

SUPERVISOR TO ATTACH
PROCESSING LABEL HERE

| | | | | | | | | |
|--|--|--|--|--|--|--|--|--|
| | | | | | | | | |
|--|--|--|--|--|--|--|--|--|

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

Letter

Music Contemporary Performance

Question and Answer Book

VCE Examination – Friday 14 November 2025

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

Materials supplied

- Question and Answer Book of 20 pages, including blank manuscript for rough work on page 8 and page 16

Instructions

- Use the additional space at the end of this book if you need extra space to complete an answer.
- 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 (8 questions, 40 marks) _____ | 6–15 |

Question 2 (12 marks)

There are two parts to Question 2, using two different interpretations of this same work.

Interpretation A

Work: 'Such Great Heights'

Composers/Creators: The Postal Service

Performers: The Postal Service

Album: *Give Up* (Sub Pop Records, 2003)

Interpretation B

Work: 'Such Great Heights'

Composers/Creators: The Postal Service

Performers/Arrangers: Streetlight Manifesto

The excerpts will be played three times. Interpretation A will be played, followed by Interpretation B. There will be silent working time after each playing.

First playing of Interpretation A (1'24") – 30 seconds of silence

First playing of Interpretation B (1'08") – 30 seconds of silence

Second playing of Interpretation A (1'24") – 1 minute of silence

Second playing of Interpretation B (1'08") – 1 minute of silence

Third and final playing of Interpretation A (1'24") – 1 minute of silence

Third and final playing of Interpretation B (1'08") – 1 minute of silence

- a. Identify two instruments / sound sources in the **introduction** of each interpretation. 4 marks

Interpretation A

1. _____

2. _____

Interpretation B

1. _____

2. _____

Section B – Music language

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 B.

Question 3 (4 marks)

Listen to the following two intervals. Each interval may be played harmonically and/or melodically, ascending and/or descending.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

- a. Identify the size and the quality of each interval. 2 marks

1. _____

2. _____

- b. Document the following intervals by **either** writing the letter names on the DAW graph **or** drawing the notes on the staff.

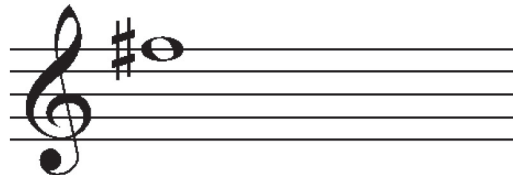
You will now have one minute to complete **part b**.

2 marks

1. Augmented 4th **below** F# given

| | | |
|-----|-----|--|
| B4 | | |
| A#4 | | |
| A4 | | |
| G#4 | | |
| G4 | | |
| F#4 | F#4 | |
| F4 | | |
| E4 | | |
| D#4 | | |
| D4 | | |
| C#4 | | |
| C4 | | |
| B3 | | |
| A#3 | | |
| A3 | | |
| G#3 | | |
| G3 | | |
| F#3 | | |

OR



2. Perfect 5th **above** B \flat given

| | | |
|-------------|--------------------------|-------------|
| B \flat 3 | <input type="checkbox"/> | |
| A3 | <input type="checkbox"/> | |
| A \flat 3 | <input type="checkbox"/> | |
| G3 | <input type="checkbox"/> | |
| G \flat 3 | <input type="checkbox"/> | |
| F3 | <input type="checkbox"/> | |
| E3 | <input type="checkbox"/> | |
| E \flat 3 | <input type="checkbox"/> | |
| D3 | <input type="checkbox"/> | |
| D \flat 3 | <input type="checkbox"/> | |
| C3 | <input type="checkbox"/> | |
| B2 | <input type="checkbox"/> | |
| B \flat 2 | <input type="checkbox"/> | B \flat 2 |
| A2 | <input type="checkbox"/> | |
| A \flat 2 | <input type="checkbox"/> | |
| G2 | <input type="checkbox"/> | |
| G \flat 2 | <input type="checkbox"/> | |
| F2 | <input type="checkbox"/> | |

OR

Question 4 (4 marks)

Listen to the following four scales and/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 and/or mode below that is played twice, ascending and/or descending. 2 marks

1. blues major scale minor pentatonic phrygian mixolydian

2. blues major scale minor pentatonic phrygian mixolydian

b. Identify the scale and/or mode. 2 marks

3. _____

4. _____

Do not write in this area.

Blank manuscript for rough work if required

The page contains 12 blank musical staves, each consisting of five horizontal lines, arranged vertically for writing.

Do not write in this area.

Question 5 (9 marks)

Listen to the following excerpt.

