



South Australian  
Certificate of Education

# Music Studies 2021

## 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 13. 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 crotchet beats will be given on the metronome to set the tempo.

$\text{♩} = 90$

(2 marks)

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

$\text{♩} = 65$

(2 marks)

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



(2 marks)

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



(2 marks)

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

Traditional harmony

♩ = 66



<input type="checkbox"/>		I		V <sub>b</sub>		vi		iii		ii <sup>7</sup>	V <sup>7</sup>		I	
<input type="checkbox"/>		I		IV <sub>b</sub>		V		vi		ii <sup>7</sup>	V <sup>7</sup>		I	
<input type="checkbox"/>		I		IV		vi		ii		IV	V <sup>7</sup>		I	
<input type="checkbox"/>		I		V		IV		vi		IV	V <sup>7</sup>		I	

OR

Chord symbols

♩ = 66



<input type="checkbox"/>		F		C/E		Dm		Am		Gm <sup>7</sup>	C <sup>7</sup>		F	
<input type="checkbox"/>		F		B <sub>b</sub> /D		C		Dm		Gm <sup>7</sup>	C <sup>7</sup>		F	
<input type="checkbox"/>		F		B <sub>b</sub>		Dm		Gm		B <sub>b</sub>	C <sup>7</sup>		F	
<input type="checkbox"/>		F		C		B <sub>b</sub>		Dm		B <sub>b</sub>	C <sup>7</sup>		F	

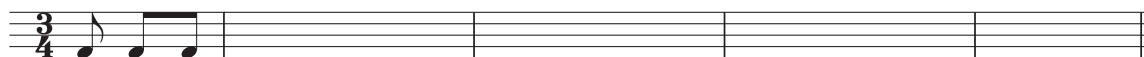
(2 marks)

2. A four-bar melody in  $\frac{3}{4}$  time will be played *four times*, followed each time by a 20-second pause in which you are to complete the rhythm of the melody on the staff provided. This melody does not have rests and some of the rhythm is given.

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

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

$\text{♩} = 78$



(8 marks)

3. Two intervals ((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 two notes.

- 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 staff provided for part (ii); the first note of the interval is given.

(a) (i) Name of interval: \_\_\_\_\_

(1 mark)



(1 mark)

(b) (i) Name of interval: \_\_\_\_\_

(1 mark)



(1 mark)

4. Two short melodies with accompaniment ((a) and (b)) will be played *twice*, followed each time by a 10-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 piano.

Major scale.

Dorian scale.

Harmonic minor scale.

Mixolydian scale.

(2 marks)

(b) This melody is for trombone with rhythm section.

Major scale.

Dorian scale.

Harmonic minor scale.

Mixolydian scale.

(2 marks)

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

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

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

♩ = 56

Flute

Harp

(5 marks)

- (a) Identify the cadence in bars 4 and 5 marked by the bracket.

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

- (b) Circle a leading note in the harp accompaniment.

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

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

After the pause, the 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 staff provided, to complement the first four bars.

**Andante**

Trumpet in B $\flat$

(4 marks)



7. Refer to the score for 'Fantasia brillante' on page 3 of the score booklet.

This music will be played *once*, followed by a 6-minute pause in which you are to answer questions (a) to (f) 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 you can check your answers.

(a) Name and describe the two articulation markings used in bar 1.

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

(b) Use *one word* to describe each of the following melodic relationships.

(i) The relationship between the oboe part in bar 1 and the clarinet part in bar 2.

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

(ii) The relationship between the oboe part in bar 1 and the oboe part in bar 6.

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

(iii) The relationship between the oboe part in bar 5 and the oboe part in bar 6.

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

(c) Describe the role that the bassoon plays in the harmony in bars 13 to 17.

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

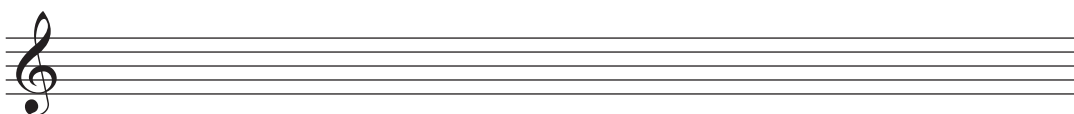
(d) In concert pitch, name the chord used in bar 8, marked (i).

