


Music Studies 2024 Possible Answers

These answers are not approved by SACE. They have been put together by Dr Virginia Lakeman as a guide to teachers and students. Accompanying these written answers are Sibelius files of the creative and harmony questions. Where a variety of answers are possible each has been over answered. Students are encouraged to give as many points as there are marks allocated to the question.

1. (a) Option 4
(b) Option 3
(c) Option 1
(d) Option 3
(e) Option 1
(f) Option 1
(g) Option 2
(h) Option 4
(i) Option 1


2.

Transcribed Rhythm	Given	Transcribed
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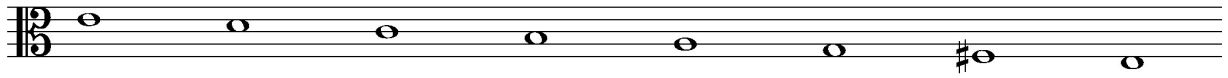


3. (a) Fm7

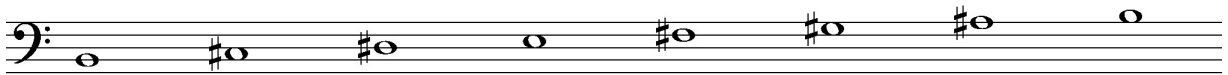
(b)



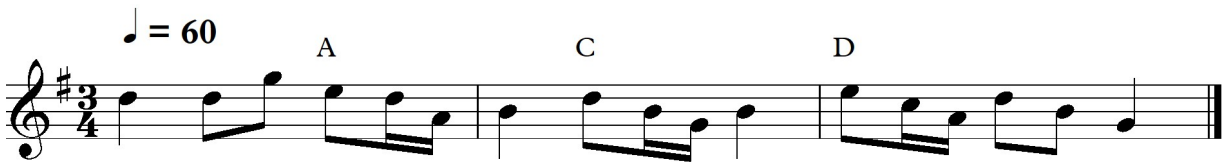
4. (a)



(b)



5. (a)



(b)



6. (Either) Melody with modulation



6. (or) Melody without modulation



7. (a) Binary form

(b) G7

(c) A half diminished (seventh) A°

(d) Plagal cadence IV – I in Eb major. (Ab to Eb chords)

(e) (i) The Piano

- (ii) 1. The clarinet takes a lesser role, bars 12 – 25 with rests and a narrow pitch range
2. The clarinet supplies harmony gestures (OR the pitch is lower than the piano melody)

(f) Option 3

(g) The left hand features an Alberti bass. This supplies the harmony and semiquaver rhythmic drive.

(h) Option 1 – Sequence

(i) Option 3 – Imitation

(j) The opening section A, bars 1 – 8 are in C minor. The B section, bars 9 to the end is in Eb major, the relative major to C minor.

8. (a) These are used in short contrasting Call and Response (statement, answer) patterns when present.

(b) Option 4 Multi-layered

- (c) (i) Rhythmic effect – syncopation
- (ii) Tempo – moderate speed
- (iii) Volume – moderately soft

- (d) (i) Feature 1 – Turntable scratching type of sound
- (ii) Feature 2 – Sleigh bells Or Alternatively – Ring modulator created R2D2 type of

Sound

- (e) (i) Pitch – The bell and marimba like sounds have fixed pitched musical sounds other sounds use the whole spectrum of frequencies/pitches
(ii) Meter – There are some moments of beats and pulse, but these are rare, with the meter mostly aleatoric or random.

9. (a) Option 2 – A fanfare introduction

(b) (i) Horn in F / French Horn

(ii) Bar 5

(c)

Bar numbers	Broken chord played by the flute
Bar 13 marked (ii)	G major (G)
Bar 14 marked (iii)	A minor second inversion (A/E)
Bar 14 marked (iv)	C major (C)
Bar 14 marked (v)	D major first inversion (D/F#)

(d) Counter melody

(e)



(f) (i) accent on beat 1

(ii) Attack the note a little more forcefully/louder than the previous volume

(g) (i) Tenuto

(ii) Hold for the full value. This does imply a slight accent also.

10.

Compare:	Rhythm/meter	Scale/mode used	Instrument(s) playing the melody
Theme	4 4 Simple quadruple Allegro Crotchet=120	F major	Xylophone and Vibraphone in unison
Variation I	4 4 with syncopated accompanying rhythm Lento Crotchet = 80	D natural minor or D Aeolian mode	Treble and Bass of the piano in unison
Variation II	6 8 compound Duple Presto crotchet = 160 Quaver subdivision of the beats	F Mixolydian	Vibraphone
Variation III	5 4 a complex time Medium swing Crotchet = 60	F major (with a chain of dominant chords to end:- D7, G7, C7)	Xylophone in octaves with the treble piano doubling the lower octave

{Coda of 5 bars is not required for discussion – bars 32 – 36}

11.

F Am/F B \flat /D C Dm⁷ Gm⁷ C⁷ F

12.



13. Required:- a cadential six-four chord and a dominant seventh, chord inversions and unessential notes in inner parts.

Vd *Ib* *I* *IV* *ii* *Ic* *V* *vi* *V7* *IV* *I* *ii* *Ic* *V* *7* *I*
*V*₄ *I*₆ *I* *IV* *ii*₆ *I*₆ *V* *vi* *V7* *IV* *I* *ii* *I*₆ *V* *7* *I*
 2 4 4

Jazz harmony with two secondary dominants, at least one alteration and at least one extended chord

F^{Δ9} *Bb*^{Δ9} *E*[∅] *A7*^{b9} *Dm*(*ma7*) *D7*^{b9} *Gm*⁷ *C*⁹ *F*⁶