Work: 'From the Start'

Composer/Creator: Laufey and Spencer Stewart

Performer: Laufey

Album: *Bewitched* (AWAL, 2023)

The excerpt will be played six times, with silent working time after 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 playing – 10 seconds of silence

Sixth and final playing – 30 seconds of silence

- a. Document the missing vocal part by either drawing the notes on the staff or writing letter names in the empty boxes provided to represent the pitch being sung.

8 marks

New soul mate she's so per - fect blah blah blah oh

□ □ □ □ □ □ □ □ □

how I wish you'll wake up one day run

how I wish you'll wake up one day

to me confess your love at least just let me say

- b. Circle the correct rhythmic feel played for this excerpt.

1 mark

swing shuffle straight 8ths bebop

Do not write in this area.

Question 6 (4 marks)

Listen to the following four triads/chords. Each triad/chord is in root position and will be played twice in the following order: block harmony – melodically – block harmony. There will be silent working time after each playing.

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 (3 marks)

Listen to the following excerpt containing two common chord progressions. The excerpt will be played three times, with silent working time after each playing. A four-beat count-in will be provided.

Using Roman numerals, identify the missing chords in bars 2, 5 and 6 in the grid below.

First playing – 5 seconds of silence

Second playing – 5 seconds of silence

Third and final playing – 10 seconds of silence

| | | | | | | | |
|--------------|---|---|---|---|---|---|---|
| Bar | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Chord | I | | V | I | | | I |

Question 8 (4 marks)

Identify the letter names of the notes that belong to the following triads/chords in root position. You must include all notes of the triad/chord, including the bass note. For example, C dominant 7th – C E G B \flat . You have two minutes to complete this question.

1. E minor triad _____

2. B \flat major 7th _____

3. A power chord _____

4. F \sharp half diminished 7th _____

Question 9 (4 marks)

Listen to the following eight-bar drum pattern in 4/4 time. The work will be played five times. A two-bar count-in will precede each playing, with silent working time after each playing.

This drum pattern contains 808 bass and clap samples that repeat, as well as a hi-hat pattern that changes every two bars.

Using the letters A, B, C, D, E or F, identify which rhythmic pattern fragment is played on the hi-hats, and place the corresponding letter's name in the correct order in the boxes provided.

- First playing – 10 seconds of silence
- Second playing – 10 seconds of silence
- Third playing – 10 seconds of silence
- Fourth playing – 15 seconds of silence
- Fifth and final playing – 15 seconds of silence

A

B

C

D

E

F

| | | | |
|--------------|--------------|--------------|--------------|
| | | | |
| bars 1 and 2 | bars 3 and 4 | bars 5 and 6 | bars 7 and 8 |

Do not write in this area.

This page is blank.

Examination continues on the next page.

Question 10 (8 marks)

Listen to the following excerpt of the work 'The Heaviest Stone', composed and performed by the band Augie March.

Work: 'The Heaviest Stone'

Performers: Augie March

Album: *Bootikins* (2018)

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

Transcribe the missing rhythm of the vocal part in bars 6 and 7.

Respond using either staff notation **or** the rhythm grid provided.

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

Staff notation

Missing lyrics: 'When you know that just beyond the shroud there's a'

It's the hea - vi - est stone to throw _____ be - ing
 told that it's near - ly time to _____ go _____
 ga - la go - ing on but you're _____ not al - lowed.

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 | | | | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| | | | | It's the | hea-vi - est | stone | to | throw _____ | be - ing | | | | |

| | | | | | | | | |
|-------|------|-----------|---------|---------------|----------|-----|-----|-----|
| | 4.1 | 4.2 | 4.3 | 4.4 | 5.1 | 5.2 | 5.3 | 5.4 |
| Voice | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| | told | that it's | near-ly | time to _____ | go _____ | | | |

| | | | | | | | | |
|-------|-----|-----|-----|-----|-----|-----|-----|-----|
| | 6.1 | 6.2 | 6.3 | 6.4 | 7.1 | 7.2 | 7.3 | 7.4 |
| Voice | | | | | | | | |

| | | | | | | | | |
|-------|---------|----------|-----|------------------|-----|------------------|-----|-----|
| | 8.1 | 8.2 | 8.3 | 8.4 | 9.1 | 9.2 | 9.3 | 9.4 |
| Voice | ■ | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| | ga - la | go - ing | on | but you're _____ | not | al - lowed _____ | | |

Do not write in this area.

Blank manuscript for rough work if required

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for rough work.

Do not write in this area.

Do not write in this area.

This page is blank.

© Victorian Curriculum and Assessment Authority 2025