

Music Studies 2025

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.

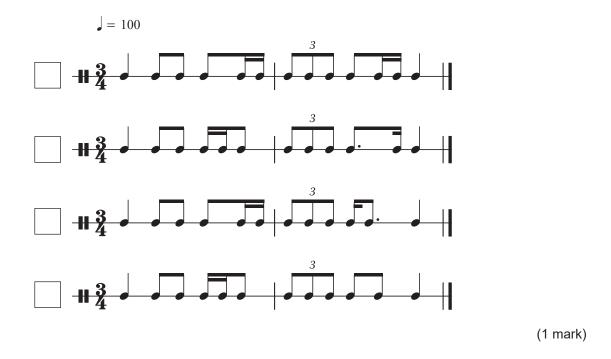
Attach your SACE registration number label here



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.



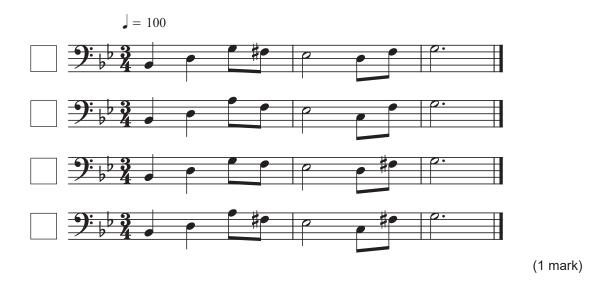
(b) Tick the appropriate box to indicate which rhythm is played. One bar of quavers will be given on the metronome to set the tempo.



(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.

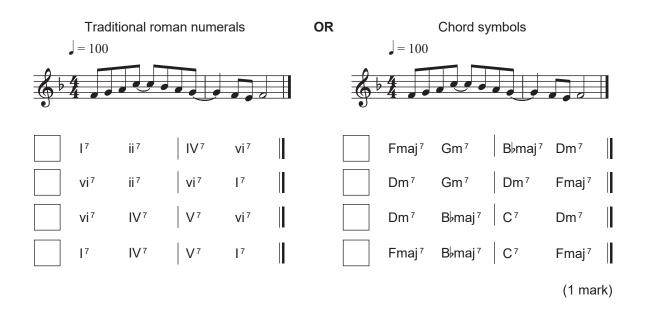


(d) Tick the appropriate box to indicate which melody is played. One bar of crotchets will be given on the metronome to set the tempo.

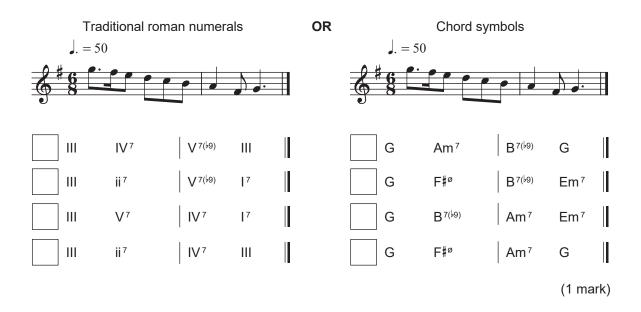


(e)	lick the appropriate box to indicate which type of chord is played.	
	Diminished triad	
	Major triad	
	Minor triad	
	Augmented triad	(1 mark)
(f)	Tick the appropriate box to indicate the time signature of this music.	
	5 8 8	
	6 8	
	7 8	(1 mark)
(g)	Tick the appropriate box to indicate the time signature of this music.	
	34	
	5 8	
	6 8	
		(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.



(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.



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

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



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 stave provided. The lowest note of the chord is given.

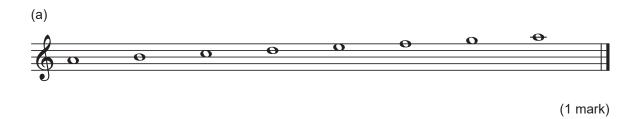
(a) Name of chord (1 mark)

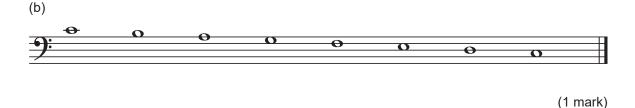


4. Two scales ((a) and (b)) will be played *twice*, followed each time by a 10-second pause.

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.





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

Each time 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.



(b) A piece for flute and bassoon in the key of A major will be played *four times*, followed each time by a 20-second pause. Complete the flute part on the treble stave provided. The rhythm of the flute part is given above the stave and several notes of the part are provided.

