2022 VCE Music Prescribed list of notated solo works: Oboe

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 Oboe 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 Oboe must consist of at least four works. The program must include at least:

* two works in twentieth and/or twenty-first century styles
* 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.

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 Oboe 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.
* 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 20th- and/or 21st-century music styles
* Unaccompanied works in Baroque, Classical, Romantic and Post-Romantic styles
* Accompanied works in 20th- and/or 21st-century music styles
* Accompanied works in Baroque, Classical, Romantic and post-Romantic styles
* Baroque and Classical
* Romantic and post-Romantic.

Oboe

Unaccompanied in 20th- and 21st-century styles

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ASTON, P | *Three Pieces*, either 1 and 3 or 2 and 3 or complete | Novello | nos 1 and 3 – 2:20, nos 2 and 3 – 3:15, and complete – 5:35 |
| BRITTEN, B | *6 Metamorphoses after Ovid for Oboe Solo,* any one or two | Boosey and Hawkes |  |
| EDWARDS, Ross | *Yanada* or *Ulpirra* | Australian Music Centre | Yanada – 4:18 Ulpirra – 1:40 |
| HAMILTON, Amanda | *The Circus,* any one or two of   * 1. The Ring Master * 2. The Wild Beast Tamer * 3. The Corrupt Politician – oops sorry ... The Illusionist * 4. The High Wire Artiste * 5. The Strong Man * 6. The Trapeze Artist and the Klown | [jimmyhashismoments@gmail.com](mailto:jimmyhashismoments@gmail.com) | 1:37 2:00 2:22  2:07 2:02 2:00 |
| JACOB, G | *Seven Bagatelles for Solo Oboe*, any two or more | Oxford University Press | no. 1 – 0:55,  no. 2 – 0:45,  no. 3 – 1:35,  no. 4 – 1:25,  no. 5 – 0:35,  no. 6 – 1:25,  no. 7 – 1:30 |
| KRENEK, E | Sonatina for oboe solo, either movements 1 and 2 or movements 2 and 3 or complete work | Rongwen Music | nos 1 and 2 – 2:30, nos 2 and 3 – 2:30, complete work – 5:00 |
| SAINSBURY, C | *The Flower Girls,*1 and 2 or 2 and 3 or complete | Australian Music Centre |  |
| TAHOURDIN, P | *Music for Solo Oboe* | Australian Music Centre | 5:00 |
| TOMASI, H | *Four Evocations*, any one | Alphonse Leduc | no. 1 – 2:15,  no. 2 – 2:00,  no. 3 – 3:00,  no. 4 – 2:00 |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BACH, CPE | Sonata in g minor, WQ132 H562-SOLO OBOE, any one movement | Trevco 1470 |  |
| BESOZZI, C | *28 Études pour Hautbois*, any one of nos 16, 17, 24, 25, 26, or 27 | Molenaar | no. 16 – 3:10,  no. 17 – 1:50,  no. 24 – 2:10,  no. 25 – 2:55,  no. 26 – 1:40,  no. 27 – 1:40 |
| BROD, H | *20 Études and 6 Sonate*, vol. 2, page 48, ‘Sonate 5’ either Maestoso or Andante | Alphonse Leduc | Maestoso – 3:30, Andante – 2:10 |
| BROD, H | *20 Études and 6 Sonate*, vol. 2, page 35, ‘Sonate 3’ either Allegretto con brio or Adagio | Alphonse Leduc | Allegretto – 3:30, Adagio – 4:00 |
| DEVIENNE, F, ed. PIERLOT | *‘Six Sonatas’*, Book I, any movement/s, Sonata no. 1: 2 or 3; Sonata no. 2: 2 or 3; Sonata no. 3: 2 or 3 | Billaudot | no. 1: 2 – 2:30, 3 – 4:10, no. 2: 2 – 4:30, 3 – 5:00, no. 3: 2 – 3:00, 3 – 3:55 |
| FERLING, W,  ed. PIERLOT | *48 Studies,* op*.* 31, any of nos 1 and 2, 9 and 10, 27 and 28, 37 and 38 | Billaudot | nos 1 and 2 – 3:45,  nos 9 and 10 – 4:20,  nos 27 and 28 – 3:55, nos 37 and 38 – 2:30 |
| TELEMANN, GP | Fantasias (originally for flute) without bass, any two contrasting movements from any one Fantasia | Bärenreiter |  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ABBOTT, Katy | *Autumn Song* | Reed Music |  |
| BERTHELOT, R | *Cavatine et Scherzetto* | Alphonse Leduc |  |
| DUBERY, D | *Threesome for two players* | Sunshine Music Company |  |
| GREENBAUM, Stuart | Sonata for Oboe and Piano, any movement | Australian Music Centre |  |
| GREGSON, E | Oboe sonata,any movement/s | Emerson | no. 1 – 3:10,  no. 2 – 4:15,  no. 3 – 4:10 |
| GROVLEZ, G | Sarabande and Allegro | Alphonse Leduc | 5:00 |
| HEAD, Michael | Siciliana for oboe and harpsichord or piano | Emerson |  |
| HINDEMITH, P | Sonata for oboe and piano, either movement I or II | Schott | no. I – 4:00, no. II – 6:20 |
| JACOB, G | Sonatina, either movements 1 and 2 or 3 and 4 | Oxford University Press | nos 1 and 2 – 4:20,  nos 3 and 4 – 4:55 |
| KEECH, D | *Conversation and Chaser* | Cramer | 4:00 |
| KELLY, B | Partita | Chester |  |
| POULENC, F | Sonata for oboe and piano,any one or more movement/s | Chester | no. 1 – 4:20,  no. 2 – 4:40,  no. 3 – 5:00 |
| RAVEL, M | Sonatine arr. Walter, any one or more movements  or Piece en forme de Habanera | Durand  Leduc |  |
| RICHARDSON, A | Aria and Allegretto | Chester |  |
| SAINT-SAËNS, C | Sonata,op. 166, any movement/s | Durand or Peters | no. 1 – 3:40,  no. 2 – 5:25,  no. 3 – 2:40 |
| TIÊT, Tôn-Thât | Any one or two pieces from *5 Pieces*, | Editions Transatlantique |  |
| WILSON, J | Tango in D | Camden |  |

