



South Australian  
Certificate of Education

# Music Studies 2024

## 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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*The SACE Board of South Australia acknowledges that this examination was created on Kaurna Land. We acknowledge First Nations Elders, parents, families, and communities as the first educators of their children, and we recognise and value the cultures and strengths that First Nations students bring to the classroom. We respect the unique connection and relationship that First Nations peoples have to Country, and their ever-enduring cultural heritage.*

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Attach your SACE registration number label here



Government  
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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 nine groups ((a) to (i)) will be played *three times*, followed each time by a 5-second pause.


- (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.

$\text{♩} = 100$









(1 mark)

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

$\text{♩} = 84$









(1 mark)

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

♩ = 100









(1 mark)

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

♩ = 100









(1 mark)

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

Diminished triad

Major triad

Minor triad

Augmented triad

(1 mark)

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

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{6}{8}$

$\frac{7}{8}$

(1 mark)

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

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

$\frac{2}{4}$

(1 mark)

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

Traditional harmony

♩ = 105

OR Chord symbols

♩ = 105

- |                          |   |                 |  |                |    |  |
|--------------------------|---|-----------------|--|----------------|----|--|
| <input type="checkbox"/> | I | I <sup>7</sup>  |  | V <sup>7</sup> | vi |  |
| <input type="checkbox"/> | I | IV <sup>7</sup> |  | V <sup>7</sup> | I  |  |
| <input type="checkbox"/> | I | IV <sup>7</sup> |  | ii             | I  |  |
| <input type="checkbox"/> | I | IV <sup>7</sup> |  | V <sup>7</sup> | vi |  |

- |                          |   |                   |  |                |    |  |
|--------------------------|---|-------------------|--|----------------|----|--|
| <input type="checkbox"/> | D | Dmaj <sup>7</sup> |  | A <sup>7</sup> | Bm |  |
| <input type="checkbox"/> | D | Gmaj <sup>7</sup> |  | A <sup>7</sup> | D  |  |
| <input type="checkbox"/> | D | Gmaj <sup>7</sup> |  | Em             | D  |  |
| <input type="checkbox"/> | D | Gmaj <sup>7</sup> |  | A <sup>7</sup> | Bm |  |

(1 mark)

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

Traditional harmony

♩. = 48

OR Chord symbols

♩. = 48

- |                          |                |    |  |    |    |  |
|--------------------------|----------------|----|--|----|----|--|
| <input type="checkbox"/> | V <sup>7</sup> | VI |  | iv | I  |  |
| <input type="checkbox"/> | V <sup>7</sup> | i  |  | iv | I  |  |
| <input type="checkbox"/> | V <sup>7</sup> | VI |  | ii | I  |  |
| <input type="checkbox"/> | V <sup>7</sup> | i  |  | iv | VI |  |

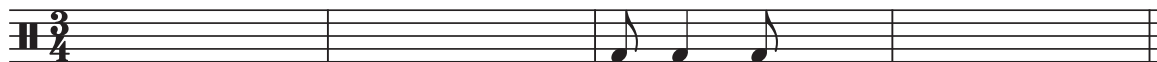
- |                          |                |    |  |                |    |  |
|--------------------------|----------------|----|--|----------------|----|--|
| <input type="checkbox"/> | E <sup>7</sup> | F  |  | Dm             | Am |  |
| <input type="checkbox"/> | E <sup>7</sup> | Am |  | Dm             | Am |  |
| <input type="checkbox"/> | E <sup>7</sup> | F  |  | B <sup>°</sup> | Am |  |
| <input type="checkbox"/> | E <sup>7</sup> | Am |  | Dm             | F  |  |

(1 mark)

2. A four-bar piece in  $\frac{3}{4}$  time will be played *four times*, followed each time by a 20-second pause. Complete the rhythm of the piece on the staff provided. This piece does not have rests.

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

$\text{♩} = 90$



(6 marks)

3. A broken chord will be played *three times*, followed each time by a 10-second pause.

Name the chord in the space provided and write the other notes of the chord on the staff provided. The lowest note of the chord is given.

