2022 VCE Music Prescribed list of notated solo works: Electric 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.

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

* one [only] work from the Baroque category
* at least one unaccompanied work.

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 Electric Bass 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.
* Requirements to use a particular form of accompaniment or backing track must be followed.
* 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.
* 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.
* Repeats 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

* Baroque works
* Original works, arrangements and transcriptions.

Instruments

Students may use more than one electric bass during the examination.

Accompaniments

The accompaniment may be provided live by a single instrument such as piano, 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 must be audible to the assessors. Notes in the list provide further advice for specific works.

Students must follow instructions regarding use of particular accompaniments and backing tracks. Where these instructions are not followed the performance may be considered ‘non-compliant’ and not considered in the assessment.

Improvisation

Some Electric Bass works include a section for an improvised solo. In performance students will be expected to perform the unstructured sections in an appropriate style within the style of the work as a whole. The assessment will be based on performance skills demonstrating an understanding of styles not the nature of the musical ideas arising within the improvised sections. The improvised material should embellish the performance of the work rather than demonstrate an open-ended concept of improvisation.

Electric Bass

Baroque works

At least one work must be selected from this category.

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| --- | --- | --- | --- | --- |
| Composer/arranger/ transcriber | Title | Anthology | Publisher | Notes |
| BACH, JS | ‘Praeludium’ from *Six Suites for Violoncello Solo, No 1* in either G or C, at approx. crotchet = 80 or ‘Menuettos 1 and 2’ played at approx. crotchet = 92. Da capo repeat must be played, other repeats optional. |  | Any edition for double bass | Simplified versions must not be used. |
| BACH, JS | *Six Suites for Violoncello Solo, No 3.* ‘Courante’, repeat optional, played at approx. crotchet = 144 or ‘Bourees 1 and 2’ played at approx. crotchet = 80. Da capo repeat must be played, other repeats optional. |  | Any edition for double bass | Simplified versions must not be used. |
| BACH, JS | *Invention No. 8,* to be performed as a duet with either live or pre-recorded performance of the 2nd part. The soloist may perform either part. |  | Any edition for double bass | Simplified versions must not be used. |
| BACH, JS,  arr. PASTORIUS, J | ‘Chromatic fantasy’ | *Essential Jaco Pastorius* | Hal Leonard Bass Recorded Versions. HL.690420 | This edition must be used. |

