

STUDENT NUMBER           Letter

# 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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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.**

**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.

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

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
- contrast
- repetition

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**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

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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**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. \_\_\_\_\_

2. \_\_\_\_\_

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

2 marks

C3				
B2				
A#2	■			
A2				
G#2	■			
G2		G2		
F#2	■			
F2				
E2				
D#2	■			
D2				
C#2	■			
C2				
B1				
A#1	■			
A1		A1		
G#1	■			
G1				
F#1	■			
F1				

C5				
B4				
A#4	■			
A4				
G#4	■			
G4				
F#4	■			
F4		F4		
E4				
D#4	■			
D4				
C#4	■			
C4				
B3		B3		
A#3	■			
A3				
G#3	■			
G3				
F#3	■			
F3				

1. \_\_\_\_\_

2. \_\_\_\_\_

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**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. \_\_\_\_\_

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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 evenly spaced and occupy most of the page's vertical space.

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**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 E F#

4

e. gtr.

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

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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. \_\_\_\_\_
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 – G B D F#. You have two minutes to complete this question.

1. D minor \_\_\_\_\_
2. A half diminished 7th \_\_\_\_\_
3. F major 7th \_\_\_\_\_
4. B diminished \_\_\_\_\_

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**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

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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.

OR

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

