



South Australian
Certificate of Education

Music Studies 2023

Question booklet

- Questions 1 to 13
- 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: 120

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Attach your SACE registration number label here



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Recorded examples of music will be played to help answer Questions 1 to 11.

Answer **all** questions in the spaces provided after each question.

1. One example from each of the following five groups ((a), (b), (c), (d), and (e)) 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. One bar of crotchets will be given on the metronome to set the tempo.

♩ = 100









(2 marks)

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

♩ = 90









(2 marks)

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

E dominant seventh

E minor seventh

E half-diminished seventh

E augmented seventh

(2 marks)

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

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{7}{8}$

$\frac{4}{4}$

(2 marks)

- (e) Tick the appropriate box to indicate which chord progression is played as the harmonic backing to the given melody, using the chord language with which you are more familiar.

Traditional harmony

♩ = 90



- | | | | | | | | | | | | | |
|--------------------------|----|-----|--|----|------|--|--------|------|--|----|--------|--|
| <input type="checkbox"/> | vi | ii | | V7 | vi7 | | iii7b | Ic | | V7 | I maj7 | |
| <input type="checkbox"/> | vi | iii | | V7 | ii7 | | I maj7 | Ib | | V7 | I maj7 | |
| <input type="checkbox"/> | i | iii | | V7 | iii7 | | I maj7 | iii7 | | V7 | I maj7 | |
| <input type="checkbox"/> | i | ii | | V7 | vi7 | | iii7 | I | | V7 | I maj7 | |

OR

Chord symbols

♩ = 90



- | | | | | | | | | | | | | |
|--------------------------|----|----|--|----------------|-----------------|--|--------------------|-----------------|--|----------------|-------------------|--|
| <input type="checkbox"/> | Em | Am | | D ⁷ | Em ⁷ | | Bm ⁷ /D | G/D | | D ⁷ | Gmaj ⁷ | |
| <input type="checkbox"/> | Em | Bm | | D ⁷ | Am ⁷ | | Gmaj ⁷ | G/B | | D ⁷ | Gmaj ⁷ | |
| <input type="checkbox"/> | G | Bm | | D ⁷ | Bm ⁷ | | Gmaj ⁷ | Bm ⁷ | | D ⁷ | Gmaj ⁷ | |
| <input type="checkbox"/> | G | Am | | D ⁷ | Em ⁷ | | Bm ⁷ | G | | D ⁷ | Gmaj ⁷ | |

(2 marks)

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

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

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

Andante ($\downarrow = 53$)



(8 marks)

3. Two broken chords ((a) and (b)) will each be played *three times*, followed each time by a 10-second pause in which you are to:
- name each chord in the space provided for part (i)
 - write the other notes of the chord on the staff provided for part (ii); the lowest note of the chord is given.

(a) (i) Name of chord:

_____ (1 mark)

(ii)  (1 mark)

(b) (i) Name of chord:

_____ (1 mark)

(ii)  (1 mark)

4. Two scales ((a) and (b)) will be played *twice*, followed each time by a 10-second pause. Tick the appropriate box to indicate which scale is played.

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

- (a) Major
 Harmonic minor
 Melodic minor
 Dorian (2 marks)

- (b) Major
 Harmonic minor
 Melodic minor
 Dorian (2 marks)

5. (a) This notated melody for cello will be played *four times*, followed each time by a 10-second pause. Four of the notes in the notated melody have been written incorrectly. Circle each of the four incorrect notes.

Each time before the melody is played, the tonic chord will be played to set the tonality, and one bar of quavers will be given on the metronome to set the tempo. The piano plays an accompaniment to the melody.

♩ = 50



(2 marks)

- (b) A piece for violin with guitar accompaniment will be played *four times*, followed each time by a 20-second pause in which you are to complete the violin part on the staff provided. The rhythm of the violin part is given above the staff, and the first note of the melody is provided, along with the chord symbols.

Each time before the piece is played, the tonic chord will be played to set the tonality, and five crotchets will be given on the metronome to set the tempo.

♩ = 70

(6 marks)

6. The first four bars of a melody will be played *twice*. The first playing will be followed by a 10-second pause, and the second playing by a 3-minute pause.

During the pauses, you are to develop and complete the eight-bar melody on the staff provided to complement the first four bars.

