



**South Australian
Certificate of Education**

The external assessment requirements of this subject are listed on page 17.

Music Studies

2019 sample paper

Question booklet

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

Examination information

Materials

- Question booklet
- Score booklet (9 pages)
- Formula sheet
- Manuscript paper
- SACE registration number label

Working time

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

Total marks 170



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of South Australia**

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Recorded examples of music will be played to help you to answer Questions 1 to 12. Answer *all* questions in the spaces provided after each question.

1. 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. Before each example, two bars of beats will be given on the metronome to set the tempo.

- (a) Tick the appropriate box to indicate which rhythm is played.

♩ = 72



(2 marks)

- (b) Tick the appropriate box to indicate which melody is played.

♩ = 100



(2 marks)

(c) Tick the appropriate box to indicate the two consecutive intervals played.

A minor third followed by a major sixth.

A perfect fourth followed by a perfect fifth.

A perfect fifth followed by a perfect fourth.

A major third followed by a minor sixth.

(2 marks)

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

Simple duple.

Compound duple.

Simple triple.

Compound triple.

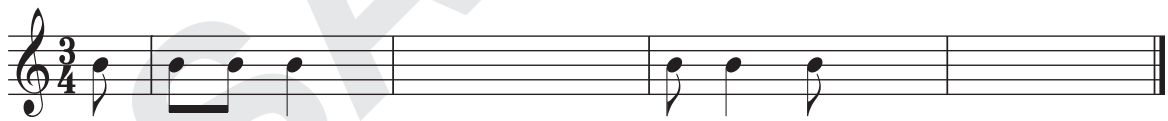
(2 marks)

2. A four-bar melody in $\frac{3}{4}$ time will be played *twice*, followed each time by a 20-second pause in which you are to complete the rhythm of the melody on the staff provided. There are no rests and some of the rhythm is given.

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

Each time before the melody is played five crotchets will be given on the metronome to set the tempo.

$\text{♩} = 76$

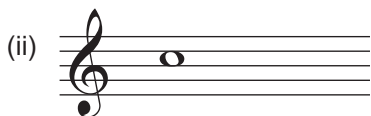


(7 marks)

3. Two short melodies ((a) and (b)) will be played *twice*, followed each time by a 10-second pause in which you are to write the interval produced by the *first two notes* of the melody.
- Name each interval by both quality and size (e.g. major second) in the space provided for part (i).
 - Write the second note of the melody on the staff provided for part (ii) using concert pitch; the first note is given.

(a) This melody is for trumpet.

(i) Name of interval: _____ (2 marks)



(2 marks)

(b) This melody is for cor anglais.

(i) Name of interval: _____ (2 marks)



(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 Clarinet in B \flat with piano accompaniment.

Mixolydian scale.

Harmonic minor scale.

Melodic minor scale.

Natural minor scale.

(2 marks)

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

Blues scale.

Harmonic minor scale.

Melodic minor scale.

Dorian scale.

(2 marks)

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 example will be played *a third time* so that you can check your answer. Two bars will be given on the metronome to set the tempo.



Traditional harmony					Chord symbols						
<input type="checkbox"/>	I	ii	vi	IV	I	<input type="checkbox"/>	C	Dm	Am	F	C
<input type="checkbox"/>	I	V	vi	IV	I	<input type="checkbox"/>	C	G	Am	F	C
<input type="checkbox"/>	I	V	IV ⁷	vi	I	<input type="checkbox"/>	C	G	Fmaj ⁷	Am	C
<input type="checkbox"/>	I	ii	IV ⁷	vi	I	<input type="checkbox"/>	C	Dm	Fmaj ⁷	Am	C

(2 marks)

7. The given part of the melody will be played *once*, followed by a 10-second pause. After the pause the melody will be played *a second time*, followed by a 90-second pause in which you are to complete the four-bar melody on the staff provided, using the style of the given part. After the pause the melody will be played *a third time* so that you can check your answer.

Moderato

(8 marks)

8. This theme will be played *once*, followed by a 5-minute pause in which you are to answer questions (a) to (e) below and on page 9. You may answer questions (a) to (e) at any time during the music or the pause.

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

Theme from Six Variations
from the opera *La Molinara* by *Giovanni Paisiello* (1790)

Beethoven

Andante

p
legato
cresc.
f
p

- (a) Identify the form of this theme with reference to the score.


(4 marks)

(b) Explain the following score markings.

(i)  _____

(ii)  _____

(iii)  _____

(iv)  _____

(v) Legato _____

(5 marks)

(c) Give an example of a sequence in the score, including the bar numbers where the sequence occurs.

_____ (2 marks)

(d) Describe the harmonic structure of this theme. In your answer, include the tonic key and modulations, with reference to the score.

