

SUPERVISOR TO ATTACH
PROCESSING LABEL HERE

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

Letter

Music Contemporary Performance

Question and Answer Book

VCE Examination – Tuesday 19 November 2024

- Reading time is **15 minutes**: 9.00 am to 9.15 am
- Writing time is **1 hour**: 9.15 am to 10.15 am

Materials supplied

- Question and Answer Book of 20 pages, including blank manuscript for rough work on page 8 and page 16
- An audio recording of musical excerpts for **Sections A** and **B**

Instructions

- Use the additional space at the end of this book if you need extra space to complete a response.
- All 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 (9 questions, 40 marks) _____	6–15

Question 2 (12 marks)

This question relates to excerpts from two interpretations of the work ‘Down Under’.

Interpretation A

Work: ‘Down Under’

Composers: Colin Hay and Ron Strykert

Performers: Men at Work

Album: *Business as Usual* (CBS, 1981)

Interpretation B

Work: ‘Down Under (Under One Sun)’

Composers: Colin Hay, Ron Strykert, Dimathaya Burarrwanga and Roy Kellaway

Performers: King Stingray

Single: *Down Under (Under One Sun)* (Cooking Vinyl Australia, 2023)

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 (1’33”) – 30 seconds of silence

First playing of Interpretation B (1’12”) – 1 minute of silence

Second playing of Interpretation A (1’33”) – 30 seconds of silence

Second playing of Interpretation B (1’12”) – 2 minutes of silence

Third and final playing of Interpretation A (1’33”) – 1 minute of silence

Third and final playing of Interpretation B (1’12”) – 2 minutes 30 seconds of silence

Compare the ways in which the two interpretations, A and B, use **three** of the following to create musical character:

- structure
- vocal and instrumental sound sources
- sound production methods
- texture
- pitch
- transition

Do not write in this area.

Question 4 (4 marks)

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

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

a. Circle the scale and/or mode below.

2 marks

1. major minor pentatonic blues aeolian dorian

2. major minor pentatonic blues aeolian dorian

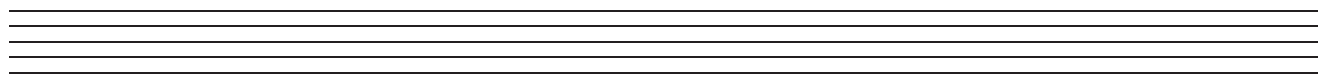
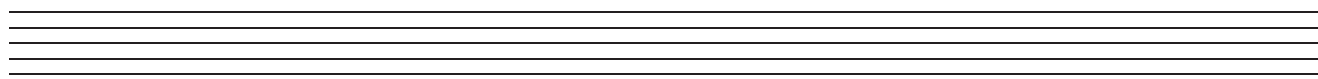
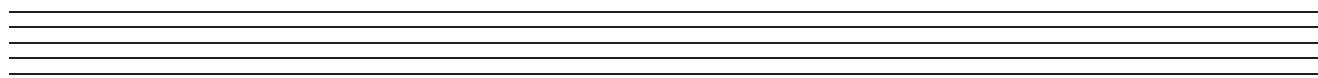
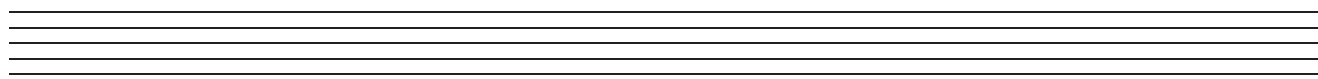
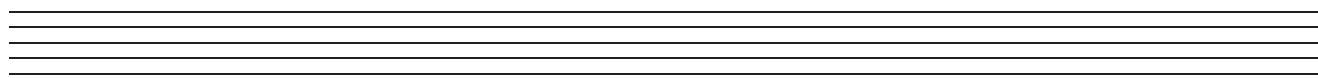
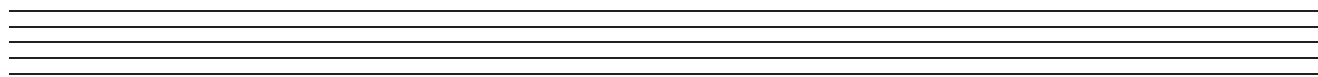
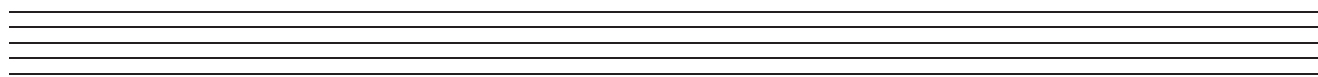
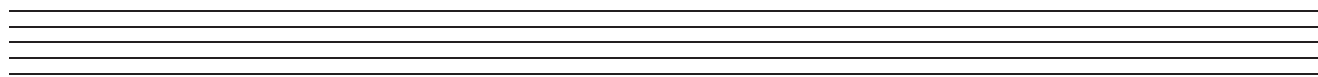
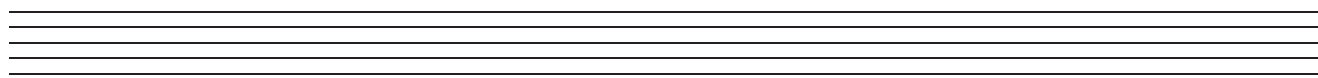
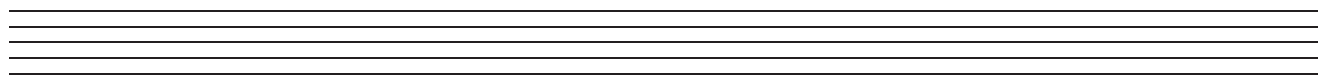
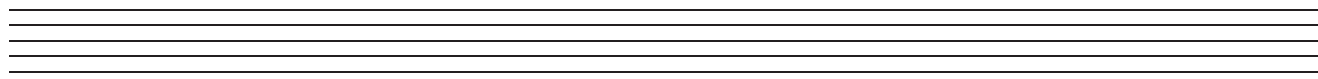
b. Identify the scale and/or mode.

