2022 VCE Music Prescribed list
of notated solo works: Guitar – Contemporary Popular

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 Guitar – contemporary popular 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 end-of-year performance examination for Guitar – Contemporary Popular must include at least:

* five works, including one work from each category: Single note, Chordal, Rhythm and Fingerstyle. The fifth work may be selected from the Single note, Chordal or Fingerstyle categories but not the Rhythm category. Students may select additional works (beyond five) from any category
* two works with accompaniment – either live or recorded
* one unaccompanied work.

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 Guitar – contemporary popular 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 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

* Single note works
* Chordal works
* Rhythm works
* Fingerstyle works

Arrangements and sheet music

Some works on this list are specific arrangements. These arrangements have different musical and technical challenges from the original works. The listed works are to be performed as notated. Other arrangements are not acceptable. Any different arrangement is subject to approval in the Alternative Works process.

Improvisation

Students should perform the listed works as notated. Embellishment or ornamentation may be added as appropriate to the style and structure of the work. Some Guitar – Contemporary Popular works include a section for an improvised solo. In performance students will be expected to perform the unstructured sections in an appropriate style within the style of the work as a whole. The assessment will be based on performance skills demonstrating an understanding of styles, not the nature of the musical ideas arising within the improvised sections. The improvised material should embellish the performance of the work rather than demonstrate an open-ended concept of improvisation.

Instruments

Students may use more than one guitar during the examination. It is recommended that the guitar is selected as appropriate to the style/s represented in the selected work:

* electric semi or solid body, with own amplifier
* acoustic nylon string with or without pick-up and own amplifier
* acoustic steel string with or without pick-up and own amplifier.

It is recommended that any amplifier/s or effects selected should allow tonal and dynamic flexibility appropriate to the style/s represented in the selected work.

Unaccompanied works

Works in the Chordal category should be performed unaccompanied unless otherwise indicated. It is compulsory for students to perform an unaccompanied work in their program.

Accompaniments

Unless otherwise specified, for each work requiring accompaniment, students can choose to use live accompaniment or pre-recorded backing tracks. If students select to:

* use a pre-recorded backing track, the track must be played at full tempo and care should be taken that it is a backing track (no solo part audible) rather than a reference track (with solo part audible)
* use live accompaniment, the accompaniment must be performed by one person playing a single instrument such as keyboard, drum kit, bass or another guitar. Where a second guitar is used, the work of the student being assessed must be clearly identifiable.

The content of any accompaniment is not assessed. Students must perform the required part as notated in the listed publication, adhering to any specific requirements noted in this list. It is strongly recommended that students do not perform with low quality backing tracks from unofficial sources.

Equipment

The student must provide all equipment, including instruments, amplifiers, playback devices, guitar leads, power boards, extension leads and cables. Limited set-up time is allowed for Guitar − Contemporary Popular students to position equipment in the examination room. Equipment should, as far as possible, be pre-set and tested before the student enters the examination room. At the end of the examination all equipment must be removed from the examination room in an efficient manner. Students are advised to rehearse these processes.

Guitar – contemporary popular

Single-note works

At least one work must be selected from this category.

Works in this category must be performed in the notated key, at full tempo and with accompaniment unless otherwise indicated. Works must be performed as notated in the listed publication, adhering to any specific requirements noted in this list. Please refer to the ‘Accompaniments’ paragraph above for detailed requirements.

