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Write your **student number** in the boxes above.

Letter

Jenny Gillan  
responses

# Music Repertoire Performance

## Question and Answer Book

VCE Examination – Monday 18 November 2024

- Reading time is **15 minutes**: 3.00 pm to 3.15 pm
- Writing time is **1 hour**: 3.15 pm to 4.15 pm

### Approved materials

- Pencil should be used where notation is required.

### Materials supplied

- Question and Answer Book of 16 pages, including blank manuscript for rough work on pages 8, 10 and 14.
- An audio recording of musical excerpts for Sections A and B

### Instructions

- All of your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.

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

Contents	pages
Section A (2 questions, 20 marks)	2–5
Section B (7 questions, 40 marks)	7–15

## Section A – Listening and interpretation

### Instructions

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

### Question 1 (8 marks)

This question relates to the excerpt from *Raiders of the Lost Ark*.

Work: 'The Raiders March'

Composer: John Williams (1981)

Performers: London Symphony Orchestra (2018)

Conductor: Gavin Greenaway

Album: *John Williams – A Life in Music*

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

First playing (1'03") – 30 seconds of silence

Second playing (1'03") – 1 minute of silence

Third playing (1'03") – 2 minutes of silence

Fourth playing (1'03") – 2 minutes of silence

Fifth and final playing (1'03") – 3 minutes of silence

Explain how this arrangement uses at least **two** elements of music to create a sense of power and excitement.

Power & excitement are created through dynamics & tone colour, particularly increases in the intensity of these.

A warm, mellow tone colour is created by low pitch lower brass at a soft dynamic, also soft due to thin texture. Excitement increases as the dynamics increases with a unified tone colour - bright & cheer, unison upper brass. Addition of instruments increases the dynamics to *mf*. This becomes louder still when the brass harmonises at the end of the phrase → *f* | *f* | *f* | → further thickening the texture which increases the dynamics while the tone colour range increases to multi-layered across the spectrum. Warm due to low pitch, brighter at high pitch & increasingly so as more force/pressure brightens TC further.

On the repeat of the A section the dynamics is louder still as the cymbals are added playing 2x a bar. They have a shimmering, metallic tone colour, allowed to ring out & use increasing force. This increases their dynamic & the sense of excitement along with it.

In the B section, the dynamic is a little softer, only enabling this to build up again, creating excitement. The tone colours are multilayered so seem quite blended. Strings play at a moderate, comfortable register = mf dynamic with warm & mellow tone colour - also aided by wide vibrato & long, arco bows.

Excitement builds along with dynamics & a brighter tone as the pitch of the melody ascends. A further increase occurs with brass added & the snare drum which has a sharp, cutting tone through being played by wooden sticks & a fair amount of force.

When the brass take the melody the dynamics increases through thickened texture as the strings play a complex, wide range semiquaver melodic layer beneath.

Bright tone, increasing as register gets higher = excited character & louder dynamic.

**Question 2** (12 marks)

This question relates to excerpts from two interpretations of the work 'Oh Better Far to Live and Die', composed by WS Gilbert and Arthur Sullivan.

**Interpretation A**

Work: 'Oh Better Far to Live and Die'

Performer: Kevin Kline

Album: *The Pirates of Penzance* (Elektra Entertainment Group [Warner Group], 1983)

**Interpretation B**

Work: 'Oh Better Far to Live and Die'

Performer: Jon English

Album: *The Pirates of Penzance* (Essgee Melodies, 1994)

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

First playing of Interpretation A (1'21") – 30 seconds of silence

First playing of Interpretation B (1'10") – 30 seconds of silence

Second playing of Interpretation A (1'21") – 1 minute of silence

Second playing of Interpretation B (1'10") – 2 minutes of silence

Third and final playing of Interpretation A (1'21") – 1 minute of silence

Third and final playing of Interpretation B (1'10") – 4 minutes of silence

Describe how **contrast** is achieved between Interpretation A and Interpretation B. In your answer, refer to **three** of the following:

- tone colour
- ⊙ texture
- ⊙ duration
- ⊙ articulation

Interpretation A	Int. B
The initial homophonic texture:	Also homophonic
Melodic role solo tenor voice	→ same.
Accomp/harmonic role	
lower brass ←	→ layered keyboard synthesiser
1 P 1 P motif	1 P 1 P motif
Instruments change melodic role	→ same melodic role instr.
upper woodwind & "bells" = contrast	as 1 P 1 P = less contrast.
"But I'll be true"	
Thinner texture = contrast	Also thin = contrast. Choir
d d d d brass chords, legato sustained	shorter = thinner than VI
	1 1 2 = more contrast.

## Int A

A pirate king → underlying  
sustained chords - no rests.

Contrasting thin Monophony solo → same.  
tenor. to thick homophony  
with unison choir responding.

Duration | P | P used in both faster in Int B. bigger  
contrast when tempo is not clear.

No clear tempo 'recit' at  
"But I'll be" with d d d at liberty  
tempo, pause on "die"

Contrasts with steady | P | P <sup>12</sup>/<sub>8</sub>. → also contrasts

## Articulate

| P | P legato accomp. → | P | P all shorts = greater  
with slight staccato on quavers. use of silence between notes.  
Echoing decay on bells.

Tambourine sharp attack & echoing  
decay.

Drum kit used more sparingly  
less echoing decay than  
Int A.

