

Studyguide

Woodwind and Brass instruments

Academic year
2024-2025

**Koninklijk Conservatorium
Antwerpen**

Contents

1	Bachelor 1	3
1.1	Instrument 1.....	3
2	Bachelor 2	5
2.1	Instrument 2.....	5
2.2	Audition training 1	5
2.3	Literature study 1 (for all woodwind and brass students).....	6
3	Bachelor 3	8
3.1	Instrument 3.....	8
3.2	Audition training 2.....	9
3.3	Literature study 2.....	9
4	Master 1	10
4.1	Instrument 4.....	10
4.2	Audition training 3.....	10
5	Master 2	12
5.1	Master's exam instrument.....	12
5.2	Master's exam Research & lecture performance.....	12
5.3	Master's exam Final Creative project	13
5.4	Audition training 4	13
5.5	Instrument 5	15
6	Related woodwind or brass instrument	16
7	Postgraduate	16
7.1	Postgraduate orchestra instrument.....	16
7.3	Auditioning	17
8	Representative repertoire	17

Organigram

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1 Bachelor 1

1.1 Instrument 1

Course	Assessment format	% of overall score
Instrument 1	Skills test	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or grouplessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal jury. The

skills test is worth 100% of the overall score, and consists of the following three components:

- Half-yearly assessment on the student's instrument with a duration of 10 minutes (January/February) (20% of total)
- Assessment on the student's instrument with a duration of 20 minutes (May/June) (40% of total)
- Transposition 1 (see below) (40% of total)

The jury must reach a consensus and award one single grade for all assessment components. Results for individual components are not communicated.

Assessment standards:

The student must have acquired the final competencies, must be able to display that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

The student must choose the exam programme in consultation with the principal teacher.

Part-time students

Instrument 1 (part 1): the student takes all assessment components, performing 50% of the programme for each component.

Instrument 1 (part 2): the student takes all assessment components, which are worth 100% of the programme (the exam programme for Instrument 1 (part 1) may be repeated).

A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of instrument 1.

1.1.1 Transposition 1

Course	Assessment format	% of overall score
Transposition 1	Skills test	100%

Assessment format:

The skills test will take place during the scheduled exam period(s) and before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

To pass, students must get at least 50% in each component of the assessment for this course. The jury will reach a consensus and award one single grade for all assessment components. Results for individual components are not communicated.

Specifications as to exam repertoire:

Woodwind instruments:

- One half-yearly assessment in transposition (written theory test, and a practical test involving transposition and reading of keys) – for clarinet and saxophone.
- Two practical part-assessments in sight-reading, to take place in the January and May/June exam period – for flute, oboe and bassoon.
- One practical part-assessment to take place in the May/June exam period (involving a practical test on reading of keys) – for clarinet and saxophone.

Brass instruments:

- One half-yearly assessment worth 50% of the overall score (written theory test, and a practical test involving transposition and reading of keys).
- One practical assessment to take place in the May/June exam period (involving a practical test on reading of keys), worth 50% of the overall score.

Part-time students

Transposition 1 cannot be taken as a part-time course. The skills test for this course must be taken in combination with part 1 or part 2 of Instrument 1.

2 Bachelor 2

2.1 Instrument 2

Course	Assessment format	% of overall score
Instrument 2	Skills test	100%

for woodwinds: flute, oboe, bassoon, clarinet, saxophone

for brass instruments: horn, trumpet, trombone, bass tuba, saxhorn

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period (May/June) and before an internal jury.
- 1 practical partial transposition test during the May/June exam period - for clarinet and saxophone (30%)
- Transposing Instruments = 30% transposition + 70% class examination

Assessment standards:

The student must have acquired the final competencies, must be able to display that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

The student must choose an exam programme of 40 minutes in consultation with the principal teacher. The programme must contain works from various stylistic periods and reflect the list of representative exam repertoire. In the exam, the jury will choose the works which are to be played, for a total time of 30 minutes.

Part-time students

Instrument 2 (part 1): the student takes a skills test, performing 50% of the programme. Instrument 2 (part 2): the student takes all the assessment components, performing 100% of the programme (the exam programme for Instrument 2 (part 1) may be repeated).

A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of instrument 2.

2.2 Audition training 1

Course	Assessment format	% of overall score
Audition training 1	Skills test	100%

Content:

1. Four compulsory modules for all orchestral instruments:
 - *How do I make a video recording for an audition?* (Peter Verhoyen)
 - *Behind-the-scenes: How do I best prepare for an audition?* (Koen Wilmaers)

- *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - *How do I optimize my performance skills (Dorine Mortelmans)*
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
 3. Woodwinds: An internal audition per instrument to prepare for the audition exam in January. Brass:
3 internal auditions per instrument: December, February/March, and May

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Assessment format:

The skills test consists of various assessment components and will take place during the scheduled exam period(s) and before an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

In order to pass the course, students must get at least 50% in each assessment component. The jury will reach a consensus and award one single grade for all assessment components. Results for individual components are not communicated.

Specifications as to exam repertoire:

Woodwind instruments:

- One half-yearly assessment involving four specified orchestral excerpts, taken in the January exam period. This test is for all instruments. The excerpts are given to students at least one month before the exam.
- One practical test on transposition and sight-reading, to be taken in the May/June exam period – for clarinet and saxophone.

