2022 VCE Music Prescribed list of notated solo works: Recorder

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 Recorder 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 Recorder must consist of at least four works. The program must include at least:

* one unaccompanied work
* two works which are music in 20- and 21st-century styles
* use of both descant and treble recorders.

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 Recorder 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. Some works may be performed with pre-recorded accompaniment. These works are identified in the list.
* 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
* Medieval and Renaissance
* Baroque
* Original work, transcriptions and arrangements in Classical, Romantic and post-Romantic style.

Recorder

Works in 20th- and 21-century styles

At least two works must be selected from this category.

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| Composer | Title | Publisher | Duration |
| BERIO, Luciano | Gesti, for tenor recorder | Universal |  |
| BOWEN, York | Sonatina, for treble recorder, 3rd movement only, | Emerson |  |
| BUTTERLEY, N | *The White-throated Warbler* for sopranino or treble recorder and harpsichord | Australian Music Centre: [www.amcoz.com.au](http://www.amcoz.com.au) |  |
| CLARKE, Zana | *Cold Honey* (1998) for tenor recorderor *Gentle Walker* for voice flute and voice or tenor recorder and voice played simultaneously, any movement  | Orpheus Music OPM 005 |  |
| COBURN, Charlotte | Variation XI, for sopranino, soprano and alto recorders, voice and piano (all recorder and voice parts performed by the soloist) | [www.orpheusmusic.com.au/solo/7795-variation-xi.html](file://VCAAFS01/Curriculum%24/VCE/Publications/Music/solo%20list/2020/http%3B/www.orpheusmusic.com.au/solo/7795-variation-xi.html) |  |
| DORWARD, D | Concert duo for descant recorder and piano, one or more of movements 1 or 2 or 3  | Heinrichshofen (1427) | 4:30–5:30  |
| FARR, G | *Lima Gending*, 1st and 2nd movements to count as one work | Promethean Editions |  |
| EDWARDS, R | *Ulpirra* (1993) for descant recorder | Orpheus Music OPM 020 |  |
| HAVERKATE, G | *Twelve Advanced Studies for solo descant recorder*, any one | Broekmans and Van PoppelNos 1–6, Vol. 1, nos 7–12, Vol. 2 |  |
| JACQUES, M | Serenata, for treble recorder and piano, complete work  | Quavers Rest Music |  |
| LINDE, HM | *Fantasien und Scherzi for Solo Treble Recorder* – ‘Fantasie I’plus ‘Scherzo I’ plus ‘Fantasie II’ | Schott (OFB 46) |  |
| LINDE, HM | *Fünf Studien* any one | Schott |  |
| LINDE, HM | *Music for a Bird* *complete work* | Schott (OFB 48) | 5:00 |
| ROSE, Pete | *I’d Rather Be in Philadelphia,* any one or two movements, for alto recorder, unaccompanied1. Optometrist2. Shoe Store3. Lunch | Universal 30214/MDS |  |
| TATTERSALL, M | *Franklin River for Solo Alto Recorder* | Orpheus Music |  |
| THORN, B, ed. | From *Recorders at Large* vol. 2, any two to count as oneBANDT, R, Flight for solo treble recorder, p. 70 BANDT, R, Meditation for solo treble recorder, p. 88SHANAHAN, I, *Cathy’s Song for Sopranino or Treble Recorder*, p. 84SHANAHAN, I, *Helical Ribbon for Solo Treble Recorder*, p. 85WADE, S, *Turtle Beach for Solo Treble Recorder*, p. 82  | Currency Press (ISBN 0868194 395) | 1:00–2:00  |
| THORN, B | *The Voice of the Crocodile*, Bass recorder and voiceor*Where’s the Other One,* for descant and treble recorders, played simultaneously, any one or two movements  | Moeck 2561Orpheus Music |  |

Medieval and Renaissance

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| Composer | Title | Publisher | Duration |
| ANON. | *The Division Flute (1706) for Treble Recorder and Basso Continuo*, any one | Schott (OFB 18) |  |
| CESARE, G, ed. RUHLAND, K | *La Foccarina for Descant Recorder and Basso Continuo* | Hieber | 3:00 |
| EYCK, J van | From *Der Fluyten Lust-hof for Solo Descant Recorder* any one of:‘Bravade’‘Der lof-zangh Marie’‘Engels Nachtegaeltje’‘Wat zal men op den avond doen’ | Schott (OFB 25) |  |
| KELBER, ed. | *Dances of the Jongleurs of Medieval Italy Book 1 for Solo Descant Recorder*, any one | Moeck |  |
| LINDE, HM, ed. | *Venetian Music ca 1600 for Descant Recorder and Basso,* any one sonata | Schott (OSB 122) |  |
| NOTARI, A | *Canzona Passaggiata for Descant Recorder* | Nova (NB 166) |  |
| LINDE, HM, ed. | *Venetian Music ca 1600 for Descant Recorder and Basso,* any one sonata | Schott (OSB 122) |  |

Baroque

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| Composer | Title | Publisher | Duration |
| BACH, JS | *Six Suites pour flute a bec alto vol. 1,* arranged for solo treble recorder, any one | Alphonse Leduc (AL 25367) |  |
| BARSANTI, F | Sonata in F for treble recorder and basso continuo*,* any three contrasting movements | Schott  |  |
| HANDEL, GF | Sonatas, op. 1 for treble recorder and basso continuo, any one sonataNo. 2 in G minor, complete workNo. 7 in C major, any two contrasting movements from | These sonatas must be from one of the following editions: Bärenreiter 4225 **or** Schott 10050 |  |
| HOTETTERRE, J | *L’Art de Préludier for Treble Recorder,* any two | Zurfluk |  |
| NAUDOT, JJ | Concerto in C major for treble recorder and orchestra,movement 1 | Schott (ANT 81) |  |
| PARCHAM, A | Sonata for treble recorder and harpsichord in *Sonatas of Old English Masters,* vol. 1 | Barenreiter |  |
| SAMMARTINI, GB | Concerto in F major for descant recorder and orchestra, movement 1Sonata in G minor – Sibley no. 13, any one or more movements | Schott (OFB 1021)Faber |  |
| TELEMANN, GP | Six fantasias for alto solo, any one | Any edition |  |
| THOMAS, B, ed. | From *The Baroque Solo Book – the essential 18th unaccompanied repertoire for treble recorder,* any one | Dolce (EDM DOL 3) |  |
| VIVALDI, A | *Concerto per Flauto (Alto) in C minor*, any one or more movements**or***Concerto per Flautino (Sopranino) in C minor*, any one or more movements | Moeck or SchottAmadeus or Schott |  |

Original works, transcriptions and arrangements in Classical, Romantic and post-Romantic styles

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| Composer | Title | Publisher | Duration |
| BOUSQUET, N | *36 Studies for Alto Recorder*, any one | Moeck 2115 |  |

Sample program

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| NOTARI  | *Canzona Passaggiata for Descant Recorder* | Medieval and Renaissance |
| HANDEL, G F | No. 2 in G minor from sonatas p. 1 for treble recorder and basso continuo, complete work to be played | Eighteenth century |
| LINDE, H M | *Fantasien und Scherzi for Solo Treble Recorder* ‘Fantasie I + Scherzo I + Fantasie II’  | Twentieth/twenty-first century |
| CLARKE, Z | *Cold Honey* | Twentieth/twenty-first century |
| EYCK, J van | *Engels Nachtegaeltje* | Seventeenth century |