



South Australian  
Certificate of Education

# Music Studies

## 2019

### Question booklet

- Questions 1 to 15
- Answer **all** questions
- Write your answers in this question booklet

### Examination information

#### Materials

- Question booklet
- Score booklet
- Formula sheet
- Manuscript paper
- SACE registration number label

#### Instructions

- Show all working in the question booklet
- Use a sharp dark pencil, or a black or blue pen
- You may use manuscript paper for rough work

**Total time:** 130 minutes

**Total marks:** 170

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Attach your SACE registration number label here



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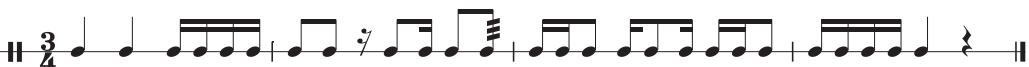
Recorded examples of music will be played to help you to answer Questions 1 to 13. Answer **all** questions in the spaces provided after each question.

- One example from each of the following four groups ((a), (b), (c), and (d)) will be played *twice*, followed each time by a 10-second pause in which you select which example was played by ticking the appropriate box.

After the pause, the example will be played *a third time* so that you can check your answer.

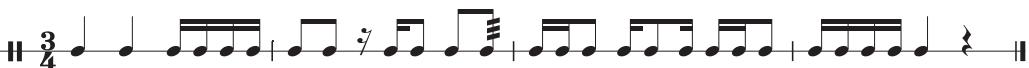
- (a) Tick the appropriate box to indicate which rhythm is played. Two bars of beats will be given on the metronome to set the tempo.

$\text{♩} = 86$









(2 marks)

- (b) Tick the appropriate box to indicate which melody is played. One bar of beats will be given on the metronome to set the tempo.

$\text{♩} = 100$









(2 marks)

(c) Tick the appropriate box to indicate which chord type is played.

- A minor seventh chord.
- A half-diminished seventh chord.
- A diminished-seventh chord.
- An augmented-seventh chord. (2 marks)

(d) Tick the appropriate box to indicate the time signature of this extract.

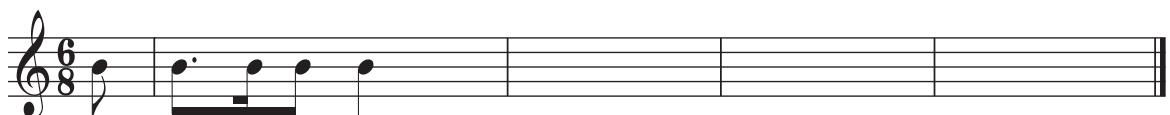
- $\frac{2}{4}$
- $\frac{6}{8}$
- $\frac{7}{8}$
- $\frac{9}{8}$  (2 marks)

2. A four-bar melody in  $\frac{6}{8}$  time will be played *three times*, followed each time by a 20-second pause in which you are to complete the rhythm of the melody on the stave provided. This melody does not have rests and some of the rhythm is given.

After the pause the melody will be played a *fourth time* so that you can check your answer.

Each time before the melody is played, two bars of dotted-crotchet beats will be given on the metronome to set the tempo.

$\text{♩.} = 45$



(7 marks)

3. Two short melodies ((a) and (b)) will be played *three times*, followed each time by a 10-second pause in which you are to write the interval produced by the *last two notes* of the melody.
- Name each interval by number and tonality name (e.g. perfect fourth) in the space provided for part (i).
  - Write the second note of the interval on the stave provided for part (ii); the first note of the interval is given.

(a) This melody is for violin.

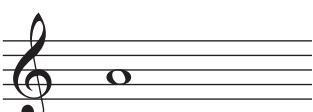
(i) Name of interval: \_\_\_\_\_ (2 marks)

(ii) 

(2 marks)

(b) This melody is for oboe.

