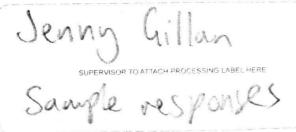


Victorian Certificate of Education 2023



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STUDENT NUMBER		
o recent members		

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
Δ	2.	2	20
R	9	9	40
В			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.

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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

Нір Нор

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

- articulation
- instrumental sound sources
- contrast

pitch

· repetition

Duration use of guire playing 117117

ostinate throughout. = Repetition

Repetition of piane ascending motify in

call or response after wocal line wit PTI

Layers of ostinate on congar drum

1. PII = repetition

Layering of ostinate typical of Latin music

Congar sharp attack with tapered alecay

Sharp due to rapid hand movement on drum

tapered as allowed to echo out.

Trumpets in homorhythmic, harmonized

typical of the style SECTIONA-Question 1-continued

A

c.

Fourth playing (55'') - 1 minute of silence Fifth and final playing (55'') - 2 minutes of silence

Discuss how the performers use tone colour and texture to create musical character.	4 marks
An energetic character is created through	4
a complex, multilagered variety of tone	
Colours.	
langues - warm, mellow due to stretched	2
membrane, hit with hand.	
Juiro-ratting sharp as scraped with	
hard beater.	
trumpets - bright, nasal, due to high pitch	, .
played with a fair amount of force, = ex	nergetic
Piano-bright, clear at top regite,	
- Worm mellow at lover register.	
Double bass - dull, warm due to low pita	1
and pigz articular.	
Voice - bright clear in comfutable mid	to high veris
lower pitch, more mellow, aire due	to
escaping air & light pressure.	V Epr
Also energetic through use of bright, no	sul
torn colours respecially in trumpets or grow in initial manufacts	la TC
in initial many	5

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:

1= Version 1 duration texture

1/2 = Version Z

- structure
- vocal and instrumental sound sources
- sound production methods

repetition

Character : Energetic Tranquil > More energetic (less than U2) Duration Tempo faste than VZ Slower tempo > cleaner thro addition of heater Beat maintained clearly 'drum kit synth. throughout beat 284 on Beat only quietly given 'clap' 1830 buss drum on beat 1. Use of silence & Pulses on synth (hi hat) long duration = tranquil Second section similar 284 = energetic on synth resonant, sandy sound. = more energetin SECTION A - Question 2 - continued

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

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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

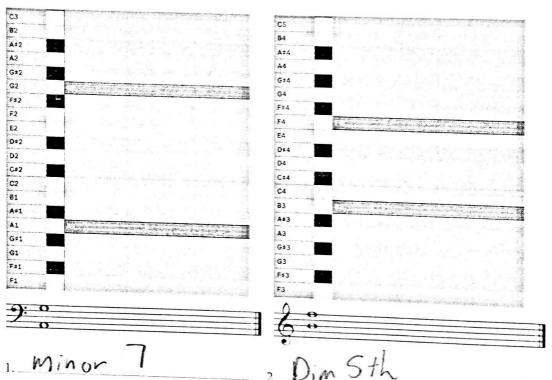
First playing – 5 seconds of silence

Second and final playing - 5 seconds of silence

1. min 3rd 2. Penf 4th

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

2 marks



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

(minor pentatonic

blues aeolian

aeolian

phrygian

2. major pentatonic

minor pentatonic

blues

phrygian

b. Identify each scale and/or mode.

2 marks

3. mixolydian
4. Major

Blank manuscript for rough work if required

* .

SECTION B - continued

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 stave in the correct place or writing letter names in the empty boxes provided below the stave to represent the pitch being played.



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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	PSH.
3	Major (2nd in 6?!
4	half dimin is	

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	PAII	TU	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 - GBDF; You have two minutes to complete this question.

1.	D minor D F A	
2.	A half diminished 7th ACELC	
3.	F major 7th FACE	
4.	B diminished & D F	

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.

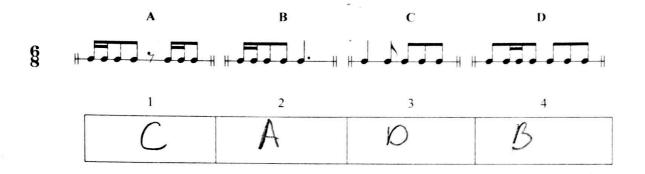
Using the letters A, B, C and D, write down the order in which the following rhythmic fragments are heard in the grid below. Note: a fragment may be used more than once.

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



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

Maraiat.

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

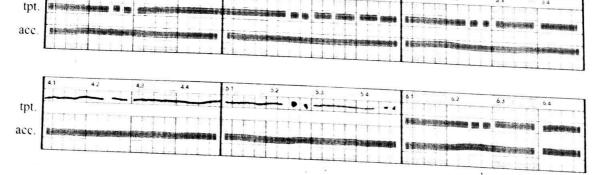
Fifth playing – 15 seconds of silence

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.



OR



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

END OF QUESTION AND ANSWER BOOK