Brass instruments:

- Three practical assessments involving four specified excerpts of representative repertoire, taken in December (33%), February/March (33%), and May (34%) and worth 100% of the overall score for this course. 3 of the 4 excerpts will remain the same throughout the 3 exams. The remaining 1 can change per exam. The excerpts are given to students at least one month before the exam.

Part-time students

Audition training 1 cannot be taken as a part-time course. The skills test for this course must be taken as a whole in combination with part 1 or part 2 of Instrument 2.

2.3 Literature study 1 (for all woodwind and brass students)

Teacher: Peter Verhoyen

This two-year course gives students an overview of the history of woodwind and brass instruments. The student will gain an understanding of the historical context and circumstances in which the repertoire for these instruments came into being. The genres and styles will be explained and illustrated using CDs, scores, study trips, and by examining historical instruments.

Part 1: Literature: discussion of the literature in relation to woodwind and brass instruments, covering the following topics:

- History
- Nomenclature, function, symbolism, myths and perception in various cultures
- The origins and geographical reach
- Ethnic instruments related to woodwind and brass instruments
- Music with and/or for woodwind and brass instruments and the evolution of their music notation
- The types of music for woodwind and brass instruments
- Critical reading of sources, heuristics, and hermeneutics
- Bibliographies, monographs, data bases, websites, publishers
- Treatises on performance practice
- Significant performers and recordings
- Journals and professional bodies

Part 2: The physique and physical aspects: discussion of the literature in relation to woodwind and brass instruments, covering the following topics:

- Acoustics
- Sound, from source to perception
- Psycho-acoustic matters
- Care of the player's hearing: the law, safety, and hygiene
- Breath control and posture
- Mouth position and hygiene
- Illnesses associated with the profession and relieving and curing them
- Philosophical and/or religious associations
- Alternative techniques based on this knowledge
- Contemporary performing techniques

Assessment format: three assessment components

Assessment in the first exam period:

Moment	Format	% of overall score
Academic year	Ongoing evaluation throughout the year	20%
Academic year	Knowledge test	80%

The knowledge test consists of two components, worth a total of 80% of the overall score.

1. Assessment task: Each student must complete an independently prepared assessment task with an oral presentation in front of the teacher and fellow students. This task is worth 30% of the knowledge test.
2. Knowledge test: After lessons have finished, there will be an oral test on the course. This is worth 50% of the knowledge test.

Assessment(s) for the second exam period:

Moment	Format	% of overall score
Academic year	Knowledge test	100%

Assessment standards:

- Ongoing evaluation throughout the year: assessment is based on attendance, attention in class, knowledge and interest.
- Assessment task: in the assessment task, the student must demonstrate a major interest in a given topic, linked to his or her own artistic performance practice. Accuracy and completeness are important considerations.

- In the knowledge test, the student must demonstrate knowledge in the literature studied and the curriculum. Accuracy and completeness are also important.

General:

The student must pass each assessment component in order to pass the entire course. If the student fails one of the components, the lowest score will constitute the student's final score for the entire course, and the student will be referred to the next exam period to re-sit the entire course.

In the second exam period, ongoing evaluation throughout the year is not used as an assessment format.

The final result is judged as follows:

- Assessment: the student must complete an independently prepared assessment task with an oral presentation for the teacher. This component is worth 50% of the final result.
- Knowledge test: this consists of an oral test on the course. This component is worth 50% of the final result.

3 Bachelor 3

3.1 Instrument 3

Course	Assessment format	% of overall score
Instrument 3	Skills test	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal and external jury.

The skills test is worth 100% of the overall score and consists of a public exam with a mixed recital programme with a minimum duration of 45 minutes (May/June).

Woodwind players: on the day itself, after consultation with the internal and external jury, this programme can be reduced to approximately 30 minutes.

Brass players: on the public test, the jury chooses a programme of about 30 minutes.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to exam repertoire:

The student must choose the exam programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and reflect the list of representative exam repertoire. In addition, students must prepare one compulsory work.

Part-time students

Instrument 3 (part 1): the student performs 50% of the programme in front of an internal jury Instrument 3 (part 2): the student performs the **complete** bachelor 3 programme in a public exam. (the exam programme for Instrument 3 part 1 may be repeated. A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of instrument 3.

3.2 Audition training 2

Course	Assessment format	% of overall score
Audition Training 2	Skills test	100%

Content:

1. Only compulsory for lateral entrants (new students): Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition? (Peter Verhoyen)*
 - b. *Behind-the-scenes: How do I best prepare for an audition? (Koen Wilmaers)*
 - c. *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - d. *How do I optimize my performance skills (Dorine Mortelmans)*
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. Woodwinds: An internal audition per instrument to prepare for the audition exam in January. Brass: 3 internal auditions per instrument: December, February/March, and May

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Assessment format:

The skills test will take place during the exam period in January before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit.

Specifications as to the exam repertoire:

Woodwinds: Practical test during the January exam period, consisting of six (6) specified orchestra excerpts. These excerpts will be given to the student at least one month before the exam.

