2022 VCE Music Prescribed list of notated solo works: Saxophone – Baritone

This list must be used in conjunction with information provided in the following documents:

* [VCE Music Study Design 2017–2022](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx)
* VCE Music Performance Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Performance Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-performance/Pages/unit3-4.aspx) webpage of the VCAA website
* VCE Music Investigation Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Investigation Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-investigation/Pages/index.aspx) webpage of the VCAA website
* [Notices to Schools](https://www.vcaa.vic.edu.au/administration/schooladministration/notices/Pages/index.aspx) and the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx), both available via the webpage of the VCAA website.

An assessment report is published annually and provided on the VCAA website.

Students may not perform the same work in more than one examination across VCE Music Performance, VCE Music Investigation and/or VCE VET Music. This rule applies for studies undertaken in the same, previous and/or subsequent years.

Study design requirements

Music Investigation

Compliance requirements

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

Compliance requirements

Students who select to perform as a soloist for Units 3 and 4 and select Saxophone – Baritone as their instrument must choose all solo works for Units 3 and 4, Outcome 1 from this list. All works performed in the end-of-year performance examination must also be selected from this list or be approved as alternative works.

The program for the Music Performance end-of year performance examination for Saxophone – Baritone must consist of at least four works. The program must include at least:

* one unaccompanied work
* two works with live accompaniment. Accompaniment may be provided by piano or another instrument appropriate to the work. Different instruments may be used to accompany different works in the program
* two works in 20th- and/or 21st-century styles.

Sample programs

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

Music Investigation and Music Performance

2022 update

* Each title listed constitutes one work.
* Editions listed are for identification purposes only. Any recognised edition is acceptable. Before using an alternative edition, students and teachers should check that it is in fact an edition of the listed work; that is, it is not a simplified version or an arrangement of the work.
* Students should use information provided in the music by the composer, arranger and/or an editor appropriately. Details added to the original score by an editor, such as fingering or dynamics, may be varied to achieve the student’s intended interpretation of the work.
* Repeats, cadenzas and tutti passages are optional. Accompanists are not required to play all bars of the introduction or lengthy passages following the conclusion of the solo part. Ornamentations and embellishments are encouraged in the Baroque works.
* The closing date for alternative works and alternative instrument applications is Wednesday   
  23 February 2022.
* The Prescribed List is published only for 2022. Music Studies are currently under review, and a new Study Design will commence in 2023, together with new examination specifications and lists of works. These will be made available during the Implementation period later in 2022.

Categories

* Unaccompanied works
* Accompanied works in 20th- and 21st-century styles
* Accompanied works in Baroque, Classical, Romantic and post-Romantic styles.

Saxophone – Baritone

Unaccompanied works

At least one work must be selected from this category. Works in 20th- and 21st-century styles are indicated.

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| --- | --- | --- | --- | --- |
| Composer | Title | Publisher | Duration | 20/21 |
| BACH, JS arr. LONDEIX, JM | Suite No. 1, any one of: Prelude Sarabande  Minuets 1 and 2 (to count as one work) | Editions Henri Lemoine | Suite 1: Prelude – 2:30, Sarabande – 3:00, Minuets 1 and 2 – 3:45 | BACH, JS arr. LONDEIX, JM |
| CARAVAN, R | No. 1 ‘Ballad in Color’ **or** no. 6 ‘Blue Episode’ from Paradigms 1 for Saxophone in *Ten Graded Compositions Using Contemporary* *Techniques* | Dorn Publishing | No 1 – 2:30 No 6 – 2:45 | ✓ |
| COCKROFT, B | ‘Capricorn’ from *Zodiac – 12 Pieces for solo Saxophone* | Reed Music | 1:45 | ✓ |
| DANEELS, F | Suite pour saxophone solo*,* any movement/s | Schott Freres | No. 1 – 1:00 No. 2 – 2:30 No. 3 – 1:00 No. 4 – 1:30 No. 5 – 1:00 | ✓ |
| DAVIDSON, L | *The Autumn Cannonball* | Reed Music | 2:30 | ✓ |
| GREENBAUM. S. | *Octennial Song* | Reed Music | 3:00 | ✓ |
| KARG-ELERT, S | II – ‘Valse Languide’ **or** X – ‘Cubana’, from *25 Caprices op. 153 and an Atonal Sonata* | Southern Music | II – 2:30 X – 2:15 | ✓ |
| KÖHLER, T | V – ‘Allegro, Funky’, from *Sarasax: Suite in 5 sätzen* | Chili Notes | 3:30 | ✓ |
| PARISI, S arr. IASILLI, G | No. 1 or No. 5 from *40 Technical and Melodious Studies for Saxophone or Oboe,* Book | Southern Music | No. 1 – 2:30 No. 5 – 2:00 |  |
| RAE, J | No. 6 ‘Tabasco’ or No. 7 ‘If Only …’ from *12 Modern Études for Solo Saxophone* | Universal Edition | No. 6 – 1:45 No. 7 – 3:00 | ✓ |
| TELEMANN, GF trans. FOURMEAU, J | No. 2 from *12 Fantasies for Saxophone* | Billaudot | 4:30 |  |
| WITNEY, P | *Ritual 4 – The Son Of The Dragon* | Reed Music | 4:00 | ✓ |

