

Music Studies 2022 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 2
- (b) Option 3
- (c) Option 1
- (d) Option 3
- (e) Option 4

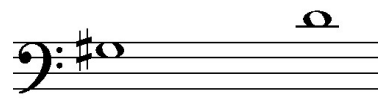
2.



3. (a) Major 2nd (or tone)



- (b) Diminished 5th or Tritone



4. (a) Option 3

(b) Option 4

5. (a) Given

Swing

Swing
rall.



Corrected

Swing

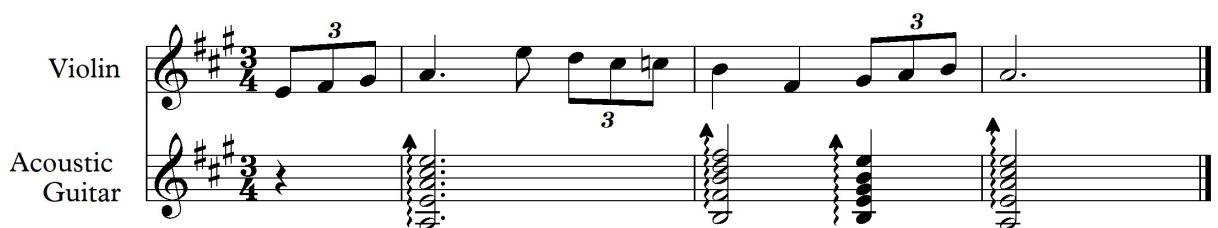
Straight
rall.



(b)

Violin

Acoustic
Guitar



6.



7. (a) Leading note
 (b) Bars 1 and 2 – similar motion. Bar 3 Contrary motion
 (c) Accented (a little louder) and an octave higher
 (d) Imperfect
 (e) F natural
 (f) The left hand – crotchets on each beat throughout. Bass in octaves on beats 1 and 3 and three note chords on beats 2 and 4. Right hand – mainly quavers and crotchets with some syncopation - eight of the bars have a tied pair of quavers (the equivalent of a crotchet) sounding on the & of beat 2. Bars 7 and 13 have syncopation on the & of 3 and the & of 4.
8. (a) Option 3 = Rondo A, B, A, C, A with a short coda.
 (b) (i) The texture varies from homophonic chords at the beginning of sections A and C and at the end with some accompanied melody in the second half of section C. A monophonic melody is found at the opening of section B.
 (ii) Rhythm and meter. Much has four clear beats in a bar. There is some syncopation featured in section A.
 (iii) Tonality. The A sections are major, the C section sounds modal.
9. (a) The simple duple (6/8) has become simple quadruple (4/4) where the quavers have a moderate swing. There is a hint at the melody in the introduction from bar 7 featuring swung quavers. The Melody beginning in bar 11 begins with triplets sounding similar to the original. Beginning in bar 16 the melody is in rhythmic augmentation.

(b) ♯, 4, 3, 6, 2, 5, 1 (1maj7#11, 4maj7, 3m7, 6m7, 2m7, 5⁷, 1maj7) (1A^{#11} , 4A⁷, 3m⁷, 6m⁷, 2m⁷, 5⁷, 1A).

(c)

Technique	Instruments	Bar number (s)
Augmentation	Trumpet	16
Imitation	Trumpet and Alto Saxophone	12
Chromaticism	Piano, Trombone & Trumpet	Beats 3 and 4 bar 19 (There are other examples)
Syncopation	Trumpet	Bars 1 and 3 Entry on the and of beat 1 Accent on the 2 nd quaver beat 1 bar 2 Accent on the and of beat 3 and the and of beat 4 bar 2

(d) (i) Drum roll

(ii) Turn

(e)



10. (a) Variation 1

Meter – 6/8 – compound duple or two dotted crotchets per bar instead of $\frac{3}{4}$ for the theme

Texture:- Accompaniment melody with staccato quavers from the piano with the violin pizzicato on beats 2 – in quavers- for the first 4 bars, rather than harmony and rhythmic unison with the cello as in the theme. Bars 13 – 16 the violin has a bowed obbligato to accompany the melody – counterpoint texture.

The cello takes the theme now in 6'8 with exactly the same melodic shape and rhythm for the first two phrases. The theme is varied for the second two phrases.

Tonality:- The opening chord IV – I in D major for the theme is now transposed into G major chords IV to I.

(b) Variation II

Meno mosso – less moved or slower. Once again in $\frac{3}{4}$ meter,

Tonality:- D minor

Piano has the theme in harmonised octaves

The violin takes a minor role with pianissimo long Tonic pedal for the bars 17 – 21, and harmonising in similar motion the rising crotchets and minim in bar 23 - 24 of the piano accompaniment. The cello has a one bar riff that changes with the harmony until bar 24 where it gives the joining material into the final variation.

(c) Variation III

(d) Moderato – at a moderate speed or tempo, with a molto rit. – slowing a large amount – for the final cadence bars 37 – 38.

Tonality – return to D major

Texture – the Violin and Cello have two part counterpoint

The violin takes the melody with the Cello's quaver figure – last quaver tied to a minim, in sequence bars 26 – 29. The piano takes an accompanying role with some quaver interest mostly on beats 2. Homophonic (chordal texture) for the final 3 bars.

11.

E♭ Gm Fm/A♭ B♭ Cm⁷ B♭⁷ E♭

The musical score for exercise 11 is written in 4/4 time with a key signature of three flats (B♭, E♭, A♭). It consists of four staves. The first staff contains a melody with eighth and quarter notes, including a dotted half note. The second staff provides a harmonic accompaniment with eighth and quarter notes. The third staff continues the accompaniment with eighth and quarter notes. The fourth staff is the bass line, featuring a mix of quarter and eighth notes. Above the first staff, the following chords are indicated: E♭, Gm, Fm/A♭, B♭, Cm⁷, B♭⁷, and E♭.

12. (a)

The musical score for exercise 12(a) is written in 3/4 time with a key signature of three flats (B♭, E♭, A♭). It consists of a single staff with a melody of eighth and quarter notes, including a dotted half note. The piece concludes with a double bar line.

(b)

The musical score for exercise 12(b) is written in 6/8 time with a key signature of three flats (B♭, E♭, A♭). It consists of a single staff with a melody of eighth and quarter notes, including a dotted half note. The piece concludes with a double bar line.

13. Required:- smooth part writing and a dominant seventh chord.

I V₇ Vb₇ I V I VIb ii_b Ic V7 I

Jazz harmony with smooth voice-leading and a modulation to a key other than the tonic.

Bm⁹ Em⁹ A⁹ D^Δ G^Δ C[#] F[#]m⁹ B⁷ Em⁷ A⁹ D^Δ