

Victorian Certificate of Education 2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

					Letter
STUDENT NUMBER					

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
В	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.

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.

Que	estion 1 (8 marks)	
Wor	k: 'Lilly'	
Con	nposers/Creators: China Forbes and Thomas M. Lauderdale	
Perf	formers: Pink Martini	
Alb	um: Hang On Little Tomato (Heinz Records, 2004)	
Dı	excerpt will be played five times. There will be silent working time after each playing. First playing $(55'') - 10$ seconds of silence see to copyright restrictions, see audio file is not supplied. 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 • articulation	
	 instrumental sound sources contrast 	
	• pitch • repetition	

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

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.

Due to copyright restrictions, this audio file is not supplied.

First playing of Interpretation A (1'14") – 30 seconds of silence rations, plied.

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

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

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

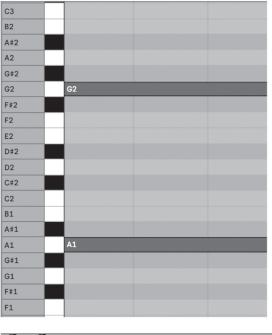
Second and final playing – 5 seconds of silence

. _____

2.

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 phrygian
 - 2. major pentatonic minor pentatonic blues aeolian phrygian
- **b.** Identify each scale and/or mode. 2 marks
 - 3.
 - 4. _____

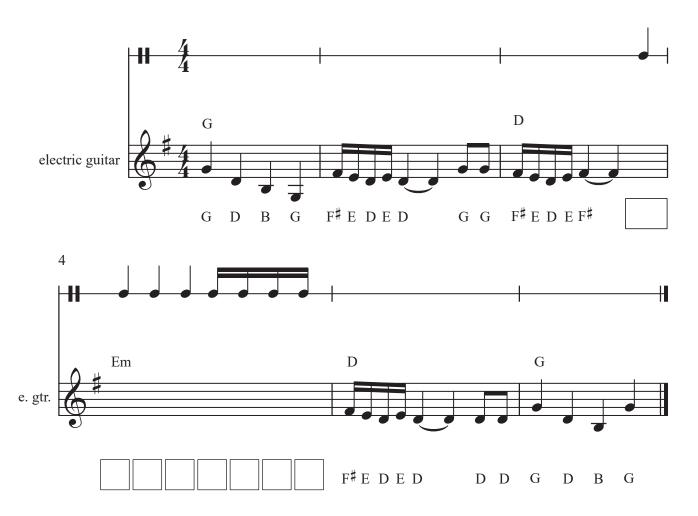
Blank manuscript for rough work if required

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.



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

2. _____

3. _____

4. _____

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			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
2	A 116 1::-1-1 741
2.	A half diminished 7th
3.	F major 7th
	-

B diminished _____

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.

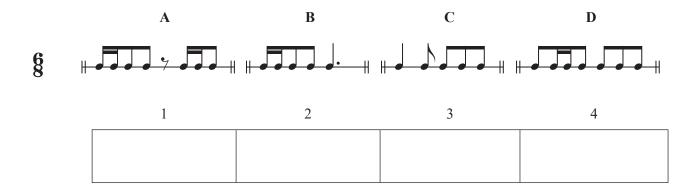
Using the letters A, B, C and D, write down the order in which the following rhythmic fragments are heard in the grid below. Note: a fragment may be used more than once.

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

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

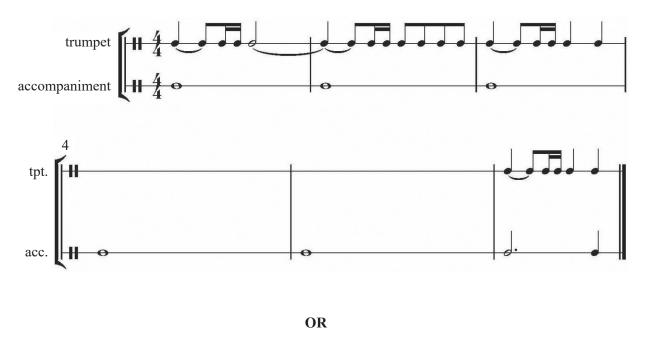
Third playing – 10 seconds of silence

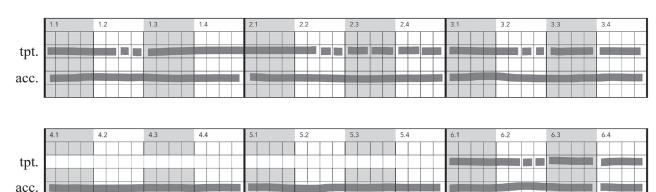
Fourth playing -10 seconds of silence

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.





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