_____ (4 marks)

(e) This theme has a range of features that demonstrate the classical style. Describe *three* of these features.

_____ (3 marks)

9. A two-minute piece will be played *twice* followed each time by a 20-second pause. You may answer questions (a) to (d) below at any time during the music or pauses.

(a) Explain the rhythmic features of this piece. In your answer, refer to:

- time signature
- tempo
- rhythmic patterns.

(3 marks)

(b) Describe the tonality of this piece.

(2 marks)

(c) Describe the style of this piece.

(2 marks)

(d) Describe the texture of this piece.

(4 marks)

10. An excerpt from the two-minute piece in Question 9 will be played with a repeat *twice*, followed each time by a 10-second pause in which you are to indicate which melody 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.









(2 marks)

SAMPLE

11. The melody for the traditional nursery rhyme 'Hickory dickory dock' will be played *once*.

Hickory dickory dock

C G⁷ C C G⁷ C
Hick - or - y dick - or - y dock The mouse ran up the clock The
5 C G⁷ F C G⁷ C
clock struck 'one' the mouse ran down Hick - or - y dick - or - y dock

Refer to the score for 'Hickory dickory dock' on pages 2 and 3 of the score booklet.

An arrangement of this melody has been written for a saxophone quartet with claves and bongos. 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 5-minute pause for you to complete your answers.

After the 5-minute pause the melody will be played *a third time* so that you can check your answers.

(a) Discuss how the pitch and rhythm have been adapted for the arrangement.

(4 marks)

(b) Discuss how the harmony has been adapted for the arrangement.

(3 marks)

(c) Discuss the role that the soprano saxophone and alto saxophone parts play in bars 13 to 17 of the arrangement.

(2 marks)

(d) Discuss how the arranger has given this arrangement a 'Latin' style.

(2 marks)

(e) Where would you consider the climax in this piece, and why?

(2 marks)

SAMPLE

12. The melody below, with root position chords included, will be played *twice*, with a 15-second pause between each playing.

- 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, chord extensions, suspensions, and syncopation as appropriate.

C G Am Em F C F G C

Melody 

Part 1 

Part 2 

Part 3 

(30 marks)

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

The following melody has the bar lines missing and has not been grouped correctly. Rewrite the melody on the staff provided, adding the bar lines and using the correct note grouping. The melody does not have an anacrusis.




(6 marks)

14. *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 staff, using appropriate roman numerals or chord symbols.

Musical notation for Option A: Four-part vocal style. It consists of a single treble clef staff with a 4/4 time signature and a piano keyboard staff with treble and bass clefs, both in 4/4 time. The melody in the top staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard staff is empty for harmonic accompaniment.

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.

Musical notation for Option B: Jazz-related harmony. It consists of a single treble clef staff with a 4/4 time signature and a piano keyboard staff with treble and bass clefs, both in 4/4 time. The melody in the top staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard staff is empty for harmonic accompaniment.

(32 marks)

15. *There is no recorded music for this question.*

Refer to the scores for 'Numero uno' and 'Siciliana' on pages 4 to 9 of the score booklet.

Answer questions (a) to (d) below.

(a) Compare the time signatures used in each piece.

(3 marks)

(b) Identify the structure of each piece.

(4 marks)

(c) Compare the opening and closing keys of each piece.

(4 marks)

(d) Compare the use of texture in each piece.

(3 marks)

2019 SAMPLE MUSIC STUDIES PAPER

The purpose of this sample paper is to show the structure of the Music Studies examination and the style of questions that may be used. The following extract is from the 2019 subject outline for Music Studies:

EXTERNAL ASSESSMENT

Assessment Type 3: Examination (30%)

Students complete one 130-minute examination in which they apply their knowledge and understanding of musical elements and their musicianship skills in creative and innovative ways, to:

- deconstruct, analyse, and interpret musical works
- manipulate musical elements
- synthesise and express musical literacy and musical ideas.

To enable students to focus on the application of their learning, a sheet with standard chord progressions and key signatures will be provided.

Questions may include, for example:

- notating part of a melody
- completing a given melody using appropriate conventions
- decoding aural rhythms and pitch
- adding extensions to core harmonies
- explaining harmonic structures
- harmonising part of a melody
- extending a melody in a new direction
- analysing and comparing two unfamiliar works (similarities, differences, viewpoints on elements).

The following specific features of the assessment design criteria for this subject are assessed in the creative synthesis:

- understanding music — UM2
- creating music — CM1, CM3, CM4
- responding to music — RM1, RM2.

Source: *Music Studies 2019 Subject Outline Stage 2*, p 15, on the SACE website, www.sace.sa.edu.au