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/performer/arranger | Title amd anthology | Publisher | Notes |
| BECK, Jeff | ‘Led Boots’ from *In Session with Jeff Beck,* includes CD backing and reference tracks. | International Music Publications |  |
| BURRELL, Kenny  | ‘My Favourite Things’ | Hal Leonard HL00695830 | Student to play rubato intro then start backing track, entering with the head at 0.33 sec. |
| DOLCE, Michael  | Most Days’ | [www.michaeldolcemusic.com](http://www.michaeldolcemusic.com) |  |
| KNOPFLER, Mark | ‘Sultans of Swing’, from *Play Guitar with …. Dire Straits,* includes CD backing and reference tracks. | Wise Publications | Lead guitar part must be performed. For the repeat from bar 9 to 54 the student may perform the complete guitar part as on the recording, rather than simply repeating the first verse and chorus twice. |
| MONTGOMERY, Wes  | ‘West Coast Blues’ *Hal Leonard Guitar Play-Along Vol. 159* | Hal Leonard |  |
| METHENY, Pat  | Spanish Love Song’ *Rock School Acoustic Guitar, Grade Seven* | AMEB |  |
| MOORE, Gary  | ‘The Loner’ *Jam With Gary Moore* | ISBN: 9780571527182 |  |
| O’MARA, Peter | ‘Learn From Stern’ OR ’Prototype’, from *A Rhythmic Concept for Funk/Fusion Guitar,* includes CD reference and backing tracks. (Amended entry 2020). | Advance Music | Play top guitar line. In improvised sections the student may imitate the recorded solos or improvise. |
| PARKER, Charlie arr. BENSON, George | ‘Billie’s Bounce’ from *Best of Geogre Benson – A Step by Step Breakdown of His Guitar Styles and Techniques,* ed. Wolf Marshall in the Signature Licks Guitar Series, including CD backing and reference tracks. | Hal Leonard, HL 00695418 |  |
| PASS, Joe | ‘Pasta Blues’ from *Virtuoso #3* | Mel Bay | Only one of these works may be performed |
| REINHARDT, Django | ‘Minor Swing’, from *Charupakorn: The Best of Django Reinhardt,* includes CD backing and reference tracks. Students are not required to perform the head/intro of this work. The required work is the entire 64 bar guitar improvisation which begins with three Am6 chords after the intro ends and concludes just before the violin solo (in the original recording). | Hal Leonard HL 00695660 | For pre-recorded accompaniment, use Track 34 and pan left for band accompaniment without guitar part. |
| SANTANA, Carlos | ‘Flor D’Luna’ from *In Session with Carlos Santana,* includes CD backing and reference tracks  | *In Session* ... IMP |  |
| SATRIANI, Joe | ‘Always With Me, Always With You’ from *Surfing With The Alien* or ‘A Train of Angels’ from *Chrystal Planet*A backing track and notation for ‘Always With Me, Always With You’ is available in *Jam with Joe Satriani,* Cherry Lane Music, CD includes backing tracks and reference tracks. | *Surfing … Alien:* Cherry Lane Music (HL.2506959) *Chrystal Planet,* Cherry Lane Music (HL.2501299). | Only one of these works may be performed |
| STEELY DAN  | ‘Reeling In The Years’ *Hal Leonard Guitar Play-along Vol. 84* | Hal Leonard |  |
| URBAN, Keith  | ‘Clutterbilly’ *Guitar Anthology – Guitar Recorded Versions* | Hal Leonard HL 00124461 |  |
| VAUGHAN, Stevie Ray | ‘Pride and Joy’ from *Blues Guitar Play Along* Volume 7  | Hal Leonard | May be performed in either standard or Eb tuning. |

Chordal works

At least **one** work must be selected from this category. All works in this category should be performed unaccompanied. Students must perform works in this category at full tempo.

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| --- | --- | --- | --- |
| Composer/performer/arranger | Title amd anthology | Publisher | Notes |
| ELLINGTON, D, arr. MORGAN, Howard | ‘In a sentimental mood’ OR ‘Take the A train’ from *The Ellington Collection for Solo Guitar,* includes reference CD. | Warner Bros | Only one of these works may be performed |
| GALBRAITH, Barry | ‘As time goes by’ from *Barry Galbraith Guitar Series*, vol. 1, includes reference CD OR‘Our love is here to stay’ from *Barry Galbraith Guitar Series*, vol. 2, includes reference CDOR‘Minor Blues’ from *Barry Galbraith Guitar Comping, Jazz Guitar Series, Book 3*, Backing track optional | Mel BayMel BayAebersold | Only one of these works may be performed |
| LENNON, J and McCARTNEY, P, arr. ADDIE, George | Any one of ‘Yesterday’, or ‘Here there and everywhere’ | Wise Publications | Note, these works must be performed as notated in The Beatles for Jazz Guitar |
| LENNON and McCARTNEYarr. B. La Fleur | ‘Hey Jude’ or ‘Can’t Buy Me Love’  | Hal Leonard HL00699051 | Please note the arranger’s name. Although the title of the Hal Leonard volume is the same as that of the Wise Publication above, the books are different. The list is for the specific arrangement mentioned.  |
| NELSON, Michelle | *Twenty-five Studies for Classic Electric Guitar*No. 9 Harmonic Sixths orNo. 21 Floating Fifths | ANZCA |  |
| PASS, Joe  | ‘Dissonance #1’ from *Virtuoso #3* | Mel Bay |  |
| SAINSBURY, Christopher | ‘Simple Truths’  | [www.sainsburymusic.com](http://www.sainsburymusic.com) |  |
| SATRIANI, Joe | ‘A Day at the Beach’ from ‘*Flying in a Blue Dream*Or‘Midnight’ from *Surfing with the Alien* | Cherry Lane Music (HL.2507029)Cherry Lane Music HL.2506959 | When performing ‘Midnight’ students should focus on control and shaping of rhythm patterns and clarity of right-hand tapped notes. |

