

Jenny Gillan
SUPERVISOR TO ATTACH PROCESSING LABEL HERE
Sample responses

STUDENT NUMBER

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MUSIC CONTEMPORARY PERFORMANCE

Aural and written examination

Tuesday 31 October 2023

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	9	9	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on page 8
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

Jenny Gillen

SECTION A – Listening and interpretation

Instructions for Section A

Answer **all** questions in pen or pencil in the spaces provided.
An audio recording will play continuously throughout Section A.

Question 1 (8 marks)

Work: 'Lilly'

Composers/Creators: China Forbes and Thomas M. Lauderdale

Performers: Pink Martini

Album: *Hang On Little Tomato* (Heinz Records, 2004)

The excerpt will be played five times. There will be silent working time after each playing.

First playing (55") – 10 seconds of silence

Second playing (55") – 30 seconds of silence

Third playing (55") – 1 minute of silence

- a. Circle the correct style for this excerpt from the options below. 1 mark

Rock Folk Latin Hip Hop

- b. Describe how the characteristics of the style are achieved by the performers in this excerpt. 3 marks

In your response, you may choose to refer to one or more of the following:

- duration
- instrumental sound sources
- pitch
- articulation (A)
- contrast
- repetition

Duration use of guiro playing 1 1 1 1 1
ostinato throughout. = Repetition
Repetition of piano ascending motif in
call & response after vocal line with P 1 1 1
Layering of ostinato on conga drum
1. P 1 1 = repetition

(A) Layering of ostinati typical of Latin music
Conga sharp attack with tapered decay
Sharp due to rapid hand movement on drum
tapered as allowed to echo out.

Trumpets in homorhythmic, harmonised
typical of the style

SECTION A – Question 1 – continued

Fourth playing (55") - 1 minute of silence

Fifth and final playing (55") - 2 minutes of silence

- c. Discuss how the performers use tone colour and texture to create musical character. 4 marks

An energetic character is created through a complex, multi-layered variety of tone colours.

Bongos - warm, mellow. due to stretched membrane, hit with hand.

Guiro - rattling, sharp as scraped with hand beater.

trumpets - bright, nasal, due to high pitch, played with a fair amount of force. = energetic

Piano - bright, clear at top register, warm mellow at lower register.

Double bass - dull, warm due to low pitch and pizz articulation.

Voice - bright, clear in comfortable mid to high register
lower pitch, more mellow, airy due to escaping air & light pressure.

Also energetic through use of bright, nasal tone colours especially in trumpets & growling TC in initial upward glissando.

Jenny Gillan

Question 2 (12 marks)

This question relates to excerpts from two interpretations of the work 'Can't Get You Out of My Head', composed by Cathy Dennis and Rob Davis.

Interpretation A

Work: 'Can't Get You Out of My Head'

Performers: Kylie Minogue

Album: *Fever* (Parlophone, 2001)

Interpretation B

Work: 'Can't Get You Out of My Head'

Performers: Peking Duk ft. JOY

Album: *Triple J Like A Version Volume 11* (ABC, 2015)

The excerpts will be played three times. There will be silent working time after each playing.

First playing of Interpretation A (1'14") – 30 seconds of silence

First playing of Interpretation B (2'10") – 1 minute of silence

Second playing of Interpretation A (1'14") – 30 seconds of silence

Second playing of Interpretation B (2'10") – 2 minutes of silence

Third and final playing of Interpretation A (1'14") – 1 minute of silence

Third and final playing of Interpretation B (2'10") – 2 minutes 30 seconds of silence

Compare the ways in which the two interpretations use **three** of the following elements to create musical character:

- duration
- texture
- structure
- vocal and instrumental sound sources
- sound production methods
- repetition

V1 = Version 1 V2 = Version 2
 Dur

① Character: Energetic	Tranquil → more energetic (less than V2)
Duration	
Tempo faster than V2	Slower tempo → cleaner through addition of beats
Beat maintained clearly throughout, beat 2 & 4 on 'clap' 1 & 3 on bass drum	'drum kit' synth.
Pulses on synth 'hi hat' = energetic.	Beat only quietly given on beat 1. Use of silence & long duration = tranquil
	Second section similar 2 & 4 on synth resonant, sandy sound.
	= more energetic

DO NOT WRITE IN THIS AREA

(2) Texture ^(T) & (3) Sound Sources (SS)

VI Clearly homophonic throughout & thick = energetic

Also homophonic but thinner = tranquil.
Changes between thin & thick = more energetic when thicker.

Main melody voice

Thicker texture Roles (SS)

Bass synthesised P | P P P etc
+ kit synthesised.

Y P P P O — (Dua)

rising arpeggiation

keyboard synth

Doubled syncopated line up at higher pitch, repeated notes. synthesised (SS)

Block chords in keyboard on the beat (SS)

Backing vocalists added

(SS) doubling / harmonising main vocal line.

↗ thick layering = energetic

→ Thinner also less rhythmically active.

Throbbing on the beat (Dua)

Synthesised chords (SS)

→ Some arpeggiation but softer & rapid leading to long note = less energetic
fewer layered parts = tranquil. When texture thickens = more energy.

→ thicker block chords than VI. but fewer layers = tranquil

Backing voice just at 8ve = tranquil. (SS)

→ fewer layers = tranquil.

You will now have two minutes of silent working time to review Section A.