Brass: Practical tests in December, February/March and May, consisting of six (6) specified excerpts of representative repertoire. 3 of the 6 excerpts will remain the same throughout the 3 exams. The 3 remaining can change for each exam. These excerpts will be given to the student at least one month before the exam.

Part-time students

Audition Training 2 cannot be taken as a part-time course. The skills test for this course must be taken as a whole in combination with part 1 or part 2 of Instrument 3.

3.3 Literature study 2

See Literature Study 1.

Teachers: Peter Verhoyen (woodwinds) and Jan Smets (brass).

4 Master 1

4.1 Instrument 4

Course	Assessment format	% of overall score
Instrument 4	Skills test	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or grouplessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to exam repertoire:

Skills test in the May/June exam period: worth 100% of the overall score, consisting of one exam with a mixed recital programme for a duration of 30 minutes.

The student must choose an exam programme of 60 minutes in consultation with the principal teacher. The programme must contain works from various stylistic periods and must include a solo work of 5 to 10 minutes' duration. In the exam, the jury will choose the works which are to be played, for a total time of 30 minutes.

Part-time students

Instrument 4 (part 1): Students must perform 40% of the programme and prepare 25 minutes' worth of music, including the solo work.

Instrument 4 (part 2): Students must perform 60% of the programme and prepare 35 minutes' worth of music, including the solo work.

A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of instrument 4.

4.2 Audition training 3

Course	Assessment format	% of overall score
Audition Training 3	Skills test	100%

Content:

1. Only compulsory for lateral entrants (new students): Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition? (Peter Verhoyen)*
 - b. *Behind-the-scenes: How do I best prepare for an audition? (Koen Wilmaers)*
 - c. *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - d. *How do I optimize my performance skills (Dorine Mortelmans)*

2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. Woodwinds: An internal audition per instrument to prepare for the audition exam in January. Brass:
3 internal auditions per instrument: December, February/March, and May

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Assessment format:

A skills test during the January exam period before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit.

Specifications as to the exam repertoire:

Woodwinds: Practical test during the January exam period consisting of the following:

- 8 specified orchestral excerpts, which will be given to the students at least one month before the exam.
- First movement from the frequently imposed audition repertoire, to be chosen in consultation with the principal studies teacher.

Brass: Practical tests in December, February/March and May exam consisting of the following:

- 8 specified excerpts of representative repertoire, which will be given to the students at least one month before the exam. 3 of the 8 excerpts will remain the same for the 3 exams. The remaining 5 can change for each exam.
- A movement from the frequently imposed audition repertoire, to be chosen in consultation with the principal studies teacher.

Part-time students

Audition Training 3 cannot be taken as a part-time course. The skills test for these courses must be taken as a whole in combination with part 1 or part 2 of Instrument 4.

5 Master 2

5.1 Master's exam instrument

Course	Exam format	Duration	% of overall score
Master's Exam Instrument	Final assignment	45 minutes of music	100%

Assessment format:

- Internal assessments of the study course will take place during contact sessions and during the discussions with the relevant teachers about the reflective portion of the master's exam.
- The public master's exam will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

For the master's exam, the student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

MUSIC EDUCATION OPTION:

The final assignment consists of a public exam of 45 minutes with works from various stylistic periods which must reflect the list of representative exam repertoire.

PODIUM OPTION

The final assignment consists of a public exam of 45 minutes with works from various stylistic periods, including one compulsory solo work of 5 to 10 minutes' duration. One work must be performed from memory. Works must reflect the list of representative exam repertoire.

Specifically for the brass instruments: 1 piece on the program must have been written within the past 50 years.

The student may also choose to include a representative chamber music work within his examination programme. This is done in consultation with the teacher in question, subject to the approval of the section head. This work can be counted for a maximum of 15' within the mandatory 45 minutes. This work can no longer apply to the chamber music exam. The student therefore responds to the chamber music exam and has to provide extra chamber music repertoire.

Part-time students

Master's Exam (part 1): the student performs 50% of the programme in front of an internal jury

Master's Exam (part 2): the student performs the **complete** master's programme in a public exam. (the exam programme for Master's exam part 1 may be repeated)

A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of master's exam Instrument.

5.2 Master's exam Research & lecture performance

See Studyguide master's Exam Research and lecture performance

5.3 Master's exam Final Creative project

See Studyguide Creative project.

5.4 Audition training 4

Course	Assessment format	% of overall score
Audition Training 4	Skills Test	100%

Content:

1. Only compulsory for lateral entrants (new students): Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition?* (Peter Verhoyen)
 - b. *Behind-the-scenes: How do I best prepare for an audition?* (Koen Wilmaers)
 - c. *How do I prepare my dossier and curriculum vitae?* (Peter Verhoyen)
 - d. *How do I optimize my performance skills* (Dorine Mortelmans)
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. Woodwinds: An internal audition per instrument to prepare for the audition exam in January. Brass: 3 internal auditions per instrument: December, February/March, and May

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Assessment format:

The skills test will take place before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit.

Specifications as to the exam repertoire:

Woodwinds: Practical test during the January exam period consisting of the following:

- 8 specified orchestral excerpts, which will be given to the students at least one month before the exam.
- First and second movements from the frequently asked audition-repertoire to be chosen in consultation with the principal studies teacher.