(i) Name of interval: \_\_\_\_\_ (2 marks)

(ii) 

(2 marks)

4. Two short melodies with accompaniment ((a) and (b)) will be played *twice*, followed each time by a 15-second pause. Tick the appropriate box to indicate the scale on which the melody is based. After the pause the melodies will be played *a third time* so that you can check your answer.

(a) This melody is for viola with cello accompaniment.

- Mixolydian scale.  
 Harmonic minor scale.  
 Melodic minor scale.  
 Natural minor scale. (2 marks)

(b) This melody is for alto saxophone in E♭ with guitar accompaniment.

- Blues scale.  
 Harmonic minor scale.  
 Melodic minor scale.  
 Dorian scale. (2 marks)

5. A four-bar excerpt for oboe with piano accompaniment will be played *five times*, followed each time by a 20-second pause in which you are to complete the oboe part on the stave provided; the rhythm of the oboe part is given above the stave, and some notes of the melody are provided.

In addition, you are to complete questions (a) and (b) below.

Each time before the excerpt is played the tonic chord will be played to set the tonality, and one bar of dotted crotchets will be given on the metronome to set the tempo.

$\text{♩} = 45$     $\frac{6}{8}$

Oboe

(i)

Piano

1      2      3      4

(5 marks)

- (a) Identify the cadence in bars 3 and 4 marked by the bracket.

\_\_\_\_\_ (2 marks)

- (b) Write the scale degree name of the first note of the melody, marked (i).

\_\_\_\_\_ (1 mark)

6. The following melody will be played *twice*, followed each time by a 15-second pause. Tick the appropriate box to indicate which chord progression was played as the harmonic backing, using the chord language with which you are more familiar. The harmony uses one chord for each bar.

After the pause, the melody will be played *a third time* so that you can check your answer.

Traditional harmony

I

iii<sup>7</sup>

IV<sup>7</sup>

vi

I

vi

IV<sup>7</sup>

V<sup>7</sup>

vi

IV<sup>7</sup>

I

ii

V<sup>7</sup>

I

vi

iii

ii

IV<sup>7</sup>

IV<sup>7</sup>

vi

D

F#m<sup>7</sup>

Gmaj<sup>7</sup>

Bm

D

Bm

Gmaj<sup>7</sup>

A<sup>7</sup>

Bm

Gmaj<sup>7</sup>

D

Em

A<sup>7</sup>

D

Bm

F#m

Em

Gmaj<sup>7</sup>

Gmaj<sup>7</sup>

Bm

(2 marks)

7. The first four bars of a melody will be played *once*, followed by a 10-second pause.

After the pause the first four bars will be played *a second time*, followed by a 3-minute pause. During the pause, you are to develop and complete the eight-bar melody on the stave provided, to complement the first four bars.

Allegro

(8 marks)

8. Refer to the score for 'Almost purple' on pages 2 and 3 of the score booklet.

This music will be played *once*, followed by an 8-minute pause in which you are to answer questions (a) to (e) below and on page 9. You may answer the questions at any time during the music or the pause.

After the pause, the music will be played a *second time* so that you can check your answers.

- (a) Identify the form of this music, providing bar numbers for the different sections in your answer.

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\_\_\_\_\_ (6 marks)

- (b) Explain the following score markings.



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(2 marks)

(2 marks)



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(2 marks)

(2 marks)



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(2 marks)

(2 marks)

- (c) This music has a range of stylistic features. Describe *three* significant features that demonstrate the style.

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(3 marks)

(3 marks)

- (d) The alto saxophone plays two different scales in bars 23 and 24. Tick the appropriate box for each bar to indicate the scale.

(i) **Bar 23:**

Natural minor.

Dorian.

Mixolydian.

Pentatonic minor.

(2 marks)

(ii) **Bar 24:**

Natural minor.

Dorian.

Mixolydian.

Pentatonic minor.

(2 marks)

- (e) Bars 39 and 40 are played using a different rhythmic method. Describe how these two bars are played differently from the rest of the music.

