



South Australian  
Certificate of Education

# Music Studies 2022

## 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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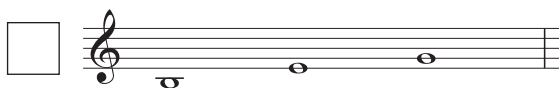
Attach your SACE registration number label here



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(c) Tick the appropriate box to indicate which pair of consecutive intervals 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 is played as the harmonic backing to the given melody, using the chord language with which you are more familiar.

Traditional harmony

$\text{♩} = 90$



- |                          |               |   |                  |  |                 |                |  |    |                  |  |    |   |  |
|--------------------------|---------------|---|------------------|--|-----------------|----------------|--|----|------------------|--|----|---|--|
| <input type="checkbox"/> | $\frac{4}{4}$ | i | i <sup>7</sup> b |  | iv <sup>7</sup> | IV             |  | iv | V <sup>7</sup> b |  | iv | i |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | i | iv <sup>7</sup>  |  | ivb             | ib             |  | iv | V <sup>7</sup>   |  | iv | i |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | i | III <sup>7</sup> |  | VI <sup>7</sup> | ib             |  | iv | V <sup>7</sup> b |  | iv | i |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | i | i <sup>7</sup> b |  | VI <sup>7</sup> | i <sup>7</sup> |  | iv | V <sup>7</sup>   |  | iv | i |  |

OR

Chord symbols

$\text{♩} = 90$



- |                          |               |    |                                 |  |                                 |                   |  |    |                                |  |    |    |  |
|--------------------------|---------------|----|---------------------------------|--|---------------------------------|-------------------|--|----|--------------------------------|--|----|----|--|
| <input type="checkbox"/> | $\frac{4}{4}$ | Gm | Gm <sup>7</sup> /B <sup>b</sup> |  | Cm <sup>7</sup>                 | E <sup>b</sup>    |  | Cm | D <sup>7</sup> /F <sup>#</sup> |  | Cm | Gm |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | Gm | Cm <sup>7</sup>                 |  | Cm/E <sup>b</sup>               | Gm/B <sup>b</sup> |  | Cm | D <sup>7</sup>                 |  | Cm | Gm |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | Gm | B <sup>b</sup> maj <sup>7</sup> |  | E <sup>b</sup> maj <sup>7</sup> | Gm/B <sup>b</sup> |  | Cm | D <sup>7</sup> /F <sup>#</sup> |  | Cm | Gm |  |
| <input type="checkbox"/> | $\frac{4}{4}$ | Gm | Gm <sup>7</sup> /B <sup>b</sup> |  | E <sup>b</sup> maj <sup>7</sup> | Gm <sup>7</sup>   |  | Cm | D <sup>7</sup>                 |  | Cm | Gm |  |

(2 marks)

2. A four-bar melody with bassline in  $\frac{4}{4}$  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, four crotchet beats will be given on the metronome to set the tempo.

$\text{♩} = 100$

Swing  $\text{♩} = \text{♩} = \text{♩}$

(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 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 trumpet with piano accompaniment.

Major scale.

Melodic minor scale.

Minor pentatonic scale.

Mixolydian scale.

(2 marks)

- (b) This melody is for alto flute with electric piano accompaniment.

Major scale.

Melodic minor scale.

Minor pentatonic scale.

Mixolydian scale.

(2 marks)

5. (a) The notated melody below will be played *four times*, followed each time by a 15-second pause. Six of the notes in the notated melody have been written incorrectly. Circle each of the six incorrect notes.

Each time before the melody 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.

♩ = 100

Swing

Straight

rall. - - - - -



(3 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 some notes of the melody are provided, along with the guitar accompaniment.

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.