Brass: Practical tests in December, February/March and May exam consisting of the following:

- 8 specified excerpts of representative repertoire, which will be given to the students at least one month before the exam. 3 of the 8 excerpts will remain the same for the 3 exams. The remaining 5 can change for each exam.
- 2 movements from the frequently asked audition-repertoire to be chosen in consultation with the principal studies teacher.

Part-time students

Audition Training 4 cannot be taken as a part-time course.

5.5 Instrument 5 (only in combination with master's exam Final creativeProject)

Course unit	Assessment format	% of overall score
Instrument 5	Skills test	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to exam repertoire:

MUSIC EDUCATION OPTION

Skills test in the May/June exam period: worth 100% of the overall score, consisting of one public exam with a mixed recital programme with a duration of 45 minutes.

The student must choose the exam programme in consultation with the principal teacher. The programme must contain works from various stylistic periods for a duration of 45 minutes and must reflect the list of representative exam repertoire.

PODIUM OPTION

Skills test in the May/June exam period: worth 100% of the overall score, consisting of one public exam with a mixed recital programme for a duration of 40-45 minutes.

The student must choose an exam programme in consultation with the principal teacher. The programme must contain works from various stylistic periods for a duration of 40 to 45 minutes and must include a compulsory solo work of 5 to 10 minutes (possibly in collaboration with the composition class). One piece must be performed from memory.

In both options, the student can also choose the option to play one representative chamber music piece only after approval by the teacher and the section coordinator. The chamber music-part of the programme will only account for 15 minutes of the total programme of 45 minutes. This work can no longer apply to the chamber music exam. The student therefore responds to the chamber music exam and has to provide extra chamber music repertoire.

Part-time students

Instrument 5 (part 1): the student performs 50% of the programme in front of an internal jury
Instrument 5 (part 2): the student performs the **complete** master's programme in a public exam. (the exam programme for Master's exam part 1 may be repeated)

A student who studies part-time after part 1 of 2 will not yet have acquired all the final competencies of instrument 5.

6 Related woodwind or brass instrument

Related Instrument 1: optional course

Assessment format	Prepare	Minutes of music required	% of overall score
Skills test	15 minutes	10 minutes	100%

Related Instrument 2: optional course

Assessment format	Prepare	Minutes of music required	% of overall score
Skills test	20 minutes	15 minutes	100%

Related Instrument 3, 4, and 5: optional course

Assessment format	Prepare	Minutes of music required	% of overall score
Skills test	30 minutes	20 minutes	100%

Assessment format:

The skills test will take place during the scheduled exam period (May/June) and before an internal jury.

Assessment standards:

The minimum pass mark is 10/20 for this course unit.

Specifications as to exam repertoire:

In the exam, the jury will select the pieces to be played.

7 Postgraduate

The student must formulate a learning pathway at the start of the academic year, stimulated by his or herspecific motivations, such as an orchestral audition, taking part in a competition, or exploration of a specific chamber music discipline. On the basis of the student's motivations, the student and teacher together make a choice of the works which the student will study. This learning pathway will be noted andgiven to the artistic director before the start of the lessons.

7.1 Postgraduate orchestra instrument

7.2 Instrument

Course	Assessment format	% of overall score
Instrument	Skills test	100%

Assessment format:

- Internal assessments of the study course will take place during class concerts or group lessonsby the teacher or teachers.
- The public skills test will take place during the scheduled exam period and before an internal andexternal jury.

Skills test: worth 100% of the overall score, consisting of one public exam of at least 60 minutes' duration, made up of a mixed recital programme.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to exam repertoire:

The student must choose the programme in consultation with the principal subject teacher of 60 minutes.

7.3 Auditioning

See Audition Training 4.

8 Representative repertoire

8.1 Saxhorn

Saxhorn 1

Soprano or Eb-Cornet

Etudes:

Legato Etudes (Giuseppe Concone opus 9); Studies P. Nuten; Studies Th. Charlier

Repertoire works:

- Demelza (Hugh Nash)
- Adagio and Allegro (G.F. Handel)

Cornet

Etudes:

Legato Etudes (Giuseppe Concone opus 9); Studies P. Nuten; Studies Th. Charlier

Repertoire works:

- Aria (Georg Goltermann)
- Escapade (Joseph Turrin)
- Intrada (Otto Ketting)

Bugel or Flugel

Etudes:

Legato Etudes (Giuseppe Concone opus 9); Studies P. Nuten; Studies Th. Charlier

Repertoire works:

- Aria (Georg Goltermann)
- Macushla (Dermot Macmurrough)
- Fantasy (James Curnow)
- Arioso and Caprice (Ronald Hanmer)

Alto or Eb-Horn

Etudes:

Legato Etudes (Giuseppe Concone opus 9); Studies P. Nuten; Studies Th. Charlier

Repertoire works:

- A Concert Suite (Ray Woodfield)
- Horn Concerto N°1 (W.A. Mozart)
- Demelza (Hugh Nash)

Bariton, Small Tuba or Euphonium

Etudes:

Legato Etudes (Giuseppe Concone opus 9); Studies P. Nuten; Studies Th. Charlier

Repertoire works:

- Aria (Georg Goltermann)
- Twilight Sernade (Kees Schoonenbeek)
- Andante and Rondo (Antonio Capuzzi)
- Dimitri (Rodney Newton)

Saxhorn 2

Soprano or Eb-Cornet

Etudes:

Thirty-six celebrated studies for cornet (N. Bousquet); Studies Th. Charlier; Studie D'Herve
Repertoire works:

- Demelza (Hugh Nash)
- Carnival Di Venice (W.Seddon)

Cornet

Etudes:

Thirty-six celebrated studies for cornet (N. Bousquet); Studies Th. Charlier; Studie D'Herve
Repertoire works:

- Sonate Opus 18 (Thorvald Hansen)
- Variations on a Theme from Norma (V. Bellini)
- Song and Dance (Philip Sparke)
- My Ain Folk (Laura Lemon - arr. P. Graham)

Bugel or Flugel

Repertoire works:

- I Hear You Calling Me (Charles Marshall)
- Dimtri (Rodney Newton)
- Escapade (Joseph Turrin)
- My Ain Folk (Laura Lemon - arr. P. Graham)

Alto or Eb-Horn

Etudes:

Thirty-six celebrated studies for cornet (N. Bousquet); Studies Th. Charlier; Studie D'Herve
Repertoire works:

- Variations on a Welsh Theme (Peter Kneale)

- Concertino (Gareth Wood)
- Romanze (Saint Saëns)

Bariton, Small Tuba or Euphonium

Repertoire works:

- Dublin's Fair City (Roy Newson)
- Variations on a Welsh Theme (Peter Kneale)
- Concert Gallop (Philip Wilby)
- September Fantasy (Eric Ball)

Saxhorn 3

Soprano or Eb-Cornet

- *The Queen of The Night's Area Mozart – arr. John Golland*
- *September fantasy (Eric Ball)*

Cornet

- *Prelude nr.6 (Bach – par A. de Herve)*
- *Variations on a Welsh Theme (P.Kneale)*
- *Concerto Tricolore (Thomas Doss)*

Bugel or Flugel

- *Variations on a Tyrolean Song (J.B. Arban)*
- *Sonate in F- Major (Benedetto Marcello)*
- *Concertino (William Himes)*

Alto or Eb-Horn

- *Concert Op. 8 (Franz Stauss)*
- *Rhapsody (Robert Eaves)*

Bariton, Small Tuba or Euphonium

- *Fantasy (François Glorieux)*
- *The Call of The Seasons (Philip Catelinet)*
- *A Time For Peace (Peter Graham)*
- *Arioso and Allegro (Joseph Hector Fiocco)*

Saxhorn 4

Soprano or Eb-Cornet

- *Fantasia on a Welsh Melody (Jenny Jones)*

Cornet

- *Concerto for Bb Cornet (Philip Sparke)*
- *Concertpiece (James Curnow)*
- *Blaythorne Suite (Jeremy Nicholas)*
- *Sonatine (Jean-Michel Defay)*

Bugel or Flugel

- Variations on a Theme from Norma (V. Bellini)
- Rapsody (Robert Eaves)

Alto or Eb-Horn

- Sonate for Tenor Horn (John Golland)
- Capriccio (Philip Sparke)

Bariton, Small Tuba or Euphonium

- Fantasy (Francois Glorieux)
- Arioso and Allegro (Joseph Hector Fiocco)
- The Call of the Seasons (Phil. Catelinet)

8.2 Trombone

Trombone 1

-Etudes:

60 studies for trombone Koprash Melodious

etudes book 1 Joannes Rochut

Douze études mélodiques H.Büsser/H.Couillaud40

Progressive etudes H.W. Tyrell

- Fantasia F.Hidas
- Divertimento E.Gregson
- Rapsodia W.Kesrsters

Other repertoire - Trombone 1, 2 and 3

This list should be used, taking into account the starting level and progress of the student.

Elgy for Mippy II L. Bernstein (solo)Fantasia F.

Hidas (solo)

Canto II Samuel adler (solo) Monoloog

8 Erland van Koch (solo)

Fantasy for Trombone Malcolm Arnold (solo) Sonate

für Posaune solo Caspar Diethelm (solo)suite in mi

klein Benedetto marcello

Concerto en si b A. Vivaldi

Sonata in F B. Marcello Sonata in

G minor B. MarcelloToccata

Frescobaldi

Sonata in D minor A. Corelli

Sonata no. 4 in Bb A. Vivaldi

Sonata J.F. Fash

Konzertino F. DavidElegi

M. Amdahl

Cavatine op. 144 C. Saint-Saëns

Romance Carl Maria von Weber
Vocalise S. Rachmaninoff
Morceau symphonique op, 88 A. Guilmont
Morceau symphonique PH. Gaubert
Impromptu G. Wilkens Chilott
Caprice G. Wilkenshilott
Concerto R. Korsakov Etude
de Concert H. Büsser Rapsodie
W. Kersters Divertimento V.
Kalkman Aria et polonaise J.
Jorgen Contest piece Gedolge
Mouvement J.M. Defaye
Sonatina D. Serocki Concerto
G. Jacob Concertono E. Sachse
sonata vox Gabrieli S. Sulek
Concerto R. Boutry Concertino
M. Spisach Ciaconna E. Bozza
Fantaisie Concertante P. Bonneau
Capriccio P. Bonneau
Ricerca M. Bitsh
Concertino Fr. Rasse Piece
en mib J. Ed. Barat Fantaisie
S. Stojowski Sonata Leslie
Bassett Sonata G. Jacob
Romance ida gotkovsky
Ludus Agomis Jan Koetsier
Divertimento E. Gregson

