VCE Music Performance and   
VCE Music Investigation   
Alternative Instruments Resource  
2022

Contents

[Introduction 3](#_Toc87263086)

[Accordion 4](#_Toc87263087)

[Highland Drumming − Snare 8](#_Toc87263088)

[Keyboard percussion 13](#_Toc87263089)

[Lever Harp 25](#_Toc87263090)

[Organ − Electronic 28](#_Toc87263091)

[Soprano Saxophone 36](#_Toc87263092)

[Soprano Saxophone 37](#_Toc87263093)

[Synthesiser 40](#_Toc87263094)

[Tabla 44](#_Toc87263095)

Introduction

The ‘Alternative Instrument’ process provides:

* access for students to use an instrument of their choice to complete Units 3–4 in VCE Music Performance and/or Music Investigation as a soloist
* a context for use of a range of instruments to meet assessment requirements in VCE Music Performance and/or Music Investigation.

This resource is designed to assist students and teachers with applications for approval to use an alternative instrument for solo performance in VCE Music Performance and/or Music Investigation.

For all instruments, care must be taken in choosing a program that includes works in a range of styles and characters and requiring a range of performance techniques.

This information should be read with:

* the VCE Music study design that will apply in the year the student undertakes the study
* VCE Music Performance or VCE Music Investigation Alternative Instruments Guidelines and application forms
* VCE Music Performance or VCE Music Investigation performance examination specifications and assessment criteria.

These documents can be downloaded from the [VCE Music study index page](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx).

* ONLY students who intend to perform as a soloist for the end-of-year performance examination require approval to use an Alternative Instrument.
* Applications for approval to use an Alternative Instrument must be made on the correct form. The form is revised and published annually.
* A separate application must be made for each student who wishes to use the Alternative Instrument.
* If a student wishes to use the Alternative Instrument for both Music Performance and Music Investigation separate applications must be made, each on the correct form.

The closing date for Alternative Instrument applications is provided on the application form. Applications may be sent in the year before the student enrols in Unit 3–4 of the study. Replies will be sent as soon as possible after VCAA receives a complete application.

Accordion

Students may submit a program of works from the list below or may include other works. Students may consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Works marked with an asterisk (\*) are intended to be performed on a Free Bass instrument.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Accordion must consist of at least four works, including at least include at least two works in Contemporary, Art, Popular and/or Jazz styles.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

All works are to be performed unaccompanied.

Accordion: Sample works

These works provide a guide to the expected standard of works for VCE. Students may include works from this list or other similar works in the program they propose in the Alternative Instrument application. Care must be taken in choosing a program to ensure that works in a range of styles and characters and requiring a range of performance techniques are included.

Students should consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Works in Contemporary, Art, Popular and Jazz styles

At least two works in program must be in contemporary, art, popular or jazz styles. Works marked with an asterisk (\*) are intended to be performed on a Free Bass instrument.

|  |  |  |
| --- | --- | --- |
| Composer | Title | Publisher |
| BRANDMAN, M | *Churinga* , may be performed using either classical/free bass instrument or piano accordion | www.australianmusiccentre.com.au |
| DIERO, P | *Trieste Overture* (unabridged edition) | Any edition |
| ERRICO, D | *Suite Breve* | Any edition |
| FREY, P | *Zigeuner Impressionen* | Any edition |
| FROSINI, P | *Carnival of Venice* | Any edition |
| FROSINI, P | *Flirtation* | Any edition |
| HARRIS, E | *Variations on an Original Theme\** | Any edition |
| IBERT, J | *Little White Donkey\** | Any edition |
| KHATCHATURIAN, A,  arr. APPARETI, L | *Sword Dance* | Deffner Publications |
| LECUONA, E, arr. MAGANTE, C | *Malaguena from Suite Espagnole* | Marks Music |
| MAGNANTE, C | *Accordiana* | Any edition |
| PALMER- HUGHES | *Variations on a Ukrainian Theme* | Pagani, Deffner Publications |
| PALMER-HUGHES | *Paganini Variations* | Alfred, Deffner Publications |
| SOLITARIOV, V | *Children’s Suite* | Any edition |
| SOLITARIOV, V | *Ferapoint Monastery* | Any edition |
| SOLITARIOV, V | *Sonata No. 2\** | Any edition |
| TITO | *Accordion Boogie* | Any edition |
| VOLPI, A | *Fileuse* | Any edition |

Works composed prior to 1910

Works marked with an asterisk\* are intended to be performed on a Free Bass instrument.

|  |  |  |
| --- | --- | --- |
| Composer | Title | Publisher |
| ALBINEZ, A,  trans. LIPPS, F | *Asturius\** | Schmulling |
| BACH, J S,  trans. ANZAGHI, L | *Toccata and Fugue in D minor* | Riccordi, NR12801200 |
| ENESCO, G,  trans. MAGNANTE, C | *Roumanian Rhapsody No. 1\** | Any edition |
| LISZT, F,  trans. GAVIANI, F | *Hungarian Rhapsody No. 2* | Pagani, OP9710 |
| RIMSKY-KORSAKOV, N | *Flight of the Bumble Bee\** | Any edition |
| ROSSINI, G | Overture from *La Gazza Ladra* | Berben or Riccordi |
| ROSSINI, G,  arr. NUNZIO, C | Overture from *William Tell* | Pagani, Deffner Publications, OP9816 |
| ROSSINI, G,  trans. NUNZIO, C | Overture from Il Barbieri di Siviglia | Pagani, Deffner Publications or Riccordi, NR12507600 |
| SIBELIUS, J,  arr. Margante | Finlandia\* | Deffner Publications |
| VIVALDI, A,  arr. GAVIANI, F | Concerto in A minor, op. 3, no. 6 | Pagani |

Accordion: Sample programs

No. 1

|  |  |  |
| --- | --- | --- |
| VIVALDI, A, arr. GAVIANI, F | Concerto in A minor, op. 3, no. 6 | Baroque |
| ROSSINI, G, arr. NUNZIO, C | Overture from William Tell | Romantic |
| FROSINI, P | Flirtation | CAPJ |
| PALMER-HUGHES | Variations on a Ukrainian Theme | CAPJ |

No. 2

|  |  |  |
| --- | --- | --- |
| BACH, JS, trans. ANZAGHI, L | Toccata and Fugue in D minor | Baroque |
| ROSSINI, G, arr. NUNZIO, C | Overture from La Gazza Ladra | Romantic |
| VOLPI, A | Fileuse | CAPJ |
| LECUONA, E arr. MAGANTE, C | Malaguena from Suite Espagnole | CAPJ |

Highland Drumming − Snare

Works for the program included with the Alternative Instrument application must be selected from the list below.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

For students who select to perform as a soloist for Units 3 and 4 and select Highland Drumming – Snare as their instrument, **all solo** works performed for Units 3 and 4 Outcome 1 and **all works** performed in the end-of-year performance examination must be approved as alternative works.

The program for the Music Performance end-of-year performance examination for Highland Drumming – Snare must consist of at least seven works and include at least:

* four accompanied works
* one unaccompanied work
* one Compound Time March
* one Simple Time March in 3/4
* one Simple Time March in 4**/**4
* one Slow Air, Hornpipe and Jig (played as a set)
* one March, Strathspey and Reel (played as a set)
* one work composed before 1955
* one Drum Salute.

The Simple Time Marches (3/4 and 4/4) are to be played together.

For the March, Strathspey and Reel, select one work from each category and perform them in succession as a set, considering the key of each work.

For the Slow Air, Hornpipe and Jig, select one work from each category and perform them in succession as a set considering the key of each work.

Part 2 of the Hornpipe should be performed unaccompanied (with the repeat) leading into the remainder of the work as written with accompaniment.

