2022 VCE Music Prescribed list of notated solo works: Violin

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

Violin

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

|  |  |  |
| --- | --- | --- |
| Composer | Title | Publisher |
| COHEN, Mary | ‘Take to the Hills’ **or** ‘Beneath the Stars’ **or *‘***Slow Boat to China’ from *Technique Flies High* | Faber Music |
| EDWARDS, Ross | *White Cockatoo Spirit Dance* | Australian Music Centre[www.australianmusiccentre.com.au/](http://www.australianmusiccentre.com.au/) |
| GREENBAUM, Stuart | *Life Cycles* no. 2 from *Occasional Pieces*, **or** *Curves on the Great Ocean Road*, no. 5 from *Occasional Pieces* | Australian Music Centre[www.australianmusiccentre.com.au/](http://www.australianmusiccentre.com.au/) |
| HINDEMITH, Paul | Solo sonata, op. 31, no. 2, one or two movements | Schott (ed. 1902) |
| HOLLAND, Dulcie | ‘Supplication’ **or** ‘Agitation’ from ‘Three Humours’ in *Australian Violin Music* | Currency Press |
| PIAZOLLA, Astor | *Tango Etudes,* no. 1 **or** no. 3 | Henry Lemoine |
| PROKOFIEV, Serge | Sonata for solo violin, op. 115, one or two movement/s | International Music Company or Peters or Sikorski |
| SCULTHORPE, Peter | *Irkanda 1* | Australian Music Centre: [www.australianmusiccentre.com.au/](http://www.australianmusiccentre.com.au/) |
| YSAŸE | 6 Sonatas for Solo Violin, op. 27, any one movement from any one sonata  | Henle |

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

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| --- | --- | --- |
| Composer | Title | Publisher |
| BACH, JS | *Six solo sonatas and partitas*,BWV 1001-1006, one or two contrasting movements from any one sonata or partita | Barenreiter or Henle or Peters or International Music Company |
| BIBER, Heinrich I.F. | *Passacaglia* from *Mystery Sonatas* | Any edition |
| FIORILLO, F | *Thirty-six Studies,* any one of no. 13, 17, 22, or 32 | International Music Company or Peters or Stainer and Bell |
| KREUTZER, R | *Forty-two Studies,* any one of no. 35, 39, or 42 | Schirmer |
| TELEMANN, G P | *Twelve Fantasias for Solo Violin,* any two contrasting movements from any one fantasia | Bärenreiter (2972) |

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

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| --- | --- | --- |
| Composer | Title | Publisher |
| ACHRON, Joseph | *Hebrew Melody* | Carl Fischer |
| BARTÓK, Béla (arr. SZEKELY) | *Rumanian Folk Dances,* any three dances | Universal (VE8474) |
| BARTÓK, Béla (arr. GERTLER) | *Sonatina 1915,* both movements 1 and 2 | Editio Musica Budapest  |
| BAY, Mel | *‘*St Louis Blues’from *Jazz Violin Solos* | Mel Bay Publishing |
| BLOCH, Ernst | ‘Nigun’from *Baal Shem* | Carl Fischer |
| BRITTEN, Benjamin | Any one of *‘*March’**or** *‘*Lullaby’ **or** *‘*Waltz’ from *Suite* op. 6 | Boosey & Hawkes |
| COPLAND, Aaron | *Nocturne* | Boosey & Hawkes |
| DEBUSSY, Claude (ed. ROQUES) | *La Plus que Lente* | Durand |
| DEBUSSY, Claude | *Sonata,* First Movement | Any edition |
| FALLA, Manuel de | *Suite Populaire Espagnole,* any one movement‘Spanish Dance’ from *La Vida Breve* | ChesterSchott (BSS31837) or Carl Fischer |
| GERSHWIN, George (trans. HEIFETZ) | *‘*Summertime’ and ‘A woman is a sometime thing’ **or** ‘It ain’t necessarily so*’* **or** ‘Bess you is my woman now’ from *Porgy and Bess* | Chappell |
| GREENBAUM, Stuart | ‘How to be in the World’ **or** ‘For Alette’ **or** ‘The Lake and the Hinterland’, no. 1, 3, 6 from *Occasional Pieces*  | Australian Music Centre[www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au)/ |
| HILL, Alfred | Sonatineop. 5, Third Movement | Constantin Wild’s Verlag/AMEB Series 9 Sixth Grade |
| HILL, Mirrie | *Abinu Malkenu* | Australian Music Centre: [www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au)/ |
| HINDSON, Matthew | *Repetepetetion* | Faber Music or AMEB Series 9 Seventh Grade |
| HOLLAND, Dulcie | *Peter-Paul* | Australian Music Centre: [www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au)/ |
| JOPLIN, Scott | *Six Ragtimes for Violin,* arr. PERLMAN, Itzak, any of ‘Elite Syncopations’ , ‘The Entertainer’, ‘The Ragtime Dance’ or ‘The Strenuous Life’  | Schirmer |
| KABALEVSKY, Dmitri | *Violin concerto,* op. 48, movement no. 1 only | Peters |
|  | *Rondo*, op. 69 | Boosey & Hawkes or Sikorski |
| KATS-CHERNIN, Elena | ‘Birthday Rag’ **or ‘**Nostalgic Rag’ **or** ‘Russian Rag’ from *After Dinner Music* | Boosey and Hawkes or Australian Music Centre[www.australianmusiccentre.com.au/](http://www.australianmusiccentre.com.au/) |
| KRAEMER, Timothy and Natasha | *Cossack Dance* | Faber Music, or Series 7, Grade 5 AMEB |
| KROLL, William | *Banjo and Fiddle* | Schirmer, or any edition |
| LEHMANN, Wilfred | ‘Soliloquy, a fragment’ from String Quartet no. 2 | Australian Music Centre: [www.australianmusiccentre.com.au/](http://www.australianmusiccentre.com.au/) |
| MARTINU, Bohuslav | *Five madrigal stanzas for violin and piano*, any one*Impromptu*, to be played in its entirety | SchirmerEditio Supraphon Praha or Barenreiter |
| O’CONNOR, Mark | *Fiddle Concerto*, any one movement | [www.markoconnor.com](http://www.markoconnor.com) |
| POULENC, Francis (arr. HEIFETZ) | *Mouvements Perpetuals* | Carl Fischer (B2242) |
| PROKOFIEV, Sergei | *Five melodies*, op. 35, any two | Boosey & Hawkes (17436) |
| PROKOFIEV, Sergei (arr. HEIFETZ) | ‘March’ from *Love for Three Oranges* | Carl Fischer |
| RADANOVICS, Michael | *The Dance of the Moonchild* | UE or AMEB Series 9 Fifth Grade |
| RAVEL, Maurice | *Sonata,* Second Movement  | Any edition |
| SUTHERLAND, Margaret | *Sonatina*,movements 1 and 2, or 2 and 3 in *Australian Violin Music* | Currency Press |
| SHOSTAKOVICH, Dmitri | *Elegie* | Boosey & Hawkes or AMEB Series 7, Grade 6 |
| STRAVINSKY, Igor | *Ballad* from *La Baiser de la FéePastoraleSuite Italienne,* movements 1 and 2 **or** no. 3 | Boosey & HawkesSchottBoosey & Hawkes |
| SZYMANOWSKI, Karol | *Chant de Roxane* | Universal Edition |
| SZYMANOWSKI, Karol | *Romance in D*, op. 23 | Universal |