Each time 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.



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 stave provided below to complement the first four bars.



(5 marks)

7.	Refer to the score for 'Mysterioso March' on pages 2 and 3 of the score booklet.					
		s music will be played <i>once</i> , followed by a 4-minute pause. Answer questions (a) to a may answer the questions at any time during the music or the pause.	(g) below.			
	Afte	er the pause, the music will be played a second time so that you can check your ans	swers.			
	(a)	What compositional technique is used in the cello in the opening bars of the piece	?			
			(1 mark)			
	(b)	Identify the chord played in bar 30, marked (i).				
			(1 mark)			
	(c)	Describe how the following string techniques are to be played:				
		(i) arco	(1 mark)			
		(ii)	(1 mark)			
	(d)	Describe the tonality and harmony within this music, giving evidence to support yo	ur answers.			
		Tonality: Evidence:				
		Harmony: Evidence:				
			(4 marks)			
	(e)	Transcribe bars 25 and 26 of the viola part into the treble stave provided below.				
	6	Futt				
	•		(O)			
			(2 marks)			
	(f)	Describe <i>one</i> relationship between the Violin 1, 2, and Viola parts in bars 22 to 26.				
			(1 mark)			
	(g)	Give <i>three</i> examples of different textures used throughout the composition, stating bar numbers.				
		Example 1: Bar(s):				
		Example 2: Bar(s):				
		Example 3: Bar(s):				
			(3 marks)			

8.	A 90-second piece will be played <i>four times</i> , followed each time by a 45-second paragray You may answer questions (a) to (d) below at any time during the music or pauses						
	(a)	The piece starts in simple quadruple $({4\over4})$. What other meter is used?					
			_ (1 mark)				
	(b)	Describe <i>two</i> of the roles the guitar plays throughout this piece.					
		(i) Role 1					
			_ (1 mark)				
		(ii) Role 2					
			_ (1 mark)				
	(c)	How is texture used to build intensity during the middle section?					
			_ (1 mark)				
	(d)	Describe the tonality used within each of the three sections of the piece.					
			(3 marks)				

Question 9 begins on page 10.

9. The melody below, 'Three Blind Mice', will be played once.





Refer to the score of 'Tres Ratones Ciegos' on pages 4 to 6 of the score booklet.

The arrangement of 'Three Blind Mice', titled 'Tres Ratones Ciegos', which has been written for saxophone quartet, electric bass, and percussion, 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)	(a) State the first interval played by each of the saxophone's first two notes.			
		(1 mark)		
(b)	How have the meter and rhythm of the original melody been adapted for the first mel statement at bar 14?	ody		
	(i) Meter	(1 mark)		
	(ii) Rhythm	(1 mark)		
(c)	Which saxophone does not play the melody at any stage during the piece?			
		(1 mark)		
(d)	What is the effect of the meter and tempo change at bar 23?			
		(2 marks)		

	(i) <u>•••</u>	(1 mark)
	(ii) <u></u>	(1 mark)
(f) In bar 23, state one reason why the soprano saxophone would be marked loude rest of the saxophone section.		
		(1 mark)
(g)	What is the technical scale degree name of the note marked (i) in the alto saxophone the beginning of bar 18?	e part at
		(1 mark)

(e) Provide the names of the symbols above the following notes.

Question 10 begins on page 12.

10. Refer to the scores for 'Chorale' on page 7 of the score booklet, and 'Fughetta' on pages 8 and 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. Compare each piece using the table provided. You may begin to answer the questions while the music is being played.

Complete the table below by describing each piece, with reference to meter, tonality, form, timbre, use of dynamics, and use of harmony.

Compare:	Chorale	Fughetta
Meter		
Tonality		
Form		
Timbre		
Use of dynamics		
Use of harmony		

- 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 and develop the melodic ideas*.
 - 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.



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 12-beat rhythm has been written without beams.

Rewrite this rhythm out twice; first as three bars of $\frac{4}{4}$, then four bars of $\frac{3}{4}$.



(a)



(3 marks)

(b)



(3 marks)

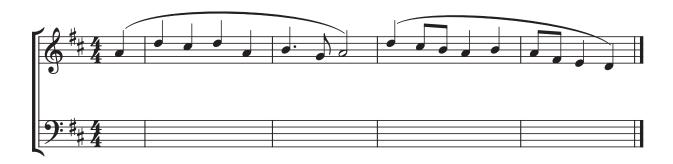
13. There is no recorded example of music for this question.