(a) Name of chord \_\_\_\_\_ (1 mark)



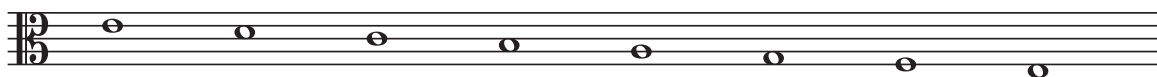
(1 mark)

4. Two scales ((a) and (b)) will each be played *twice*, followed each time by a 10-second pause.

Add accidentals as needed to complete the scales.

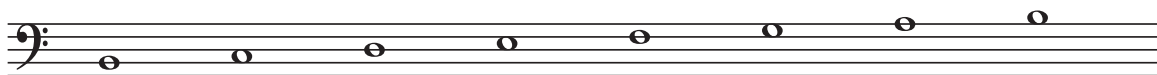
After the pause, the scales will be played *a third time* so that you can check your answers.

(a)



(1 mark)

(b)



(1 mark)



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

Develop and complete the eight-bar melody on the staff provided to complement the first four bars.

♩ = 150

*f*

(5 marks)



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

This music will be played *once*, followed by a 4-minute pause. Answer questions (a) to (j) below. 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 form of the piece.

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

(b) Name the chord used at bar 3, marked (i).

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

(c) Name the chord used at bar 12, marked (iii).

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

(d) Name the type of cadence used at the end of the piece, marked (iv).

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

(e) (i) Name the instrument which plays the melody from bar 9.

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

(ii) Give two reasons for your answer.

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

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

(f) The chord marked (ii) in bar 4 is a  $D^7$ . In the context of this opening section in C minor, tick the box which would best describe the chord's function.

The  $II^7$  of the relative major

The  $I^7$  of the subdominant

The  $V^7$  of the dominant key

The  $IV^7$  of the submediant (1 mark)

(g) Describe the role that the left hand plays from bars 9 to 15 in the piano part.

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

(h) Which compositional device below best describes the development of melodic material from bar 10 to bar 11?

Sequence

Imitation

Chromaticism

Diminution

(1 mark)

(i) Which compositional device below best describes the relationship between the top stave of the piano and clarinet in bars 13 and 14?

Augmentation

Sequence

Imitation

Inversion

(1 mark)

(j) Describe the relationship between the keys of the different sections of this piece.

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

8. A 2-minute piece will be played *four times*, followed each time by a 45-second pause. You may answer questions (a) to (e) below at any time during the music or pauses.

There are four sections or 'episodes' to this piece.

- (a) In this piece, there is the sound of a can opening and pouring. Describe the function of these sounds in the piece.

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

- (b) Tick the box which best describes the type of texture used in the second episode.

Heterophonic

Monophonic

Homophonic

Multi-layered

(1 mark)

- (c) Describe the following musical elements heard at the *end* of episode two.

(i) Rhythmic effect \_\_\_\_\_ (1 mark)

(ii) Tempo \_\_\_\_\_ (1 mark)

(iii) Volume \_\_\_\_\_ (1 mark)

- (d) Describe *two* main features relating to timbre in episode three.

(i) Feature 1 \_\_\_\_\_  
\_\_\_\_\_ (1 mark)

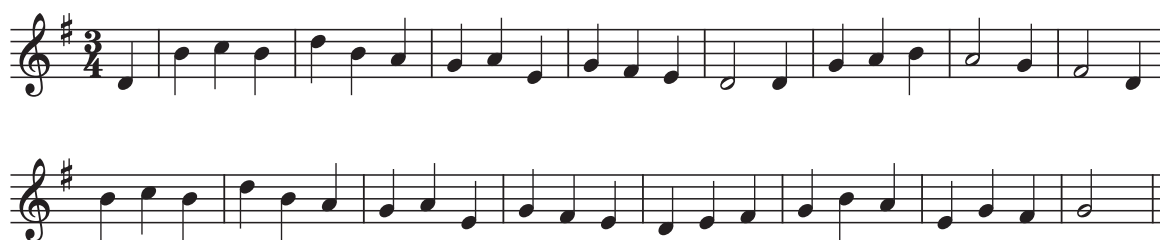
(ii) Feature 2 \_\_\_\_\_  
\_\_\_\_\_ (1 mark)

- (e) Describe the use of the following musical elements in this piece.