2 marks

3. _____

4. _____

Blank manuscript for rough work if required



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Question 5 (8 marks)

Listen to the following seven-bar arrangement of ‘Blues by Five’ (composed/performed by Red Garland and Miles Davis) for trumpet, bass and drum kit. The work will be played five times, with silent working time after each playing. A transcription of **only** the trumpet part (at sounding pitch) is printed below; the notation is missing for bar 6 and bar 7. The rhythm of the missing part is provided above the staff. A one-bar count-in will precede each playing.

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

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

Swing B \flat ⁷

Trumpet

B \flat B \flat B \flat C D C D B \flat B \flat

E \flat ⁷ B \flat ⁷

G B \flat C B \flat C [] [] [] [] [] [] [] []

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 – approx. 5 seconds of silence

Second and final playing – approx. 5 seconds of silence

1. _____

2. _____

3. _____

4. _____

Question 7 (2 marks)

Listen to the following excerpt containing a common chord progression in bars 3–6.

This excerpt will be played three times, with silent working time after each playing.

There are two bars leading into the common chord progression. The two lead-in chords and the last two chords of the common chord progression are given.

A one-bar count-in will precede each playing.

Identify the missing chords 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

5

6

Number	vi	IV			vi	IV
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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, D major 7th – D F# A C#. You have two minutes to complete this question.

1. C minor 7th _____
2. G power chord _____
3. A major _____
4. F dominant 7th _____

Question 9 (2 marks)

Listen to the following two 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 played by the drummer.

1. swing shuffle straight 8ths straight 16ths
2. swing shuffle straight 8ths straight 16ths

Question 10 (4 marks)

Listen to the following eight-bar work in 12/8. The work will be played six times. A two-bar count-in will come before each playing, with silent working time after each playing.

Using the letters A, B, C, D, E or F, identify which rhythm is heard and write the letter in the staff below. Note: not all rhythms will appear and a rhythm may be used more than once. The following beats are missing:

- bar 2, beats 3 and 4
- bar 4, beats 1 and 2
- bar 6, beats 3 and 4
- bar 8, beats 1 and 2

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

<p>A</p>	<p>B</p>	<p>C</p>
<p>D</p>	<p>E</p>	<p>F</p>

12/8

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Examination continues on the next page.

Question 11 (8 marks)

Listen to the following excerpt of the work 'UFO', composed by Angus McDonald and Connie Mitchell.

Work: 'UFO'

Performers: Sneaky Sound System

Album: *Sneaky Sound System* (Whack Records, 2006)

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

Transcribe the rhythm of the vocal melody. You may respond using staff notation **or** the rhythm grid given.