The musical notation consists of three staves. The top staff is a rhythm line in 3/4 time with a tempo marking of quarter note = 70. It contains a quarter note triplet, a dotted quarter note, a quarter note triplet, a quarter note, and another quarter note triplet. The middle staff is a violin staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It shows a triplet of eighth notes in the first bar and a single eighth note in the fourth bar. The bottom staff is a guitar staff in treble clef with the same key signature and time signature. It shows a tonic chord in the first bar and four subsequent chords, each indicated by a wavy arrow pointing upwards.

(5 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.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It contains the first four bars of a melody: a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The first bar is marked *mp* and the last bar is marked *mf*. The bottom staff is an empty treble clef staff with a key signature of two flats and a 3/4 time signature, intended for the student to complete the melody.

(4 marks)

7. Refer to the score for 'Dave's Rag' on page 2 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 that you can check your answers.

(a) What is the scale degree name of the first note in the right hand, marked (i)?

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

(b) Using the terms similar, oblique, and/or contrary, describe the melodic movement between the two staves from bars 1 through to 3.

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

(c) Describe how the chord in bar 4, marked (ii), is to be played.

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

(d) What type of cadence (perfect, plagal, imperfect, or interrupted) is used in bar 12, marked (iii)?

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

(e) What would be an alternative way of representing the pitch of the last note in bar 14, marked (iv)?

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

(f) Briefly describe the rhythmic approach of the left hand and right hand in bars 5 to 16 of this rag.

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



8. A piece 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 two different sections in this piece, describe the contrast in these musical elements.

(i) Texture.

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(2 marks)

(ii) Rhythm and meter.

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(2 marks)

(iii) Tonality.

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(2 marks)

9. The melody for the nursery rhyme 'Here We Go Round The Mulberry Bush' will be played *once*.

## Here We Go Round The Mulberry Bush

The image shows a musical score for the nursery rhyme 'Here We Go Round The Mulberry Bush'. It consists of two staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in eighth notes. Above the first staff, the chord 'F' is written above the first measure, and the chord 'C' is written above the second measure. The second staff starts with a measure rest labeled '5', followed by the continuation of the melody. Above the second staff, the chord 'F' is written above the first measure, 'C' above the second measure, and 'F' above the third measure. The piece ends with a double bar line.

Refer to the score of 'Mulberry Jam' on pages 3 to 5 of the score booklet.

The arrangement of 'Here We Go Round The Mulberry Bush', titled 'Mulberry Jam', has been written for alto saxophone, trumpet, trombone, keyboard, upright bass, and drum set. 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 11.

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 has the rhythm and meter of the original melody been adapted for this arrangement?

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(2 marks)

- (b) Using numbers, indicate the common chord progression used in bars 20 to 23.

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(2 marks)

- (c) Identify an example of each of the following melodic/rhythmic techniques used throughout this arrangement.

For each, state the instrument(s) in which the example occurs, and the bar number(s).

Technique	Instrument(s)	Bar number(s)
Augmentation		
Imitation		
Chromaticism		
Syncopation		

(4 marks)

- (d) Name the following techniques used in the arrangement.



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



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

- (e) Rewrite the alto saxophone part in bars 4 and 5, marked (i), in concert pitch using a key signature.



(2 marks)

10. Refer to the score for 'Un Piccolo Tema e Variazioni' on pages 6 and 7 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) below. 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 meter, tonality, texture, and use of thematic material.

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(4 marks)

- (b) Compare variation 2 (bars 17 to 25) with the theme (bars 1 to 8) with reference to the meter, tonality, texture, and use of thematic material.

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(4 marks)

- (c) Compare variation 3 (bars 26 to 38) with the theme (bars 1 to 8) with reference to the meter, tonality, texture, and use of thematic material.

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(4 marks)

11. The melody below, with chord symbols included, will be played *twice*, with a 10-second pause between each playing. After the second playing, there will be a 6-minute pause in which you are to:
- compose three parts on the staves below the melody using the chord progression and suitable chord-voicing and voice-leading; do not alter the given melody
  - include chord and non-chord notes in each part
  - add chord extensions as appropriate.