All works to commence with 2x3 pace rolls unless otherwise stipulated.

Accompaniment may be performed by Bagpipes or backing track.

Works for the program included with the Alternative Instrument application must be selected from the following list.

Music for works on this list is available from the Victorian Highland Pipe Band Association library.

Music Investigation and Music Performance

Each title in the following list constitutes one work.

Repeats must be performed unless otherwise indicated on the sheet music.

Highland drumming − Snare

Drum salutes

Works in this category must be performed unaccompanied.

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Lothian Borders Police Pipe Band | MONTGOMERY, Robert | Pipe Bands Victoria Library |
| Salute to Peter A Clohesy | DRUMMING PANEL of VICTORIA | Pipe Bands Victoria Library |
| The Shotts and Dykehead Drum Salute -  The Russian Tour (1958) | DUTHART, Alex | Pipe Bands Victoria Library |
| Beats and Pieces | BROWN, Emlin | Pipe Bands Victoria Library |

6/8 marches

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Ben Gullion | GILLESPIE, Harold | Pipe Bands Victoria Library |
| Jeanne Mauchline | BENNETT, Robert D | Pipe Bands Victoria Library |
| Mrs Lilly Christe | MAXWELL, Reid | Pipe Bands Victoria Library |
| Redford Cottage | WALLACE, Alan | Pipe Bands Victoria Library |

3/4 marches

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Killworth Hills | GILLESPIE, Harold | Pipe Bands Victoria Library |
| The Bloody Fields Of Flanders | MAXWELL, Reid | Pipe Bands Victoria Library |
| Lochanside | MAXWELL, Reid | Pipe Bands Victoria Library |
| The Heroes Of St Valery | PHILLIPS, Desmond | Pipe Bands Victoria Library |

4/4 marches

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| At Long Last | BENNETT, Robert D | Pipe Bands Victoria Library |
| Doctor Cam Stewart | BENNETT, Robert D | Pipe Bands Victoria Library |
| The Dawning Of The Day | MAXWELL, Reid | Pipe Bands Victoria Library |
| The Gardens Of Skye | DUTHART, Alex | Pipe Bands Victoria Library |

2/4 marches

All works in this category are composed before 1955.

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Leaving Lunga (1935) | HAMILTON, Alex, DCM | Pipe Bands Victoria Library |
| The Duke of Roxburghe’s Farewell to the Black Mount Forest (1950) | D/M McCORMICK, Alex | Pipe Bands Victoria Library |
| The Highland Wedding (1939) | D/M DONOVAN, Paddy | Pipe Bands Victoria Library |
| The Inverness Gathering (1919) | SETON, John, DCM BEM | Pipe Bands Victoria Library |

Slow airs

Select one work from each of Slow Air, Hornpipe and Jig and perform them in succession as a set.

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Iona Boat Song | WOMERSLEY, Andrew | Pipe Bands Victoria Library |
| Shoshanna’s Lullaby, 2010 | GILLESPIE, Harold | Pipe Bands Victoria Library |
| Skye Boat Song | MCLEOD, Nicholas | Pipe Bands Victoria Library |
| The Mist Covered Mountains | BENNETT, Robert, D | Pipe Bands Victoria Library |

Hornpipes

The first part is to be played unaccompanied (with repeat) leading into the full work as written with accompaniment. Select one work from each of Slow Air, Hornpipe and Jig and perform them in succession as a set

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Crossing The Minch | McLEOD, Nicholas | Pipe Bands Victoria Library |
| Pipe Major George Allan | DUTHART, Alex | Pipe Bands Victoria Library |
| Train Journey North | KILPATRICK, James | Pipe Bands Victoria Library |
| Uphold The Right, 2011 | GILLESPIE, Harold | Pipe Bands Victoria Library |

Jigs

Select one work from each of Slow Air, Hornpipe and Jig and perform them in succession as a set

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Finlay Murchie’s Birthday | WALLACE, Alan | Pipe Bands Victoria Library |
| Paddy’s Leather Breeches | MCLEOD, Nicholas | Pipe Bands Victoria Library |
| The Glasgow Police Pipers | PHILLIPS, Desmond | Pipe Bands Victoria Library |
| The Green Ivy, 2010 | PHILLIPS, Desmond | Pipe Bands Victoria Library |

Marches

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Donald Maclean’s Farewell To Oban | MAXWELL, Reid | Pipe Bands Victoria Library |
| Miss Elspeth Campbell | MONTGOMERY, Robert | Pipe Bands Victoria Library |
| Pipe Major John Stewart | FLEMING, S  L/CP 1ST BTN K.O.S.B | Pipe Bands Victoria Library |
| The Athol and Breadalbane Gathering | WEBB, Gary | Pipe Bands Victoria Library |

Strathspey

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Captain Colin Campbell | MAXWELL, Reid | Pipe Bands Victoria Library |
| Isa Johnstone | WEBB, Gary | Pipe Bands Victoria Library |
| Maggie Cameron | GILLESPIE, Harold | Pipe Bands Victoria Library |
| Struan Robertson | MCLEOD, Nicholas | Pipe Bands Victoria Library |

Reels

|  |  |  |
| --- | --- | --- |
| Title | Composer | Publisher |
| Bessie McIntyre | MONTGOMERY, Robert | Pipe Bands Victoria Library |
| Captain Lauchlan MacPhail O’Tiree | WOMERSLEY, Andrew | Pipe Bands Victoria Library |
| Fiona McLeod | WATTS, Jarrod | Pipe Bands Victoria Library |
| The Sound Of Sleat | WEBB, Gary | Pipe Bands Victoria Library |

Sample programs

March, Strathspey and Reel Sets: the following examples show options for selecting works for this set considering the key of each work:

1. The Athol and Breadalbane Gathering – Captain Colin Campbell – Lauchlan Macphail of Tiree

2. Pipe Major John Stewart – Isa Johnson – The Sound of Sleat

3. Miss Elspeth Campbell – Struan Robertson – Fiona McLeod

4. Donald McLean’s Farewell to Oban – Maggie Cameron – Bessie MacIntrye

Slow Air, Hornpipe and Jig Sets: the following examples show options for selecting works for this set considering the key of each work:

1. The Mist Covered Mountains – Pipe Major George Allan – Paddy’s Leather Breeches

2. Iona Boat Song – Train Journey North – Finlay Murchie’s Birthday

3. Shoshanna’s Lullaby – Uphold the Right – Glasgow Police Pipers

4. Skye Boat Song – Crossing the Minch – The Green Ivy

Keyboard percussion

Students may submit a program of works from the list below or may include other works of an appropriate standard. Students may consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Keyboard Percussion must include at least five works and at least one work from each category.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

Accompaniment may be provided by piano, keyboard and/or backing track (as appropriate)

Categories

* 2 mallets, solo, unaccompanied: original works and transcriptions
* 2 mallets, solo with accompaniment: original works and transcriptions
* Original works for 4 mallets (xylophone/marimba)
* Original works for 4 mallets (vibraphone/glockenspiel)
* Transcriptions for 4 mallets.

Sample works

These works provide a guide to the expected standard of works for VCE. Students may include works from this list or other similar works in the program they propose in the Alternative Instrument application.

Keyboard percussion sample works

2 Mallets Solo, unaccompanied

At least one work must be from this category (either an original work or a transcription) must be included in the examination program for Music Performance.