Accompanied worksin Baroque, Classical, Romantic and post-Romantic styles

Note: The performance of cadenzas in concerti is optional.

Baroque

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| --- | --- | --- |
| Composer | Title | Publisher |
| BACH, J S | Concerto no.1 in A minor,BWV 1041, any one movementConcerto no.2 in E major,BWV 1042, any one movement*Six sonatas for violin and keyboard*,BWV 1014-9, any of no. 1, 2, 3, 6, one **or** two contrasting movements from any one sonata | BarenreiterBreitkopf or International Music Company or Peters (EP4593)Any edition |
| CORELLI, Arcangelo | Sonatas, op. 5, any one of no. 3, 4, 7 or 9, any two contrasting movements from one sonata | Schott or International Music Company  |
| HANDEL, G F | Sonatas,movements 1 and 2 of any one sonata | International Music Company or Schott (Band 1) |
| LECLAIR, Jean Marie (ed. LICHTENBERG) | Sonata no.3 in D major, both *Sarabande* and *Tambourin* | Schirmer |
| TARTINI, Guiseppi | Sonata in G minor, *Didone Abbandonata*, op. 1, no. 10, movement no. 1 **or** no. 3 and 4 | Peters 1099B |
| VERACINI, F M (ed. LENZEWSKI) | Sonata in E minor, *Concert Sonata*, both the *‘*Ritornello’ and *‘*Allegro con fuoco’ op.2 no. 8 (Sonata Accademica) | Peters (4345) or International Music Company |
| VIVALDI, Antonio | Concerto in E major *(La Primavera)*, op. 8, no. 1 from *The Four Seasons,* movement no. 1 onlyConcerto in G minor *(L’Estate)*, op. 8, no. 2 from *The Four Seasons,* movement no. 1 onlyConcerto in F minor *(L’Inverno)*, op. 8, no. 4, from *The Four Seasons,* movement no. 1 onlyConcerto in G minor, op. 12, no. 1,movement no. 1 only | Peters or BarenreiterAny editionAny editionSchott or International Music Company (ed. Galamian)  |

Classical

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| --- | --- | --- |
| Composer | Title | Publisher |
| BEETHOVEN, L. van | Romance in G major, op. 40Romance in F major, op. 50Sonata in F major *(Spring)*, op. 24, no. 5, movement 1 or 4Sonata in G major, op. 30 no. 3, last movement onlySonata in D major, op. 12, no. 1, first movement | Peters (arr. OISTRACH/FECHNER) or Breitkopf or International Music Company or HenlePeters (arr. OISTRACH/FECHNER) or Breitkopf or International Music Company or HenleHenle or PetersHenle or Peters, vol. 2Henle or Peters, vol. 1 |
| HAYDN, J | Concerto no. 2 in G major,Hob. VIIa: 4, movement no. 1 **or** movement nos 2 and 3 | Henle or Breitkopf |
| MOZART, WA | Concerto, movement no. 1 from any concerto | Peters, Barenreiter, International Music Company or Breitkopf |
| SCHUBERT, Franz | *Three Sonatinas*,op. 137, D384, 385 and 408, first **or** last movement from any of the sonatinas | Peters or Breitkopf or Wiener/Urtext or Schott  |