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 progression and a dominant seventh chord.

Identify your chosen chords under the stave, 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 secondary dominant chords.

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.





Music Studies 2025

Score booklet

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



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

Mysterioso March for String Quartet





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

Please note: the percussion and drum parts have been omitted for ease of reading, and as they are not part of the examinable content.

Tres Ratones Ciegos (Three Blind Mice)



page 4 of 9







page 5 of 9

PLEASE TURN OVER



page 6 of 9

10. Refer to the following scores when answering the question on page 12 of the question booklet.

Chorale





Fughetta





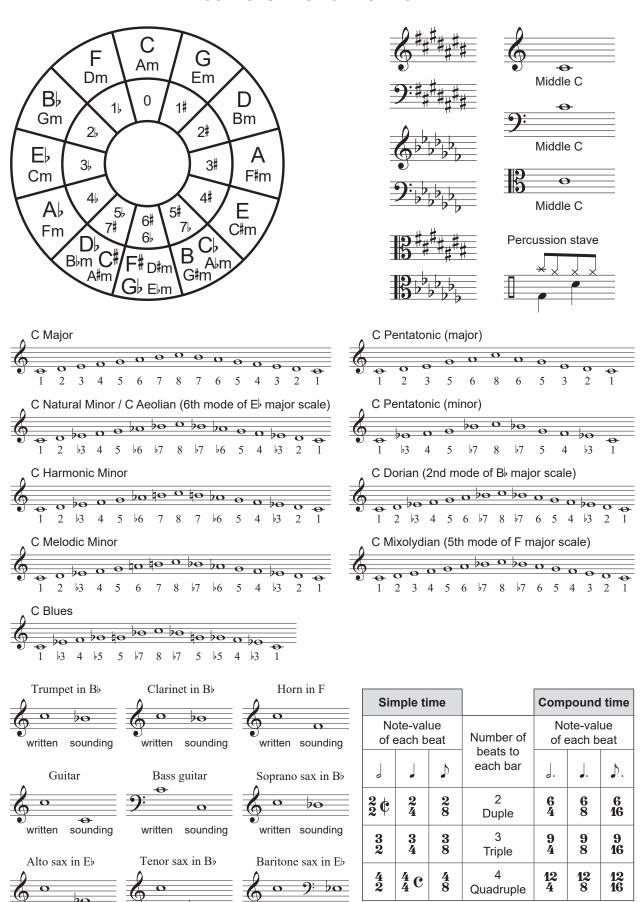




page 9 of 9 — end of booklet



MUSIC STUDIES FORMULA SHEET



written

sounding

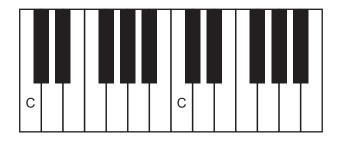
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sounding

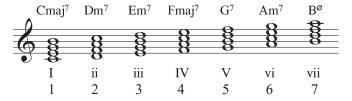
written sounding

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

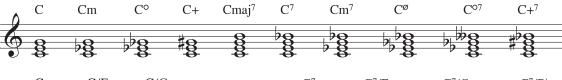


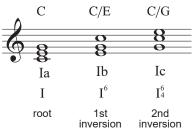
Diatonic 7th Chords (in C major)



Chord name	Symbol	Root	3rd	5th	7th
Major	Х	Х	4st	3st	
Minor	Xm	Х	3	4	
Diminished	X°	Х	3	3	
Augmented	X ⁺	Х	4	4	
Major 7	Xmaj7	Х	4st	3st	4st
Dominant 7	X7	Х	4	3	3
Minor 7	Xm7	Х	3	4	3
Half Diminished 7 or Minor 7/5	X ^{ø7} or Xm7♭5	Х	3	3	4
Diminished 7	X° ⁷	Х	3	3	3
Augmented 7	X ⁺⁷	Х	4	4	2
st = semitone steps between two successive pitches					

Triads and 7th Chords (built above C)





\mathbf{C}^7	C^7/E	C ⁷ /G	C^7/B
6 8	980	>08	8
V7a	V7b	V7c	V7d
V^7	V_5^6	V_3^4	V_2^4
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 1 7 4	2 5 1 6	
1 5 6 3 4 1 4 5	1 4 3 6	
	1 7 3 6	
	5 6	