2022 VCE Music Prescribed list of notated solo works: Euphonium

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 and sheet music

Students may use a Euphonium and/or a Baritone. Sheet music may be in bass and/or treble clef.

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

Euphonium

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ARBAN, JB | 14 Grand Studies from *Grand Method Complete*, any one | Carl Fischer |  |
| BACH, JS | *6 Cello Suites for Trombone Solo*, any one movement from any one suite. Note pairs of Minuets and Bourrées count as one work | International Music Company |  |
| BORDOGNI, GM, arr. ROCHUT | *Melodious Études* *Book I*, any one of nos 4, 7, 9, 10, 16, 20, 22, 24, 35 or 54  | Carl Fischer | 3:00 |
| CONCONE, G | *Donald Reinhardt’s Selection of Concone Studies*, any one | Theodore Presser | 2:00–3:00  |
| CONCONE, G, arr. SHOEMAKER | Legato études for trumpet, any one | Roger Dean, Lorenz |  |
| KOPPRASCH, C | *Sixty Selected Studies vol. 1*, any one from nos 7–27 or no 33 | International Music Company | 2:00–3:00  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| WOLKIN, H | *Jazz Exercises and Études* in Bass Clef any one of the études (not chord studies) | A Touch of Brass  | 1:00–2:00  |
| WOOD, G | *Three Pieces for Unaccompanied Cornet* | R Smith | 3:00  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| *BISHOP, Reg, arr.*  | Any one of: | *Muso’s Media* |  |
| BOWEN, B | Euphonium music, movement no. 1 only | Rosehill | 5:00  |
| BOZZA, E | ‘Badinage’ | Alphonse Leduc, Paris |  |
| CODE, P | ‘Lucille’ | Boosey & Hawkes or Potenza Music Publishers (see below) |  |
| CODE, P | The Complete Solo Repertoire of Percy Code, any of:* ‘At Dawn’, 1925
* ‘Wendouree’, 1919
* ‘Miranda’, 1920
* ’Neath Austral Skies’, 1921
* ‘Zelda’, 1923
* ‘Zanette’, 1925
* ‘The Emperor’, 1929
* ‘Valse Caprice’, 1933
* ‘Prelude de Concert’, 1934
* ‘At Sunset’, 1925
 | Potenza Music Publishers<https://matthewvanemmerik.com/music-for-sale/> |  |
| CURNOW, J | ‘Rhapsody for euphonium’ | Rosehill | 6:00  |
| FARRANDS, D | Any one of nos 39–50, excluding 44 and 46, from *A Traveller’s Guide,* op. 2, levels 4–7  | [www.davidfarrands.com](http://www.davidfarrands.com) |  |
| GRAINGER, P arr. Simpson, C | *Willow Willow* | Masters Music Publications |  |
| HOROVITZ, J | Concerto for euphonium, any one movement | Novello |  |
| HUNSBERGER, D, arr. | ‘Believe Me If All Those Endearing Young Charms’ or ‘Sometimes I Feel Like a Motherless Child’ from *Carnaval for Cornet and Piano* | Carl FischerCarl Fischer |  |
| JACOB, G | Fantasia for euphonium | Boosey & Hawkes | 9:00  |
| JOHNSTON, Helen | *The Complete Solo Repertoire of Helen Johnston,* any one of:* ‘Anastasia’
* ‘Anna Karenina’
* ‘Carissima Mia’
* ‘Day Dreams’
* ‘To me you’re Everything’
* ‘Leonie’
* ‘Endeavour’
 | <http://matthewvanemmerik.com/Matthew_van_Emmerik/LMP_MUSIC_PUBLISHING.html> |  |
| RICHARDS, G | Pastorale | Studio Music |  |
| ROPARTZ, G, ed. BEELER | Andante and Allegro from *Solos for the Trumpet Player* | Schirmer or International Music Company | 4:00–5:00 |
| SPARKE, P | Aubade and Soliloquy | R Smith, Studio Music | 4:00 each  |
| SPARKE, P | Fantasy for euphonium | R Smith | 8:00–9:00 |
| WOODFIELD, Ray | ‘Varied Mood’for euphonium | Hallamshire | 5:00–6:00 |
| YOUNG, E | Euphonium suite, any movement | R Smith  | 4:00 |