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

(e) Indicate which bar is the climax of this piece and briefly describe why.

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

(f) Rewrite the clarinet part in bar 12 marked (ii), in concert pitch using a key signature.



(2 marks)

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

(a) Indicate the form of this piece.

Binary.

Ternary.

Rondo.

Through-composed. (2 marks)

(b) For the different sections in this piece, describe the contrast in these musical elements.

(i) Rhythm and meter.

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(4 marks)

(ii) Texture.

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(2 marks)

(iii) Tonality.

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(2 marks)

9. The first eight bars of the melody for the folk song 'Greensleeves' will be played *once*.

## Greensleeves

Am G Am E

Am G Am E Am

Refer to the score of 'The tangled sleeve' on pages 4 and 5 of the score booklet.

The arrangement of 'Greensleeves', titled 'The tangled sleeve', has been written for clarinet, trumpet, violin, piano, double bass, and percussion. It will be played *twice*, with a 60-second pause in between so that you can answer questions (a) to (e) below and on page 12. 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?

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(3 marks)

- (b) The original melody has been harmonised using A minor, G major, and E major triads. How has the original harmony been adapted for this arrangement?

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(2 marks)

- (c) Describe the role that the trumpet and violin play in bars 12 to 16 of this arrangement.

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(2 marks)

(d) Describe the following techniques used in the arrangement.

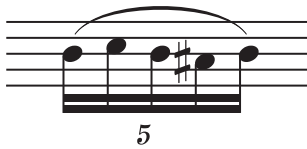


\_\_\_\_\_ (1 mark)



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

(e) Explain how the following score marking affects the rhythm in this music.



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

10. Refer to the scores for 'Dimitri's dream' and 'Waltz for Erica' on pages 6 to 9 of the score booklet.

Each piece will be played only *once*. After both pieces have been played, there will be a 6-minute pause in which you are to answer questions (a) to (c) below and on page 13. You may begin to answer the questions while the music is being played.

(a) Describe the texture in each piece.

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

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

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

- (c) Describe *two* additional compositional techniques used in *either* of these pieces. Indicate the bar numbers where these features occur. Do *not* refer to features from your answers to Questions 10(a) or 10(b).

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

11. The melody below, with chord symbols included, will be played *twice*, with a 10-second pause between each playing. After the *second time*, there will be a 6-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 add chord extensions as appropriate.

Chord symbols: G C G/B Em Bm Am D<sup>7</sup> G

Melody: 

Part 1: 

Part 2: 


Part 3: 

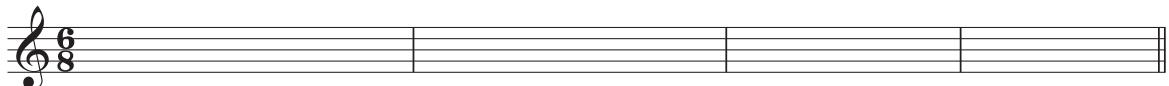
(12 marks)

***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 notes in the following melody have not been grouped correctly. Rewrite the melody on the staff provided, grouping the notes correctly.





(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. Identify your chords under the staff, using appropriate roman numerals or chord symbols. You may include a dominant seventh chord and/or chord inversions as appropriate.

**Moderato**

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

**Moderately**

(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 pages 9 and 10 of the question booklet.

### Fantasia brillante

**Brightly**

The score is for three woodwind parts: Oboe, Clarinet in Bb, and Bassoon. It is in 6/8 time and the key signature has three sharps (F#, C#, G#). The score is divided into four systems of measures. The first system (measures 1-4) starts with a *mf* dynamic. The second system (measures 5-9) features a crescendo leading to a *f* dynamic at measure 7, followed by a first ending bracket (i) and a *mp* dynamic at measure 9. The third system (measures 10-13) continues the crescendo to a *ff* dynamic at measure 12, with a second ending bracket (ii) also leading to *ff*. The fourth system (measures 14-17) features a decrescendo (*dim.*) leading to a *p* dynamic at measure 16, which is marked *rit.* (ritardando).