♩ = 100

(4 marks)

7. Refer to the score for 'Norriture' on pages 2 and 3 of the score booklet.

This music will be played *once*, followed by a 5-minute pause in which you are to answer questions (a) to (f). 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) Name the chord played by the piano in bar 10, marked (i).

_____ (1 mark)

- (b) Name the key and type of cadence (perfect, plagal, imperfect or interrupted) used in the passing modulation in bars 18 to 19, marked (ii).

Key: _____ (1 mark)

Type of cadence: _____ (1 mark)

- (c) Describe three ways in which the climax of this piece is created in bars 29 to 31.

_____ (3 marks)

- (d) Name the common chord progression used in bars 28 to 30, marked (iii).

_____ (2 marks)

- (e) Tick the box which best describes the compositional device used by the oboe in bar 30, marked (iv).

Sequence

Augmentation

Inversion

Chromaticism (2 marks)

- (f) Name the key and type of cadence (perfect, plagal, imperfect or interrupted) used in bars 34 to 35, marked (v).

Key: _____ (1 mark)

Type of cadence: _____ (1 mark)

8. A piece will be played *four times*, followed each time by a 45-second pause. You may answer questions (a) to (c) at any time during the music or pauses.

(a) Tick the box to indicate the form of this piece.

Through-composed

Binary

Ternary

Rondo

(2 marks)

(b) Describe how texture is used in this piece.

(3 marks)

(c) Describe how the composer has experimented with combining a range of musical styles in this piece.

(3 marks)

9. The melody for the carol 'Silent Night' will be played *once*.

Silent Night

Lento



Refer to the score of 'Silent Night Chorale' on pages 4 and 5 of the score booklet.

The arrangement of 'Silent Night', titled 'Silent Night Chorale', has been written for brass quintet. It will be played *twice*, with a 60-second pause in between so that you can answer questions (a) to (e).

After the second playing, there will be a 4-minute pause for you to complete your answers.

After the 4-minute pause, the arrangement will be played *a third time* so that you can check your answers.

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

_____ (1 mark)

- (b) What is the scale degree name of the note played by the French Horn in bar 3, marked (i)?

_____ (1 mark)

- (c) Identify the instrument(s) playing the melody in the bars indicated in the table.

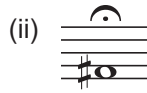
Bar numbers	Instrument(s)
Bars 1 to 4	
Bars 5 to 8	
Bars 9 to 12	
Bars 13 to 16	

(4 marks)

(d) Describe how the following indications used in this arrangement affect the duration of the notes played.

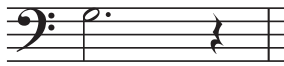


_____ (1 mark)



_____ (1 mark)

(e) The *concert pitch* note given below is played by one of the instruments in bar 8, marked (ii). Tick the box to indicate which instrument is playing this note.



- Trumpet 1
- Trumpet 2
- French horn
- Trombone
- Tuba

(2 marks)

10. Refer to the score for 'Mini Suite for Saxophone Quartet' on pages 6 to 8 of the score booklet.

This music is a theme with three variations.

The piece will be played only *once*. After the piece has been played, there will be a 6-minute pause in which you are to compare each variation with the theme in questions (a) to (c), and answer questions (d) and (e). You may begin to answer the questions while the music is being played.

(a) Compare variation 1 (bars 9 to 16) with the theme (bars 1 to 8) with reference to the tempo, tonality, and use of thematic material.

(3 marks)

(b) Compare variation 2 (bars 17 to 24) with the theme (bars 1 to 8) with reference to the tempo, tonality, and use of thematic material.

(3 marks)

(c) Compare variation 3 (bars 25 to 32) with the theme (bars 1 to 8) with reference to the tempo, tonality, and use of thematic material.

(3 marks)

(d) In variation 1 (bars 9 to 16), which bar demonstrates oblique motion?

(1 mark)

(e) Tick the box to indicate the interval between the alto and tenor saxophone notes in bar 28, marked (i).

Major 2nd

Minor 3rd

Major 3rd

Minor 7th

(2 marks)

11. This melody, with chord symbols included, will be played *twice*, with a 10-second pause between each playing. After the second playing, there will be a 5-minute pause in which you are to:

- compose three parts on the staves to complement the melody using suitable chord-voicing and voice-leading; do not alter the given melody
- use the chord progression; add chord extensions as appropriate
- include chord and non-chord notes in each part.

