2022 VCE Music Prescribed list of notated solo works: Tuba

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

Instrument

This list includes works for tuba/bass of all pitches. Students may perform on more than one tuba in the examination, for example, F Tuba and C Tuba. Sample programs indicate an instrument that can be used for each work. The selection of works for performance must take into consideration the range of the work to suit the instrument pitch, for example, works for EE flat tuba in either treble or bass clef may not be suitable for BB flat tuba. This information is often provided on the print music. Students performing on EE Flat or BB Flat, who read Treble Clef, may transpose pieces from Bass Clef to Treble Clef if suitable.

Tuba

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ARBAN, JB | ‘14 Grand Studies’ from *Grand Method Complete*, any one study  | Carl Fischer | 4:00 |
| BACH, JS, trans. COOLEY, F | Partita in A minor for flute, any one or two movements | Any edition | 2.30–7.00 |
| BACH, JS, trans. TORCHINSKY, A | Suite for unaccompanied cello, any one or two movements from any suite | Any edition | 2.00–6.00 |
| BACH, JS, arr. BIXBY | From *Bach for the Tuba*, vol. 1, nos 2, 3 **or** 15, any two to count as one work | Wimbledon | 3:00–4:00  |
| BORDOGNI, M | *43 Bel Canto Studies for Tuba or Bass Trombone*, any one | Robert King | 3:00–5:00  |
| CONCONE, G, arr. SHOEMAKER | Legato études for trumpet, any one | Roger Dean Lorenz Corp | 2:00–3:00  |
| GABRIELLI, G, trans. MORRIS, R W | *Ricercar* | Shawnee | 5.10 |
| KOPPRASCH, C | *60 Studies for Tuba*, any one | Robert King | 2:00–3:00  |
|  | *Sixty Selected Studies for Trombone and Tuba*, vol.1, any one | International Music Company | 2:00–3:00  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ARNOLD, M | Fantasy for tuba | Faber Music | 4:00  |
| BLAZHEVICH, VM | *70 Studies for Tuba*, any of vol. 1, nos 6, 17, 21, 22 | Robert King | 3:00–5:00  |
| CUMMINGS, B | Three moods for solo tuba, completeor *Little Suite no 5 (for solo serpent),* any two or all  | PhilharmusicaBrassworks 4 Publishing | 5:00  |
| GREGSON, E | *Alarum* | Novello | 8.30 |
| HARTLEY, W | Suite for unaccompanied tuba,at least two movements  | Vogel | 2.00–6.30 |
| HILPRECHT, U | *Vier Haltungen zu Einem Alten Thema,* any one, two or three movements  | Verlag Neue Musik Berlin | 2.30–7.00 |
| KRAFT, W | *Encounters II*  | Editions BIM | 7.00 |
| PENDERECKI, K | *Capriccio*  | Schott | 5.00 |
| PERSICHETTI, V | Serenade No. 12,any three contrasting movements | Theodore Presser | 4:00  |
| POWELL, M | *Midnight Realities*  | Brass Press |  |
| ROSS, W | *Escher’s Sketches,* any one, two or three  | Marc Tezak |  |
| SARCICH, P | Four Variants for Tuba from the Chaconne in Bb from *Tubaphonics* | Currency Press | 6:00  |
| STEVENS, J | *Triumph of the Demon Gods* or*Salve Venere*, *Salve Marte*  | Queen City Brass Publications |  |
| UBER, D | *15 Progressive Studies for Tuba*, any one  | Touch of Brass | 3:00–4:00  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BARAT, JE | Introduction and dance | Southern Music | 5:00  |
| BOURGEOIS, D | *Air and Galumph* for Tuba and Piano  | Vanderbeek and Imrie | 4.00 |
| CATOZZI, A | *Beelzebub* | Carl Fischer | 6:00  |
