2022 VCE Music Prescribed list of notated solo works: Percussion

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

* one unaccompanied work
* two works which are examples of music in 20th- or 21st- century music styles
* at least one work with accompaniment
* one work from each of the following four categories:
* Timpani
* Multiple percussion/Drum kit
* Mallet percussion
* Snare Drum.

The fifth work and any subsequent works may be selected from any category.

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 Percussion 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.
* The durations and metronome indications are only a guide to performance. All durations include the performance of the repeat sections. The expression ‘duration 2:00 crotchet 132’ means that, played at a tempo of 132 crotchet beats per minute, the work should take about two minutes to perform.
* 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

* Timpani
* Multiple percussion/Drum kit
* Mallet percussion
* Snare Drum.

Instruments

It is recommended that students bring their own percussion equipment and smaller instruments, including sticks and cymbals, to the examination, and, if needed, a portable playback sound system, including leads, and recordings on one media, for example, a CD in performance order. This ensures that individual equipment preferences are met. Twenty-five minutes is allowed to set up the equipment for performance.
A full set of the larger percussion equipment will be available at the examination venue including pianoforte – details are available from the VCAA when notices regarding examination date and venue are issued.

Accompaniments

Accompaniment may be provided live by a single person playing a single instrument such as bass, piano, electronic keyboard or guitar. Some works may be performed with pre-recorded accompaniment. These works are identified in the list. Where works come with CD, tape backing, or notated accompaniment, these must be used; that is, the student should not play an accompanied work unaccompanied. All recorded material used in the examination, including click tracks, must be audible to the assessors.

Categories

* Timpani
* Accompanied
* Unaccompanied
* Multiple percussion/drum kit – these works are to be performed unaccompanied unless otherwise stated in the list
* Accompanied
* Unaccompanied
* Mallet percussion
* Accompanied
* Unaccompanied
* Snare drum
* Accompanied
* Unaccompanied.

Percussion

Timpani

At least one work must be selected from the Timpani category. If more than one work is selected, the composers should be different.

Unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| AMEELE, David L | Any of:* Cadenza No. 1
* Cadenza No. 2
 | Kendor (13645) | 2:00 1:30  |
| CARTER, Elliot | From *Eight Pieces for Four Timpani*, any of:* Solo 1 – Saeta
* Solo VIII – March
 | Associated Music Publishers or Hal Leonard | 4:452:45 |
| HUSTON, Scott | Suite for solo timpanist, any movements | G Schirmer (50355720) | 11:31 (complete) |
| JONES, Daniel | Sonata for three unaccompanied kettle drums, at least two contrasting movements | Hinrichsen edition | 10:00 (complete) |
| McCORMICK, Robert | Two unaccompanied pieces for timpani, both pieces must be played | Alfred Music | 4:50  |
| McCORMICK, Robert | *Three Dances for Solo Timpani*, any one or more dances | Warner |  |

Accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| FIRTH, Vic | Any one of:* Solo impression for four timpani with piano accompaniment
* Solo impression for three timpani with piano
* Solo impression for two timpani with piano
 | Carl Fischer | 2:30 2:202:30 |
| SARCICH, Paul  | Concert pieces for timpani with piano accompaniment, any one of:* Gigue
* Lament
* Fandango
 | Australian Music Centre: [www.amcoz.com.au](http://www.amcoz.com.au) | 3:003:00 – 4:00 3:00 – 5:00 |
| TCHEREPNIN, Alexander | Sonatina for two or three timpani and piano, complete work to be performed | Boosey & Hawkes (M060027963) | 5:41  |

Multiple Percussion/Drum kit

At least one work must be selected from this category. If more than one work is selected, then the composers should be different.

Accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BARRAINE, Elsa | *Variations pour percussion et piano*, all variations to be performed | Gèrard Billaudot, (CC3261) | 7:30 |
| BONTEMPELLI, Bruno | *Deux Études*, both etudes to be played | Gèrard Billaudot (GB3425) | 3:10  |
| SANCHEZ, Poncho | Solo #1 or Solo #2 from *The Conga Cookbook*, to be performed with supplied backing track | Cherry Lane Music |  |

Unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| CAMPBELL, James | *Tork* | Row-Loff Productions: www.rowloff.com | 2:35 |
| COSSOM, Robert | *Human Funk Ball*, to be performed with supplied CD accompaniment |  |  |
| DeLANCEY, Charles | *The Love of L’Histoire* | Mitchell Peters |  |
| GADD, Steve | Any one of:‘The Solo’ or ‘Crazy Army’ from *Up Close* | Warner Bros. | 1:45–2:00 |
| GAUGER, Tom | *Nomad* | Southern Music  | 2:30 |
| GOLDENBERG, Morris | From *Studies in Solo Percussion*, any of:* ‘Discourse’
* ‘Encounter’
* ‘Kinesis’
 | Hal Leonard (HL 00347779) | 2:15 1:30 3:20 |
| GOULD, Morton | ‘MG to MG’ from GOLDENBERG, ed., *Studies in Solo Percussion* | Hal Leonard (HL 00347779) | 1:45 |
| HOULLIF, Murray | *From Contemporary Drumset Solos*, any of:* ‘Afro-Cuban’
* ‘Ain’t it Rich’
* ‘El Vino’
* ‘Con-Fusion’
* ‘Just for the Funk of It’
* ‘Philly’
* ‘Samba-ly’
 | Kendor (21150) | 2:002:002:152:40 2:15 2:00 2:00  |
| HOULLIF, Murray | ‘Rudimentary, My Dear Watson’ | Kendor | 2:00  |
| KAYE, Milton | ‘Arithmetic’ in GOLDENBERG, M, ed., *Studies in Solo Percussion*  | Hal Leonard (HL 00347779) | 1:45  |
| KRAFT, William | ‘Corrente II’ in GOLDENBERG, M, ed., *Studies in Solo Percussion* | Hal Leonard (HL 00347779) | 3:40  |
| KRAFT, William | *French Suite for Percussion Solo*, no. 4, Gigue | Wolf-Mills Music | 3:00 |
| McCORMICK, Robert | ‘Homage to Harry Partch’ | Kendor (13600)  | 4:00  |

Mallet Percussion

At least one work must be selected from this category. If more than one work is selected, then the composers should be different.

Unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| COSSOM, R J | ‘Mist for xylophone’ from *Etudes for Percussion Recital* | Optimum Percussion | 2:45 |
| COSSOM, Robert | ‘Smart waltz for vibraphone’ | Optimum Percussion |  |
| COSSOM, Robert | ‘Stars for vibraphone’ from *Etudes for Percussion* | Optimum Percussion |  |
| EDWARDS, Ross | *Marimba Dances*, no. 1 or no. 3 | Universal |  |
| FRIEDMAN, David | ‘Wind’ or ‘Looking back’ from *Mirror from Another*, for solo vibraphone | Alfred  |  |
| GLENNIE, Evelyn | ‘Light in darkness’ | Faber Music | 4:35 |
| GLENTWORTH, Mark | ‘Blues for Gilbert’ | Zimmerman |  |
| PETERS, Mitchell | ‘Yellow after the rain for marimba’ | Mitchell Peters | 3:00 |
| PITFIELD, Thomas | Sonata for xylophone, any two or more contrasting movements | Peters (EP66161) | 6:57 (complete) |
| STEINQUEST, David | ‘In the stillness of twilight for solo vibraphone’ | Row-Loff Productions: [www.rowloff.com](http://www.rowloff.com) | 3:55 |

Accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BACH, J S, arr. GOLDENBERG | Concerto in A minor for violin and orchestra for xylophone and piano, BWV 1041, one or more movementsAllegro ModeratoAndanteAllegro assai | Warner Bros. | 3:15 3:45 5:35  |
| BACH, J S | Violin partita No. 1, any one movement, to be played on marimba or vibraphone | Any edition  |  |
| COSSOM, Robert | ‘Blues ragtime’ | Optimum Percussion |  |
| DEBUSSY, C, arr. D. Miller | Claire de Lune | Ludwig/Brolga Publication (10620412) |  |
| FALLA, Manuel de, arr. GOLOVKO, Sergei | ‘Spanish dance’ | SG Music Publishing: [www.allpercussion.com.au](http://www.allpercussion.com.au) | 3:30 |
| GLENTWORTH, Mark | ‘Blues for Gilbert’ | Musikverlag Zimmermann, ZM 2226 |  |
| GREEN, George Hamilton, arr. EYLES, Randy | From *Xylophone Rags of George Hamilton Green*, any of:* ‘Jovial Jasper’
* ‘Rainbow ripples’
* ‘Whistler’
 | Hal Leonard (Meredith Music Series) 1984 (HL 00317047) | 3:002:302:00 |
| LACERDO arr. Goldberg | Suite for xylophone and piano, any one or two movements |  |  |
| MAYUZUMI, Toshiro | Concertino for xylophone and orchestra (piano reduction), either movement 1 including cadenza or movements 2 and 3 | Peters (EP6856a) | 13:00 (complete) |
| PERTOUT, Andrián | ‘An honourable silence’, for marimba and piano | Rhythmscape Publishing Australia | PERTOUT, Andrián |
| SARCICH, Paul | Concerto da camera for percussion and strings (piano reduction), movement 2 for vibraphone | Australian Music Centre: [www.amcoz.com.au](http://www.amcoz.com.au) | 4:00–5:00 |
| SARCICH, Paul | From *Four Duets for one Marimba*, any one or two of:* ‘Sierra-nade’
* ‘A fifth of scotch’
* ‘Elegy for George’
* ‘Part intention’
 | Shawnee Press | 2:30 2:30 5:004:00 |
| ZIVKOVIC, Nebojsa Jovan | *Valse Serbe-Nebojsa for Marimba* | Musikverlag Zimmerman | 3:10 |