Original works

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ABE, Keiko | *Prism* | Xebec  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 4.50 |
| CANGELOSI, Casey | *White Knuckle Stroll Encore* | Casey Cangelosi  [www.caseycangelosi.com](http://www.caseycangelosi.com/) | 2.33  1.40 |
| COSSOM, Robert | ‘Mist for xylophone’ from *Etudes for Percussion Recital* | Robert Cossom  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 2.45 |
| EDWARDS, Ross | *Marimba Dances*, Mov’t.1 | Universal  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.50 |
| HINDSON, Matthew | *Flash* | Rhythmscape  [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 5.10 |
| PITFIELD, Thomas | Sonata for Xylophone, Intermezzo and Toccata (to count as one work) | Edition Peters  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 1.20  2.10 |
| SOUNDERS SMITH Stuart | *Evensong* (glockenspiel solo) | Smith Publications  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 2.55 |
| WAIN, Gary | *Paganini Variations* | Gary Wain  [www.garywain.com.au](http://www.garywain.com.au/) | 4.30 |
| ZIVKOVIC, Nebojsa | ‘Ballade Fur Petra’ from *Funny Marimba* Vol.1  ‘Fluctus’ (marimba solo) | Gretel Verlag  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/)  Edition Musica Europian  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 2.34  3.20 |

Transcriptions

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, JS arr. GOLOVKO, S | Prelude from *Suites for solo cello*  Suite in G major  or Suite in d minor or Suite in C major | Blackeye Productions The Book of Transcriptions  [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au/) | 1: 2.20  2: 3.00  3. 3.15 (without repeats) |
| BACH, JS arr. GOLOVKO, S | Presto from Sonata for Violin no 1  Allegro from Sonata for Violin no 2  Gigue from Partita no 2 Gigue from Partita no 3 | Blackeye Productions The Book of Transcriptions  [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au/) | 2.00  2.10  1.50  1.50 |

2 Mallets Solo, accompanied

At least one work must be from this category (either an original work or a transcription) must be included in the examination program for Music Performance.

Original works

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BREUR, Harry | One of *On the wood-pile  Powder-Puff Temptation  Revamp  Joplin on Wood* | Alfred Publishing  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.00  3.30 2.10  2.10 |
| CAREY, David | *Suite for Xylophone and Orchestra* (any 2 movements to count as one work) Movement 1 – Allegro, Movement 2 – Andante, Movement 3 – Slowly, Presto | Galaxy Music Publishing New York, 1976  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 1: 2.20  2: 3.30  3. 2:30 |
| COSSOM, Robert | ‘Ragtime’ from Blues/Ragtime | Optimum Percussion [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) |  |
| CRESTON, Paul | Concertino for Marimba, Movement 1 OR Movement 3 | G.Schirmer [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 1: 4.40 3: 4.35 |
| GREEN, G.H | *Xylophone Rags,* any one: Rainbow Ripples Whistler  Jovial Jasper | Hal Leonard [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 2:50  2:50  2:40 |
| LACERDA, Osvaldo | Suite for Xylophone and Piano Movements Mov.1 – Arrasta Pe Mov.2 – Ponto Mov.3 –- Toccata1 and 2 or Movements 2 and 3 | Zimmerman  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 1: 2.43 2: 4:00 3: 2.00 |
| LIPNER Arthur | *Jazz mallets: in session* any one of ‘Soca 1625’  ‘Funk’n Blues’  ‘Sweet Rio’ ‘Rhythm Changes’  (Each piece to be played with solo transcription and backing track minus one) | Rowloff Productions [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 5.19  4.20  5.20  3.51 |
| MAYUZUMI, Toshiro | Concertino for Xylophone and orchestra  Movement 1  or  Movements 2 and 3 (to count as one work) | Peters (EP6856a)  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 1: 3.50 2: 4.40  3: 2.40 |
| PERTOUT, Andrian | *An honorable silence* | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 5.64 |
| TANNER Peter | Sonata for marimba and piano Movement 1 or Movement 3 | M.M.Cole Pub.Co., 1974 | 1: [3.00](http://youtu.be/UPH57uikIh8(3%3A00)) 3: 3.45 |
| WATSON, W | Recital suite for marimba  Movements 1 and 2 or Movements 2 and 3 | Music for Percussion Inc.  [www.steveweissmusic.com](http://www.steveweissmusic.com/) |  |
| ZIVKOVIC, Nebojsa | *Valse Serbe* | Zimmerman, 1989 [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.10 |

Transcriptions

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, J.S.  Arr. PARNELL. Nick | Allegro in g minor | Nick Parnell  [www.nickparnell.com](http://www.nickparnell.com/) | 3.30 |
| BACH, J.S.  arr. GOLOVKO, S | Concerto in a minor for violin, any one movement  Allegro Moderato  Andante  Allegro Assai | Blackeye Productions  *The Book of Transcriptions* [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au/) | 3.15   3.45  5.40 |
| BRAHMS, J arr. GOLOVKO, S | Hungarian Dance no1  or Hungarian Dance no 5 | 3.30  3.50 |
| CHOPIN, F. Arr. GOLOVKO, S. | Waltz in Eb Major | 4.40 |
| DE FALLA, M arr. GOLOVKO, S | Spanish Dance | 3.40 |
| DUNAEVSKI, I  arr. GOLOVKO, S | Gallop | 3.00 |
| GLAZUNOV, A  arr. GOLOVKO, S. | Dance from Raymonda arr. for glockenspiel and piano | 2.50 |
| HANDEL, GF  arr. GOLOVKO, S. | *The Harmonious Blacksmith* arr. for glockenspiel and piano | 3.20 |
| HUMMEL J  arr. GOLOVKO, S. | Rondo | 4.20 |
| MONTI, V. arr. GOLOVKO, S | Czardas | 5.00 |
| MOZART, W.A. arr. GOLOVKO, S | Overture from *Marriage of Figaro* | 4.30 |
| PAGANINI,N.  arr. GOLOVKO, S | Campanella from Violin Concerto | 6.40 |
| PROKOFIEV, S  arr. GOLOVKO, S | Scherzo from Violin Sonata no 2, op.94 | 5.20 |
| RACHMANINOV, S  arr. GOLOVKO, S | Gypsy Dance | 3.50 |
| SARASATE, P  arr. GOLOVKO, S | Zapateado | 3.00 |
| Introduction and Tarantella | 6.20 |
| VIVALDI, A,  arr. GOLOVKO, S | ‘Summer’ from The Four Seasons, adagio and presto  Or Allegro from Violin Concerto in a minor | 5.00    3.00 |

Original works for 4 mallets, xylophone/marimba

At least one work must be from this category must be included in the examination program for Music Performance.