Original works, arrangements and transcriptions

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Composer/arranger/ transcriber | Title | Anthology | Publisher | Notes |
| AMEEN, Robby and GOINES, Lincoln | Any of:   * ‘Yo Me Songo’ * ‘Metal Mozamboque’ * ‘Blue Cha Cha’ | *Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums* (with CD) | Warner Bros | Must be performed as an accompanied work using the supplied backing track. |
| CLARKE, Stanley | Any of: ‘Song to John: Part II’ ‘Bass folk song’ | *The Stanley Clarke Collection* | Hal Leonard,  HL.672307 | May be performed as accompanied or unaccompanied works. |
| CORNIOLA, Frank= | Any of:   * ‘Bon Voyage’ * ‘Complex City’ * ‘Fusion Boulevard’ * ‘Highway to Funk’ * ‘Oakland Drive’ * ‘Odd Time Journey’ * ‘Quiet Town’ | *Rhythm Section Drumming* | Hal Leonard  HL.06620036 | Must be performed as accompanied works using either the supplied CD or by a drummer who performs the notated accompaniment. |
| GATES, Synyster, VENGEANCE, Zacky, SHADOWS, M., CHRIST, Johnny and WACKERMAN, Brooks (Avenged Sevenfold) | Either ‘Afterlife’ or ‘Unholy Confessions’ | *Bass Play-Along Series- Avenged Sevenfold* | Hal Leonard,  HL.702386 | These works must be performed with the supplied CD backing track. |
| HENDRIX, Jimi | Any one of   * ‘Hey Joe’ * ‘All along the Watchtower’.   Or ‘Crosstown Traffic’ | *Bass Play-along Series: Jimi Hendrix* | Hal Leonard 699815 | These works must be performed with the supplied CD backing track. |
| HUBBARD, Joe (ed.) | ‘Dune Tune’, KING, Mark  ‘Rio Funk’, RITENOUR, Lee, perform from Dal segno sign into the Coda  ‘Run for Cover’, MILLER, Marcus |  |  | Any edition may be used. May be performed as accompanied or unaccompanied works. |
| JAMERSON, James, arr. JAMERSON, James | Any of:   * ‘Ain’t Nothing like the Real Thing’ * ‘For Once in my Life’ * ‘Heard it through the Grapevine’ * ‘Home Cookin’’ * ‘I Was Made to Love Her’ * ‘What’s Going on’ | *Standing in the Shadows of Motown* | Hal Leonard/ Dr Licks  (HL.00698960 ) | Must be performed as accompanied works using the supplied backing track. |
| Trans. KAYE, Carol | Either or both:   * ‘Come Together’ * ‘Hicky burr’ | *Electric Bass Lines No. 2* | Gwyn Publishing | Must be performed as unaccompanied works. |
| PASTORIUS, Jaco and JEMMO, Jerry | Any one of:   * ‘Portrait of Tracy’ * ‘Donna Lee’, finish on beat 1, 2 bars before letter B, remainder of work is optional. Work must be performed at minimum tempo crotchet = 140 * ‘Continuum’, A–B must be played, remainder is optional * ‘Amerika’ | *The Essential Jaco Pastorius* | Hal Leonard, HL.00690420 | This edition must be used. These works must be performed as unaccompanied works. |
| PATITUCCI, John | ‘Backwoods’ | *John Patitucci* – *Artist Transcriptions Series* – *Bass* | Hal Leonard, HL.00673216 | Must be performed unaccompanied. |
| REID, Rufus | Either or both:   * ‘Almost but Maybe’ * ‘Waltz for Doris’   Both parts must be performed. | *The Evolving Bassist* | Warner Bros. | Must be performed as a duet. If accompanied, the supplied backing track may be used. |
| SHER, Chuck, ed. | Any of:   * ‘Nigerian Marketplace’ PETERSON, Oscar * ‘Triste’ JOBIM, Antonio Carlos * ‘Twisted’ GRAY, Wardell and ROSS, Annie | *The New Real Book* – *Volume 1* (C-Vocal version) | Sher Music | May be performed as accompanied or unaccompanied works.  The melody is to be performed with an accompaniment. An improvised solo and/or bass line may be incorporated into the performance. |
| SHER, Chuck, ed. | Any of:   * ‘Matinee idol’ FERRANTE, Russell * ‘Modadji’ GRUSIN, Dave * ‘Rush hour’ FERRANTE, Russell and FORD, Robben | From *The New Real Book* (C-Vocal version) | Sher Music | May be performed as accompanied or unaccompanied works. |
| VARIOUS | No more than two of:   * ‘Iron Man’, ‘Peace Sells’and ‘Trooper’ * ‘Pride and Joy’, ‘The Thrill is Gone’ and ‘Born Under a Bad Sign’ * ‘Cissy Strut’, ‘Get Up’ * ‘Know Your Enemy’, ‘Fly Away’ | *Bass Play-Along Series – Hard Rock*  *Bass Play-Along Series – Blues*  *Bass Play-Along Series – Funk*  *Bass Play-Along Series – 90s Rock* | Hal Leonard 00699676  Hal Leonard 00699817  Hal Leonard 00699680  Hal Leonard 00699679 | These works must be performed with the supplied CD backing track.  No more than two of these works may be performed. |
| VARIOUS | ‘Coyote’  ‘NV43345’  ‘Terminal Beach’  ‘What is Hip’  ‘Jerry was a Race Car Driver’ (6 string bass)  ‘You Can Call Me Al’ | *Bass Virtuosos* | Hal Leonard 2501108 | These works may be played accompanied or unaccompanied. Repeats are optional |
| WOOTEN, Victor | ‘Amazing Grace’  ‘Classical Thump’  ‘Stompin’ Ground’ | From *The Best of Victor Wooten* | Hal Leonard, ISBN 1-57560-413-2 | To be performed unaccompanied. Repeats not required. |

Sample programs

No. 1

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| BACH, JS | ‘Praeludium’ (Baroque) | Baroque |
| PASTORIUS, Jaco and JEMMO, Jerry | ‘Portrait of Tracy’ | OAT, unaccompanied |
| GRAY, Wardell and ROSS, Annie | ‘Twisted’ | OAT |
| JAMERSON, James | ‘What’s Going On’ | OAT, accompanied |
| CORNIOLA, F | ‘Oakland Drive’ | OAT, accompanied |

No. 2

|  |  |  |
| --- | --- | --- |
| BACH, J S | ‘Invention No. 8’ | Baroque |
| CLARKE, Stanley | ‘Song to John: Part II’ | OAT |
| PETERSON, Oscar | ‘Nigerian Marketplace’ | OAT |
| TRADITIONAL | ‘Amazing Grace’ | OAT, unaccompanied |
| LENNON, John & McCARTNEY, Paul | ‘Come Together’ | OAT, unaccompanied |

No. 3

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| --- | --- | --- |
| BACH, JS | ‘Bourees 1 and 2’ | Baroque, unaccompanied |
| GRUSIN, Dave | ‘Modaji’ | OAT, accomp or unaccomp |
| HAMM, Stuart | ‘Terminal Beach’ | OAT, accomp or unaccomp |
| MITCHELL, Joni | ‘Coyote’ | OAT, accomp or unaccomp |
| HENDRIX, Jimi | ‘Crosstown Traffic’ | OAT, CD backing track |