2022 VCE Music Prescribed list of notated solo works: Harp

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

Works on this list should be performed on a double-action pedal harp.

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 Harp 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 Harp must consist
of at least four works. The program must include at least two works in twentieth and/or twentieth 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 Harp 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.
* 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

* Works in 20th- and 21st-century styles
* Works in Baroque, Classical, Romantic and Post-Romantic styles.

Harp

Works in 20th- and 21st-century styles

At least two works must be selected from this category.

|  |  |  |  |
| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| ANDRÈS, Bernard | *La Gimblette* | Editions Musicales, Hortensia | 4:00 |
| BARTOK, Bela | ‘Merriment’, no. 13 from *Mikrokosmos for Harp,* page 20 | Boosey and Hawkes | 1.00 |
| BRITTEN, Benjamin  | Interludefrom *Ceremony of Carols for Harp* op. 28 | Boosey and Hawkes | 3.00 |
| CHARPENTIER, Louise | *La boîte à musique* | Alphonse Leduc | 3:00 |
| GLANVILLE-HICKS, Peggy | ‘Pastorale’ from *Sonata for Harp* | Weintraub Music or [www.australianmusiccentre.com.au](http://www.australianmusic.com.au) | 3:00 |
| GRANDJANY, Marcel  | From *Three Pieces,* any of:‘Arabesque’ ‘Automne’  | Durand | Arabesque: 3:00Automne: 3:00 |
| GRANDJANY, Marcel | *Deux chansons populaires françaises*, either or both may be performed | Durand | 3:00 each |
| GRANDJANY, Marcel | *Three Preludes*, any one or more preludes may be performed | Salabert | 3:00 |
| HENSON-CONANT, Deborah  | *New Blues* or *Nataliana* | Deborah Henson-ConantPO Box 250 CambridgeMA 02140 USA |  |
| IBERT, Jacques | *Scherzetto* | Alphonse Leduc |  |
| ORR, Buxton | *Three Diatonic Preludes*, any one or more prelude/s may be performed | Oxford University Press | 2:00 each |
| RAVEL, Maurice | Prélude | Durand | 1:00 |
| SALZEDO, C and LAWRENCE, L | ‘Chanson dans la nuit’ from *Method for the Harp*or‘La désirade’ from *Method for the Harp* | Schirmer | 4:002:00 |
| SALZEDO, C | ‘Mirage’ from *Modern Study of the Harp* | Schirmer | 3:00 |
| SALZEDO, C | ‘Siciliana’ from *Suite of Eight Dances* | Lyon and Healy |  |
| SELLECK, J | *Spindrift* | [www.australianmusiccentre.com.au](http://www.australianmusic.com.au) |  |
| TOURNIER, Marcel | Any one of:* *Quatre préludes*, opus 16, any one or more prelude/s
* ‘Au seuil du temple’ from *Images pour harpe: Premiere Suite*
* *Air à Danser*
 | Alphonse LeducHenry Lemoine and CieMax Eschig | 3:002.00 |
| Van DELDEN, Lex | *Notturno* | Donemus | 2:00 |

Works composed in Baroque, Classical, Romantic and Post-Romantic styles

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| --- | --- | --- | --- |
| Composer | Title | Publisher | Duration (min) |
| BACH, JS | ‘Prelude no 1 in C major’ from *48 Preludes and Fugues,* book 1, from *The Baroque Harp. 18 Favorite Pieces by Bach, Corelli, Couperin, Handel, Pachelbel, Paradisi, Purcell and Vivaldi.*  | Ut Orpheus (UT.HS-183) |  |
| BACH, JS arr. GRANDJANY | *Etudes for Harp,* no. 3 **or** no. 4 | Carl Fisher |  |
| DEBUSSY, Claude | Any of:*Arabesque No. 1La fille aux cheveux de lin* | Durand | 3:00 each |
| DELIBES, Léo | ‘Solo for harp’ from COSTELLO, Marilyn, ed. *Two original pieces for harp*  | Oxford University Press | 2:00 |
| DUSSEK (or Dusik), Jan | *Six Sonatinas*, any one complete sonatina to be played | Any edition | 5:00 |
| DURAND, Marie-Auguste  | Chaconne from LAWRENCE, L, ed., *Solos for the Harp Player* **or** arr. HASSELMANS | Schirmer orParis: Durand, 1951 | 4:00 |
| FRANCK, Cesar | ‘Solo for Harp’ from COSTELLO, Marilyn, ed., *Two original pieces for harp*  | Oxford University Press | 2.00 |
| HANDEL, GF | *Passacaille* | Any edition |  |
| HANDEL, GF | Chaconne, omitting the ‘Brilliante’ section (pages 7 and 8) | Henri Lemoine | 5:30 |
| HAYDN, J, trans. SALZEDO  | *Variations on a Theme* **or** *Theme and Variations*  | Carl Fischer  | 4:00  |
| MASSENET, Jules, trans. SALZEDO | *Menuet d’amour* | Heugal | 3:00 |
| NADERMAN, François | Sonatas 1–4, any one complete sonata to be played | Alphonse Leduc |  |
| PERILHOU, A (harmonised) | *Chanson de Guillot-Martin,* transcribed by Grandjany or Miller | Trans. Grandjany: HeugelTrans. Miller: Carl Fischer |  |
| ZABEL, A | *Marguerite au rouet* | Schirmer |  |

Sample programs

No. 1

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| BACH, JS, arr. GRANDJANY | Etude No. 3, from 12 Etudes for Harp op. 45 | BCRPR  |
| HANDEL, GF | Chaconne | BCRPR |
| FRANCK, C, ed. COSTELLO | Solo for harp from Two Original Pieces for Harp | BCRPR |
| GRANDJANY, M | ‘Le bon petit roi d’Yvepot’ from Deux chansons populaires francaises | 20./21  |
| SALZEDO, C | ‘Chanson dans la nuit’ from Method for Harp | 20./21 |
| BARTOK, B  | ‘Merriment’ from Mikrokosmos for harp | 20./21 |

No. 2

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| --- | --- | --- |
| DUSSEK, JL | Sonatine No. *2,* from *Six Sonatinas* | BCRPR |
| DURAND, MA | ‘Chaconne’ from *Lawrence Solos for the Harp Player* | BCRPR |
| DELIBES, L, ed. COSTELLO | Solo for harp from *Two Original Pieces for Harp* | BCRPR |
| GRANDJANY, M | ‘Automme’ from *Three Pieces* | 20./21 |
| TOURNIER, M | Prelude No. 1 from *Quatre preludes* | 20./21 |
| Van DALDEN, L  | *Notturno*  | 20./21 |