2022 VCE Music Prescribed list of notated solo works: Trombone

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

Instrument

This list includes works for both tenor trombone in treble, alto, tenor and bass clefs and for bass trombone. The selection of works for performance must take into consideration the range and the tone colour of the work to suit the instrument; for example, works for bass trombone may not be suitable for tenor trombone. It is recommended that students use only one instrument during the end-of-year performance examination. Further information is provided in relation to specific works.

Accompaniment

Any work that uses a recorded backing track must be performed WITH the backing track and without the recorded solo track. Depending on the recording, this may require the playback device to have a right/left balance control. Performers are expected to supply their own playback device and extension cord.

Trombone

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BACH, J S, trans. MARSTELLER | *Suites for Violoncello Solo,* any one or more movement/s from one suite | Southern Music (2 volumes) |  |
| BORDOGNI, M, arr. ROCHUT, J | Melodious études for trombone, any of studies vol. 1, nos 37, 38, 45, 50 nos. 2, 3, 4, 5, 6, 12, 19, 22, 33, 49, 51, 52, 55 Note: on tenor trombone, these works should be played at printed pitch. On bass trombone, these works may be played at the printed pitch or 8vb or transposed down one fourth (read in tenor clef and perform 8vb) | Carl Fischer (3 volumes) | 3:00  |
| BORDOGNI, M, ed. ROBERTS, C | *Forty-three Bel Canto Studies for Tuba or Bass Trombone,* any study from nos 1–5, nos. 15, 17, 19, 24, 28, 29, 35  | Robert King | 3:00–5:00  |
| BORDOGNI, M arr. Ostrander, A | *Melodious Etudes for Bass Trombone,* any study from nos. 4, 5, 7, 8, 12–15 or 17 | Carl Fischer |  |
| KOPPRASCH, G ed. BROWN, K | *Sixty Selected Studies* any of studies vol. 1, nos 7–27 (suits tenor trombone) | Carl Fischer(2 volumes) | 2:00–3:00  |
| KOPPRASCH, G ed. FOTE, R | *Thirty-Six Selected Studies with F attachment*, any of studies vol. 1, nos 7–27 (suits bass trombone) | Kendor | 2:00–3:00 |
| TELEMANN, GP, ed. RAPH, A | *12 Fantasies for Unaccompanied Trombone* (ed. RAPH), any one or two movements from nos 1–4 | Carl Fischer | 5:00–6:00  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BERNSTEIN, L ed. SMITH, HC | ‘Elegy for Mippy’ IN *Solos for the Trombone Player* | Schirmer | 2:00–3:00  |
| BLAZHEVICH, V | *Seventy Studies for BB flat Tuba;* recommended for bass trombone, any etude; Or*Studies in clefs;* recommended for tenor trombone, any of nos. 35, 37, 39, 40, 41, 43-6, 48–58, 68, 73–83, 85–7, 89–99, 102, 112 Note: if using a different edition of either of these collections, the numbering of specific etudes may be different, check that the work selected has the same sounding pitch as the works listed here | Robert King/Alphonse Leduc |  |
| BOURGEOIS, D | *Fantasy Pieces for tenor trombone,* any one piece  | Brasswind |  |
| FETTER, D | *Bass Lines,* any one work except no. 3  |  |  |
| GILLIS, L | *Twenty Etudes,* for bass trombone, any one work may be performed | SouthernHal Leonard digital on demand |  |
| HIDAS, F | Fantasia for trombone | Edition Musica Budapest | 3:00  |
| NIGHTINGALE, M | *Easy Jazzy ‘Tudes,* any two contrasting works from nos. 8–16 to count as one work. | Warwick | 0.45 |