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

Baroque and Classical

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ALBINONI, T | Concerto in D minor, op. 9 (no. 2), any one movement | International Music Company | no. 1 – 3:55,  no. 2 – 5:00,  no. 3 – 3:00 |
| BACH, CPE | Sonata in G minor, either movements 1 and 2 or 2 and 3 | Breitkopf & Hartel | no. 1 – 1:55,  no. 2 – 2:10,  no. 3 – 3:00 |
| BACH, JS | Sonata in G minor (originally for flute) (BWV 1020), movement 1 | International Music Company | 4:40 |
| CIMAROSA, Domenico,  arr. BENJAMIN | Concerto for oboe, either movements 1 and 2 or 3 and 4 | Boosey & Hawkes | no. 1 – 2:40,  no. 2 – 2:00,  no. 3 – 2:25,  no. 4 – 2:10 |
| HANDEL, GF | Sonata in C minor, any two contrasting movements | Peters | no. 1 – 1:35,  no. 2 – 2:00,  no. 3 – 1:30,  no. 4 – 1.00  (with repeats) (own ornamentation and articulation) |
| HANDEL, GF | Sonata in G minor, movements 1 and 2 or 3  and 4 | Peters | movements nos 1 and 2 – 3:55 or movements nos 3 and 4 – 1:55 minutes (own ornamentation and articulation) |
| MARCELLO, A | Concerto in D minor, either movements 1 and 2 or 2 and 3 | Musica Rara | nos 1 and 2 – 7:15,  nos 2 and 3 – 5:50  (Bach’s or own ornamentation) |
| SAMMARTINI, G | Sonata for oboe and bass continuo in G major, op. XIII no. 4, any two contrasting movements | Schott | no. 1 – 2:35,  no. 2 – 2:35,  no. 3 – 0:55,  no. 4 – 2:10  (with ornamented repeats) |
| TELEMANN, GP | Sonata in G minor from *Methodical Sonatas for Treble Recorder*, any two contrasting movement/s | Bärenreiter | no. 1 – 1:40,  no. 2 – 2:49,  no. 3 – 2:16,  no. 4 – 2:20 |
| VIVALDI, A | Concerto in D minor, FVII/1, either movements  1 and 2 or 2 and 3 | G Ricordi | no. 1 – 3:50,  no. 2 – 2:05,  no. 3 – 3:05 |
| VIVALDI, A | Concerto in A minor, FVII/5, either movements  1 and 2 or 2 and 3 | G Ricordi | no. 1 – 3:50,  no. 2 – 2:45,  no. 3 – 3:40 |

Romantic

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BARTHE, A | *Couvre Feu* | Emerson | 2:35 |
| DONIZETTI, D | Sonata in F | Peters | 5:00 (complete) |
| NIELSEN, C | *Fantasiestucke*, op. 2, ‘Romanze’ and ‘Humoresque’,  either or both | W Hansen | no. 1 – 3:00,  no. 2 – 2:20 |
| SCHUMANN, R | *Three Romances*, op. 94, any one | Peters or Henle | no. 1 – 2:50,  no. 2 – 3:00,  no. 3 – 3:40 |
| SCHUMANN, R | Adagio and Allegro, op. 70, either or both | International Music Company | no. 1 – 3:40,  no. 2 – 4:45 |

Sample programs

No. 1

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| MARCELLO, A | Concerto in D minor,movements 2 and 3 | Accompanied Baroque and Classical |
| SAINT-SAENS, C | Sonata op. 166,movement 1 | Accompanied Romantic and post-Romantic |
| TOMASI, H | No. 3 from *Four Evocations* | Unaccompanied 20/21 |
| KEECH, D | *Conversation and Chaser* | Accompanied 20/21 |

No. 2

|  |  |  |
| --- | --- | --- |
| VIVALDI, A | Concert in D minor,movements 1 and 2 | Accompanied Baroque and Classical |
| SCHUMANN, R | *‘*Romance No. 3’ from *Three Romances* op. 94 | Accompanied Romantic and post-Romantic |
| ASTON, P | *Three Pieces*, nos 2 and3 | Unaccompanied 20/21 |
| GROVLEZ, G | Sarabande and Allegro | Accompanied 20/21 |