Rhythm works

At least **one** work must be selected from this category. All works in this category should be performed
with accompaniment played at full tempo. Refer to ‘Accompaniments’ in the Introduction for detailed requirements.

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| --- | --- | --- | --- |
| Composer/performer/arranger | Title and Anthology | Publisher | Notes |
| AC/DC YOUNG, A, YOUNG, M and JOHNSON, B | ‘Back in Black’ AC/DC in *Play Guitar with AC/DC,* publication includes backing track. | Wise Publications AM955900 |  |
| THE BEATLES | Paperback Writer’ *The Beatles Deluxe Guitar Play-Along* | Hal Leonard – HL00244968 |  |
| BOSTON | ‘More Than a Feeling’ *Hal Leonard Guitar Play-Along* Vol. 86 | Hal Leonard |  |
| DOOBIE BROTHERS | ‘China Grove’ *Hal Leonard Play-Along* Vol. 172 | Hal Leonard  |  |
| EARTH, WIND and FIRE | ‘Shining star’ from *R&B guitar Play-along.* Note that the CD includes backing and reference tracks. | Hal Leonard – HL699583 | Rhythm parts and main solo to be performed |
| ERQUIAGA, Steve | ‘At first light’ perform Part 2 from *Guitar Duets: Latin-Calypso-New-Age-Funk-Modal Jazz*, includes CD backing and reference tracks. | Advance Music | If using the published CD backing, use track 9 (with click) and pan so that Part 2 is turned off. |
| FLEETWOOD MAC | ‘Go Your Own Way’ *Hal Leonard Play-Along Vol. 157* | Hal Leonard |  |
| GALBRAITH, Barry | ‘Wind #2’ to be played without accompanimentfrom *Barry Galbraith Guitar Comping Jazz Guitar Series 3*   | Jamey Aebersold Jazz | Wind #2 is a guitar solo that includes a bass line; students may use a pick or thumb to play the bass line. This work must not be confused with Wind #1 which has a separate bass part (accompaniment). |
| HENDRIX, Jimi | ‘The Wind Cries Mary’ from *Jimi Hendrix Experience – Smash Hits, Guitar Play-Along Volume 47.* Note that the CD includes backing and reference tracks. or ‘Little Wing’ | Hal Leonard, HL006997231968/69 Bella Godiva Music Inc. or 1968/77 Experience Hendrix LLC or Guitar World 1993 | In the solo guitar sections for both these works the student may play the solo or the rhythm part as notated.Note: the Stevie Ray Vaughan version of ‘Little Wing’ is not acceptable |
| HIATUS KAIYOTE | Breathing Underwater’ *Rock School Acoustic Guitar, Grade Eight* | Rock School |  |
| MAYER, John  | Slow Dancing in a Burning Room *Hal Leonard Guitar Play-Along Vol 189* | Hal Leonard |  |
| METALLICA  | ‘Holier Than Thou’ *Rock School Classics, Grade Six to Eight* | Rock School |  |
| SNARKY PUPPY | ‘Native Son’ *Rock School Electric Guitar, Grade Eight* |  |  |
| THOROGOOD, George | ‘Bad to the Bone’  *Hal Leonard Slide Guitar Play-Along Vol. 110* |  |  |
| VAN HALEN | ‘Panama’ from *Jam with Van Halen* includes CD backing and reference tracks. | Alfred Publishing | May be performed in standard or standard tuning down half step. |

Fingerstyle works

At least **one** work must be selected from this category. Works in this category may be performed with or without accompaniment.