Measures 1-4: Oboe (*mf*), Clarinet in B $\flat$  (*mf*), Bassoon (*mf*).  
Measures 5-9: Oboe (*f*), Clarinet in B $\flat$  (*f*), Bassoon (*f*). First ending (i) marked *mp*.  
Measures 10-13: Oboe (*cresc.*), Clarinet in B $\flat$  (*cresc.*), Bassoon (*cresc.*). Second ending (ii) marked *ff*.  
Measures 14-17: Oboe (*dim.*), Clarinet in B $\flat$  (*dim.*), Bassoon (*dim.*). Marked *p* and *rit.* at measure 16.

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

## The tangled sleeve

**Moderato**

1 2 3 4 5 6

Clarinet in Bb

Trumpet in Bb *con sord.*

Violin

Piano

Double Bass

Guiro

Castanets

7 8 9 10 11

Cl.

Tpt.

Vln.

Pno.

Bass

Gro.

Cast.

12 13 14 15 16

Cl. *p*

Tpt. *mf*

Vln. *mf*

Pno. *mf*

Bass

Gro. *ff* *ff*

Cast.

17 18 19 20 21 22

Cl.

Tpt. *p* 3

Vln. *p* *V* *V*

Pno. *p* 3 3 3

Bass *p* *f* *ff*

Gro. *p* *ff*

Cast. *p* *ff*

10. Refer to the following scores 'Dimitri's dream' and 'Waltz for Erica' when answering the questions on pages 12 and 13 of the question booklet.

### Dimitri's dream

Harsh and strident  $\text{♩} = 80$

Measures 1-6: Oboe (f, mf, ff), Clarinet in Bb (pp), Viola (pizz., mp), Violoncello (pizz., mp). Includes triplets and fermatas.

Measures 7-11: Oboe, Clarinet in Bb (mf, p), Viola (p, mf), Violoncello (p, mf). Includes arco and trills.

Measures 12-15: Oboe, Clarinet in Bb, Viola, Violoncello. Section 12-14 is marked 'Free time' and section 15 is 'In time'. Dynamics include fp, mp, p, and molto espressivo. Includes arco and trills.

16 **Free time** **In time** 17 18 19

Ob. *p* 3

Cl. *p* 3

Vla. *p* 3 pizz.

Vc. *p* 3

20 21 22 23 24

Ob. *p* *mp* *f*

Cl. *mp* *mf* *f*

Vla. *mp* *mf* *f* arco 3

Vc. *p* *mp* *f* *fp*

25 **accel.** 26 27 28

Ob. *mf* *ff*

Cl. *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

# Waltz for Erica

Moderato

2 3 4 5 6

Violoncello

Piano

7 8 9 10 11 12 13

Vc.

Pno.

14 15 16 17 18 19

Vc.

Pno.

poco rall. - - - - - a tempo

20 21 22 23 24 25

Vc.

Pno.



26 27 28 29 30 31

Vc. *f* *p*

Pno. *p*

32 33 34 35 36

Vc. *p*

Pno. *pp*

37 38 39 40 41 42

Vc. *rit.* *a tempo*

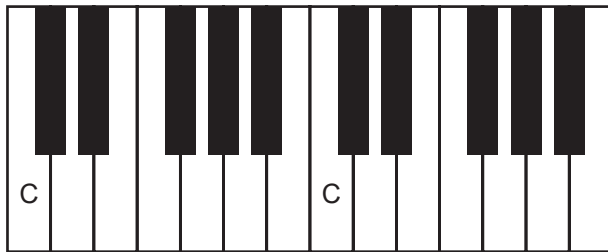
Pno.





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 <sup>o</sup>	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 $\flat$ 5	X <sup>o</sup> 7 or Xm7 $\flat$ 5	X	3	3	4
Diminished 7	X <sup>o</sup> 7	X	3	3	3
Augmented 7	X <sup>+</sup> 7	X	4	4	2

st = semitone steps between two successive pitches

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>o</sup>

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

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>o</sup> C<sup>o</sup>7 C<sup>+</sup>7

C C/E C/G C<sup>7</sup> C<sup>7</sup>/E C<sup>7</sup>/G C<sup>7</sup>/B $\flat$

Ia Ib Ic V7a V7b V7c V7d  
I I<sup>6</sup> I<sup>4</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 $\flat$ 7 4	2 5 1 6
1 5 6 3 4 1 4 5	1 4 3 6
	1 7 3 6
	5 6