Marimba, unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ABE, Keiko | *Little Windows* | Schott, 1986  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 4.00 |
| *Frogs* | Studio 4 Production [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 3.15 |
| BRAHE, Anthony | *Marimba Dance* | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 3.19 |
| *Heartsong* | G.Schirmer [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.54 |
| BROUGHTON, Mary | Prelude for Marimba (5 octave marimba) | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 3.05 |
| LACERDA, Osvaldo | Suite for Xylophone and Piano Movements Mov.1 – Arrasta Pe Mov.2 – Ponto Mov.3 –- Toccata1 and 2 or Movements 2 and 3 | Zimmerman  [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 1: 2.43 2: 4:00 3: 2.00 |
| COSSOM, Robert | ‘Sea’ from Four Etudes | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) |  |
| *‘194’ A Little Suite,* Moto perpetuo or Canzone and Fuga |  |  |
| EDWARDS, Ross | Marimba Dances, Movement 3 | Universal [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.48 |
| GLENNIE, Evelyn | *Light in darkness* | Faber Music | 5.00 |
| GOLOVKO, Sergei | *Amazing Grace -* Fantasia extravaganza | Blackeye Produtions [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au/) | 3.17 |
| GOMEZ, Alice and RIFE, Marilyn | *Mbira Song* | Southern Music [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.07 |
| *Marimba Flamenca* |  | 5.00 |
| *Gitano*, Episode 1 or 2 |  | 4.00 3.00 |
| KATS-CHERNIN, Elena | *Violet’s Etude* | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 3.17 |
| KELLER, Andrea | *Pierrot the Clown  (*5 octave marimba) | Rhythmscape [www.rhythmscape.com.au](http://www.rhythmscape.com.au/) | 2.30 |
| LI N, Chin-Cheng | *Wind* | Dhalmann [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 4.09 |
| MURAMATSU, Takatsudu | *Land*  (5 octave marimba) | Beurskens Muziekui [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 3.40 |
| OETOMO, Robert | *Rainbow* | Edition Svitzer [www.editionsvitzer.com](http://www.editionsvitzer.com) | 4.41 |
| Fantasy No. 1: Prelude | 3.50 |
| *Amy* | 4.16 |
| Fantasy no 5: ‘As the Snow Falls’ | 4.21 |
| Fantasy no 6: ‘A Little Angel’s Prayer’ | 4.45 |
| PETERS, Mitchell | *Yellow after the rain* | Mitchell Peters [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.00 |
| ROSAURO, Ney | Prelude no 1 | Pro Percussão BR/USA [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 4.00 |
| *Choro Bachiano* | 4.30 |
| Concerto No.1, Movement 1 or Movement 4 for 4.3 octave marimba | 4.00 5.30 |
| *Concerto No. 2*, Movement 1 for 5 octave marimba | 6.10 |
| SCHMITT, Matthias | *Ghanaia* | Norsk Musikforlag [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 7.00 |
| SEJOURNE, Emmanuel | *Katamiya* | Zimmerman [www.percussionmusiconline.com](http://www.percussionmusiconline.com/) | 3.00 |
| ‘Generalife’ from *5 Pieces for Marimba* | Alfonse Leduc [www.steveweissmusic.com](http://www.steveweissmusic.com) | 5.30 |
| STEINQUEST, David | *Uncommon Times* | Rowloff [www.rowloff.com](http://www.rowloff.com) | 4.00 |
| STOUT, Gordon | Four Dances for Marimba No. 1 or No. 2 | Studio 4 Productions [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.05  3.15 |
| SUMMUT, Eric | *Rotation No. 4* | www.mostlymarimba.com | 2.30 |
| TREVINO, Ivan | *Strive to be happy*, for 4.3 octave marimba From *Songbook Vol.1*, any two of  ‘Dance’ ‘Holiday’ ‘Little Things’ or  ‘Anthem’ | Ivan Trevino  [www.ivandrums.com](http://www.ivandrums.com/) | 3.48  1.42 2.10 3.00 1.56 |
| TYSON, Blake | One of *A cricket sang and set the sun*, 4.3 octave marimba  *Lost Mountain Sunrise*, 4.3 octave marimba or *Anubis*, 4.3 octave marimba | [www.blaketyson.com](http://www.blaketyson.com/) [www.steveweissmusic.com](http://www.steveweissmusic.com/) | 5.00  4.00 3.48 |
| ZALUPE, Richard | *Eastern Fantasia* | Honey Rock  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au) | 6.00 |
| ZIVKOVIC, Nebojsa | *Ilijas* | Studio 4 Production [www.steveweissmusic.com](http://www.steveweissmusic.com/)  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 5.55 |

Unaccompanied xylophone

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| PITFIELD, Thomas | Sonata for xylophone, 3rd movement | Optimum Percussion [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 2.00 |

Accompanied marimba or xylophone

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BREUR, Harry | *Mallets a la Zurke* | Alfred  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 2.40 |
| CRESTON Paul | Concertino for Marimba, Movement 2 | G.Schirmer [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 5.30 |
| ZALUPE, Richard | Dance for marimba and piano | Honey Rock  [www.honeyrock.net](http://www.honeyrock.net/) | 6.00 |

Original works for 4 mallets, vibraphone/glockenspiel

At least one work must be from this category must be included in the examination program for Music Performance.

Vibraphone, unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| COSSOM, Robert | *Smart Waltz* | Optimum Percussion [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.20 |
| ‘Stars’ from *Four Etudes for Percussion* | 2.50 |
| FREICHER, Jan | *Flight* – Three solos, any one of ‘Soaring in the Sky’  ‘Liberatorium’ ‘Alteratorium' | Honeyrock [www.honeyrock.net](http://www.honeyrock.net/) | 5.00 3.45 3.25 |
| FRIEDMAN, David | *Wind* | Alfred Publishing  [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 4.30 |
| *Looking Back* | 5.27 |
| *Midnight star* | 5.00 |
| *Almost Blue* | Norsk Musikforlag www.steveweissmusic.com | 4.34 |
| GLENTWORTH, Mark | *Blues for Gilbert* | Zimmerman [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 5.00 |
| LOCKE, Joe | *Available in Blue Snowfall in Central Park* | Joe Locke [www.store.joelocke.com](http://www.store.joelocke.com) | 4.30 6.00 |
| OETOMO, Robert | *Purple Lavender* | Edition Svitzer [www.editionsvitzer.com](https://portal.eduweb.vic.gov.au/vcaa/publishingcentral/VCE%20Curriculum/Music%20lists/2017%20Music%20lists/www.editionsvitzer.com) | 3.20 |
| *Memoire* | 4.10 |
| SCHMITT, Matthias | Reve curieux – Fantasy | Zimmerman [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au/) | 3.05 |
| STEINQUEST, David | *In the stillness of twilight* | Rowloff www.rowloff.com | 3.55 |
| TASCA, Saverio | ‘Incenso’ from Four Concert Pieces for Vibraphone | Honeyrock [www.honeyrock.net](http://www.honeyrock.net/) | 3.50 |
| TREIBER, Werner | *Springtime* | Zimmerman www.optimumpercussion.com.au | 3.50 |
| WHITING, James | *Heartbeat of the Divine* | James Whiting www.jameswhiting.com.au | 3.40 |
| *August Sun* | 3.50 |
| ZIVKOVIC, Nebojsa | *Suomineito* | Nebojsa Zivkovic www.optimumpercussion.com.au | 3.30 |

Vibraphone, accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| SARCICH, Paul | *Concerto da Camera,* Movement 2 for vibes | Australian Music Centre [www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au) | 4.00-5.00 |
| SCHLIECKER, Jens and ROHWER, Nils | *Four Seasons,* any one or more of ‘Autumn Leaves’ ‘Winter Song’ ‘Springtime’ ‘Summer’ | Honeyrock [www.honeyrock.com](http://www.honeyrock.com) | 5.30 |
| WILLEMS, Carlo | *Jazz suite for vibes and piano,* Introduction and Dance | Carlo Willems [www.steveweissmusic.com](http://www.steveweissmusic.com) | 5.45 |

Glockenspiel, unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| GOLOVKO, Sergei | *Poco Samba* | Blackeye Productions www.blackeyeproductions.com.au | 3.00 |
| MORRIS, Robert | *Microtunes* | Smith Publications www.jwpepper.com | 2.20 |

Transcriptions for 4 mallets

At least one work must be from this category must be included in the examination program for Music Performance.