(i) Pitch \_\_\_\_\_ (1 mark)

(ii) Meter \_\_\_\_\_ (1 mark)

9. The melody below, 'St Clement', will be played *once*.



Refer to the score of 'Fantasy on St Clement' on pages 4 and 5 of the score booklet.

This arrangement, titled 'Fantasy on St Clement', which has been written for wind quintet, will be played *twice*. The first playing will be followed by a 60-second pause, and the second playing by a 4-minute pause.

Answer questions (a) to (g) below.

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

(a) Tick the box which best demonstrates the function of the first four bars of the arrangement.

- A variation of the melody
- A fanfare introduction
- The introduction of all thematic material (1 mark)

(b) (i) State the instrument that first plays the melody.

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

(ii) State the bar number where we first hear the melody.

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

(c) Name the broken chord played by the flute in the bars indicated in the table below. Use the chord language that you are most familiar with.

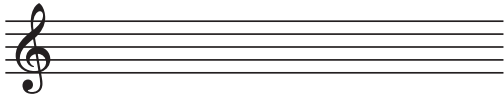
| Bar numbers          | Broken chord played by the flute |
|----------------------|----------------------------------|
| Bar 13, marked (ii)  |                                  |
| Bar 14, marked (iii) |                                  |
| Bar 14, marked (iv)  |                                  |
| Bar 14, marked (v)   |                                  |

(4 marks)

(d) What role does the horn play in bars 19 to 25 in the arrangement?

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

(e) In bar 2, an excerpt of the clarinet part is marked (i). Rewrite this excerpt in concert pitch, using a key signature.



(2 marks)

(f) Refer to the articulation found in bar 3.

(i) Name this articulation \_\_\_\_\_ (1 mark)

(ii) Describe this articulation \_\_\_\_\_ (1 mark)

(g) Refer to the articulation found in bar 27.

(i) Name this articulation \_\_\_\_\_ (1 mark)

(ii) Describe this articulation \_\_\_\_\_ (1 mark)

10. Refer to the score for 'Musings on Mallets' on pages 6 to 8 of the score booklet.

This piece, a theme with three variations, will be played only *once*. After the piece has been played, there will be a 6-minute pause. Compare each variation with the theme, using the table provided. You may begin to answer the questions while the music is being played.

Complete the table below by describing the theme and the variations, with reference to rhythm and meter, scale or mode used, and the instruments playing the melody.

| Compare:      | Rhythm/meter | Scale/mode used | Instrument(s) playing the melody |
|---------------|--------------|-----------------|----------------------------------|
| Theme         |              |                 |                                  |
| Variation I   |              |                 |                                  |
| Variation II  |              |                 |                                  |
| Variation III |              |                 |                                  |

(12 marks)

11. The melody below, with chord symbols included, will be played *twice*. After the *second* playing, there will be a 5-minute pause. Compose the remainder of the three parts on the staves below to complement the melody.

- Use suitable chord-voicing and voice-leading.
- Do not alter the given melody.
- Use the chord progression.
- Add at least one chord extension.
- Include chord and non-chord notes in each part.

Dm          Gm          Cm          F          Cm/E<sub>b</sub>          F          B<sub>b</sub>          E<sub>b</sub>          B<sub>b</sub>

Melody

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 rhythm has been incorrectly grouped in some places.

Transcribe the entire rhythm in the space below with correct rhythm grouping, while maintaining the same rhythmic values.

(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 cadential six-four/second inversion progression and a dominant seventh chord.

Identify your chosen chords under the staff, using appropriate roman numerals or chord symbols. Include chord inversions and unessential notes in inner parts as appropriate.

(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 two modulations to a key other than the tonic.

Write your chord symbols above the keyboard part. Include at least one extended chord, and at least one alteration as appropriate.

**Medium swing**

(24 marks)

***This is the end of the examination.***





**South Australian  
Certificate of Education**

# Music Studies 2024

## Score booklet

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

SCORE BOOKLET



**Government  
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7. Refer to the following score when answering the questions on pages 9 and 10 of the question booklet.

### Mezzo Sonatina

**Allegro**

Clarinet in Bb

Piano

Cl.

Pno.

7

8

9

*p*

*f*

*p*

*f*

*Ped.* \* *Ped.* \* *sim.*

10 11

Cl.

