2022 VCE Music Prescribed   
list of notated solo works: Saxophone – Alto

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 Saxophone – Alto 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 Saxophone – Alto 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 Saxophone – Alto 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
* Accompanied works in 20th- and 21st-century styles
* Accompanied works in Baroque, Classical, Romantic and post-Romantic styles.

Saxophone – Alto

Unaccompanied works

At least one work must be selected from this category. Works in 20th- and 21st-century styles are indicated.

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| --- | --- | --- | --- | --- |
| Composer | Title | Publisher | Duration | 20/21 |
| BACH, JS  trans LONDEIX, JM | Suite No. 1,  Minuets 1 and 2 (to count as one work, with Da Capo played) | trans. LONDEIX, J M,  Henri Lemoine | Minuet 1 and 2 with  da capo 3.30 |  |
| BARRETT, J | *Curved Stick,* complete work to be performed including optional section | Reed Music | 2:45 | ✓ |
| CARAVAN, R | No. 1 ‘Ballad in Color’ **or** no. 6 ‘Blue Episode’ from Paradigms 1 for Saxophone in *Ten Graded Compositions Using Contemporary Techniques* | Dorn Publishing | no. 1 - 2:30 no. 6 – 2:45 | ✓ |
| COCKCROFT, B | *Black and Blue* | Reed Music | 3:15 | ✓ |
| DAVIDSON, L | *The Autumn Cannonball* | Reed Music | 2:10 | ✓ |
| GREENBAUM, S | *Octennial Song* | Reed Music |  | ✓ |
| KARG-ELERT, S | XIII *‘*In modo Misolidio’ from *25 Caprices Op. 153 and an Atonal Sonata* | Southern Music | XXIII – 2:00 | ✓ |
| NODA, R | *Improvisation 1 for Solo Saxophone* | Alphonse Leduc | 4:15 | ✓ |
| PARISI, S arr. IASILLI, G | No. 1 or No. 5 from *40 Technical and Melodious Studies for Saxophone or Oboe,* Book 1 | Southern Music | 1 – 2:30 5 – 2:00 |  |
| PIAZZOLLA, A | Tango Etudes for Alto Sax Nos 1 or 4 (perform unaccompanied) | Lemoine | 1 – 3:15 4 – 4:00 | ✓ |
| RAE, J | No. 6 ‘Tabasco’ or no.7 ‘If Only’ from *12 Modern Études for Solo Saxophone* | Universal Edition | 6 – 1:45 7 – 3:00 | ✓ |
| TELEMANN, GF trans. FOURMEAU, J | No. 1 from *12 Fantasies for Saxophone* | Billaudot | 3:30 |  |