Final

Pirate king - uses pause & melisma,  
gliss to finish.

Pirate also P but cut off  
"T" & king also cut short.  
Contrasts with legato pause  
more than Int 1.

## Int B.

A pirate king. More broken up  
studded with rests = more contrast  
than Int A.

Also contrasts to thick homophony  
but voices are softer making it  
feel less of a contrast than Int A.

Also no clear tempo but  
more regular than Int A.

Pause on die shorts &  
cut off.

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### Section B – Music language

#### Instructions

- Answer **all** questions in the spaces provided. Pencil should be used where notation is required.
- Write your responses in English.
- An audio recording will play continuously throughout Section B.

#### Question 3 (2 marks)

Listen to the following two melodies. Each melody will be played twice. There will be silent working time after each playing.

Melody 1 first playing – 5 seconds of silence

Melody 1 second and final playing – 10 seconds of silence

Melody 2 first playing – 5 seconds of silence

Melody 2 second and final playing – 20 seconds of silence

Six melodies, i, ii, iii, iv, v and vi, are provided below.

i.    s    d    t    l    S    l    t    S  
       G    C    B    A    G    A    B    G

ii.    s    r    d    t    S    l    t    S  
       G    D    C    B    G    A    B    G

iii.    S    r    m    S    h    m    r    S  
       G    D    E    G    F    E    D    G

iv.    S    r    m    s    fi    m    r    S  
       G    D    E    G    F#    E    D    G

v.    S    r    m    S    fi    S    r    S  
       G    D    E    G    F#    G    D    G

vi.    S    d    m    s    fi    m    r    S  
       G    C    E    G    F#    E    D    G

From the options provided above, select **one** that represents each melody played.

Melody 1    iii

Melody 2    vi

Blank manuscript for rough work if required

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for students to write their music for the repertoire performance.

Do not write in this area



**Question 4** (6 marks)

- a. Listen to the following scale or mode. It will be played twice and there will be silent working time after each playing.

First playing – 5 seconds of silence

Second and final playing – 10 seconds of silence

Identify the type of scale or mode that is played.

1 mark

1. Lydian

You will now have three minutes of silent working time to complete **part b** and **part c**.

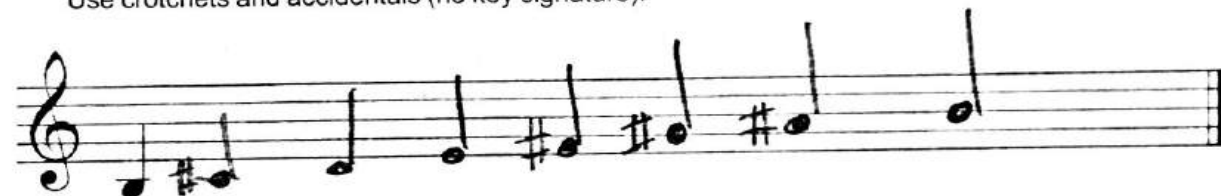
- b. Add the appropriate clef and accidentals to make the following E dorian mode.

3 marks



- c. Write B melodic minor scale of one octave ascending, from the following starting note. Use crotchets and accidentals (no key signature).

2 marks



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Blank manuscript for rough work if required

This block contains 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, providing a space for students to write musical notation for their rough work.

**Question 5 (10 marks)**

Listen to the following four-bar melody. The melody will be played five times, with silent working time after each playing. A transcription of the melody is printed below; however, the notation is missing for beat 3 of bar 2 and beats 1 and 2 of bar 3. The rhythm of the missing part is given above the staff. A two-bar count-in will precede each playing.

- First playing – 20 seconds of silence
- Second playing – 20 seconds of silence
- Third playing – 30 seconds of silence
- Fourth playing – 30 seconds of silence
- Fifth and final playing – 2 minutes of silence

a. Using the rhythm provided, transcribe the missing notation for bar 2 and bar 3. 7 marks

b. Name the quality and size of the intervals marked by brackets in the melody above. 2 marks

Bar 1 P8ve  
 Bar 4 Maj 6th

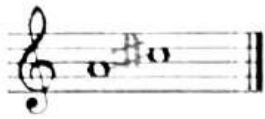
c. Circle the correct scale or mode of the melody above. 1 mark

- B harmonic minor      D Lydian      D major pentatonic      D mixolydian

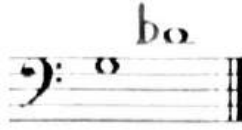
You will now have four minutes of silent working time to complete Questions 6 and 7.

**Question 6** (3 marks)

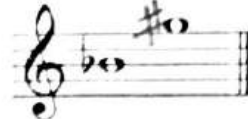
Add an accidental to the second note to make each of the following intervals correct.



major 3rd



diminished 5th



augmented 6th

**Question 7** (4 marks)

Write each triad or 7th chord in the key given, as indicated in the table below. You may use accidentals or a key signature.

Key	A major	C major	B $\flat$ major	G major
Triad or 7th chord	triad built on mediant (3)	7th chord built on supertonic (2)	triad built on submediant (6)	7th chord built on dominant (5)



Do not write in this area



Blank manuscript for rough work if required

The image shows ten blank musical staves arranged vertically. Each staff consists of five horizontal lines. The staves are completely empty, with no notes, clefs, or other musical markings. They are intended for rough work or sketching.