Pno.

12 13 14

(iii)

Cl.

Pno.

*Red. Red. Red. sim.*

15 16

(iv)

Cl.

Pno.

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

### Fantasy on St Clement

**Allegretto (♩ = 100)**

The first system of the score is for the Allegretto section, marked with a tempo of ♩ = 100. It features five staves: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The music is in 4/4 time and starts with a forte (f) dynamic. The Flute part includes a trill (tr) and a series of notes with slurs and accents. The Oboe, Clarinet, and Bassoon parts have similar rhythmic patterns. The system concludes with a ritardando (rit.) and a mezzo-piano (mp) dynamic.

**Andante (♩ = 46)**

The second system of the score is for the Andante section, marked with a tempo of ♩ = 46. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 6/8 time and starts with a legato marking. The Flute part has a mezzo-piano (mp) dynamic and an expressive (espr.) marking. The Oboe, Clarinet, and Bassoon parts also have legato markings. The system concludes with a piano (p) dynamic.

**(i)**

The third system of the score is for the first ending of the Andante section, marked with a tempo of ♩ = 46. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 6/8 time and starts with a piano (p) dynamic. The Flute part has a mezzo-piano (mp) dynamic and an expressive (espr.) marking. The system concludes with a mezzo-piano (mp) dynamic.

**(ii)**

The fourth system of the score is for the second ending of the Andante section, marked with a tempo of ♩ = 46. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 6/8 time and starts with a piano (p) dynamic. The Flute part has a mezzo-piano (mp) dynamic and an expressive (espr.) marking. The system concludes with a mezzo-piano (mp) dynamic.

**Maestoso (♩ = 96)**

14 (iii) (iv) (v) 15 16 17 18 19 20

Fl. *pp* *mp*

Ob. *mp*

Cl. *pp* *mf* *mp*

Hn. *pp* *mf*

Bsn. *p* *pp* *mf*

21 22 23 24 25 26 27

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

**rall.** - - - - -

28 29 30 31 32 33 34

Fl. *f*

Ob.

Cl.

Hn.

Bsn.

10. Refer to the following score when answering the question on page 14 of the question booklet.

### Musings on Mallets

**Allegro (♩ = 120)**

**VARIATION I**

**Lento (♩ = 80)**

10. Refer to the following score when answering the question on page 14 of the question booklet.

13 14 15 16 // //

Xyl. *mp*

Vib. *mp*

Mar. *mf*

**VARIATION II**

17 **Presto** (♩ = 160) 18 19 20

Xyl. *mf*

Vib. *f*

Mar. *mf*

21 22 23 24

Xyl.

Vib.

Mar.

VARIATION III

Medium swing (♩ = 160)

25 26 27 28

Xyl. *f*

Vib. *mf*

Mar. *mf*

29 30 31

Xyl.

Vib.

Mar.

Tempo primo (straight quavers)

