2022 VCE Music Prescribed list of notated solo works: Bassoon

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 Bassoon 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 Bassoon 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 Bassoon 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
* Works in 20th- and 21st-century styles
* Works in Baroque, Classical, Romantic and Post-Romantic styles.

Bassoon

Unaccompanied

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 (min) |
| BACH, JS | ‘Suite No. 1 in G’ BWV 1007*,* any two movements from *Six Suites for Solo Cello*  | Any edition | Praeludium – 2:40, Allemande – 1:55, Courante – 1:30, Sarabande – 1:05, Minuetto I – 0:55, Minuetto II – 1:10, Gigue – 0:55 (no repeats) |
| BRUNS, V | *Bassoon Studies*, any study/ies, [20/21] | Hofmeister  | 2:00 – 4:00 |
| HOPKINS, S | *Journey to the East*, [20/21], omit optional accompaniment | Music for the Soul [www.sarahhopkins.com](http://www.sarahhopkins.com) | about 4:40 |
| JACOB, G | *Partita for Solo Bassoon*,any two of nos 1, 2, 3 or 4, [20/21] | Oxford University Press | Allegro Molto – 0:30, Tempo di Valse animato – 1:00, Presto assai – 0:55, Andante – 0:55  |
| KOPPRASCH, G, ed. KOVAR | *60 Studies*, vol. 1, any study/ies from nos 14 to 33 inclusive | International Music Company  | 2:00 – 5:00  |
| MILDE, L | *25 Studies*, op. 24, in WEISSENBORN, J, rev. BETTONEY, *Method for Bassoon*, nos 4 and 7 or nos 5 and 8 or Study in a minor, no. 2 or Study in b minor, no. 15 from *Concert Studies* op. 26 vol. 1 | Carl Fischer | nos 4 and 7 – 4:40 or nos 5 and 8 – 5:30  |
| RIDOUT, A | *Caliban,* and/or *Ariel* [20/21]  | Studio Music |  |
| WEISSENBORN, J, rev. BETTONEY | *Method for Bassoon,* any one of nos 15, 21, 29, 33  | Carl Fischer, 1950 | no. 15 – 2:50, no. 21 – 2:35, no. 29 – 2:10, no. 33 – 2:30  |

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

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| Composer | Title | Publisher | Duration (min) |
| BERNSTEIN, Leonard, ed. SCHOEBACH, Sol | ‘Cool’ from ‘West Side Story’ in *Solos for the Bassoon Player* | Schirmer | 5:00 |
| BITSCH, M | ‘Passepied’ in French XX Century Recital Pieces | International Music Company | 2:40  |
| BLOCH, A | ‘Drolleries’ in French XX Century Recital Pieces | International Music Company | 2:35  |
| BRUMBY, Colin | Sonatina, any two movements | Australian Music Centre [www.amcoz.com.au](http://www.amcoz.com.au)  |  |
| COOKE, A | Sonata for Bassoon and Piano, 1st or 2nd movement  | Emerson |  |
| ETLER, A | Sonata for Bassoon and Piano, 2nd movement | AMP |  |
| GLIÈRE, R | Humoresque, op. 35 no. 8 and/or Impromptu, op. 35, no. 9 | International Music Company, 1016, 1017 | 2:30 and/or 3:00  |
| GROVELEZ, G | Sicilienne and allegro giocoso, any one movement  | Leduc |  |
| HINDEMITH, Paul | Sonata for Bassoon and Piano, either or both movements 1 and 2 | Schott | 1:55 and 5:05  |
| IBERT, Jacques | ‘Cariagnane’ in *French XX Century Recital Pieces*  | International Music Company | 2:40  |
| MIROSHNIKOV, O, ed. DHERIN, G | Scherzo  | International Music Company |  |
| POWNING, G | Sonata, any movement/s | Australian Music Centre [www.amcoz.com.au](http://www.amcoz.com.au)  | no. 1 – 1:20, no. 2 – 1:15, no. 3 – 2:15  |
| SAINT-SAËNS, Camille | Sonata for Bassoon, op. 168, any movement/s | Durand or Peters | no. 1 – 2:35, no. 2 – 3:50, no. 3 – 5:40  |
| SPOHR, J | Adagio  | IMC |  |
| TANSMAN, A | Sonatine pour Bassoon et Piano, movement no. 2, ‘Aria’ | Editions Max Eschig | 2:45  |
| VAN ROSS, P | ‘Check this!’or ‘Wombat Waddle’ | Music All-sorts |  |