| CATELINET, P | Legend for Bb flat tuba | Associated Board | 6.00 |
| CLEWS, E | *Quintessence* | Paterson |  |
| CRESPO, E | *Escenas Latinas* for tuba and piano, any one or two  | Lydke Verlag | 3.30–10.00 |
| ELLERBY, Martin | Concerto for tubamovement 1 **or** 2 | Maecenas Music | 4.00–6.00 |
| FRACKENPOHL, AR | Concertino for tuba, any movement/s | Robert King | 3.30–9.00 |
| GOLLAND, J | Scherzo for tuba | Hallamshire | 5:00  |
| GREGSON, E | Tuba concerto, any one or two movement/s | Novello or Shawnee Press | 5:00–8.00 |
| GROSS, E | ‘Thoughts of Sunraysia’ from *Tubaphonics* | Currency Press  | 4:00–5:00  |
| HADDAD, D | Suite, any one or two movements  | Shawnee Press | 4.00–7.00 |
| HANSON, R | *Romance,*  | Australian Music Centre | 4.00 |
| HINDEMITH, P | Sonata, any movement/s | Schott | 3:00–10:00  |
| JACKMAN, A | Three tuba rags,any one | Novello | 2:00  |
| JACOB, G | *Six Little Tuba Pieces*, at least three | Emerson | 4:00–5:00  |
|  | Tuba suite,any two or three contrasting movements except movement no. 5 | Boosey & Hawkes | 4:00–6:00  |
| KOETSIER, J | *Concertino for Tuba and String Orchestra*, any one movement | Tuba and Piano Edition, Editions BIM | 5.30–7.30 |
| LEBEDEV, A arr. OSTRANDER, A | *Concerto in one movement for tuba* | Editions Musicus | 7.30  |
| LLOYD, G | *Get Down* | Musos Media | 6.30 |
| McKIMM, B | Tuba concerto, any one or two movement/sor*Andante Tranquillo*  | Yarra Yarra Music or Australian Music Centre  | 4:00–10:00 7:30 |
| MANCINI, H (arr. FRACKENPOHL) | *‘The Pink Panther’* | Kendor | 4:00  |
| NELHYBEL, V | Suite for tuba, any movement/s | Schirmer/General Music | 3:00–9:00  |
| NEWSOME, R | Bass in the Ballroom | Studio Music | 5:00  |
|  | *Swiss Air* | Studio Music | 5:00  |
|  | *Basso Brazilo* | Obrasso | 7:00  |
| NEWTON, R | Capriccio | Rosehill | 8:30  |
| PALA, J | *Cerberus* for BB flat tuba | Molenaar | 4:00  |
| PIAZOLLA, A arr. SIVELOV, N and OYSTEIN, B | *Three Tangos* for tuba and piano, any one | Ovation | 3:30–4:30 |
| PLOG, A | *Statements,* for Tuba or Contrabass trombone  | Editions BIM | 3:00 |
| POWELL, Morgan | ‘Introduction and Blues’ in *Master Solos, Intermediate* ed. PERANTONI, D. | Hal Leonard | 4:00 |
| RIMMER, W | *In Cellar Cool* for BB flat tuba | Wright and Round | 8:00  |
| SCHMIDT, W | Serenade, at least two movements | Avant Music | 3:00–6:00  |
| SCHOONENBEEK, K | *Suite Concertante* for Tuba and piano, any one movement  | Canzona Music | 3:30–4:00 |
| SHOSTAKOVICH, D | ‘Polka’ from ‘The Age of Gold’ in *Solos for the Tuba Player* | Schirmer | 3:00  |
| STEVENS, H | Sonatina, any one movement | Peer International | 3:00  |
| STEVENS, T | *Variations in Olden Style* | Editions BIM |  |
| TOMASI, H | *Etre ou ne pas etre* | Leduc | 5:30 |
| UBER, DA | *Delaware RhapsodyLegend of Purple HillsMister Tuba on BroadwaSummer Nocturne y* | KendorSouthern MusicKendorSouthern Music | 5:00 5:00 6:00 3:00 |
| VAUGHAN WILLIAMS, R | Concerto for bass tuba, any one or two movement/s*Six Studies in English Folk Songs* (adapted from cello by M Wagner) any two | Oxford University Press or SchottStainer & Bell | 5:00–10:00 3:00–4.30 |
| WILDER, A | Suite No. 1 for tuba and piano (Effie Suite) no more than four movements | Wilder Music Margun Publishers | 2:00–8:00  |