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

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

Missing lyrics bars 2 and 3: 'no-body believes me'

Missing lyrics bars 5 and 6: 'from home but no'

The following beats are missing:

- bar 2, beats 2–4
- bar 3, beats 1 and 2
- bar 5, beat 4
- bar 6, beats 1 and 2

Staff notation

$\text{♩} = 132$

Voice $\frac{4}{4}$ I saw a U F O but

Synth $\frac{4}{4}$

4

Voice I was Six - teen miles bo - dy in sigh -

Synth

OR

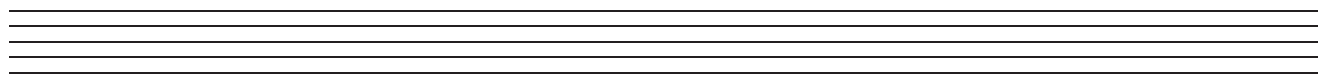
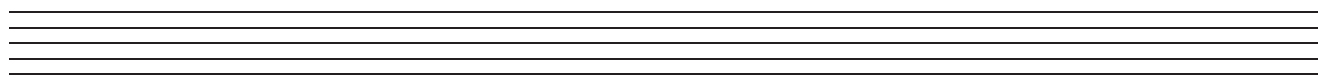
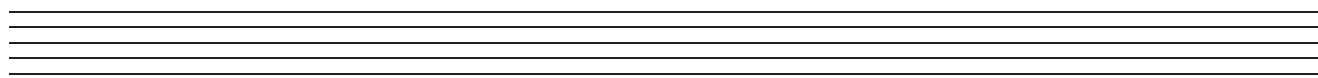
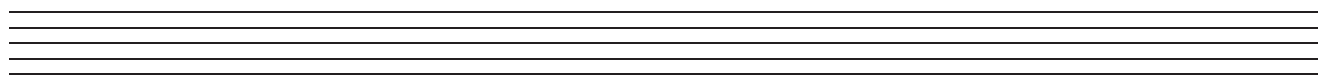
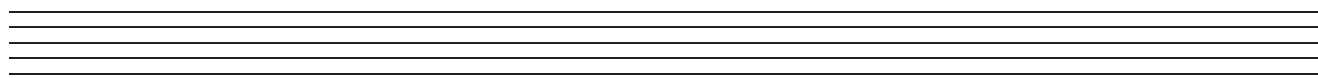
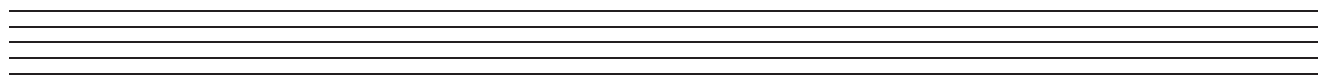
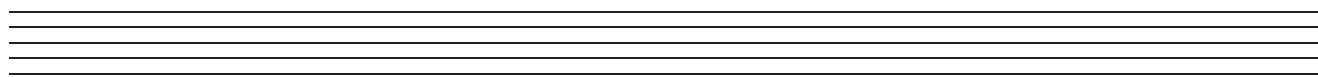
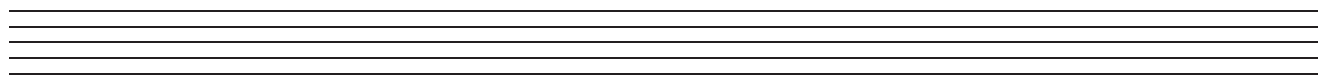
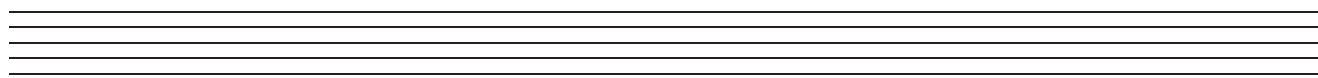
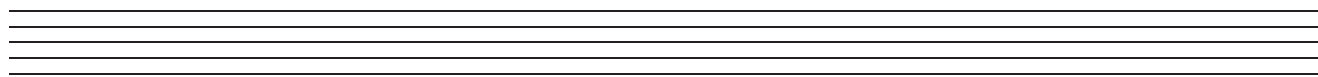
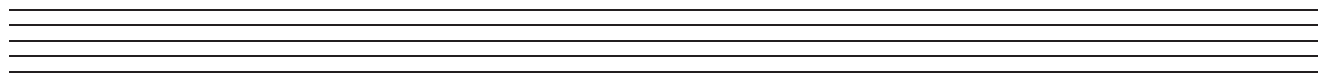
Rhythm grid

	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4	3.1	3.2	3.3	3.4
Voice	■	■	■	■	■	■			■	■	■	■
	I	saw	a	U	F	O	but					
Synth	■	■	■	■	■	■	■	■	■	■	■	■

	4.1	4.2	4.3	4.4	5.1	5.2	5.3	5.4	6.1	6.2	6.3	6.4
Voice				■	■	■	■	■			■	■
				I	was	Six -	teen	miles			bo -	dy
Synth	■	■	■	■	■	■	■	■	■	■	■	■

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