Melody

Bm Em/G A D Em F# Bm

Part 1

Part 2

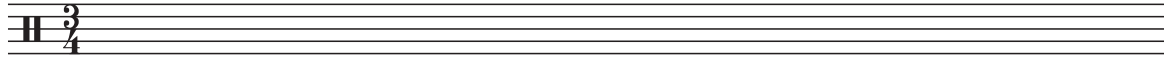
Part 3

(12 marks)

***This is the end of the recorded section of this examination.
Please complete Questions 12 and 13 to finish the examination.***

12. *There is no recorded example of music for this question.*

The following four-bar rhythm has been written without beams and bar lines. Rewrite the rhythm on the staff, adding bar lines and grouping as appropriate to the given time signature.



(4 marks)

13. *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 using smooth part-writing, including the use of a passing six-four progression.

Identify your chords under the staff, using appropriate roman numerals or chord symbols. You may include chord inversions as appropriate.

Adagio

(24 marks)

OR

OPTION B: JAZZ-RELATED HARMONY

Harmonise the following melody in jazz-related style for keyboard using piano-voicing and smooth voice-leading, including a modulation to a key other than the tonic.

Write your chord symbols above the keyboard part. You may include extended and/or altered-note chords as appropriate.

Slow swing

(24 marks)

This is the end of the examination.





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Score booklet

- Refer to these scores when answering Questions 7, 9, and 10
- Write your answers in the question booklet

SCORE BOOKLET



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7. Refer to the following score when answering the questions on page 8 of the question booklet.

Norriture

$\text{♩} = 120$

Oboe

mp *cresc...* *f* *mf* *cresc...*

Piano

mp *cresc...* *f* *mf* *cresc...*

sim...

Ob.

mf *subito p*

Pno.

mf *subito p*

Ob.

mf

Pno.

mp

Ob.

f *rall.* *a tempo* *f*

Pno.

mf

(i)

(ii)

23 24 25 26 27

Ob. *p*

Pno. *mf*

28 29 30 (iv) 31

Ob. *mf* *cresc....* *poco accel.* *poco rit.* *f*

Pno. *mf* *cresc....* *f* *f* *poco rit.*

32 33 34 35

Ob. *mf*

Pno. *mf* (v)

36 37 38 39

Ob. *mp* *rall.*

Pno. *mp* *dim.* *rall.*

9. Refer to the following score when answering the questions on page 10 and 11 of the question booklet.

Silent Night Chorale

The musical score is for the 'Silent Night Chorale' and consists of two systems of staves. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The instruments are Trumpet 1, Trumpet 2, French Horn, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mp*, *mf*, and *p*, and performance instructions like '(i)', '(ii)', and 'mute'. Measure 11 is marked 'mute' for the Trumpet 1 part.

1 2 3 4 5 6

Trumpet 1 *mp*

Trumpet 2 *mp*

French Horn *mp* (i) *mf*

Trombone *mf* *mp*

Tuba *mp*

7 8 (ii) 9 10 11 mute 12

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *p*

Tbn. *p*

Tba. *p*

13 14 15 *senza mute* 16 17 18

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp *f* *mp* *f* *mp* *f* *mp* *f*

19 20 21 22 23 *molto rit.* 24

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp *mf* *mp*

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

Mini Suite for Saxophone Quartet

1 **Lento** 2 3 4

Soprano Saxophone *mf*

Alto Saxophone

Tenor Saxophone *mp*

Baritone Saxophone *mp*

5 6 7 8

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Variation 1

9 **Allegretto** 10 11 12 13 14

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *mf*

Bari. Sax. *pp*

Variation 2

15 16 17 **Andante** 18

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

19 20 *leggiero* 21 22

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Variation 3

23 24 25 **Maestoso** 26

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

27 28 29

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

30 31 32

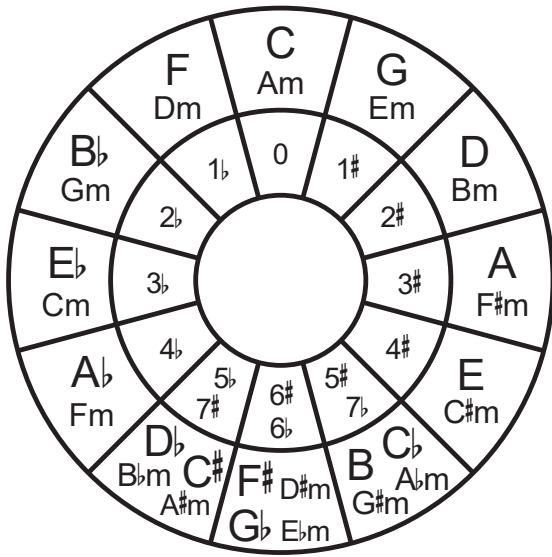
Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