Snare Drum

At least one work must be selected from this category. If more than one work is selected, then the composers should be different.

Unaccompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| CIRONE, Anthony, J, ed. BIRCH, Ray | From Portraits in Rhythm, any of solos nos 2, 4, 11 or 31, 32, 43, 48, 50 | Belwin Mills | between 0:58 and 2:00  |
| COLGRASS, Michael | Six unaccompanied Solos for snare drum, any one | Lawson-Gould Music Publishers  | 1:20–2:30 |
| CORNIOLA, Frank | ‘Joyful spirit’‘Havana meets the snare drum’ From *Rudiments and Motions – Snare Drumming Up Close* | Musiktek Publications |  |
| GOLDENBERG, Morris | Any one of ‘5/8 Romp’, ‘7/8 Romp’ or ‘Ramble Ramble’ from *12 Progressive Solos for Snare Drum* | Hal Leonard HL00347783 | 1:30–3:00 |
| QUINN, Barry | *Episodes for Solo Drummer* | [www.allpercussion.com.au](http://www.allpercussion.com.au) |  |
| SARCICH, Paul | *Two Side Drum Solos*, any one | Alfred Music | 1:00–2:202:00–2:45 |
| WILCOXON, Charley | From The All-American Drummer, *150 Rudimental Solos*, any of:* Solo # 132 to be performed at crotchet 80
* Solo # 133 to be performed at dotted crotchet 60
* Solo # 134 to be performed at crotchet 60
* Solo # 135 to be performed at crotchet 160
* Solo # 136 to be performed at dotted crotchet 100
* Solo # 140 to be performed at crotchet 76
 | Ludwig (10300202) | 1:58 2:07 2:24 1:48 1:12 1:50  |

Accompanied

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| CLARKE, Robert | ‘War games’, any of parts I, II and/or III | [www.justpercussion.com.au](http://www.justpercussion.com.au) or [www.optimumpercussion.com](http://www.optimumpercussion.com) |  |
| DELECLUSE, Jacques | *A la Manière de No. 1, Casse Claire* (Snare Drum) et Piano | Alphonse Leduc (AL24276) | 2:00  |

Sample programs

No. 1

|  |  |  |  |
| --- | --- | --- | --- |
| Timpani  | McCORMACK, R | Two unaccompanied pieces for timpani | 4:50 |
| Multiple Percussion/ Drum kit | COSSOM, R | ‘Human funk ball’ | 5:50 |
| Mallet Percussion | GREEN, H, arr. EYLES, Randy | ‘Jovial Jasper’ | 3:00 |
|  | SARICH, P | Concerto da camera for percussion and strings (piano reduction), movement 2 for vibraphone | 4:30 |
| Snare Drum | CORNIOLA, F | ‘Havana meets the snare drum’ | 3:20 |

No. 2

|  |  |  |  |
| --- | --- | --- | --- |
| Timpani  | TCHEREPIN | Sonatina for two or three timpani and piano, complete work to be performed | 5:41 |
| Multiple Percussion/Drum kit | HOULIFF, M | ‘Rudimentary, My Dear Watson’ |  |
| Mallet Percussion | MAYUZUMI, T | Concertino for xylophone and orchestra (piano reduction), either movement 1 including cadenza | 4:00 |
|  | GLENNIE, E | ‘Light in darkness’ | 4:35 |
| Snare Drum | CORNIOLA, F | ‘Joyful spirit’ | 2:42 |
|  | DELECLUSE, J | A la Maniere de No 1 – Casse Claire (Snare Drum) et Piano |  |