32 33 34 35 36

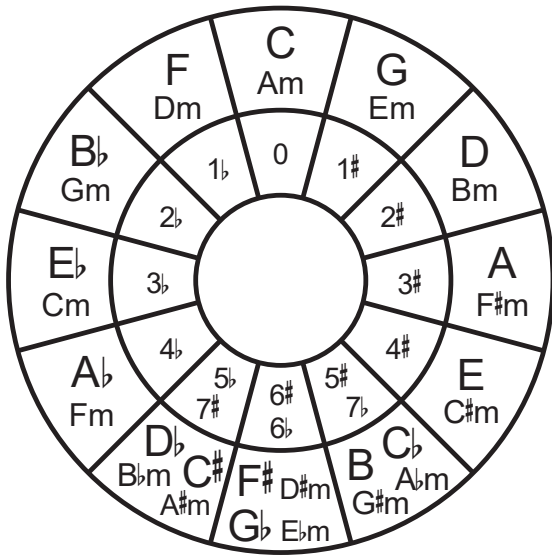
Xyl. *mp cresc.* *ff*

Vib. *mp* *mf cresc.* *ff*

Mar. *mp cresc.* *ff*



# MUSIC STUDIES FORMULA SHEET



**C Major**

**C Natural Minor / C Aeolian (6th mode of C major scale)**

**C Harmonic Minor**

**C Melodic Minor**

**C Blues**

**C Pentatonic (major)**

**C Pentatonic (minor)**

**C Dorian (2nd mode of Bb major scale)**

**C Mixolydian (5th mode of F major scale)**

**Trumpet in Bb**      **Clarinet in Bb**      **Horn in F**

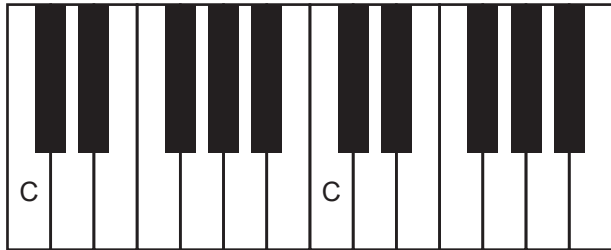
**Guitar**      **Bass guitar**      **Soprano sax in Bb**

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

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

| Naming intervals by number and tonality name |  |   |  |  |
|--|--|---|--|--|
| Interval                                     | Upper pitch is two semitones lower<br>(than the major scale of the lower tonic note) | Upper pitch is one semitone lower<br>(than the major scale of the lower tonic note) | Upper pitch is within the major scale<br>(of the lower tonic note) | Upper pitch is one semitone higher<br>(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<br>(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 |



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 <sup>ø</sup> |
|                   |                 |                 |                   |                |                 |                |
| 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 <sup>o</sup>                             | X    | 3   | 3   |     |
| Augmented   | X <sup>+</sup>                             | X    | 4   | 4   |     |
| Major 7   | Xmaj <sup>7</sup>                          | X    | 4st | 3st | 4st |
| Dominant 7  | X <sup>7</sup>                             | X    | 4   | 3   | 3   |
| Minor 7   | Xm <sup>7</sup>                            | X    | 3   | 4   | 3   |
| Half Diminished 7<br>or<br>Minor 7 <sup>b</sup> 5 | X <sup>ø7</sup><br>or<br>Xm <sup>7b5</sup> | X    | 3   | 3   | 4   |
| Diminished 7                                      | X <sup>o7</sup>                            | X    | 3   | 3   | 3   |
| Augmented 7                                       | X <sup>+7</sup>                            | X    | 4   | 4   | 2   |

st = semitone steps between two successive pitches

Triads and 7th Chords (built above C)

|      |                |                |                |                   |                |                 |                |                 |                 |
|------|----------------|----------------|----------------|-------------------|----------------|-----------------|----------------|-----------------|-----------------|
| C    | Cm             | C <sup>o</sup> | C <sup>+</sup> | Cmaj <sup>7</sup> | C <sup>7</sup> | Cm <sup>7</sup> | C <sup>ø</sup> | C <sup>o7</sup> | C <sup>+7</sup> |
|      |                |                |                |                   |                |                 |                |                 |                 |
| Ia   | Ib             | Ic             |                |                   |                |                 |                |                 |                 |
| I    | I <sup>6</sup> | I <sup>4</sup> |                |                   |                |                 |                |                 |                 |
| root | 1st inversion  | 2nd inversion  |                |                   |                |                 |                |                 |                 |

|                  |                             |                             |                                |
|------------------|-----------------------------|-----------------------------|--------------------------------|
| C <sup>7</sup>   | C <sup>7</sup> /E           | C <sup>7</sup> /G           | C <sup>7</sup> /B <sup>b</sup> |
|                  |                             |                             |                                |
| V <sup>7</sup> a | V <sup>7</sup> b            | V <sup>7</sup> c            | V <sup>7</sup> d               |
| 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               | 3rd inversion                  |

| Basic cadences |   |
|----------------|---|
| Perfect        | 5-1 (V-I)   |
| Plagal         | 4-1 (IV-I)  |
| Interrupted    | 5-6 (V-vi)  |
| Imperfect      | 1-5 (I-V)<br>2-5 (ii-V)<br>4-5 (IV-V)<br>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 <sup>b</sup> 7 4          | 2 5 1 6         |
| 1 5 6 3 4 1 4 5             | 1 4 3 6         |
|                             | 1 7 3 6         |
|                             | 5 6             |