Marimba, unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH JS Arr. GOLOVKO, S | To count as one work  ‘Prelude for Lute’ in d min BWV 999  And  Any one of the following chorales, to be played with rolls,  ‘Ach wie flüchtig ach wie nichtig’, BWV26 ‘Wer nur den lieben gott lässt walten’ BWV642 ‘O Sacred Head, Now Wounded’ from *St Matthew Passion* | Blackeye Productions www.blackeyeproductions.com.au | 1.40    2.10 3.20 2.28 |
| BACH JS Arr. GOLOVKO, S | Inventions, C major and F major (play both to count as one work) | Blackeye Productions www.blackeyeproductions.com.au | 4.00 |
| GRIEG, E Arr. GOLOVKO, S | Any three of Aria Waltz Album Leaf Fairy Dance’ from *Four Miniatures for Marimba Solo* | Blackeye Productions  www.blackeyeproductions.com.au | 1.18 2.15 1.26 1.00 |
| Traditional arr. GOLVKO, S | Spanish Ballade, 4.3 octave marimba | Blackeye Productions www.blackeyeproductions.com.au |  |
| TCHAIKOVSKI, P  Arr. STEVENS, L | From *Album for the Young*, any one or two of  ‘Hobby Horses’  ‘The Doll’s Burial’  ‘The New Doll’ | Malletworks [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au) | 5.10 (complete) |
| ZELTSMAN, N arr. | From *Four Mallet Marimba Playing* DEBUSSY, C ‘The Snow is Dancing’ CHEUCA, F ‘Los Paraguas’ | Hal Leonard www.optimumpercussion.com.au | 3.00 |
| BACH JS Arr. GOLOVKO, S | To count as one work  ‘Prelude for Lute’ in d min BWV 999  And  Any one of the following chorales, to be played with rolls,  ‘Ach wie flüchtig ach wie nichtig’, BWV26 ‘Wer nur den lieben gott lässt walten’ BWV642 ‘O Sacred Head, Now Wounded’ from *St Matthew Passion* | Blackeye Productions www.blackeyeproductions.com.au | 1.40    2.10 3.20 2.28 |

Vibraphone, unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, JS  Arr. FINKEL, I | From *Solos for the Vibraphone player*, either  ‘Aria (a minor’\)’ and one of  ‘Minuet (a minor)’ OR  ‘Bourree (b flat minor)’  To count as one work | Hal Leonard [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au) | 2.30 and  2.10 2.20 |
| DEBUSSY, C  Arr. BARON, N | *Clair de lune* | Nick Baron [www.nickbaron.co.uk](http://www.nickbaron.co.uk) [www.percussionmusiconline.com](http://www.percussionmusiconline.com) | 4.20 |
| DEBUSSY, C  Arr. ERVIN, Karen | *Reverie* | Studio 4 Productions [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au) | 6.30 |
| FINKEL, I arr. | From *Solos for the Vibraphone player*, any one of KUHLAU, F ‘Allegro from Sonatina no 1’ CLEMENTI, M ‘Spiritoso from Sonatina no 1’ | Hal Leonard [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au) | 3.30 3.30 |

Vibraphone, accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| GERSHWIN, G  Arr. PARNELL, N | Promenade (Walking the Dog) | Nick Parnell [www.nickparnell.com](http://www.nickparnell.com) | 3.15 |
| GLAZUNOV, A  Arr. GOLOVKO, S | Sarabande | Blackeye Productions [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | 4.20 |
| TARREGA, F  Arr. PARNELL, N | Tango | Nick Parnell [www.nickparnell.com](http://www.nickparnell.com) | 3.00 |
| TCHAIKOVSKI, P  Arr. GOLOVKO, S | ‘Winter’ from *The Seasons* | Blackeye Productions [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | 4.00 |

Lever Harp

Students may submit a program of works from the list below or may include other works. Students may consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Lever Harp must consist of at least five works including at least two works from each of these categories

* transcriptions
* original works.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

All works are to be performed unaccompanied.

Sample works

These works provide a guide to the expected standard of works for VCE. Students may include works from this list or other similar works in the program they propose in the Alternative Instrument application

Harp: Transcriptions/Arrangements

|  |  |  |
| --- | --- | --- |
| Composer/Arranger/Transcriber/Anthology | Work | Publication details |
| CAROLAN, arranged by Bell | ‘Carolan’s Farewell to Music’  or  ‘Sean O’Raighilligh’   from *Carolan’s Receipt* | Lyra |
| MUDARRA, A | ‘Fantasia’ from *Pieces Anciennes Pour Harpe Celtique* | Leduc |
| LENNON, John and MC CARTNEY, Paul, arr. Woods | ‘This Boy’ Or ‘Yesterday’from *Lennon and McCartney for Harp* | Woods |
| HANDEL, G F ed. Bouchard | ‘Petite Sonate’ from *Panorama de la Harpe Celtique*, | Ed Mus Trans |
| KUHLAU, F ed. Bouchard | ‘Theme and Variations’, from *Panorama de la Harpe Celtique*, | Ed Mus Trans |
| SCARLATTI Book 5 ed. Bouchard | Sonata in C from *Pieces Classiques* | Billaudot |
| SOR, ed. Bouchard | Study no.5 from *Panorama de la Harpe Celtique* | Ed Mus Trans |
| ROBERTSON, Kim | ‘Bailey’s Fancy’, from *Kim Robertson Celtic Harp Solos* | Mel Bay |

Original works

|  |  |  |
| --- | --- | --- |
| Composer/Arranger/Transcriber/Anthology | Work | Publication details |
| HENSON-CONANT, Deborah | *New Blues* | F.C Publishing |
| GODEFRIOD | *Etude,* from”Pieces Classiques Book 5” ed. Bouchard | Ed Mus Trans |
| DOUMANY, Mary | ‘Fire’ or ‘Earth’ from *The Elements* | Beartramka |
| LAURA | *Challan* | Lido |
| GRANDJANY, M | *Pastorale* | Durand |
| TROTTER | *Tall Cactus Tango* from *Scenes from the Southwest* | Trotter Harp Adventures |
| GABUS | ‘Les Cavalliers du Sinkiang’from *Images de Chine* | Billaudot |
| STEVENSON | *Blue Orchid* | Old School |
| MEGEVAND | *Perspective 1* | Billaudot |
| ORTIZ, A R | ‘Tu Ventana’ or ‘Carnaval Brasiliero’ from *The International Rhythmic Collection* Vol.2 | Alfredo R Ortiz |
| DE BRAAL | ‘Sarabande’ from *De Kleine Harp* | Salvi |

Organ − Electronic

Students may submit a program of works from the list below or may include other works. Students may consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Study Design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Organ – Electronic must consist of at least four works including at least include at least two works in Contemporary, Art, Popular and/or Jazz styles.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

All works are to be performed unaccompanied.

Instruments

The electronic organ used for the performance examination should provide suitable tonal resources for the works selected. These may include the following sounds: orchestral (for example, string, brass, woodwind), synthetic (for example, wah-wah, cosmic), traditional electronic organ (for example, those sounds found in a tone-wheel organ), and traditional organ sounds (for example, diapason, bourdon). The instrument also needs to be capable of solo voicings as well as ensemble voicings. It is strongly recommended that an instrument of two 61-note manuals and twenty-five pedals be utilised where possible. However, the range of most of the works can be accommodated within the two 49-note manuals and twenty pedals. Students are encouraged to listen to recordings of the works in order to familiarise themselves with stylistic demands; for example, articulation, tempo, balance and orchestration.

Electronic organ performers should demonstrate skill in the selection and balance of tonal resources as appropriate to the style of the work. Performers may select their own tonal resources rather than follow editorial suggestions. The use of registration data discs is approved only for the retrieval of registration and rhythm data. Pre-recorded musical lines must not be used.

Categories

* Works in contemporary, art popular and jazz styles
* Original works for electronic organ
* Works originally conceived for other keyboard instruments
* Latin-American style arrangements
* Jazz/Swing arrangements
* Popular styles arrangements
* Transcriptions of orchestral music
* Works in Baroque, Classical, Romantic and Post-Romantic styles
* Transcriptions of orchestral music
* Transcriptions of Solo Instrumental and Chamber Music

Transcriptions of Pipe Organ music sample programs

Sample programs are provided as advice only. The works need not be performed in the order listed. Sample programs for Organ – Electronic are provided at the end of this list.