MUSIC STUDIES FORMULA SHEET



C Major
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

C Natural Minor / C Aeolian (6th mode of C major scale)
1 2 b3 4 5 b6 b7 8 b7 b6 5 4 b3 2 1

C Harmonic Minor
1 2 b3 4 5 b6 7 8 7 b6 5 4 b3 2 1

C Melodic Minor
1 2 b3 4 5 6 7 8 b7 b6 5 4 b3 2 1

C Blues
1 b3 4 b5 5 b7 8 b7 5 b5 4 b3 1

C Pentatonic (major)
1 2 3 5 6 8 6 5 3 2 1

C Pentatonic (minor)
1 b3 4 5 b7 8 b7 5 4 b3 1

C Dorian (2nd mode of Bb major scale)
1 2 b3 4 5 6 b7 8 b7 6 5 4 b3 2 1

C Mixolydian (5th mode of F major scale)
1 2 3 4 5 6 b7 8 b7 6 5 4 3 2 1

Trumpet in Bb **Clarinet in Bb** **Horn in F**
written sounding written sounding written sounding

Guitar **Bass guitar** **Soprano sax in Bb**
written sounding written sounding written sounding

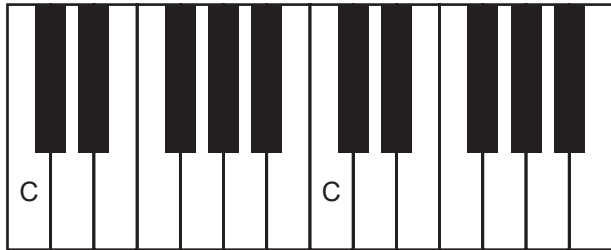
Alto sax in Eb **Tenor sax in Bb** **Baritone sax in Eb**
written sounding written sounding written sounding

Simple time			Number of beats to each bar	Compound time		
Note-value of each beat				Note-value of each beat		
$\frac{2}{2}$ C	$\frac{2}{4}$	$\frac{2}{8}$	2 Duple	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{6}{16}$
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	3 Triple	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{9}{16}$
$\frac{4}{2}$	$\frac{4}{4}$ C	$\frac{4}{8}$	4 Quadruple	$\frac{12}{4}$	$\frac{12}{8}$	$\frac{12}{16}$

PLEASE TURN OVER

Naming intervals by number and tonality name				
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)
Unison, Octave, 4th, 5th		Diminished	Perfect	Augmented
2nd, 3rd, 6th, 7th	Diminished	Minor	Major	Augmented

Scale degree names (Roman numerals refer to major scale)		
1	Tonic	I
2	Supertonic	ii
3	Mediant	iii
4	Subdominant	IV
5	Dominant	V
6	Submediant	vi
7	Leading note	vii
8	Upper tonic	VIII



Chord name	Symbol	Root	3rd	5th	7th
Major	X	X	4st	3st	
Minor	Xm	X	3	4	
Diminished	X ^o	X	3	3	
Augmented	X ⁺	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 \flat 5	X ^o 7 or Xm7 \flat 5	X	3	3	4
Diminished 7	X ^o 7	X	3	3	3
Augmented 7	X ⁺ 7	X	4	4	2

st = semitone steps between two successive pitches

Diatonic 7th Chords (in C major)

Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ B^o

I ii iii IV V vi vii
1 2 3 4 5 6 7

Triads and 7th Chords (built above C)

C Cm C^o C⁺ Cmaj⁷ C⁷ Cm⁷ C^o C^o7 C⁺7

C C/E C/G C⁷ C⁷/E C⁷/G C⁷/B \flat

Ia Ib Ic V7a V7b V7c V7d
I I⁶ I⁴ V⁷ V⁶₅ V⁴₃ V⁴₂
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 \flat 7 4	2 5 1 6
1 5 6 3 4 1 4 5	1 4 3 6
	1 7 3 6
	5 6