END OF SECTION A
TURN OVER

SECTION B – Music language

Instructions for Section B

Answer all questions in pen or pencil in the spaces provided.
An audio recording will play continuously throughout Section B.

Question 3 (4 marks)

- a. Listen to the following intervals. Each interval will be played twice. Each interval may be played harmonically and/or melodically, ascending and/or descending.

Identify the size and the quality of each interval.

2 marks

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

- 1. min 3rd
- 2. Perf 4th

- b. Identify the size and the quality of each interval. You will have one minute to complete this question.

2 marks

- 1. Minor 7
- 2. Dim 5th

DO NOT WRITE IN THIS AREA

Question 4 (4 marks)

Listen to the following four scales or modes. Each scale or mode will be played twice, ascending and/or descending.

First playing – 5 seconds of silence
Second and final playing – 5 seconds of silence

a. Circle the scale or mode below that is played twice, ascending and/or descending. 2 marks

- | | | | | | |
|----|------------------|-------------------------|-------|---------|-----------------|
| 1. | major pentatonic | <u>minor pentatonic</u> | blues | aeolian | phrygian |
| 2. | major pentatonic | minor pentatonic | blues | aeolian | <u>phrygian</u> |

b. Identify each scale and/or mode. 2 marks

3. mixolydian
4. Major

ID: QJIN 0 T W R I T E I N T H I S A R E A

SECTION B – continued
TURN OVER

Blank manuscript for rough work if required

A series of 12 blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for rough work or sketching musical notation.

SECTION B – continued

DO NOT WRITE IN THIS AREA

Question 5 (8 marks)

Listen to the following six-bar work for electric guitar, electric bass and drum kit. The work will be played five times, with silent working time after each playing. A transcription of **only** the electric guitar part is printed below; the notation is missing for beat 4 of bar 3 and all of bar 4. The rhythm of the missing part is given. A one-bar count-in will precede each playing.

- First playing – 20 seconds of silence
- Second playing – 20 seconds of silence
- Third playing – 20 seconds of silence
- Fourth playing – 20 seconds of silence
- Fifth and final playing – 10 seconds of silence

Document the missing notes by **either** drawing the notes on the staff in the correct place **or** writing letter names in the empty boxes provided below the staff to represent the pitch being played.

electric guitar

G D B G F# E D E D G G F# E D F#

S, D

4

e. gtr.

E B G B C D E F# E D E D D D G D B G

DO NOT WRITE IN THIS AREA

Question 6 (4 marks)

Listen to the following four triads/chords. Each triad/chord is in root position. Each triad/chord will be played in block harmony and/or as an arpeggio.

Identify the quality of each triad/chord.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

1. min 7
2. Power chord P5th.
3. Major (2nd inv?!)
4. half diminished

Question 7 (2 marks)

Listen to the following common chord progression. The chord progression begins on the tonic chord and will be played three times, with silent working time after each playing. Each chord is in root position. The first chord and the final chord are given. A one-bar count-in will precede each playing.

Identify the number of chords 2 and 3, in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence

Second playing – 5 seconds of silence

Third and final playing – 15 seconds of silence

Harmonic grid	1	2	3	4
Number	I	<u>b VII</u>	<u>IV</u>	I

Question 8 (4 marks)

Write the letter names of the notes that belong to the following triads/chords. You must include all notes of the triad/chord, including the bass note. For example, G major 7th – G B D F#. You have two minutes to complete this question.

1. D minor D F A
2. A half diminished 7th A C E b G
3. F major 7th F A C E
4. B diminished B D F

SECTION B – continued

Question 9 (4 marks)

Listen to the following four-bar excerpt in 6/8. The excerpt will be played four times. A two-bar count-in will precede each playing, with silent working time after each playing.

Using the letters A, B, C and D, write down the order in which the following rhythmic fragments are heard in the grid below. Note: a fragment may be used more than once.

First playing – 15 seconds of silence
 Second playing – 15 seconds of silence
 Third playing – 15 seconds of silence
 Fourth and final playing – 20 seconds of silence

A B C D

1 2 3 4

C	A	D	B
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Question 10 (2 marks)

Listen to the following four-bar excerpts. The excerpts will be played twice.

First playing – 5 seconds of silence
 Second and final playing – 5 seconds of silence

Circle the correct rhythmic feel.

1. swing funk shuffle straight 8ths
2. swing funk shuffle straight 8ths

Question 11 (8 marks)

Listen to the following excerpt of the work 'Still Young', composed by Felix Riebl.

Work: 'Still Young'

Performers: The Cat Empire

Album: *Steal the Light* (Two Shoes Records, 2013)

The excerpt will be played six times, with silent working time between each playing. A one-bar count-in is given.

- First playing – 10 seconds of silence
- Second playing – 10 seconds of silence
- Third playing – 10 seconds of silence
- Fourth playing – 10 seconds of silence
- Fifth playing – 15 seconds of silence
- Sixth and final playing – 20 seconds of silence

Transcribe the rhythm of the melody (the trumpet line) in bars 4 and 5. You may respond by using staff notation or the rhythmic grid given.

trumpet

accompaniment

tpt.

acc.

OR

tpt.

acc.

You will now have five minutes of silent working time to review Section B.

END OF QUESTION AND ANSWER BOOK

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DO NOT WRITE IN THIS AREA