Organ − Electronic

Works in Contemporary, Art, Popular and Jazz styles

Original works for electronic organ

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| DUNHAM, Warwick | ‘Andalusian Rhapsody’ from *Young Australia Composer Series* Book I | Yamaha | 6:00 |
| HULBERT, Tanya | ‘Tiananmen, June 4th 1989’ from *Young Australia Composer* Series Book I | Yamaha | 6:00 |
| SHIMOMURA, T. | ‘Shooting Stars’ from Collection of *Electone Original Works* Grade 4–3 vol. I revised | Yamaha | 6:00 |
| TORII, Sataka | ‘My Musical’ from Collection of *Electone Original Works* Grade 4–3 vol. I revised | Yamaha | 6:00 |
| UCHIYAMA, Chie | ‘Merry-go-round’ from *Collection of Electone Original Works* Grade 5 vol. I revised | Yamaha |  |
| VARNEY, Ruth | ‘Xenophobia’ from *Young Australia Composer Series* Book I | Yamaha |  |
| WALSH, Philip | ‘Peregrinations’ from *Young Australia Composer Series* Book I | Yamaha |  |
| YAMADA, Maki | ‘Sonata’ from Collection of *Electone Original Works* Grade 5 | Yamaha | 4:00 |

Works originally conceived for other keyboard instruments

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BRUMBY, Colin | ‘Captain Logan’s Fancy’ theme and any ‘two variations’ from KINSELA, D. (ed.) *Organ Australis* | Currency Press |  |
| DEBUSSY, Claude | ‘En Bateau’ from ‘Petite Suite’ from *Electone in Classics: Modern and Contemporary* Grade 4–3 | Yamaha |  |
| SATIE, E. | ‘Ogive no. 1’ from *Electone in Classics: Modern and Contemporary* Grade 4–3 | Yamaha |  |

Latin American−style arrangements

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ABREU, Z.  (arr. BAKER K.) | ‘Tico Tico’ from *The Complete Organ Player* Book 7 | Wise Publications |  |
| BARROSO, Ary (arr. BAKER, K.) | ‘Brazil’ from *The Complete Organ Player* Book 7 | Wise Publications |  |
| MANCINI, Henry | ‘The Days of Wine and Roses’ from *Electone Repertoires* Grades 5–3 | Yamaha | 2:45 |
| YOUMANS, Henry | ‘Tea for Two’ from *Electone Repertoires* Grades 5–3 | Yamaha | 2:45 |

Jazz/Swing style arrangements

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| DUKE, Vernon | ‘Autumn in New York’ from *Electone Repertoires* Grades 5–3 | Yamaha | 2:30 |
| FEYNE, HAWKINS, JOHNSON and DASH | ‘Tuxedo Junction’ from *Home Organist Library* vol. 7 | Wise Productions | 2:45 |
| GARLAND, J. | ‘In the Mood’ from *The Complete Organ Player: Big Band* | Wise Publications |  |
| GILLESPIE, D. | ‘Night in Tunisia’ from *Home Organist Library* vol. 7 | Wise Productions | 2:00 |
| LENNON, J. and McCARTNEY, P. | ‘Norwegian Wood’ from *Play Jazz Organ* | Stoneham |  |
| MAY, Billy | ‘Lean Baby’ from *The Complete Organ Player: Big Band* | Wise Publications |  |
| MONK, T. | ‘Round Midnight’ from *Home Organist Library* vol. 7 | Wise Productions | 3:00 |
| ROMBERG, S.  (arr. KISHIDA, S.) | ‘Softly as in a Morning Sunrise’ from *Electone Repertoires* Grades 5–3 | Yamaha |  |
| SHEARING, G. | ‘Lullaby of Birdland’ from *Home Organist Library* vol. 7 | Wise Productions | 2:30 |

Popular style arrangements

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Composer | | Title | Publisher | Duration |
| BINGE, R.  (arr. BAKER, K.) | ‘Elizabethan Serenade’ from *The Complete Organ Player: Professional Pieces* vol. 3 | | Wise Publications |  |
| GRUSIN, D.  (arr. SASAKI, I.) | ‘Captain Caribe’ from *Electone Repertoires* Grade 6 | | Yamaha |  |
| KUBOTA | ‘China Junk’ from *Project 4* | | Yamaha |  |
| LAI, F. (arr. TOMITA, I.) | ‘Un Homme et une Femme’ from *Electone Repertoires* Grade 6 | | Yamaha |  |
| LEGRAND, M. | ‘Summer of ´42’ from *Electone Repertoires* Grade 5–3 | | Yamaha | 2:20 |
| LLOYD WEBBER | *The Phantom of the Opera* | | Hal Leonard 290300 |  |
| MENCKEN | ‘Friend like Me’ from *Aladdin* | | Hal Leonard 199108 |  |
| NEWMAN, R.  (arr. BAKER, K.) | ‘Simon Smith and the Amazing Dancing Bear’ from *The Complete Organ Player: Professional Pieces* vol. 3 | | Wise Publications (0- 7119-2089-3) |  |

Transcriptions of orchestral music

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Composer | | Title | Publisher | Duration |
| SOUSA, JP | ‘The Liberty Bell’ from *Six Great Marches* | | Belwin Mills |  |

Works in Baroque, Classical, Romantic and Post-Romantic styles

Transcriptions of orchestral music

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, J | ‘Symphonia op. 18-4 1st movement Allegro con Spirito’ from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 2 | Yamaha |  |
| BEETHOVEN, L. van | ‘Symphony no. 8 op. 93 2nd movement’ from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 2 | Yamaha |  |
| BERLIOZ, H. | ‘Fantastic Symphony op. 14 2nd movement’, ‘Waltz’ from *Electone in Classics: Romantic* Grade 4–3 | Yamaha |  |
| BIZET, Georges | ‘Prelude to Carmen’ from *Electone in Classics: Romantic* Grade 4–3 | Yamaha |  |
| BRAHMS, J. | ‘Hungarian Dance No. 5’ from *Electone in Classics: Romantic* Grade 5 | Yamaha |  |
| GREIG, E. | ‘Norwegian Dances opus 2’ from *Electone in Classics: Romantic* Grade 5 | Yamaha |  |
| HANDEL, G.F. | ‘Arrival of the Queen of Sheba’ from *Kenneth Baker: Twenty-Five Favourite Classics* vol. 2 | Wise |  |
| HAYDN, F.J. | ‘Symphony No. 100 ‘Military’ 1st movement’ from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 1 | Yamaha |  |
| MOZART, W.A. | Motet ‘Ave Verum Corpus K.618’ from *Electone in Classics: Baroque and Classic* Grade 5 | Yamaha |  |
|  | ‘Symphony No. 25 K. 183 1st movement’ from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 2 | Yamaha |  |
|  | ‘Toy Symphony 1st movement Allegro’ from *Electone in Classics: Baroque and Classic* Grade 5 | Yamaha |  |
| PONCHIELLI, A. | Opera ‘La Gioconda’ ‘Dance of the Hours’ from *Electone in Classics: Romantic* Grade 4–3 | Yamaha |  |
| ROSSINI, G. | Opera ‘The Barber of Seville’ ‘Una voce poco fa qui ne cor mi risuono’ from *Electone in Classics: Romantic* Grade 4–3 | Yamaha |  |
| SMETANA, B. | Symphonic Poem ‘My Country’ ‘Moldau’ from *Electone in Classics: Romantic* Grade 5 | Yamaha |  |
| SUPPE, F. von | Operetta ‘Light Cavalry’ Overture from *Electone in Classics: Romantic* Grade 5 | Yamaha |  |
| TCHAIKOVSKY, P.  (arr. FEIBEL, F.) | From *The Nutracker Suite*, any one movement | Boston Music Company |  |
| TCHAIKOVSKY, P.  (arr. RANSLEY, B.) | From *The Swan Lake Concert Collection*, any one movement | Yamaha Music Australia |  |
| WAGNER, R. | Overture to ‘Tannhauser’ from *Electone Sound in Classics* | Yamaha Music Foundation, 1992 |  |