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

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ALARY, G | ‘Morceau de Concours’, op. 57 from VOXMAN, ed., *A Concert and Contest Collection* | Rubank | 4:00–5:00  |
| BACH, JS | ‘Air from Suite No. 3’ from BEELER (ed.) *Solos for the Trumpet Player* | Schirmer |  |
| BUSSER, H | Variations in Db, op. 53 | Carl Fischer | 6:00  |
| CAPUZZI, A | Andante and Rondo for Tuba | Hinrichsen | 5:00–6:00  |
| CORELLI, A | * Sonata in F major
* Preludio-Adagio
* Allemande-Allegro
* Gavotte-Gigue
* Sarabande-Largo
 | International Music Company | 6:00  |
| GALLIARD, JE | *Six Sonatas*, any one from vol. 1 or vol. 2 | International Music Company  | 6:00  |
| HANDEL, GF | Any solo from *Handel Solo Album: Bass Clef* | Oxford University Press | 3:00–4:00  |
| HANDEL, GF | Concerto in F minor, LA FOSSE, ed., any two movements | Alphonse Leduc | 7:00–10:00  |
| HANDEL, GF | ‘Sound an alarm’ from LETHBRIDGE, ed., *A Handel Solo Album for Trumpet and Piano [Fitzgerald as Trumpet]* | Oxford University Press | 3:00 |
| HANDEL, GF, arr. BLAAUW | ‘I know that my redeemer liveth’, aria from *Messiah* | Molenaar | 3:00  |
| HARTMANN, J | ‘Facilita’ in *Harry Mortimer Souvenir Album for Trumpet* | Boosey and Hawkes  |  |
| HAYDN, J | ‘Andante’ from Concerto in E flat, Hob.VIIe:1, from VOXMAN, ed., *A Concert and Contest Collection* | Rubank | 3:00 |
| HASSE, JA | Suite, complete | Rubank | 5:00  |
| MARCELLO, B | Sonata in F, two or more contrasting movements | Studio Music | 4:00–7:00  |
| MONQUET, J | Legende Heroique | Carl Fischer | 4:00–5:00  |
| ORD HUME, J | Harmonious Blacksmith | Molenaar |  |
| RAMEAU, JP | ‘Le Tambourin’ from BEELER, ed., *Solos for the Trumpet Player* | Schirmer | 3:00  |
| RAVEL, M | Pavane for trumpet | International Music Company  |  |
| RAVEL, M, arr. OUBRADOUS | *Pièce en Forme de Habanera* for bassoon | Alphonse Leduc | 3:00–4:00  |
| RIMSKY-KORSAKOFF, NA | ‘Allegro Vivace’ in *Concerto* from VOXMAN, ed., *Concert and Contest Collection*, solo trombone, bass clef edition | Rubank | 2:00–3:00  |
| ROUND, H | ‘When love is kind’ | Molenaar [Available in an album] | 3:00–4:00  |
| SAINT-SAËNS, C, arr. BROWN | ‘The Swan’ from *The Carnival of the Animals* | International Music Company | 3:00  |
| SENAILLÉ, JB | Introduction and Allegro Spiritoso | Hinrichsen | 4:00–5:00  |
| TOEBOSCH, L | Allegro,op. 108a | Molenaar | 5:00  |

Sample programs

No. 1: Euphonium

|  |  |  |
| --- | --- | --- |
| CURNOW, J | Rhapsody for euphonium | Accompanied 20/21 |
| BACH, JS | Bourreés 1 and 2, No. 5 from *6 Cello Suites for Trombone Solo* | Unaccompanied BCRPR |
| MONQUET, J | *Legende Heroique*  | Accompanied BCRPR |
| SENAILLE, JB | Introduction and Allegro Spiritoso | Accompanied BCRPR |
| JOHNSTON, H | ‘Anna Karenina’ | Accompanied 20/21 |

No. 2: Euphonium or Baritone

|  |  |  |
| --- | --- | --- |
| BOZZA, E | Badinage  | Unaccompanied 20/21 |
| KOPPRASCH, C | ‘Vol. 2, No. 38’ from *Sixty Selected Studies for Trumpet* | Unaccompanied BCRPR |
| RAVEL, M | ‘Pavane for trumpet’  | Accompanied BCRPR |
| CODE, P | ‘Lucille’ | Accompanied20/21 |