| NIGHTINGALE, M | *20 Jazz Etudes* Any one | Warwick |  |
| NIGHTINGALE, M | *Jazz@Etudes*, no. 23 or no. 25 | Warwick |  |
| SITSKY, L | *Khavar: for solo trombone* | Seesaw Music or Australian Music Centre |  |
| SLAMA, A ed. Sauer | 66 Etudes, any one  | Cherry Classics Music |  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BARAT, J  | Andante and Allegro | Carl Fischer | 5:00  |
| BERNSTEIN, L | *Waltz for Mippy III* for bass trombone  | Boosey & Hawkes | 2:00–3:00  |
| BOZZA, E | Theme varié for tuba or bass trombone, theme and any one other movement | Alphonse Leduc | 2:00  |
| BRUBECK, C | *Concerto for bass trombone,* any one movement | Boosey & Hawkes |  |
| COLLINS, Brendan | *Eclectus* | Australian Music Centre |  |
| DUBOIS, PM | *Cortege for trombone and piano* | Leduc |  |
| EAVES, R | Introduction and Burlesque | R. Smith | 4:00  |
| EWAZEN, E | *Sonata for trombone,* any one movement  | Southern |  |
| EWAZEN, E | *Concerto for bass trombone,* any one movement  | Southern  |  |
| FARRANDS, D | Any one of nos. 39-50 excluding 44 and 46, from *A Traveller’s Guide,* opus two levels 4-7  | www.davidfarrands.com |  |
| GALIEGUE, M | *Essai IV* | Alphonse Leduc | 3:00  |
| GAUBERT, P | *Symphonic Piece*  | Kalmus |  |
| GRAINGER, P ed. GOODWIN, P | ‘Irish tune’ from *Second Book of Trombone Solos* | Faber |  |
| GRAINGER, P ed. Simpson, C | *Willow Willow,*  | Masters Music Publications |  |
| GREGSON, E | Divertimento | Studio Music | 5:00–6:00  |
| GRONDAHL, L | Concerto for trombone, any one movement  | Any edition |  |
| GROSS, E | Bagatelle for trombone and piano | Australian Music Centre: www.amcoz.com.au  | 3:00  |
| HINDEMITH, P | *Sonata for Trombone,* any one movement  | Schott |  |
| JACOB, G | *Cameos (for Bass Trombone),* one of:‘Nimble Dancer’ no. 3 ‘Nostalgic Singer’ no. 2 Sonata, 1st movement | Emerson (E11 0A)Emerson | 2:00  |
| JØRGENSEN, Axel | *Romance*  | Hansen |  |
| LANGFORD, G | Rhapsody for trombone | Chandos | 7:00  |
| LARSSEN, LE | Concertino for trombone, any two contrasting movements | AB Carl Gehrmans Musikforlag | 5:00–7:00  |
| LEBEDEV, A ed. OSTRANDER, A | Concerto in one movement for bass trombone | Musicus | 6:00  |
| PRYOR, A | *Thoughts of Love*  | Carl Fischer |  |
| RIMMER, W | *In Cellar Cool* | Wright and Round | 8:00  |
| SEROCKI, K | *Concerto for Trombone,* select any one or two movementsor*Sonatina for trombone and piano,* select any one or two movements | PWM |  |
| SHOSTAKOVICH, D arr. OSTRANDER | *4 Preludes,* any one | Any edition |  |
| SNIDERO, Jim | *Jazz Conception*, any one (excluding ‘Groove Blues’ and ‘Amen’), to be performed with CD backing track | Advance Music |  |
| STEVENS, Halsey | *Sonatina for bass trombone,* any one movement  | Peer Music |  |
| SULEK, S | Sonata ‘Vox Gabrieli’ | Vox Gabrielli or Brass Press |  |
| WHITE, Donald | *Tetra Ergon*, any one or two movements  | The Brass Press |  |
| VAUGHAN-WILLIAMS, R | *Six Studies in English Folk-Song,* any one or two studies  | Stainer and Bell | 4.00 |
| VELDKAMP, Erik | *New Swing*, any one of ‘Let’s Go Out’, ‘Getting There’, ‘The Rockin’ Blues’, must be performed with CD accompaniment | De Haske  |  |
| WILDER, A | *Sonata for bass trombone*, any one movement  | Shawnee Press |  |
| YU, J | *Song of the Tajiks* | Australian Music Centre |  |

