2022 VCE Music Prescribed list of notated solo works: Contemporary Double Bass

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.

Instrument

Students must perform all works using an upright double bass. Students may use a bow as appropriate to the style of the work.

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 Contemporary Double Bass 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 Contemporary Double Bass must consist of at least five works. The program must include at least:

* one unaccompanied work
* two works with accompaniment.

Sample programs

Sample programs for Music Performance are provided as advice only. The works need not be performed in the order listed. A sample program for Contemporary Double Bass is provided at the end of this list.

Music Investigation and Music Performance

2022 update

* Each title listed constitutes one work.
* In many cases the works on this list are specific transcriptions or arrangements. These arrangements have different musical and technical challenges from the original works. The listed works are to be performed as notated. Other editions or arrangements are not acceptable. Any different arrangement is subject to approval in the Alternative Works process.
* 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 are optional. Accompanists are not required to play all bars of the introduction or lengthy passages following the conclusion of the solo part.
* 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.

Accompaniments

The accompaniment may be provided live by a single instrument such as piano, another keyboard, guitar, drum kit or another bass. Where a second bass is used, the work of the student must be clearly identifiable. Alternatively, students may use a pre-recorded accompaniment. The recording may include sounds of one or more instruments. The recording may be purchased as a pre-recorded CD or students may present their own pre-recorded accompaniment. The backing track must not include a recording of the notated parts that are to be performed by the soloist. The content of the accompaniment will not be assessed in performance. All recorded material used in the examination, including click tracks, must be audible to the assessors.

Contemporary Double Bass

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| Composer | Title | Publisher | Duration (min) |
| CARTER, Ron | Any one of:‘One Bass Rag’‘Little Waltz’‘Fill in the Blank Spaces’in *The Ron Carter Collection*.Contains melody and solo. Melody must be performed. Either the notated solo or an improvised solo may be performed. | Artist Transcriptions, Hal Leonard, ISBN 0-7935-5749-6 | May be performed accompanied or unaccompanied. |
| COLEMAN, Todd  | Any of:‘500 Miles High’ solo by Stanley Clarke‘Shiny Stockings’ solo by Richard Davis‘Body and Soul’ solo by Jimmy Blantonin *The Bass Tradition*. | Jamey Aebersold Jazz AMPD | May be performed accompanied or unaccompanied. |
| ROBERTSON, Ben | *Re: Song I Knew* solo by Ben Robertson | Songhouse Music[www.benrobertson.com.au](http://www.benrobertson.com.au) | Solo from CD: *Going Home*, FGHR wwm 005 to be performed with accompaniment. Appropriate bass line to back melody also required. |
| GERSHWIN, George arr. ROBERTSON, Ben | ‘Don’t Get Around Much Anymore’ solo by Ben Robertson | [www.benrobertson.com.au](http://www.benrobertson.com.au)  | Can be performed with piano standard melody, bass accompaniment to short piano solo before bass transcription is performed, then standard melody to finish.Reference recording: A–Z of Jazz(Included with permission of James Morrison and Melbourne Symphony Orchestra) |
| GOLDSBY, John | Any one of:‘Sophisticated Lady’ solo by Jimmy Blanton‘I Got Rhythm’ solo by Slam Stewart‘Tale of the Fingers’ solo by Paul Chambers‘Elsa’ solo by Eddie Gomezin *Jazz Bowing Techniques for the Improvising Bassist* | Jamey Aebersold Jazz AMPD | All of these works must be performed ‘arco’. |
| GOLDSBY, John  | Any one of:‘What’s New’‘Lover Come Back to Me’‘All the Things You Are’in *Bass Notes* | Jamey Aebersold JazzAMPD | Must be performed with track on supplied backing CD. |
| HALL, Jim | *Osaka Express* | Janhall Music*World’s greatest Fake book*,Sher Music Co. | Melody to be performed solo or with accompaniment (piano or guitar) and solo on changes. |
| LEVY, Hank  | Any one of:‘Poopsie’s Penthouse’‘Quiet Friday’‘Pete is a Four Letter Word’in *2 plus 2 = 5 A Study in Odd Times*. | Music Minus OneMMOCD 2047-DBS | Must be performed with track on supplied backing CD. |
| MCALL, Barney | *Route 666*, to be played at a minimum speed of 130bpm | [barneymcall.com/scores/](https://barneymcall.com/scores/) | Improvised accompaniment.  |
| SHER, Chuck and JOHNSON, Marc | Any one of: ‘Waltz for Debby’ solo by Scot La Faro‘Self Defence’ solo by Gary Willis‘Waltse for Dave’ solo by Eddie Gomezin *Concepts for Bass Soloing* | Sher Music Co.ISBN 1-883217-00-8 | May be performed accompanied or unaccompanied. |
| SHER, Chuck | Any one of: ‘Lil’ Darlin’’ solo by Ray Brown‘Sicily’ solo by Eddie Gomez‘Bass Blues’ solo by Paul Chambersin *The Improviser’s Bass Method* | Sher Music Co. | May be performed accompanied or unaccompanied. |
| SMITH, Kenny  | Any one of: ‘John Brown’s Body’‘Watermelon Man’‘Comin’ Home Baby’in *The Beat Goes On* | Music Minus OneMMOCD 4304 | Must be performed with track on supplied backing CD. |
| STAGNERO, Oscar and SHER, Chuck  | Any one of: ‘Nica’s Dream’, Stagnero’s Bass Line, p. 235‘La Rumba Esta Buena’, Pedro Perez Bass Line‘Sin Saber Porque’ Stagnero’s Bass Linein *The Latin Bass Book – a Practical Guide* | Sher Music Co.0304674880 | May be performed accompanied or unaccompanied. |

Sample program

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| CHAMBERS, P arr. SHER, C | ‘Bass Blues’ |  |
| HANCOCK, H | ‘Watermelon Man’ |  |
| CARTER, R | ‘Little Waltz’ |  |
| GOLDSBY, J | ‘All the Things You Are’ |  |
| SHER, Chuck and JOHNSON, Marc, arr. WILLIS, G | ‘Self Defence’ |  |
| BROWN, R arr. SHER, C | ‘Lil’ Darlin’ |  |