Accompanied works in 20th- and 21st-century styles

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ANDERSON, G | Sonata op. 6 for baritone saxophone and piano,1st movement only | Southern Music | 4:45 |
| BEN-HAIM, Paul | *Three Songs Without Words,* No. 1 and/or No. 2 | Israeli Music | No. 1 – 3:45 No. 2 – 2:45 |
| BOZZA, E | *Impromptu et Danse* for alto saxophone and piano | Alphonse Leduc | 5:00 |
| CARAVAN, R | Sonata for baritone saxophone and piano*,* any one or two movements | Ethos | I – 2:45 II – 5:30 III – 2:15 IV – 4:30 |
| CLARKSON, G | *A Wordless Eulogy* | Reed Music: | 3:00 |
| CLÉRISSE, R | *Reverie* for baritone saxophone and piano | Alphonse Leduc | 3:00 |
| CLÉRISSE, R | Prelude et Divertissement | G Billaudot | 4:30 |
| DAVIDSON, L | *One for Mum* | Reed Music: | 2:45 |
| DAVIDSON, L | *Perdy Perdy* | Reed Music: | 3:00 |
| HARTLEY, W | Sonata for baritone saxophone and piano 1st movement only, Andante-Allegro-Andante | Dorn Publications | 5:45 |
| KOEPKE, P | Recitative and rondino for baritone saxophone and piano | Rubank | 2:45 |
| MINTZER, B | Either: *14 Blues and Funk Etudes for E flat instruments,* any one of: no. 2 – ‘Blues Shuffle’ no. 6 – ‘Slammin’ All to be played with Trio version, without recorded soloist part, from CD accompaniment | Warner Bros. | No. 2 – 5:00 No. 6 – 3:45 |
| OBERGEFELL, G | Lullaby for baritone saxophone and piano | To The Fore Publishers, 1993 | 5:15 |
| SKOLNIK, W | Elegy for baritone saxophone and piano | Theodore Presser | 2:30 |
| SNIDERO, J | ‘Passage’ from *Jazz Conception for Alto Saxophone* (21 solo etudes)  to be played with Track 23 Note: the CD doesn’t have accompaniment tracks and must be edited to create a backing track by removing the right channel  or  ‘Bird’s Ballad’ from *Intermediate Jazz Conception* (15 solo etudes) to be played with track 26  Note: the CD doesn’t have accompaniment tracks and must be edited to create a backing track by removing the soloist part from the right channel | Advance Music | ‘Bird’ – 2:45 ‘Passage’ – 1:45 |
| SPEARS, J | *Ritual and Celebration* | Southern Music | 6:00 |
| SPIEWAK, T | Scherzetto | Reed Music: | 4:00 |
| SPIEWAK, T | *Baritone Suite,* any two or more movements to count as one work Tango Samba La Cancion Bari Bossa Lullaby Blues | Reed Music |  |
| VAN DER STRUIK, G | Fandango | Reed Music: | 2:00 |
| YASINITSKY, G | *Nocturne and Steam Train* | Advance Music | 7:00 |

Accompanied works in Baroque, Classical, Romantic and post-Romantic styles

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, JS arr. DAVIS, S | *Fugue XXI* | Western International Music | 1:45 |
| DEMERSSEMAN, J  arr. WEHAGE, P | *Premier Solo: Allegretto et Allegro* for baritone saxophone and piano | Music Fabrik | 3:30 |
| ECCLES, H ed. RASCHLER, S | Sonata, any one or more movements | Theordore Presser | I – 2:00 II – 1:15 III – 2:00 IV – 1:00 |
| SCHUMANN, R | *Three Romances,* any one | Dorn (arr. MARTINO, R) Or  Southern Music Co  (arr. HAMKE, F) | I – 3:15 II – 3:45 III – 4:45 |
| SINGELEE, J | *5eme solo de concert,* opus 91 | Lemoine | 3:00 |

Sample programs

No. 1

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| KOEPKE, P | *Recitative and rondino* | Accompanied 20/21 |
| DANEELS, F | Nos. 1 and 2 from *Suite pour saxophone solo* | Unaccompanied 20/21 |
| SENAILLE, J B | *Allegro Spiritoso* | Accompanied BCRpR |
| CARAVAN, R | *Sonata*, movements 3 and 4 | Accompanied 20/21 |
| DAVIDSON, L | *Perdy Perdy* | Accompanied 20/21 |

No. 2

|  |  |  |
| --- | --- | --- |
| CLÉRISSE, R | *Prelude et Divertissement* | Accompanied 20/21 |
| TELEMANN, G | No. 2 from *12 Fantasies for Saxophone* | Unaccompanied BCRpR |
| SKOLNIK, W | *Elegy* | Accompanied 20/21 |
| ANDERSON, G | *Sonata Op. 6*, movement 1 | Accompanied 20/21 |
| KÖHLER, T | V - ‘Allegro, Funky’, from *Sarasax: Suite in 5 sätzen* | Unaccompanied 20/21 |
| DEMERSSEMAN, J | *Premier Solo: Allegretto et Allegro* | Accompanied BCRpR |