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/performer/arranger | Title amd anthology | Publisher | Notes |
| ATMATZIDOU, Eva | ‘Rondat’ | [www.candyrat.com](http://www.candyrat.com) |  |
| EMMANUEL, Tommy | ‘Blue Moon’ from *Dare to Be Different,* transcribed by DraGon KeNGor ‘Amy’ from *The Journey*, transcribed by K. White & SG | <http://tommyemmanuel.files.wordpress.com/2007/09/tommy-emmanuel-blue-moon.pdf>[www.qupu123.com/downpdf/205000/tommy-emmanuel-amy.pdf](http://www.qupu123.com/downpdf/205000/tommy-emmanuel-amy.pdf) | Only one of these works may be performed |
| FLEETWOOD MAC  | *‘Never Going Back Again’ Hal Leonard Guitar Play-Along Vo, 157* | Hal Leonard  |  |
| HANSON, Mark | *‘If I only had a brain’, Fingerstyle Wizard,* includes reference CD. | Warner Bros |  |
| KANSAS | *‘Dust In The Wind’* | [www.musicnotes.com](http://www.musicnotes.com) |  |
| LANGENDIJK, Karlijn | ‘White Woods’ OR ‘December’ | [www.karlijnlangendijk.com](http://www.karlijnlangendijk.com) |  |
| MICHAILIDIS, Lucas |  ‘The Farthest Shore’OrThe Lucky One from *Twelve Compositions for Fingerstyle Guitar.* | [www.lucasmichailidis.com](http://www.lucasmichailidis.com) |  |
| McKEE, Andy | ‘Drifting’ | [www.classclef.com/drifting-by-andy-mckee](http://www.classclef.com/drifting-by-andy-mckee) |  |
| WILLIAMS, Mason | ‘Classical Gas’ from Classical Gas: The Music *of Mason Williams* includes reference CD. | Alfred |  |
| YORK, Andrew | ‘Andecy’ from *Windham Hill Guitar Sampler* | Hal Leonard (HL 00694888) |  |

Sample programs

The program must include at least five works. Students may perform more than 5 works in the examination. Note that the Criteria for the Award of Grades require students to demonstrate a range of techniques across a range of styles. The list includes several short works that can be used to add variety amongst the longer works. (Wind #2, Never Going Back Again, Take the A Train, Clutterbilly, etc.) The following programs all allow students to demonstrate a range of styles and techniques within the 25 minutes allowed for the Music Solo performance Recital performance examination.

No. 1

|  |  |  |
| --- | --- | --- |
| STEELY DAN | ‘Reeling in the Years’ | Single note |
| LENNON and McCARTNEY | ‘Can’t Buy Me Love  | Chordal |
| MAYER, John | ‘Slow Dancing in a Burning Room’ | Rhythm |
| ATMATZIDOU, Eva | Rondat  | Fingerstyle |
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| --- | --- | --- |
| MONTGOMERY, Wes | ‘West Coast Blues’ | Single Note  |

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| --- | --- | --- |
| ‘West Coast Blues’ |  |  |

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|  |  |  |
| --- | --- | --- |
| Single Note |  |  |

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No. 2

|  |  |  |
| --- | --- | --- |
| METHENY, Pat  | ‘Spanish Love Song’ | Single note |
| NELSON, Michelle | ‘Harmonic Sixths’ | Chordal |
| THOROGOOD, George | ‘Bad to the Bone’ | Rhythm |
| MICHAILIDIS, Lucas | ‘The Farthest Shore’ | Fingerstyle |
| URBAN, KeithFLEETWOOD MAC | ‘Clutterbilly’‘Go Your Own Way’  | Single NoteRhythm |

No. 3

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| --- | --- | --- |
| MOORE, Gary | ‘The Loner’ | Single note |
| GALBRAITH, Gary | As Time Goes By | Chordal  |
| LANGENDIJK, Karlijn  | ‘White Woods’ | Fingerstyle |
| DOOBIE BROTHERS | ‘China Grove’ | Rhythm |
| LENNON and McCARTNEYMcKEE, Andy | ‘Here, There and Everywhere’‘Drifting’ | ChordalFingerstyle |

No. 4

|  |  |  |
| --- | --- | --- |
| SANTANA, Carlos | Flor D’Luna | Single note |
| PASS, Joe | ‘Dissonance #1’ | Chordal |
| THE BEATLES | ‘Paperback Writer’ | Rhythm |
| SNARKY PUPPY | ‘Native Son’ | Rhythm |
| FLEETWOOD MAC  | ‘Never Going Back Again’ ‘ | Fingerstyle |
| WILLIAMS, Mason | ‘Classical Gas’ | Fingerstyle |