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

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BERLIOZ, GP | ‘Air Gai’ in VOXMAN (ed.) *Concert and Contest Collection for Eb or BBb Bass;* for bass trombone  | Rubank |  |
| CLERISSE, R | *Andante and Allegro,* in VOXMAN (ed.) *Concert and Contest Collection for Eb or BBb Bass;* for bass trombone  | Rubank |  |
| CORELLI, A | Sonata in F, any one or two movements**or**Sonata in A major,any one or two movements | International Music CompanyorSchirmer | 6:00 (each) |
| DAVID, F V | Concertino, op. 4, any one movement | A J Benjamin or Zimmermann  | 3:00–5:00  |
| FRANCK, C | ‘Panis Angelicus’ from *Solos for the Trombone Player* | Schirmer | 3:00  |
| GALLIARD, J E | *Six Sonatas*, any one of nos 1, 2, 3 in vol. I | International Music | 6:00  |
| GAUBERT, P | *Morceau Symphonique* (translated as Symphonic Piece, or Concert Piece) | Alfred |  |
| GUILMANT, A ed. SMITH, HC | Concert Piece from *Solos for the Trombone* | Schirmer | 4:00–5:00  |
| HANDEL, G F | Concerto in F minor, any one movement | Any recognised edition | 3:00 |
| HANDEL, G F | Sonata, opus 1 no. 12 in F major  | International Music Company |  |
| HASSE, J A | *Hasse Suite*, complete or any 2 or more movements | Rubank | 5:00  |
| MAHLER, G; ed. CARLSON, E | *Songs of a Wayfarer,* any one or two movements to be performed with piano accompaniment, not with CD backing track | CEC Music |  |
| MARCELLO, B | Any one – three movements fromSonata in G minorSonata in A minor (no. 2)Sonata in E minor (no. 3)Note, if using a ‘cello edition ensure that student is performing solo line not the continuo part. | International Music or Schirmer | 6:00  |
| PERGOLESI, G | ‘Arie’ in *Second Book of Trombone Solos,* ed. Goodwin and Pearson | Faber |  |
| RIMSKY-KORSAKOFF, N | Concerto, any one or two contrasting movements | Boosey & Hawkes | 3:00–5:00  |
| ROPARTZ, G | *Piece in Eb* or*Andante and Allegro* | IMCFischer |  |
| ROUND, H | *When Love is Kind* | Molenaar | 3:00–4:00  |
| SAINT-SAËNS, C | Cavatine, op. 144 | Durand | 5:00–6:00  |
| SAINT-SAENS, C | *The Swan*  | Ed. Brown, IMC |  |
| SATIE, E | *Three Gymnopedies*, any one | Ed. Barclay EMR |  |
| STOWJOWSKI, Z | *Fantasie* | Alphonse Leduc |  |
| TOEBOSCH, L | Allegro, op. 108a | Molenaar | 5:00  |
| VIVALDI, A | Sonata No. 3 in A minor, any one or more movements | International Music Company | 6:00  |
| WEISSENBORN, J ed. GARFIELD, B | *Two Pieces,* opus 9, perform both pieces to count as one work  | International Music Company |  |

Sample programs

No. 1: Tenor trombone

|  |  |  |
| --- | --- | --- |
| KOPPRASCH, C | Study no. 22 from *Sixty Selected Studies*, vol. 1 | Unaccompanied BCRpR |
| GALLIARD, J E | Sonata no. 1 from *Six Sonatas*, vol. 1 | Accompanied BCRpR |
| WHITE, D | *Tetra Ergon*, any one or two movements | Accompanied 20/21  |
| GRAINGER, P ed. GOODWIN | *Irish Tune* | Accompanied 20/21 |

No. 2: Tenor trombone

|  |  |  |
| --- | --- | --- |
| SAINT-SAENS, C  | *Cavatine* op. 144 | Accompanied BCRpR |
| TELEMANN, G F, ed. RAPH | Fantasie no. 2 from *12 Fantasies for Unaccompanied Trombone*  | Unaccompanied BCRpR |
| LARSSEN, L E | Concertino for trombone (any two contrasting movements) | Accompanied 20/21 |
| BERNSTEIN, L | *Elegy for Mippy 2* | Accompanied 20/21 |

No. 3: Bass trombone

|  |  |  |
| --- | --- | --- |
| BORDOGNI arr. ROCHUT, J | No. 2 from *43 Bel Canto Studies for Tuba or Bass Trombone*  | Accompanied BCRpR |
| GALLIARD, J E | Sonata no. 1 from Six Sonatas, vol. 1 | Accompanied BCRpR |
| WILDER, A  | *Sonata for bass trombone,* any one movement | Accompanied 20/21 |
| BOZZA, E(Depending on which sonata movement is selected, another piece may be added for contrast) | Theme varié for tuba or bass trombone, theme and any one other movement | Accompanied post 1910 |

No. 4: Bass trombone

|  |  |  |
| --- | --- | --- |
| TELEMANN, G F, ed. RAPH | Fantasie no. 1 from *12 Fantasies for Unaccompanied Trombone*  | Unaccompanied BCRpR |
| GALLIARD, J E | Sonata no. 2 from *Six Sonatas*, vol. 1 | Accompanied BCRpR |
| BERNSTEIN, L | *Waltz for Mippy III* | Accompanied 20/21 |
| BRUBECK, C(Depending on selection of concerto movement, another piece may be added for contrast) | Concerto for bass trombone, any one movement | Accompanied 20/21 |