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

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BACH, JS | Air and Bourrée | Carl Fischer | 4:00  |
| BACH, JS | Siciliano and chorale from PERANTONI (ed.) *Master Solos Intermediate level – Tuba* | Hal Leonard | 4:00 |
| BEETHOVEN, L van | *Variations on a Theme of Handel* from ‘Judas Macabeus’ | Carl Fischer or Peters | 6:00 |
| CAPUZZI, trans. CATELINET | Andante and Rondo  | Hinrichsen | 8:00 |
| ECCLES, H arr. LELONG, F | Sonate, any two movements  | Billaudot | 4:00–5:00 |
| FLETCHER, J | Bass solos in treble clef Bb flat, movements 1 and/or 4**or**Bass solos in treble clef E flat, movements 1 and/or 4 **or**Tuba solos in bass clef, movements 1 and/or 4 | ChesterChesterChester | 1:00–2:00  |
| HANDEL, GF | *Harmonious Blacksmith* | Molenaar  | 6:00  |
| HAYDN, J | *Honour and Arms* | Schirmer  | 3:00  |
| KUMMER, GH arr. MEAD, S | *Variations for Ophicleide,* perform complete work  | Studio Music | 4:30 |
| MARCELLO, B | Sonata No. 1 in F major **or**Sonata No. 5 | Southern Music | both 6:00 |
| MOZART, WA, arr. FRACKENPOHL | Suite No. 1 from *The Magic Flute*, any one movementSuite No. 2 from *The Magic Flute,* any one movement | Hal Leonard or SchirmerHal Leonard | 2:00 2:00  |
| ROUND, H | *When Love is Kind* | Molenaar | 5:00  |
| SCHUMANN, R arr. COOLEY, F | *Drei Romanzen,* any one or two **or***Adagio and Allegro*  | Tuba Classics | 4:30–8:009:45 |
| SENAILLÉ, JB, arr. CATELINET, Philip | Introduction and allegro spiritoso | Peters | 5:00  |

Sample programs

No. 1: BB flat Tuba –Treble clef (BB flat Bass)

|  |  |  |
| --- | --- | --- |
| KOPPRASCH, C | Study No. 15 from *Sixty studies for Tuba* Vol. 1  | Unaccompanied BCRpR  |
| CAPPUZZI trans. CATELINET | Andante and Rondo | Accompanied BCRpR |
| CATELINET, P | Legend for BB flat tuba | Accompanied 20/21 |
| PALA, J | Cerberus for BB flat tuba | Accompanied 20/21 |

No. 2: EE flat Tuba –Treble clef (EE flat Bass)

|  |  |  |
| --- | --- | --- |
| CONCONE, G | No. 16 from Legato études for trumpet  | Unaccompanied BCRpR |
| LLOYD, G | *Get Down* | Accompanied 20/21 |
| NEWSOME, R | *Basso Brazilo* | Accompanied 20/21 |
| GOLLAND, J | Scherzo for tuba | Accompanied 20/21 |

No. 3: Tuba in Bass clef

|  |  |  |
| --- | --- | --- |
| HADDAD, D | Suite, any two movements | Accompanied 20/21 |
| BLAZHEVICH, VM | Study No. 21 from *Seventy Studies for Tuba*  | Unaccompanied 20/21 |
| BARAT, JE | *Introduction and Dance* | Accompanied 20/21 |
| BACH, JS, arr. BIXBY | Air and Bourrée, from *Bach for the Tuba* | Accompanied BCRpR |

No. 4: Tuba in Bass clef

|  |  |  |
| --- | --- | --- |
| PERSICHETTI, V | Serenade No.12, any 3 contrasting movements | Unaccompanied 20/21 |
| JACOB, G | Sarabande and Mazurka from *Tuba Suite*  | Accompanied 20/21 |
| BACH, JS, trans COOLEY | Sarabande from Partita in a minor | Accompanied BCRpR |
| NEWTON, R | Capriccio | Accompanied 20/21 |

No. 5: Tuba in Bass clef

|  |  |  |
| --- | --- | --- |
| BACH JS, arr. BIXBY | Nos 2 and 3 from *Bach for Tuba*, vol. 1 | Unaccompanied BCRpR |
| VAUGHAN-WILLIAMS, R | Six Studies in English Folk Song, Nos 5 and 6 | Accompanied 20/21 |
| MARCELLO, B | Sonata no. 1 in F major | Accompanied BCRpR |
| UBER, DA | *Delaware Rhapsody* | Accompanied 20/21 |