Transcriptions of solo instrumental and chamber music

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ALBINONI, T. | *Adagio in G Minor for Organ and Strings* | G. Ricordi |  |
| BEETHOVEN, L. | Piano Sonata, no.10, op. 14, no. 2 movement 2 ‘Andante’ from *Electone in Classics: Baroque and Classic* Grade 5 | Yamaha |  |
| MOUSSORGSKY, M. | Suite ‘Pictures at an Exhibition’ Bydio from *Electone in Classics: Modern and Contemporary* Grade 4–3 | Yamaha |  |
| MOZART, W.A. | Flute Quartet, no. 1, K 285, movement 1 ‘Allegro’ from *Electone in Classics: Baroque and Classic* Grade 4–3 vol. 2 | Yamaha |  |
| TARREGA, F.  (arr. YAMAGUCHI, M) | ‘Recuerdos de la Alhambra’ from *Electone in Classics: Baroque and Classic* Grade 6 | Yamaha |  |

Transcriptions of pipe organ music

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, J.S. | Chorale Prelude ‘From Heaven above to Earth I Come’ (BWV700) from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 2 | Yamaha |  |
| BACH, J.S. | Prelude no. 68 ‘Little Preludes and Fugues’ no. 6 (BWV558) from *Electone in Classics: Baroque and Classics* Grade 4–3 vol. 2 | Yamaha |  |

Sample programs

No. 1

|  |  |  |
| --- | --- | --- |
| BRUMBY, C. | *Captain Logan’s Fancy*, Theme and Variations nos 2 and 7 | CAPJ, originally conceived for other keyboard instruments |
| HANDEL, G.F. | ‘Arrival of the Queen of Sheba’ from BAKER, K.: *Twenty-Five Favourite Classics* Vol 2 | Baroque |
| GILLESPIE, D. | *Night in Tunisia* | CAPJ, Jazz/Swing style arrangements |
| MENCKEN, D. | ‘Friend like Me‘ from *Aladdin* | CAPJ, Popular style arrangements |
| KUBOTA | ‘China Junk’ from *Project 4* | CAPJ Popular style arrangements |
| HULBERT, T. | ‘Tiananmen, June 4th 1989’ from *Young Australia Composer Series* Book 1 | CAPJ Original work for Electronic Organ |

No. 2

|  |  |  |
| --- | --- | --- |
| BACH, J.S. | Chorale prelude ‘From Heaven above to Earth I Come’ (BWV 700) from *Electone in Classics: Baroque and Classics* Grade 4 – 3 vol. 2 | Baroque |
| SOUSA, J.P | ‘The Liberty Bell’ from *Six Great Marches* | CAPJ, Orchestral transcription |
| WALSH, P. | ‘Peregrinations’ from *Young Australia Composer Series* Book 1 | Post 1910 , Original work for Electronic Organ |
| GRUSIN, D.  arr SASAKI, I. | ‘Captain Caribe’ from *Electone Repertoires Grade* 6 | Post 1910, Popular style arrangements |
| MONK, T. | ‘Round Midnight’ from *Home Organist Library* vol 7 | Post 1910, Jazz/Swing style arrangements |

Soprano Saxophone

Students may submit a program of works from the list below or may include other works.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Soprano saxophone must consist of at least four works including at least two works in Contemporary, Art, Popular or Jazz styles.

* one unaccompanied work
* two works performed with live accompaniment, for example, piano. Different instruments may be used to accompany different works
* two works composed specifically for soprano saxophone
* two works in Contemporary, Art, Popular or Jazz styles.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

Soprano Saxophone

Students may submit a program of works from the list below or may include other works.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Soprano saxophone must consist of at least four works including at least two works in Contemporary, Art, Popular or Jazz styles.

* one unaccompanied work
* two works performed with live accompaniment, for example, piano. Different instruments may be used to accompany different works
* two works composed specifically for soprano saxophone
* two works in Contemporary, Art, Popular or Jazz styles.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

Soprano saxophone

Unaccompanied works

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |  |
| BACH, JS | Six suites for violoncello solo, one **or** two contrasting movements from any one suite | Any edition |  |  |
| COCKROFT, B | *Ku Ku* | Reed Music Australian Wind Music Publications |  |  |
| DAVIDSON, L | *The Autumn Cannonball* | Reed Music Australian Wind Music Publications |  |  |
| EDWARDS, R | *Ulpirra* | Australian Music Centre |  |  |
| FELD, J,  arr. NICOLE, G | *Pièce Brève* | Leduc |  |  |

Accompanied works

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |  |
| BACH, JS arr. GEE, H | Sonata IV, any one movement | Southern Music |  |  |
| BEETHOVEN, L von, arr. DAVIS | *Busslied* | Any edition |  |  |
| BOZZA, E | *Fantasie Pastorale* | Leduc |  |  |
| BRAHMS, J arr. Davis | *Three Pieces,* any one | Any edition |  |  |
| BROADSTOCK, B | *I Touched Your Glistening Tears* | Reed Music |  |  |
| COLTRANE, J | ‘Softly, as in a Morning Sunrise’ transcribed from *Live at the Vanguard* | Andrew’s Music |  |  |
| GREENBAUM, S | *Big Lighthouse* | Reed Music |  |  |
| HANDEL GF,  arr. BRUNNER | Sonata no 4 | Any edition |  |  |
| HARVEY, P | *Contest Solo No. 4* | Studio Music Company |  |  |
| LEMELAND, A | *Epitaph to John Coltrane,* op. 86 | Any edition |  |  |
| MOZART, WA | arr. BOUHEY, A | Adagio and Romance | Any edition |  |  |
| NYMAN, M | *Shaping the Curve* | Chester |  |  |
| SINGELEE, JB | *Fantasie,* op. 89 | Roncorp |  |  |
| TELEMANN, G,  arr. LONDEIX, JM | ‘Siciliana’ from Sonate | Leduc |  |  |
| VILLA LOBOS, H | *Fantasia for soprano saxophone,* 2nd movement | Any edition |  |  |
| VIVALDI, A,  arr. WALTON, M | Largo and Allegro (movements 1 and 2) from Sonata no 3 | Australian Wind Music Publications |  |  |

Synthesiser

Students may submit a program of works from the list below or may include other works. Students may consult online catalogues and/or recordings to identify other works that may be appropriate for performance in VCE Music.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Synthesiser must consist of at least four works including at least one accompanied work.

Music Investigation and Music Performance

Each title in the following list constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional.

Print music

Due to the specialised nature of music for the instrument at this level, music retailers do not maintain shelf stock of many of the works. It is recommended that scores are ordered several months before they are required.

Instrument

The synthesiser is made up of two components. The controller component, for example, the keyboard, wind controller, percussion controllers, guitar controller and the synthesis component as ‘stand-alone’ component (for example, sound module) or ‘built in’ (for example, most keyboard synthesisers).

The synthesiser comes in a variety of forms, brands and specifications. Synthesisers used for VCE Music Units 3 and 4 must have the following minimum configurations:

* controllers for the adjustment of pitch bend and modulation routings for pitch and timbral quality
* facility for continuous adjustment of these controllers
* capability to respond to velocity sensitivity and after touch, but not necessarily polyphonic after touch
* programmable sound envelopes for customisation of articulation
* sustain pedal if it has a keyboard controller.