Accompanied works composed since 1910

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| ABBOTT, K | *Autumn Song* | Reed Music | 3:45 |
| BONNEAU, P | Suite, any two movements to count as one work | Alphonse Leduc | 1 – 1:45. 2 – 1:45,  3 – 3:30, 4 – 2:15 |
| BOUTRY, R | Divertimento 1st movement only | Leduc | 3:15 |
| CHARLTON, | Sonatina,any two movements |  | I – 3:00 II – 3:45 III – 2:45 |
| CLARKSON, G | *When They Were Gone* | Reed Music | 4:00 |
| CRESTON, P | Sonata for Alto Saxophone & Piano,op. 19, any one movement | Shawnee Press | I – 3:30,  II – 4:30,  III – 4:15 |
| DAVIDSON, L | *One for Mum* | Reed Music | 2:45 |
| DAVIDSON. L | *Strange Times* | Reed Music | 5:30 |
| DESMOND, P,  trans. KELLER, G | *Take Five* as recorded by D Brubeck Quartet | CPP/Belwin | 2:45 |
| DUBOIS, PM | ‘L’Espagnole for alto saxophone and piano’, no. 1 from *Pièces Charactéristiques en Forme de Suite* | Alphonse Leduc | 4:00 |
| FRANCAIX, J | *Cinq Danses Exotiques,* any two | Schott | no. 1 – 1:00,  no. 2 – 1:30,  no. 3 – 1.45,  no. 4 – 1:30,  no. 5 – 0:40 |
| GREENBAUM, Stuart | *The Lake and The Hinterland* | Reed Music |  |
| HEIDEN, B | Sonata, movements 1 or 3 | Schott | 1 – 6:30 3 – 7:15 |
| MILHAUD, Darius | *Scaramouche,* movement 2 **or** 3 | Salabert Edition | Modere 3:45 Brasilliera 2:30 |
| MINTZER, B | From *14 Blues and Funk Etudes for E flat instruments,* any of: no. 6 ‘Slammin’’ no. 8 ‘Bebop Special’  to be performed with Trio version, without recorded soloist part, from accompaniment CD | Warner Bros. | 6 – 3:45 8 – 2:45 |
| ORLOVICH, M | *Flight of Fancy* | Reed Music | 3:30 |
| PARKER, C | *In Session with Charlie Parker,* E flat edition, any one of: ‘Billies bounce’ to be played with Track 3, fast tempo **or** ‘Donna Lee’ to be played with Track 19, fast tempo | International Music Publications | Billie’s Bounce 2:15 Donna Lee 3:00 |
| PAUWELS, M | Serenade | Editions Andel Uitgave | 3:30 |
| PETERSON, J | *Drive for Alto Saxophone and Piano* | Australian Music Centre |  |
| SCHULHOFF, E | *Hot-Sonate,* 1st movement only | Schott | 4:30 |
| SNIDERO, J | ‘Passage’ from *Intermediate Jazz Conception for Alto Saxophone* (21 solo etudes) to be played with Track 23  Note: the CD doesn’t have accompaniment tracks and must be edited to create a backing track by removing the right channel or  ‘Bird’s Ballad’ from *Intermediate Jazz Conception* (15 solo etudes) to be played with track 26  Note: the CD doesn’t have accompaniment tracks and must be edited to create a backing track by removing the soloist part from the right channel | Advance Music | Passage 1:45 Ballad 2:45 |
| SPIEWAK, T | ‘A Little Serenade’ and ‘Gavotte’ from *Kaleidoscope Collection of 8 Original Pieces*,  to count as one work | Reed Music | Serenade 1:00 Gavotte 2:30 |
| TCHEREPNINE, A | *Sonatine Sportive pour saxophone alto et piano,* any movement/s | Editions Musicales, Alphonse Leduc | no. 1 – 2:15,  no. 2 – 2:45,  no. 3 – 1:30 |
| WAINGNEIN, A | ‘Danse Villageoise’ from *Recital Album for Alto Saxophone* | De Haske | 1:45 |
| WIEDOEFT, R | Concert pieces, any one | Zenon Music | Valse Erica 3:15 Sax-O-Phun 3:00 Saxophobia 3:00 |

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

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration |
| BACH, JS arr.,  Mule, M | Aria from Suite in ré majeur pour orchestra | Theodore Presser Or  Leduc AL 19576 | 3:30 |
| DEBUSSY, C arr. RAE, J | ‘La Fille aux Chevaux de Lin’ and/or ‘Golliwog’s Cake-Walk’ from *Claude Debussy Saxophone Album* | Universal | La Fille 2:45 Golliwog 2:45 |
| DEMSERSSEMAN, J | Allegretto Brilliante, op. 46] | Rubank | 3:45 |
| ECCLES, H, ed. RASCHER, S | Sonata, any movement/s | Theodore Presser | no. 1 – 2:00,  no. 2 – 1:15,  no. 3 – 1:15,  no. 4 – 1:00 |
| HANDEL, GF,  arr., MULE, M | Sonata No 6 in E major for Violin and Harpsichord, Op 1 no 15, HWV 373, any movements. Published in *Les Classics du Saxophone no. 90* | Alphonse Leduc |  |
| PIERNÈ, G,  arr., MULE, M | Canzonetta | Alphonse Leduc | 3:20 |

Sample programs

No. 1

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| ORLOVICH, M | Flight of Fancy | Accompanied 20/21 |
| PARISI, S | No. 1 from 40 Technical and Melodious Studies | Unaccompanied BCRpR |

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| MILHAUD, D | Scaramouche | Accompanied 20/21 |

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| DEMERSSEMAN, J | Allegretto Brillante, op. 46 | Accompanied BCRpR |
| DAVIDSON, L | Strange Times | Accompanied 20/21 |

No. 2

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| DUBOIS, PM | ‘L’Espagnole for alto saxophone and piano | Accompanied 20/21 |
| SINGELEE, J | 5eme solo de concert op 91 | Accompanied BCRpR |
| SCHULHOFF, E | Hot-Sonate, 1st movement | Accompanied 20/21 |
| NODA, R | Improvisation 1 | Unaccompanied 20/21 |
| WEIDEOFT, R | Sax-O-Phun | Accompanied 20/21 |