST BOOKLET. READ THE TWO QUESTIONS CAREFULLY AND USE YOUR TIME EFFECTIVELY. NOW TURN THE PAGE AND BEGIN WORK.
Question 5. (Suggested time—20 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.

\[
\begin{array}{ccccccc}
\text{b: } & & & & & & \\
\end{array}
\]

PLEASE GO ON TO THE NEXT QUESTION.
Question 6. (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. (Do NOT notate an alto or tenor line.)

Observe the following in composing the bass line and in making chord choices.

   a) Give melodic interest to the bass line by balancing conjunct and disjunct motion, providing shape and direction, and covering an ample range.

   b) Vary the motion of the bass line in relation to the soprano, employing some contrary motion.

   c) Use an appropriate cadence at each phrase ending.

   d) Use at least two chords or two positions of the same chord per measure except for the last measure.

   e) Appropriate use of inversions and seventh chords is permitted.

   f) Note values ranging from eighth to half notes are permitted; a whole note may be used in the last measure.

Key: E

Chord Analysis: \[ I \ V^6 \ I \ ii^6 \ V \ I \]

Chord Analysis:

END OF WRITTEN EXAMINATION
Questions 1-2.

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

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

Your performance:

a) You may sing note names (c-d-e), syllable names (do-re-mi), scale-degree numbers (1-2-3), or a neutral syllable (for example, la-la-la). You may whistle if you prefer.

b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a register that is comfortable.

c) You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.

d) You may not use any device (e.g., a metronome, a musical instrument) to assist you in your practice or performance.

e) You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.
MUSIC THEORY
SECTION II: Free-Response Questions
Part B: Sight-singing
Percent of total grade—10
Time—Approximately 8 minutes per student
Number of questions—2

The melodies that you will perform for Questions 1 and 2 appear in this blue test booklet. You will be given 75 seconds to practice and 30 seconds to perform each melody. The tape recording will provide detailed instructions as you proceed. The printed directions for Part B appear on the front of this blue test booklet.

Within Section II, Part B, of the Music Theory Examination, the relative weight attached to each of the sight-singing melodies is 50%.

First you will hear and read the directions of the front cover. Only when it is your turn to perform will you be told to open the blue test booklet.
Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch of the printed melody.

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