



MUSIC

ATAR course examination 2018

Acknowledgements

Contemporary Music

Section One

- Question 4** Track 4: McCartney, P. (1963). *All my loving* [00:14 –00:24].
Score excerpt: McCartney, P. (1963). *All my loving*.
- Question 6** Track 6: Williamson, M. (1963). Our Man in Havana orchestral suite (Prelude, Cuban dances & waltz song) [Recorded by Tasmanian Symphony Orchestra & R. Mills]. On *Malcolm Williamson: Epitaphs* [CD: 4768039]. Sydney: ABC Classics. (2009) [Digital timing reference 00:00–01:04]
- Question 7** Score excerpt: Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].
Tracks 7a–7c: Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].

Section Two

- Question 8** Track 8: Webb, J. (1968). MacArthur Park [Recorded by Richard Harris]. On *A tramp shining* [CD: DS-50032]. New York: ABC Dunhill. Retrieved August, 2018, from <https://www.youtube.com/watch?v=tRwYQgk05DY>
Score: Webb, J. (1968). *MacArthur Park*. Los Angeles: Universal–Polygram. Retrieved August, 2018, from <https://www.sheetmusicplus.com/title/macarthur-park-digital-sheet-music/19407206>
- Question 9** Score: Germanotta, G., Blair, P., Bresso, M., Monson, N., & Zisis, D. (2013). *Applause*. New York: Sony/ATV Music Publishing. Retrieved April, 2018, from <https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0122709>
- Question 10(b)** Quote from Claude Debussy.
- Question 11** Score: U2. (1987). Where the streets have no name. In P. Evans (Comp.), *U2: Rock score* (pp. 4–6). London: Wise Publications.
- Question 12(a)** Score excerpt from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st 4 bars].
- Question 12(d)** Score excerpt from: Wonder, S. & Mossman, M. P. (Arr.). (2012). *Sir Duke* [Bars 1–9 of piano part]. Los Angeles: Jobete Music Co. Inc.; Black Bull Music. (Original work composed 1976)

Jazz

Section One

- Question 4** Track 4: McCartney, P. (1963). *All my loving* [00:14 –00:24].
Score excerpt: McCartney, P. (1963). *All my loving*.
- Question 6** Track 6: Williamson, M. (1963). Our Man in Havana orchestral suite (Prelude, Cuban dances & waltz song) [Recorded by Tasmanian Symphony Orchestra & R. Mills]. On *Malcolm Williamson: Epitaphs* [CD: 4768039]. Sydney: ABC Classics. (2009) [Digital timing reference 00:00–01:04]
- Question 7** Score excerpt from : Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].
Tracks 7a–7c: Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].

Section Two

- Question 8** Track 8: Monk, T., & Nelson, O. (Arr.). (1958). Brilliant corners [Performed by Paul Keller Orchestra]. In D. Swain, *Brilliant Corners by Thelonious Monk* [Video file]. (2016) (Original work composed 1956)
Retrieved April, 2018, from <https://www.youtube.com/watch?v=u-P2WX1iPNs>
Score: Monk, T. & Sultanof, J. (2010). *Brilliant corners: Full score from the original manuscript*. New York: Thelonious Music Corp., pp. 1–20. (Original work composed 1956)
- Question 9** Score: Parker, C., & Gillespie, J. (1978). Anthropology [1st 30 bars]. In *Charlie Parker omnibook* (p. 10). Los Angeles: Atlantic Music Corp. (Original work composed 1945)
Retrieved April, 2018, from <http://www.lil-works.com/wp-content/uploads/2015/04/01-Charlie-Parker-Omnibook-For-C-Instruments.pdf>
- Question 10(b)** Quote from Claude Debussy.
- Question 11** Score: Carter, B., & Berger, D. (Ed.). (2008). *Again and again*. New York: Alfred Publishing Co., Inc. (Original work composed 2000)
- Question 12(a)** Score excerpt from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st 4 bars].
- Question 12(d)** Score excerpt from: Wonder, S. & Mossman, M. P. (Arr.). (2012). *Sir Duke*. Los Angeles: Jobete Music Co. Inc.; Black Bull Music. (Original work composed 1976) [Bars 1–9 of piano part]

Western Art Music

Section One

- Question 4** Track 4: McCartney, P. (1963). *All my loving* [00:14 –00:24].
Score excerpt: McCartney, P. (1963). *All my loving*.
- Question 6** Track 6: Williamson, M. (1963). Our Man in Havana orchestral suite (Prelude, Cuban dances & waltz song) [Recorded by Tasmanian Symphony Orchestra & R. Mills]. On *Malcolm Williamson: Epitaphs* [CD: 4768039]. Sydney: ABC Classics. (2009) [Digital timing reference 00:00–01:04]
- Question 7** Score excerpt: Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].
Tracks 7a–7c: Bach, J. S. (c. 1742–1749). *The art of the fugue* [1st 5 bars].

Section Two

- Question 8** Track 8: Handel, G. F. (1739). Concerto grosso No. 12 in B minor [5th mvt] [Recorded by Dyer, P. (Cond.), & Australian Brandenburg Orchestra]. *Handel: Concerti Grossi, Op. 6* [CD: 476 3436]. Sydney: ABC Classics. (2009)
Score: Handel, G. F. (2004). *Concerto Op. 6, No.12 in B minor (HWV 330)* [5th mvt]. Stanford, CA: Center for Computer Assisted Research in the Humanities, pp. 18–22. (Originally composed 1739)
- Question 8(a)** Shumate, S. [The Wanderblogger]. (2014). [Photograph of St Paul's Cathedral interior]. Retrieved April, 2018, from <http://www.thewanderblogger.com/inside-st-pauls-cathedral/>
- Question 9** Score: Ravel, M. (1932). *Piano Concerto in G major* (IMR 34) [3rd mvt]. Paris: Durand et Cie. (Original work composed c. 1929–1931). Retrieved April, 2018, from <http://imslp.eu/files/imglnks/euimg/f/f7/IMSLP66365-PMLP04753-III.Presto.pdf>
- Question 10(b)** Quote from Claude Debussy.
- Question 11** Score excerpt: Mozart, W. A. (1893). [Sonata in A minor K310]. In S. Lebert & W. Scharfenberg. (Eds), *19 sonatas for the piano*. New York: G Schirmer. (Original work composed 1778)
Retrieved April, 2018, from www.allpianoscores.com/free_scores.php?id=751
- Question 12(a)** Score excerpt from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st 4 bars].