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(2 marks)

9. A two-minute piece will be played *three times*, followed each time by a 90-second pause. You may answer questions (a) to (d) below at any time during the music or pauses.

- (a) This piece is in ternary form (ABA). Describe the differences between the A and B sections.

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(2 marks)

- (b) Describe the elements of this piece. In your answer refer to time signature, tempo, rhythmic patterns, and tonality.

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(4 marks)

- (c) This piece has a range of stylistic features. Describe *two* significant features that contribute to the style.

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(2 marks)

- (d) Describe the timbres used in this piece.

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(2 marks)

10. An excerpt from the two-minute piece in Question 9 will be played *twice*, followed each time by a 10-second pause in which you are to indicate which rhythm was played by ticking the appropriate box.

After the pause the excerpt will be played *a third time* so that you can check your answer.

Each time before the rhythm is played, one bar of percussion will be played to set the tempo.



(2 marks)

11. The melody for a traditional nursery rhyme, 'Humpty Dumpty', will be played *once*.

## Humpty Dumpty

Hump - ty dump - ty sat on the wall, Hump - ty dump - ty had a great fall,  
All the King's hors-es and all the King's men, Could-n't put Hump-ty to - geth-er a - gain

Refer to the arrangement of 'Humpty Dumpty', titled 'The egg falls again', on pages 4 and 5 of the score booklet.

'The egg falls again' has been written for tenor saxophone, trumpet, and a rhythm section. It will be played *twice*, with a 60-second pause in between so that you can begin to answer questions (a) to (e) below and on page 13. After the second playing there will be a 7-minute pause for you to complete your answers.

After the 7-minute pause the arrangement will be played *a third time* so that you can check your answers.

- (a) How has the rhythm of the original melody been adapted for this arrangement?

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(3 marks)

- (b) The original melody is harmonised using primary chords. How has the original harmony been adapted for this arrangement?

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(3 marks)

- (c) Discuss the role that the tenor saxophone and trumpet play in bars 13 to 16 of the arrangement.

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(2 marks)

- (d) Discuss how the arranger has used the rhythm section to give this arrangement a 'swing' style.

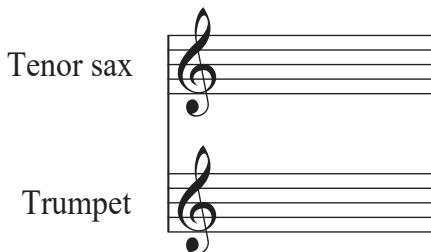
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(2 marks)

- (e) (i) Rewrite the two notes marked (i) in bar 9 in concert pitch.



(2 marks)

- (ii) What is the interval between these two notes? Name the interval by number and tonality name, e.g. perfect fourth.

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(1 mark)

12. Refer to the scores for 'A day in Montmartre' and 'Threads of difference' on pages 6 to 10 of the score booklet.

Each piece will be played only *once*. After both pieces have been played there will be a *10-minute pause* in which you are to answer questions (a) to (d) below. You may begin to answer the questions while the music is being played.

- (a) Identify the form of each piece.

- (i) 'A day in Montmartre'

\_\_\_\_\_ (1 mark)

- (ii) 'Threads of difference'

\_\_\_\_\_ (1 mark)

- (b) Identify the common chord progressions used in the following bars of each piece.

- (i) 'A day in Montmartre' — bars 1 to 4

\_\_\_\_\_ (2 marks)

- (ii) 'Threads of difference' — bars 5 to 8

\_\_\_\_\_ (2 marks)

- (c) Compare the use of texture in each piece.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ (4 marks)

- (d) Compare the use of rhythm and meter in each piece.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ (4 marks)

13. The melody below, with root position chords included, will be played *twice*, with a 15-second pause between each playing. After the *second time* there will be a 10-minute pause in which you are to:

- write three parts below the melody using the chord progression and suitable chord-voicing and voice-leading; do not alter the given melody
- note that the clef for each part has been provided
- include chord and non-chord notes and chord extensions as appropriate.