Melody

Chord symbols: Eb Gm Fm/Ab Bb Cm Bb Eb

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 3-bar melody has been written without beams and bar lines. Rewrite the melody twice on the staves below, adding bar lines and grouping as appropriate for the given time signature.

(a)

(2 marks)

(b)

(2 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 dominant seventh chord.

Identify your chords under the staff, using appropriate roman numerals or chord symbols. You may include chord inversions 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 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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# Music Studies 2022

## 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.

## Dave's Rag

Moderato ♩ = 132

The musical score for "Dave's Rag" is written in 4/4 time with a tempo of Moderato (♩ = 132). The piece is in G major and consists of 20 measures. The score is divided into five systems, each with a piano (right) and bass (left) staff.   
 - **System 1 (Measures 1-3):** Measure 1 starts with a piano (*mp*) dynamic and includes performance instruction (i). Measure 2 has a first ending bracket. Measure 3 has a piano (*pp*) dynamic.   
 - **System 2 (Measures 4-8):** Measure 4 has a forte (*f*) dynamic and includes performance instruction (ii) and an 8va marking. Measure 5 has a mezzo-forte (*mf*) dynamic.   
 - **System 3 (Measures 9-12):** Measure 12 includes performance instruction (iii).   
 - **System 4 (Measures 13-16):** Measure 15 includes performance instruction (iv).   
 - **System 5 (Measures 17-20):** Measure 17 has a piano (*p cresc.*) dynamic. Measure 20 has a forte (*f*) dynamic and includes performance instruction (ii) and an 8va marking.   
 The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

## Mulberry Jam

Moderate Swing ♩ = 100

Musical score for Mulberry Jam, measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderate Swing at 100 beats per minute. The instruments and their parts are:

- Alto Saxophone:** Rests in measures 1, 2, and 3.
- Trumpet:** Measures 1-3. Measure 1: Rest. Measure 2: *f* (forte), eighth-note melody. Measure 3: *f*, eighth-note melody.
- Trombone:** Rests in measures 1, 2, and 3.
- Keyboard:** Measures 1-3. Measure 1: Rest. Measure 2: *mf* (mezzo-forte), chords F#maj7 and F7. Measure 3: Rest.
- Upright Bass:** Measures 1-3. Measure 1: *mf*, eighth-note pattern. Measure 2: *mf*, eighth-note pattern. Measure 3: *mf*, eighth-note pattern.
- Drum Set:** Measures 1-3. Measure 1: *mf*, S.D. (snare drum), L.T. (tom-tom), B.D. (bass drum). Measure 2: *mf*, C.C. (cymbal), H.H. Foot (hi-hat). Measure 3: *mf*, S.D., L.T., B.D., C.C., H.H. Foot.

Musical score for Mulberry Jam, measures 4-7. The score is in 4/4 time with a key signature of one sharp (F#). The instruments and their parts are:

- Alto Sax:** Measures 4-7. Measure 4: *f* (forte), triplet eighth-note melody. Measure 5: *f*, eighth-note melody. Measure 6: *f*, eighth-note melody. Measure 7: *f*, eighth-note melody.
- Tpt (Trumpet):** Rests in measures 4, 5, and 6. Measure 7: *f*, eighth-note melody.
- Trom:** Rests in measures 4, 5, and 6. Measure 7: *f*, eighth-note melody.
- Keys:** Measures 4-7. Measure 4: *mf*, chords Bbmaj7 and C7. Measure 5: *mf*, chords Gm7 and F#maj7. Measure 6: *mf*, chords F#maj7 and F7. Measure 7: *mf*, chords F#maj7 and F7.
- U. Bass (Upright Bass):** Measures 4-7. Measure 4: *mf*, eighth-note pattern. Measure 5: *mf*, eighth-note pattern. Measure 6: *mf*, eighth-note pattern. Measure 7: *mf*, eighth-note pattern.
- Dr. (Drum Set):** Measures 4-7. Measure 4: *mf*, S.D., L.T., B.D., C.C., H.H. Foot. Measure 5: *mf*, S.D., L.T., B.D., C.C., H.H. Foot. Measure 6: *mf*, S.D., L.T., B.D., C.C., H.H. Foot. Measure 7: *mf*, S.D., L.T., B.D., C.C., H.H. Foot.

