





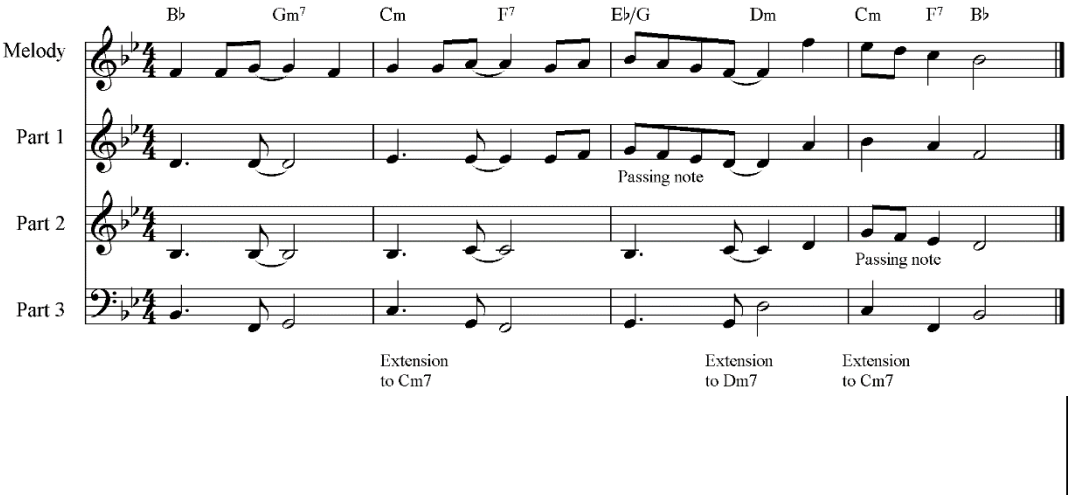

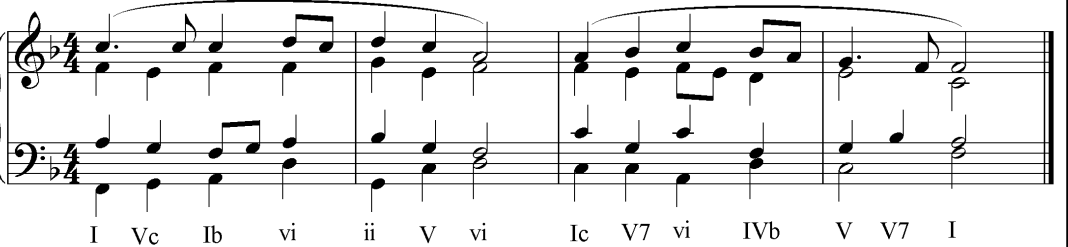



**Australian Society for Music Education (SA Chapter)**  
**2020 Music Studies Exam Paper - Answers**

Q1a	Option 2
Q1b	Option 3
Q1c	Option 4
Q1d	Option 2
Q2	
Q3a	Perfect 5 <sup>th</sup> 
Q3b	Minor 7 <sup>th</sup> 
Q4a	Option 1
Q4b	Option 3
Q5	
Q5a	Plagal cadence
Q5b	Sub-dominant
Q6	Option 4
Q7	Possible answer Moderato 
Q8a	Rondo Form Intro 1 – 4 A 5-12 B 13 – 20 A' 21 – 28 C 29 – 36 A'' 37 – 45 (or 47) Coda 46 (or 48) – end
Q8bi	Pause or Fermata – hold on to or pause on the note
Q8bii	Triplet – three quavers evenly played in the time of two quavers (or one crotchet/beat)
Q8c	Option 1

Q8d	The treble clef part of the piano in bars 33-36 re-states the clarinet part from bars 29-32
Q8ei	F major
Q8eii	F minor
Q8eiii	F minor is the tonic minor of F major
Q8f	Option 2
Q9ai	Free, rubato, no defined pulse. Fast scalar runs, rests/pause between melodic phrases/gestures.
Q9aai	4/4, regular pulse. Melody primarily crotchets and longer notes, Accompaniment in quavers.
Q9bi	Monophonic, pitch bends, flutter tonguing, air noise, sustained rhythmic phrases, vibrato
Q9bii	Polyphonic, looping, fugal, ostinato in first flute, variations in tonal colours in various flute parts, multi-layered, low in pitch, starts and finishes monophonically
Q10	Option 4
Q11a	The time signature has been changed from 4/4 to 7/8. Each bar in 4/4 becomes two bars in 7/8. The first of each pair of crotchets in the original melody is played as a minim in the arrangement, and the second of each pair of crotchets is played as a dotted-crotchet. This makes the notes uneven.
Q11b	Bars 5 – 12 - Viola Bars 13 – 20 – Violin 1 Bars 21 – 27 – Violin 2
Q11c	The violoncello is playing a pedal note (D) throughout this section, playing the other notes of the overlying chord (outlining the harmony) between the lower pedal notes. The violoncello is also emphasising the 4 quaver, 3 quaver rhythm of the piece by accenting the first and fifth quaver in each bar.
Q11d	pizz. – pizzicato – the player plucks the strings of their instrument with their finger arco – the player uses their bow to play the strings of their instrument
Q11e	
Q11f	1-6-2-5 (or turnaround)
Q12a	Fanfare- opening monophonic, polyphonic from bar 3, texture thickened by generous use of the pedal on the piano Threnody- homophonic, heavy layering of accompaniment

Q12b	<p>Fanfare- begins simple quadruple, some meter changes but remains crotchet pulse throughout. Melodic motif features quaver triplets.</p> <p>Threnody- begins simple quadruple, has regular meter changes to compound and irregular time signatures. Quaver pulse constant, some syncopation.</p>
Q12c	<p>Various answers possible, which could include;</p> <ul style="list-style-type: none"> <li>• Fanfare – imitation bars 15-17 in trumpet parts</li> <li>• Fanfare – pedal point – piano left hand bars 11-14 and 15-21</li> <li>• Threnody – modulation bar 14 to Db major</li> </ul>
Q13	 <p>Melody</p> <p>Part 1</p> <p>Part 2</p> <p>Part 3</p> <p>Chords: B<math>\flat</math>, Gm<math>^7</math>, Cm, F<math>^7</math>, Eb/G, Dm, Cm, F<math>^7</math>, B<math>\flat</math></p> <p>Annotations: Passing note, Extension to Cm<math>^7</math>, Extension to Dm<math>^7</math>, Extension to Cm<math>^7</math></p>
Q14	
Q15	<p>OPTION A – possible answer</p>  <p>I Vc Ib vi ii V vi Ic V7 vi IVb V V7 I</p> <p>OPTION B – possible answer</p> <p><b>Ballad</b></p>  <p>Chords: F<math>^{\#}</math>maj<math>^9</math>, B<math>\flat</math>maj<math>^7</math>, E<math>^{\circ}</math>, A<math>^7</math>(<math>^{\#}5</math>), Dm<math>^7</math>, Am<math>^7</math>, Dm<math>^9</math>, Gm<math>^7</math>, C<math>^7</math>, F<math>^{\flat}6</math></p>