The musical score consists of four staves. The top staff is labeled 'Melody' and shows a melody line with a treble clef, a key signature of two sharps, and a 4/4 time signature. Below it are three blank staves labeled 'Part 1', 'Part 2', and 'Part 3', each with a treble clef, a key signature of two sharps, and a 4/4 time signature. Above the melody staff, the chord progression is listed: D, F#m, Bm<sup>7</sup>, A, D/F#, G, Em, A<sup>7</sup>, D. The melody itself consists of eighth and sixteenth note patterns.

(27 marks)

***This is the end of the recorded section of this examination.  
Please complete Questions 14 and 15 to finish the examination.***

14. There is no recorded example of music for this question.

The notes in the following two musical excerpts have not been grouped. Rewrite the excerpts on the staves provided, grouping the notes correctly and adding bar lines as appropriate.

(a)

A musical excerpt in 3/4 time with a treble clef and a key signature of one flat. It consists of a series of eighth and sixteenth notes. The notes are currently ungrouped. Below it is a blank staff for rewriting.

(3 marks)

(b)

A musical excerpt in 6/8 time with a treble clef and a key signature of one flat. It consists of a series of eighth and sixteenth notes. The notes are currently ungrouped. Below it is a blank staff for rewriting.

(3 marks)

***Please turn over to complete Question 15.***

15. There is no recorded example of music for this question.

Answer **one** option from this question, Option A or Option B.

**OPTION A: FOUR-PART VOCAL STYLE**

Harmonise the following melody in four-part vocal style. Identify your chords under the stave, using appropriate roman numerals or chord symbols.

**Moderato**



**OR**

**OPTION B: JAZZ-RELATED HARMONY**

Harmonise the following melody in jazz-related style for keyboard, using piano-voicing and smooth voice-leading. Write your chord symbols above the keyboard part.

**Moderate Swing**



(32 marks)



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# Music Studies

## 2019

### Score booklet

- Refer to these scores when answering Questions 8, 11, and 12
- Write your answers in the question booklet



8. Refer to the following score when answering the questions on pages 8 and 9 of the question booklet.

### Almost purple

Swing  $\text{♩} = 130$  ( $\text{♩} = \overline{\text{♪ ♪}}$ )

Alto saxophone in E♭

Piano

Alto sax.

Pno.

Alto sax.

Pno.

Alto sax.

Pno.



11. Refer to the following score when answering the questions on pages 12 and 13 of the question booklet.

## The egg falls again

**Moderate swing**

2                    3                    4                    5

Tenor saxophone

Trumpet in B♭

Piano

Upright bass

Drum set

6                    7                    8                    9 (i)                    10

Ten. sax.

Tpt.

Pno.

U. bass

Dr.

Ten. sax.

Tpt.

Pno.

U. bass

Dr.

B. Dr

11 12 13 14 15

Ten. sax.

Tpt.

Pno.

U. bass

Dr.

16 17 18 19 20

f ff

$\begin{smallmatrix} 3 \\ \text{f} \end{smallmatrix}$

4  $\begin{smallmatrix} 3 \\ \text{f} \end{smallmatrix}$

$\begin{smallmatrix} 3 \\ \text{ff} \end{smallmatrix}$

12. Refer to the following scores 'A day in Montmartre' and 'Threads of difference' when answering the questions on page 14 of the question booklet.

## A day in Montmartre

**Tempo di Valse**  $\text{♩}=126$

The sheet music for 'A day in Montmartre' is a piano score in 3/4 time, key signature of B-flat major (two flats). The tempo is indicated as 'Tempo di Valse' with a quarter note equal to 126. The score is divided into five staves, each containing six measures of music. The right-hand part consists of eighth-note patterns, while the left-hand part (bass) consists of sustained notes or simple harmonic patterns. Measure 14 includes a dynamic marking 'mf'. Measures 25-29 conclude the piece.