Trombone 2

- 60 studies for trombone Koprach (boek 2)
 - Melodious etudes Joannes Rochut (boek 2)
 - Morceau symphonique A. Guillemant
 - B.A.C.H. K. Sturzenegger
 - Sonate S. Sulek
 - Sonate in e B. Marcello
- Legato Etudes on vocalises of Giuseppe Concone
12 Fantasies for trombone G.PH. Telemann by Alan Raph
12
Etudes Jacques Gallay
15 Etudes Willem Van Mannen

Trombone 3

Etudes:

- Melodious etudes Joannes Rochut (boek 3)

Representative exam works:

- Sonatine K. Serocki
- Aria en Polonaise J. Jongen
- Concertino F. David

- Parable Persichetti
- Cello suites J.S. Bach by Andre Lafosse
 30 Récréations en forme d'études Gérard Pichereau¹⁵
 Etudes de Rythme Marcel Bitsch

Trombone 4

Etudes:

- 15 Etudes de Rythme Marcel Bitsch
- 12 Etudes de haut perfectionnement Roger Boutry

Representative exam works: Podium and Orchestral Playing option

- Concerto L.Gröndahl
- Sonate P.Hindemith
- Piece en Mib Ropartz
- Concertino d'Hiver D.Milhaud
- Choral,Cadence et Fugato H.Dutilleux

Representative exam works: Music Education option:

- Romance C.E. von Weber
- Concerto L.E.Larsson
- Sonatine J.Koetsier
- Sonate J.Fillas

8.3 Trumpet

Trumpet 3

Etudes:

Arban, Bitsch, Charlier, Reynolds, Tomasi en Brandt

Repertoire works:

- Apostel H.E. : Sonatine in 3 Sätzen
- Arnold M. : Concerto
- Bitsch M. : Quatre Variations sur une Thème de Scarlatti
- Böhme O. : Konzert in f-moll Op. 18
- Delerue G. : Concertino
- Denisov E. : Solo
- Françaix J. : Sonatine
- Friedmann S. : Solus
- Hadermann J. : Wicker Work
- Hamilton I. : Five Scenes
- Honneger A. : Intrada
- Horovitz J. Concerto
- Hubeau J. : Sonate
- Kennan K. : Sonata
- Killmayer W. : Tre Pezzi
- Meulemans A. : Concerto
- Nussio O. : Impromptu

- Persichetti V. : Parable
- Pochielli A. : Concerto
- Stekke L. : Concerto
- Stevens H. : Sonata
- Torelli G. : Concerto in D (Etienne Roger 188)
- Torelli G. : Sinfonia in D(G1)

Trumpet 4:

Etudes:

Arban, Bitsch, Charlier, Reynolds, Tomasi en Brandt

Repertoire works:

- Haydn J. : Concerto in Es
- Hvoslef K. : Tromba Solo
- Marcello B. : Sonata
- Stöltzel H. : Concerto in D
- Sutermeister : Gavotte de Concert
- Takemitsu T. : Paths
- Tomasi H. : Semaine Sainte à Cuzco
- Von Grunelius W. : Jeux pour deux

Trumpet 5 and Master's Exam Trumpet, Podium option and Music Education Option:Etudes:

Arban, Bitsch, Charlier, Reynolds, Tomasi en Brandt

Repertoire works:

- Brenta G. : Concertino
- Chaynes C. : Concerto
- Chevreuille R. : Concerto
- Darcy R. : Concerto
- Darcy R. : Rhapsodie
- Delcroix L. : Divertissement Rhapsodique
- Devreese G. : Recitativo & Allegro
- Eben P. : Okna(Fenster)
- Haendel G.F. : Suite in D
- Hertel J.W. : Concerto in D
- Hindemith P. : Sonate
- Landowsky M. : Quatre jours
- Loucheur : Concertino
- Schnyder D. : Sonata
- Tomasi H. : Tryptique

8.4 Horn

Horn 3

Repertoire works for study during the year:

- Concerto 1 R. Strauss

- concerto 2 J. Haydn
- concerto 2 WA. Mozart
- Nocturno F. Strauss
- Concerto in es FA. Rosetti
- concerto in f FA. Rosetti
- Romance A. Skriabine
- Morceau de concert C. Saint-Saëns
- concertino E. Larsson
- Study for horn and tape J. Segers
- Nachtpoëma P. Van Eeckhout
- Elégie et danse F. Wigy
- En Forêt E. Bozza
- Larghetto E. Chabrier
- sonate op 17 L. Van Beethoven
- concerto A. Aratunian
- concerto R. Barbier
- Bewegingen in sonatevorm, P. Cabus
- Nocturne R. Glière
- Rêverie A. Glazounov
- sonate P. Hindemith
- Cyrano de Bergerac R. Herberighs
- concerto in D M. Haydn
- Laudatio (solo) B. Krol
- Elegie F. Poulenc