8 9 10 11 12

Alto Sax

Tpt

Trom

Keys

U. Bass

Dr.

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Fmaj7 Dm7 Gm7(b5) C7

13 14 15 16

Alto Sax

Tpt

Trom

Keys

U. Bass

Dr.

*f*

*mp*

*fp*

*f*

*mp*

*f*

*fp*

*f*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

Fmaj7 Dm7 F% Dm7 Fmaj7(#11) Bbmaj7

17 18 19

Alto Sax *mf* *fp* *f*

Tpt

Trom *mf* *fp* *f*

Keys *f*

U. Bass

Dr.

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

20 21 22 23

Alto Sax *ff* *mf* *f*

Tpt *f*

Trom *f*

Keys *f*

U. Bass *f*

Dr. *f*

Fmaj<sup>7</sup>(#11) Bbmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F%

10. Refer to the following score of 'Un Piccolo Tema e Variazioni' when answering the questions on page 12 of the question booklet.

### Un Piccolo Tema e Variazioni

Andante

Violin

Violoncello

Piano

7 8 9 *pizz.* 10 11 12

13 14 15 16 17 18

*arco* **Meno mosso** *pp* *mf* *mf*

19 20 21 22 23 24

*p*  
*cresc.*

25 26 **Moderato** 27 28 29

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

30 31 32 33

*f*  
*f*  
*f*

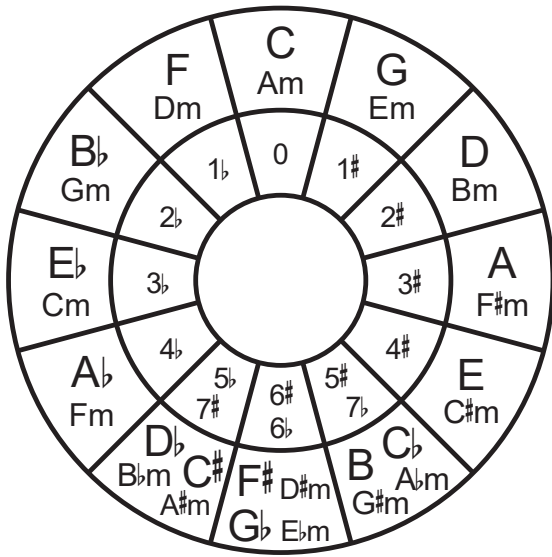
34 35 36 37 **molto rit.** 38

*molto rit.*





# 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

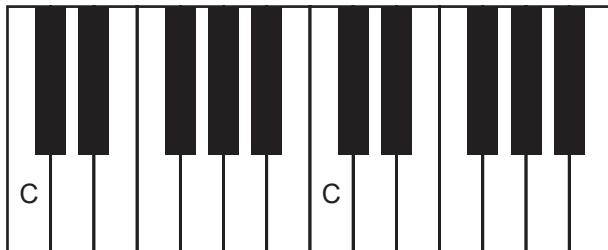
**Alto sax in Eb**      **Tenor sax in Bb**      **Baritone sax in Eb**  
written    sounding      written    sounding      written    sounding

Simple time			Number of beats to each bar	Compound time		
Note-value of each beat				Note-value of each beat		
$\frac{2}{2}$ $\text{C}$	$\frac{2}{4}$	$\frac{2}{8}$	2 Duple	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{6}{16}$
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	3 Triple	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{9}{16}$
$\frac{4}{2}$	$\frac{4}{4}$ $\text{C}$	$\frac{4}{8}$	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 <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 <sup>b</sup> 5	X <sup>o</sup> 7 or Xm7 <sup>b</sup> 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<sup>b</sup>

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 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 <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