30

*f*

31 *dim.*

32

33 *p*

34

35 *mp*

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51 Slower

52

53

54

*p*

## Threads of difference

**Slow and expressive  $\text{♩}=60$**

Violin  
pp

Viola  
pp  
*Molto espressivo*

Violoncello  
**p**

**5 Allegretto  $\text{♩}=100$**

Vln. **mf**

Vla. **mp**

Vc. **mp**

**10**

Vln.

Vla.

Vc.

**13 Andante  $\text{♩}=80$**

**p**

**14**

Vln.

Vla. 3 3 3 3

Vc. 3 3 3 3

18

Vln. *p*

Vla. *mf*  
pizz.

Vc. *arco*

19

20

21 **Allegro**  $\text{♩} = 120$

Vln. *f*

Vla. *f*

Vc. *f*

22

23

24

25

26

27

28

29 **Andante**  $\text{♩} = 52$

Vln. *fp*

Vla. *fp*

Vc. *fp*

30

31

32

33

34

35

36

**37 Animato ♩=120**

Vln. arco  
Vla. arco  
Vc.

**41** **42** **43** **rall.** **44**

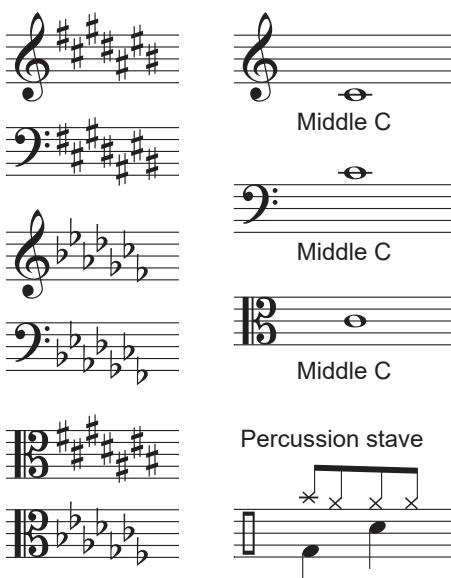
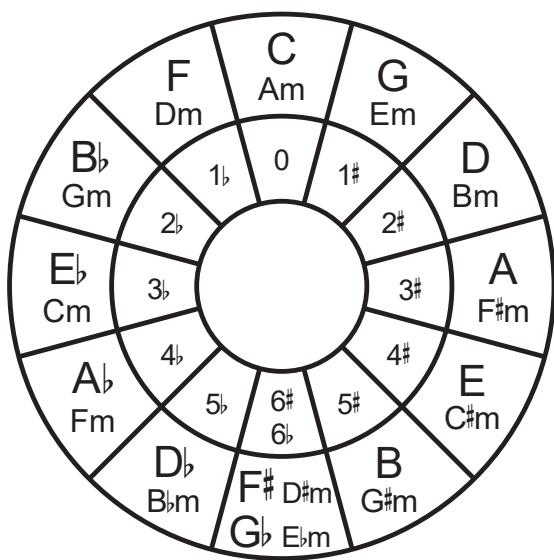
Vln.  
Vla.  
Vc.

**Tempo Primo ♩=60**

**45** **46** **47** **48** **49** **50**

Vln. *pp*  
Vla. *p*  
Vc. *pp*

## MUSIC STUDIES FORMULA SHEET



C Major

C Pentatonic (major)

C Natural Minor

C Pentatonic (minor)

C Harmonic Minor

C Dorian (2nd mode of B-flat major scale)

C Melodic Minor

C Mixolydian (5th mode of F major scale)