Romantic and post-Romantic

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| --- | --- | --- |
| Composer | Title | Publisher |
| BARTÓK, Béla | *Andante* | Editio Musica Budapest Z.8961 |
| BOHM, Carl | *Bolero* | Simrock |
| BRAHMS, J (arr. HUBAY or Joachim) | *Hungarian Dance no. 2* | Stainer & Bell or Simrock |
| BRAHMS, J | *Sonatensatz* (scherzo), Wo 02/op. posthumous | Henle Verlag or Breitkopf or International Music Company |
| DANCLA, Charles | Any one of *6 Airs & Variations* op. 89 | Carl Fischer L125 |
| DEBUSSY, Claude (ed. HARTMANN) | *‘La Fille aux Cheveux de Lin’* from *Preludes* Book I | Durand, or Series 7 AMEB |
| DVORAK, Antonin | *Romantic Pieces*,op. 75, any two pieces of nos 1, 2, 3, or 4  | Barenreiter Edition Supraphone Lengnick, (H19033) or Simrock |
| ELGAR, E | *Chanson de Matin*,op. 15, no. 2*Chanson de Nuit*,op. 15, no. 1 | NovelloNovello |
| GRANADOS, Enrique (arr. KREISLER) | *Danse Espagnole* | Schott |
| KREISLER, Fritz | *Sicilienne and Rigaudon in the Style of Francoeur* | Foley from Carl Fischer (F1057) or Schott |
| MASSENET, J (arr. MARSICK) | Meditation from *Thaïs* | Fischer  |
| MENDELSSOHN, Felix | Concerto in E minor,op. 64, movement no. 2 only | Breitkopf or Peters |
| MONTI, Vittorio | *Czárdás* | G Ricordi  |
| PUGNANI, Gaeto (arr. KREISLER) | *Praeludium and allegro* | Schott |
| RAVEL, Maurice | *Pièce en Forme de Habanera* | Alphonse Leduc |
| SARASATE, Pablo de | *Malaguena*,op. 21, no. 1*Spanish dance no. 5 (Playera),* op. 23*Romanza Andaluza*,op. 22, no. 1 | International Music Company, 898 or SimrockInternational Music Company, 1972International Music Company |
| SMETANA, Bedrich  | *From the Homeland,* No. 2 *Andantino* | Peters |
| SUK, Joseph | *Four pieces,* op. 17, any one piece | Simrock or Lengnick |
| TCHAIKOVSKY, P | *Melodie*, op. 42, no. 3 | Faber Music |
| VIOTTI, Giovanni Battista | Concerto no. 22 in A minor, movement no. 3 only | International Music Company or Schirmer or Fischer |
| WIENIAWSKI, Henri | Concerto in D minor, op. 22, no. 2, slow movement only*Legende* | International Music Company or SchottSchirmer or Billaudot |
| WIENIAWSKI, Henri | *Obertass, Op. 19 No. 1* | Any edition |

Sample programs

Program 1

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| --- | --- | --- |
| HANDEL, GF  | Sonata in F Major, movements 1 and 2  | Accompanied, Baroque |
| DANCLA, Charles | Air Varie op. 89 no. 5  | Accompanied, , Romantic |
| COHEN, Mary | ‘Take to the Hills’ from *Technique Flies High* | Unaccompanied, 20/21 |
| HILL, Alfred | Sonatine, third movement  | Accompanied, 20/21 |
| KRAEMER, Timothy and Natasha | *Cossack Dance*  | Accompanied, 20/21 |

Program 2

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| --- | --- | --- |
| BACH, JS | Concerto in A minor, first movement  | Accompanied, Baroque |
| SCHUBERT, Franz  | Sonatina op. 137, first movement  | Accompanied, Classical |
| ELGAR, Edward  | *Chanson de Nuit*  | Accompanied, Romantic |
| HOLLAND, Dulcie | ‘Supplication’ **or** ‘Agitation’ from ‘Three Humours’ in *Australian Violin Music* | Unaccompanied, 20/21 |
| BARTOK, Bela | *Rumanian Folk Dances*, Dances 1, 4 and 6  | Accompanied, 20/21 |

Program 3

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| --- | --- | --- |
| VIVALDI, A  | *Winter Concerto*, first movement  | Accompanied, Baroque |
| SARASATE, Pablo de | Romanza Andaluza  | Accompanied, Romantic |
| EDWARDS, Ross | *White Cockatoo Spirit Dance*  | Unaccompanied, 20/21 |
| BRAHMS, J | Sonatensatz  | Accompanied, Romantic |
| KROLL, William | Banjo and Fiddle  | Accompanied, 20/21 |