Accompaniments

Accompaniments for these works can either be performed live by one accompanist or by material recorded on a sequencer, on tape, CD or disk as appropriate to the style of the work. Accompaniments need not be an exact transcription of the recorded version of a work. If a sequencer or recording is used, the live performance work of the student must be clearly distinguishable from the sequenced material.

Interpretation of notated works

In interpreting the notated works for performance, synthesiser performers will be expected to embellish their parts as appropriate to the style of the overall works; for example, timbre and volume changes, modulations, pitch bends and, if using keyboard controllers, the use of sustain pedal. Appropriate tempi of works can be gauged by listening to commercially available recordings in addition to score indications.

Some transcriptions of works for synthesiser are incomplete. The student performances of these works are expected to be of the complete work as in commercially available recordings.

Equipment

Students must provide all equipment including leads, speakers and play-back devices.

Synthesiser

Sample works

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BROWN, Andrew | *New Space Suite*, five short works to count as one | explodingart.com | 10:00 |
| COREA, Chick | *Chick Corea Play Along Collection*, any one transcription | Warner Bros. |  |
| ‘Flamingo’ from *Light Years* | Hal Leonard | 4:10 |
| Paint the World | Hal Leonard HL00672300 |  |
| DREAM THEATER | *Dream Theater: Full Score Anthology*, any of ‘Peruvian Skies’ 'Just Let Me Breathe’ ‘The Dance of Eternity’ ‘Home’ ‘Pull Me Under’ ‘Under a Glass Moon’ ‘Voices’ | Alfred Publishing, AP0583B |  |
| HAMMER, Jan | ‘Birds of Fire’ from The Best of Mahavishnu Orchestra (a recorded album), in *Synthesiser Technique*, page 100 | Hal Leonard, HL183706 |  |
| JARRÉ, Jean Michel | *Second Rendez-vous*, Parts I and II | Dreyfuss Music |  |
| MAUDLIN, M. | *Five Preludes for Synthesiser*, any one | Neil A. Kjos Music |  |
|  | *Impressions for Synthesiser and Piano* | Neil A. Kjos Music |  |
| NEWTON HOWARD, J. WITH PAICH, D. and POCARO, J. | *Amuseum* | Keyboard Magazine, January 1985 |  |
| PAICH, D. and POCARO, J. | ‘Waiting for your Love’, keyboard solo transcription from *Synthesiser Technique*, page 103 OR PAICH and POCARO, Toto IV | Hal Leonard or Warner Bros., in conjunction with recorded album Toto IV |  |
| *Toto*, any of  ‘Africa’ ‘Jake to the Bone’ ‘Pamela’ Note: complete keyboard solo must be performed | Warner Bros. |  |
| PURCELL, K. and BROWN, A. | *Hologram for synthesiser and sequenced percussion* | [www.explodingart.com.au](http://www.explodingart.com.au) | 4:30 |
| PRESSING, J. | *Daru Dance for solo synthesiser* | Australian Music Centre, [/www.amcoz.com.au](http://www.amcoz.com.au) |  |
| VAN HALEN, E. | ‘Jump’ in *55 Hot Rock Tracks* by 55 Hot Rock Acts | Warner Bros. |  |
| VARIOUS | *Synthesiser Technique*, any one or more transcription/s | Hal Leonard |  |
| YELLOWJACKETS | *The Yellowjackets Songbook*, any one or more work | Sher Music |  |
| ZAWINUL, J. and HENRICKS, J./ WEATHER REPORT | ‘Birdland’ from ‘The Best of Weather Report’ (a recorded album, Columbia, PC 30661, 1971) in *Synthesiser Technique* | Hal Leonard | 5:00 |
| BROWN, Andrew | *New Space Suite*, five short works to count as one | explodingart.com | 10:00 |

Tabla

Students may submit a program of works from the list below or may include other works.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Tabla must consist of at least five works including:

* at least one unaccompanied work
* at least two works performed with accompaniment
* at least one work in each of the following categories:
* Tabla Solo Repertoire
* Accompanied tabla repertoire (for example, Tabla and Sitar duet0
* World Music
* Jazz Piece.

1. Tabla Solo Repertoire

Solo tabla repertoire is composed of pre-composed notated music that would be played as per the notations. A performance of solo tabla repertoire (refered to as tabla lehara) is traditionally a collection of a variety of compositional forms that are played sequencially with a theka (rhythmic framework that outlines the time cycle) between the compositions, for example,

A – Tintal Theka

B – Kiada 1

C – Tintal Theka

D – Kiada 2

E – Tintal Theka

F – Kiada 3

G – Tintal Theka

H – Tukra

I – Tintal Theka

J – Mukra

K – Tintal Theka

L – Bedum Farmashi Chakradah

2. Accompanied work

Example: Tabla and Sitar Duet

Traditionally this music is largely improvised, though the musicians are required to play within a very tight framework. For example, in the first section the tabla player will play from a selection of thekas (basic time cycle feels). The second section would be a notated tabla solo. The third is in a new time signature and would be notated in a similar way to the first section, with a choice of a variety of thekas. The final section would be another notated tabla solo.

Sample formal structure:

1. Sitar bandish with tabla theka in Jhaptal, 10/4 (notated as a variety of thekas)

2. Tabla solo (completely notated)

3. Sitar bandish and tabla theka in Dadra 6/4 (notated as a variety of thekas)

4. Tabla solo (completely notated)

3. World Music

Works in this category can be drawn from any source and arranged/adapted for tabla. A formal structure for works in this category could be:

Introduction, main melody, tabla solo (notated), bridge melody, guitar solo, main melody.

#### Sample work

*Khanda*

4. Jazz Music

Works in this category should be arranged in a jazz standard form such as AABA, Solos (guitar and tabla) AABA and might be played using multiple tablas in different pitches played outlining the chords.

Sample work

*Footprints*, Wayne Shorter

Traditional string instruments (fretted, bowed, plucked)

There are many instruments in this category that students may use to complete VCE Music Performance and/or VCE Music Investigation. The information provided below should be used as a guide for students as they seek to identify other works that may be appropriate for performance in VCE Music.

Study design and examination compliance requirements

Music Investigation

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

The program for the Music Performance end-of year performance examination for Traditional String Instruments must consist of at least four works including two works in Contemporary, Art, Popular or Jazz styles. Other requirements are indicated for specific instruments.

The application should indicate whether works will be performed accompanied or unaccompanied.

Sample programs

Baglama [Saz]

GENCEBAY, O *Kaderimin Oyunu,* accompanied work

GENCEBAY, O *Nihavent uvertur,* accompanied work

GENCEBAY, O *Hatasiz kul olmaz,* accompanied work

TOPCU, I *Baglama uvertur,* accompanied work

NEVZAT, E *Last Anzacs,* accompanied work

KEMANI, S *Kurdi’li-hicazkar longa* (unaccompanied)

Gu Zheng

Moonlight Over the Spring River

Life Along the River on the Quingming Festival

霍拉舞曲: Hora Staccato

[幻想曲](http://www.youtube.com/watch?v=xIVAl0c5cac) Fantansia

云裳诉: Tune of Rainbow Cloud

The program should include

* At least one unaccompanied work
* At least two works performed with accompaniment
* Accompaniment may be provided by piano or another instrument, for example another Chinese instrument. The accompaniment for different works may be provided by different instruments but only by one instrument for each work.

Balalaika

All works to be performed unaccompanied.

Sample works

|  |  |
| --- | --- |
| PURCELL, H | *Canzonetta* |
| SHALOV, A arr. | *3 Russian Folksongs* |
| BACH, JS | *Bourrée in B minor* transcribed by C Saint-Saens |
| TROYANOVSKY, B | *Play My Bagpipe* |
| POLDIAEV | *Country Wedding* |