C Blues

Trumpet in B♭

Clarinet in B♭

Horn in F

Guitar

Bass guitar

Soprano sax in B♭

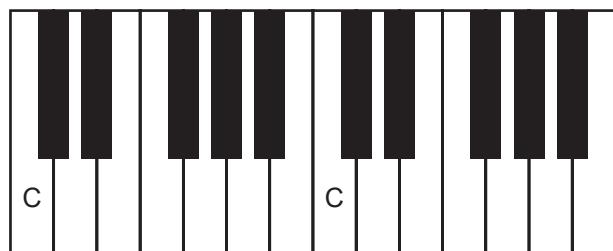
Alto sax in E♭

Tenor sax in B♭

Baritone sax in E♭

Simple time			Compound time		
Note-value of each beat		Number of beats to each bar	Note-value of each beat		
♩	♪		♩	♪	♪
♩	♩	2	6	6	6
2	2	4	4	8	16
3	3	8	9	9	9
2	4	4	9	8	16
4	4	8	12	12	12

Naming intervals by number and tonality name					Scale degree names (Roman numerals refer to major scale)	
Interval	Upper pitch is two semitones lower (than the major scale of the lower tonic note)	Upper pitch is one semitone lower (than the major scale of the lower tonic note)	Upper pitch is within the major scale (of the lower tonic note)	Upper pitch is one semitone higher (than the major scale of the lower tonic note)	1 Tonic I	2 Supertonic ii
Unison, Octave, 4th, 5th		Diminished	Perfect	Augmented	3 Mediant iii	4 Subdominant IV
2nd, 3rd, 6th, 7th	Diminished	Minor	Major	Augmented	5 Dominant V	6 Submediant vi
					7 Leading note vii	8 Upper tonic VIII



#### Diatonic 7th Chords (in C major)

Cmaj<sup>7</sup>   Dm<sup>7</sup>   Em<sup>7</sup>   Fmaj<sup>7</sup>   G<sup>7</sup>   Am<sup>7</sup>   B°  
 I   ii   iii   IV   V   vi   vii  
 1   2   3   4   5   6   7

Chord name	Symbol	Root	3rd	5th	7th
Major	X	X	4st	3st	
Minor	Xm	X	3	4	
Diminished	X°	X	3	3	
Augmented	X <sup>+</sup>	X	4	4	
Major 7	Xmaj7	X	4st	3st	4st
Dominant 7	X7	X	4	3	3
Minor 7	Xm7	X	3	4	3
Half Diminished 7 or Minor 7 <b>b</b> 5	X <sup>ø7</sup> or Xm7 <b>b</b> 5	X	3	3	4
Diminished 7	X <sup>7</sup>	X	3	3	3
Augmented 7	X <sup>+</sup> 7	X	4	4	2

st = semitone steps between two successive pitches

#### Triads and 7th Chords (built above C)

C	Cm	C°	C+	Cmaj <sup>7</sup>	C <sup>7</sup>	Cm <sup>7</sup>	C° <sup>7</sup>	C <sup>ø7</sup>	C+ <sup>7</sup>
C	C/E	C/G		C <sup>7</sup>	C <sup>7</sup> /E	C <sup>7</sup> /G	C <sup>7</sup> /B <sup>b</sup>		
Ia	Ib	Ic		V7a	V7b	V7c	V7d		
I	I <sup>6</sup>	I <sup>6</sup>		V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>2</sub>		
root	1st inversion	2nd inversion		root	1st inversion	2nd inversion	3rd inversion		

Basic cadences	
Perfect	5-1 (V-I)
Plagal	4-1 (IV-I)
Interrupted	5-6 (V-vi)
Imperfect	1-5 (I-V) 2-5 (ii-V) 4-5 (IV-V) 6-5 (vi-V)

Standard chord progressions	
1 4 5	1 4 7 3 6 2 5 1
1 5 6 4	1 6 2 5 1
1 4 6 5	6 2 5 1
1 b7 4	2 5 1 6
1 5 6 3 4 1 4 5	1 4 3 6
	1 7 3 6
	5 6