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

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| Composer | Title | Publisher | Duration (min) |
| BACH, JC, ed. WOJCIECHOWSKI | Concerto in B-flat Major, any movement/s | Sikorski, 1953 | no. 1 – 7:10, no. 2 – 5:00, no. 3 – 3:50  |
| BOISMORTIER, JB | *Sonata* no 2 in A minor | Musica Rara |  |
| BOISMORTIER, JB, ed. SHARROW, L | Concerto in D Major, complete | International Music Company | 7:00 |
| DANZI, F | Concerto in F Major, any movement/s | Leuckart | Allegro – 7:45, Andante – 2:25, Allegretto – 6:55  |
| ELGAR, Edward | Romance, op. 62  | Novello | 8:00  |
| GALLIARD, J, ed. WEISBERG | ‘Sonata’, no. 3, complete work, in Six Sonatas, vol. 1 (nos. 1–3) | International Music Company | 8:00  |
| GALLIARD, J | ‘Sonata’, no. 4, complete work, or ‘Sonata’ no. 5, complete work, in Six Sonatas, vol. 2 (nos. 4–6), ed. Weisberg | International Music Company | no. 4 – 8.20, no. 5 – 3:15  |
| HUMMEL, JN | Grand Concerto, Rondo | Musica Rara  | 7:30  |
| HURLSTONE, W | Sonata in F, any one movement  | Emerson | 4:50  |
| KOZELUCH, J | Concerto in C Major, any movement/s | Breitkoph & Hartel, MR 1923 | no. 1 – 8:15, no. 2 – 8:00, no.3 – 4:05  |
| LAVAGNE, A | ‘Steeple-Chase’ in French XX Century Recital Pieces | International Music Company | 2:45  |
| MARCELLO, B, ed. SHARROW, L | Sonata in A minor, complete | International Music Company | 6:00  |
| MARCELLO, B, ed. SHARROW, L | Sonata in E minor, complete | International Music Company | 5:00  |
| MERCI, L, ed. LANGAZO, G | Six Sonatas for Bassoon, vol. 2, ‘Sonata’ no. 4 or no. 6 | Medici Music Press | no. 4 – 5:00, no. 6 – 4:30  |
| MOZART, WA | Concerto in B-flat Major, K. 191, any movement/s may be played in 2018, from 2019 only movement 2 may be played | Any edition | no. 1 – 5:20, no. 2 – 6:00, no. 3 – 5:50  |
| OWEN, A | Bagatelle | Josef Weinberger | 3:00  |
| ROSETTI, FA | Schweriner Konzert, no. 4, any movement/s | Simrock | no. 1 – 6:45, no. 2 – 5:25, no. 3 – 4:20  |
| ROSSLER (ROSETTI), F A., ed. STEVENS, D | Concerto in B-flat Major, any movement/s | Schott | no. 1 – 6:30, no. 2 – 5:00, no. 3 – 6:00  |
| SENAILLÉ, JB | Allegro Spiritoso | Southern Music | 3:25  |
| STAMITZ, K | Concerto in F Major, any movement/s | Sikorski | no.1 – 7:05, no. 2 – 4:45, no. 3 – 3:45  |
| VIVALDI, A, ed. EPHRIKIAN, A | Concerto in A minor, F.V111, no. 2, any movement/s | Ricordi | no. 1 – 3:35, no. 2 – 0.55, no. 3 – 2:45  |
| VIVALDI, A, ed. VENE, R | Concerto in B-flat Major, F.V111, no. 1 ‘La Notte’, any movement/s | Ricordi | Largo – 1:40, Presto – 1:40, Presto – 2:10, Allegro – 3:20  |
| WEBER, CM von | Concerto in F Major, op. 75, any movement/s | Breitkopf  | no. 1 – 8:05, no. 2 – 3:00, no. 3 – 4:40  |
| WEBER, CM von, ed. KOVAR | Andante and Hungarian Rondo, op. 35, either or both | International Music Company | Andante – 3:55, Rondo – 5:15  |

Sample programs

No. 1

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| MOZART, W | *Concerto in Bb* K. 191, movement no. 3 | Accompanied BCRPR |
| HINDEMITH, P | *Sonata for Bassoon and Piano*, movement no. 1 | Accompanied 20/21 |

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| IBERT, J | ‘Cariagnane’ from *French XX Century Recital Pieces* | Accompanied 20/21 |

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| KOPPRASCH, C, ed. KOVAR | ‘Study no. 14’ from *60 Studies vol. 1* |  |
| MARCELLO, B, ed. SHARROW, L | *Sonata in A minor,* complete | Accompanied BCRPR |

No. 2

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| JACOB, G | *Partita* for solo bassoon movement nos. 1 and 2 | Unaccompanied 20/21 |
| COHN, A | *Herbraic Study* for solo bassoon and piano | Accompanied 20/21 |
| POWNING, G | *Sonata,* movement nos. 2 and 3 | Accompanied 20/21 |
| GALLIARD, J | Sonata, no. 3 complete | Accompanied BCRPR |
| SENAILLÉ, JB | *Allegro Spiritoso* | Accompanied BCRPR |