Representative Exam Repertoire:

- Concerto 2 - Haydn
- Concertino - Larsson
- Sonate op 17 – Beethoven Horn 4

+ 5 + Master's exam Horn

Repertoire works for study during the year:

- Concerto 1 R. Strauss
- Introductie Thema und variationen, R. Strauss
- concerto 2 WA. Mozart
- concerto 4 WA. Mozart
- concert rondo WA. Mozart
- Nocturno F. Strauss
- concerto in D M. Haydn
- Concerto in es FA. Rosetti
- concerto in f FA. Rosetti
- Morceau de concert C. Saint-Saëns
- sonate P. Hindemith
- Essay J. Segers
- Study for horn and tape J. Segers
- Laudatio (solo) B. Krol

- Parable (solo) V. Persichetti
- Poème sylvestre L. Stekke
- Notturmo C. Reinecke
- Impressions in Jazz M. Rindt
- Nachtpoëma P. Van Eeckhout
- Fantasy (solo) M. Arnold
- Cyrano de Bergerac R. Herberighs
- 4 pieces/improvisations (solo) , V. Buyanowsky
- sonate 2 L. Cherubini
- Larghetto E. Chabrier
- sonate op 17 L. Van Beethoven
- concerto A. Aratunian
- concerto R. Barbier
- Villanelle P. Dukas
- Alpha JM. Defaye
- Bewegingen in sonatevorm, P. Cabus
- Elegy for Mippy I L. Bernstein
- Nocturne R. Glière
- concerto P. Hindemith
- The call (solo) W. Henderickx

Representatief examenrepertoire:

- Morceau de concert - Saint-Saens
- Concerto 2 + 4 - Mozart
- Concerto 1 – Strauss

Music Education Option Horn 5

Repertoire works for study during the year:

- En Irlande E. Bozza
- concerto 3 WA. Mozart
- Légende M. Poot
- concerto 1 WA. Mozart
- concerto 2 J. Haydn
- Pièce concertante J. Semler-Colléry
- Nachtpoëma P. Van Eeckhout
- Concerto a tre GP. Telemann
- Elégie et danse F. Wigy
- En Forêt E. Bozza
- Rondo A. Cooke
- Chasse de Saint Hubert H. Busser
- Cantecor H. Busser
- Pièce en re H. Busser
- Rêverie A. Glazounov
- concerto P. Hindemith
- concertino E. Larsson

Representative Exam Repertoire:

- Concerto - Hindemith
- Nachtpoëma - Van Eeckhout
- Pièce en ré – Busser

8.5 Tuba

Tuba 4 + 5 + Master's exam Tuba

- Koetsier - Tuba concert
- Jan vd Roost - Cantubalada (tuba solo)
- Philip Sparke - Tuba concert
- Lebedev - Tweede concert
- John Williams - Tuba concert
- Bozza - Allegro et Finale

Music Education Option:

- Lebedev - tweede concert
- Koetsier - Sonatina
- Marcello - Sonate
- Bozza - Prélude et Allegro
- Persichetti - Serenade no 12 (tuba solo)

8.6 Flute

Bachelor

Studies:

Drouet, Louis: 25 Etudes Célèbres

Andersen, Joachim: 24 Grosse Etüden op. 15

Jean-Jean, Paul: Etudes Modernes

Scales:

Moyse, Marcel: Exercices Journaliers

Taffanel, Paul et Gaubert, Phillip: Grand Exercices Journaliers de Mécanisme

Tone exercises:

Moyse, Marcel: De la Sonorité - Art et Technique

Wye, Trevor: Volume I

Repertoire:

Baroque:

Händel, Georg Friedrich: Sonates

Bach, Johann Sebastian: Sonate in g, Sonate in Es

Telemann, Georg Philip: 12 Fantasieën

Bach, Carl Philip Emanuel: Sonate in G, Sonate in e, Sonate in g

Classical:

Kuhlau, Franz: Duo's Brillante op. 110 Hummel,

Johan Nepomuk: Sonate op. 50 in dReinecke, Carl:

Ballade

Mozart, Wolfgang Amadeus: Rondo; Sonates K.V. 13, 14, 15Other

styles :

Martinu, Bohuslav: Sonate

J. Geraedts: Sonatine

Andriessen, Louis: Sonate

Fauré, Gabriel: Fantaisie

Gaubert, Philip: Sonates no. 1 en 2

Roussel, André: Joueurs de Flûte

Solo

K. Fukushima: Requiem, Mei

J. Ibert: Pièce;

Cl. Debussy: Syrinx;

A. Honneger: Danse de la ChèvreConcertos

with orchestra :

Devienne, Frans: Concerti

Stamitz, Carl: Concert in G

Telemann, Georg Phillip: Concert in A

Chaminade, Cecile: Concertino

Master

Studies:

Köhler, Ernesto: Virtuosen Etuden op. 75 deel I, II en III

Bitch, Marcel: Douze Études

Paganini, Nicolaj: 24 Caprices

Dick, Robert: Etudes

Yun, Isang: 5 Etudes

Moyse, Marcel: 12 Etudes de grande Virtuosité d' après Chopin

Repertoire:

Baroque:

Bach, Johann Sebastian: sonates Bach,

Carl Philip Emanuel: sonatesVivaldi,

Antonio: sonates

Blavet, Michel: sonates

Leclair, Jean Marie: sonates

Müthel, Johan Gotfried: sonates

Classical:

Franck, Cesar: Sonate in A

von Weber, Carl Maria: Sonate in As

Schubert, Franz: Introduction und Variationen über 'Ihr Blümlein alle'

Other styles:

Prokofiev, Sergej: Sonate no. 2
Muczynski, Robert: Sonate Yun,
Isang: Garak
Jongen, Joseph; Sonate Widor,
Charles-Marie: Suite Jolivet,
André: Chant de Linos
Loevendie, Theo: Music for flute
Berio, Luciano: Sequenza

Concertos with orchestra:

Mercedante, Saverio: Concert in e Devienne,
François: concert nr 7 in e
Bach, Carl Philip Emmanuel: Concerten in d en Glibert,
Jacques: Concert
Jolivet, André: Concert
Nielsen, Carl: Concert

8.7 Oboe

Bachelor

Studies:

Ferling, Franz Wilhelm; 48 Etudes opus 31. Loyon,
Ernest: 32 etudes
Dubois, Pierre Max: 12 Etudes Modernes
Gillet, Georges & Gillet, Fernand: Études pour l'enseignement supérieur du hautbois

Repertoire:

B1

Goossens, Eugène: Oboe concerto (op. 45)
Bozza, Eugène: Fantaisie Pastorale (op. 37) B2
Rietz, Julius: Konzertstück (op. 33)
Denisow, Edisson: Solo for Oboe B3
Dorati, Antal: Duo concertante pour Hautbois et Piano
Krenek, Ernst: 4 Stücke für Oboe und Klavier

Master

Studies:

Gillet, Georges & Gillet, Fernand: Études pour l'enseignement supérieur du hautbois
Lamorlette, Roland: 12 etudes
Silvestrini, Gilles: 6 Etudes pour Hautbois

Repertoire:

M1

Duttillieux, Henri: Sonata for oboe and piano
Isang, Yun: Piri for solo Oboe
M2
Mozart, Wolfgang Amadeus: Concerti Strauss,
Richard: Oboe Concerto (TrV 292)
Martinu, Bohuslav: Concerto for Oboe and small orchestra (H 353)Berio,
Luciano: Sequenza VII

8.8 Clarinet

Bachelor

Studies:

Semler-Collery, Jules: Petites études récréativesKell,
Reginald:17 Staccato Studies
Hoffmeister, Franz Anton: Toonladders en variaties

Repertoire :

B1

Saint-Saëns, Camille: Sonate
Rabaud Henri: Solo de concours (op. 10) von
Weber, Carl Maria: Concertino (op. 26)Stamitz,
Carl: Concerto's

B2

Hindemith, Paul: Sonate
von Weber, Carl Maria: 1ste concerto
Krommer, Franz: Concerto
Chausson, Ernest: Andante en AllegroB3
Poulenc, Francis: Sonate
von Weber, Carl Maria: 2de concerto
Mozart, Wolfgang Amadeus: Coconcerto (KV 622)
Martinu, Bohuslav: Sonatine

Master

Studies:

Menendez, Julian: Ochos Estudios for Clarinet
Montbrun, Gallois: 6 Pièces musicales d'étude

Repertoire :

M1

Bernstein, Leonard: Sonate
Copland, Aaron: Concerto
Spohr, Louis: Concerti Brahms,
Johannes: SonatesM2
Nielsen, Carl: Concerto
Françaix, Jean: Concerto
Brahms, Johannes: Sonates

Rossini, Giacomo: Introduction, Theme en Variation for Clarinet & Piano

8.9 Bassoon

Bachelor

B1

Studies:

Scales and tone exercises

Milde, Ludwig: Studien über Tonleiter und Akkordzerlegungen op. 24Milde,

Ludwig: Concert studies op. 26

Piard, Marius: Etudes

Repertoire:

Hindemith, Paul: Sonate

Telemann, Georg Philip: Sonate TWV 41:f1Vivaldi,

Antonio: Concerti

Kozeluch, Johann Antonin: Concerto in C

Stamitz, Carl: Concerto in F

Feld, Jindrich: Sonatine

Petrovics, Emil: Passacaglia in Blues

Kerstens, Willem: Fantasia Burlesca

Danzi, Franz: Concerto in F major

Haydn, Michael: Concertino F dur

Vanhal Johan Baptist: Concerto in F major

B2

Studies:

Toonladders en toonoefeningen

Milde, Ludwig: Studien über Tonleiter und Akkordzerlegungen op. 24Milde,

Ludwig: Concert studies op. 26

Pivonka, Karel: Technische und rhythmische studien fur fagottDubois,

Pierre Max: 12 Etudes

Repertoire:

All the repertoire included under B1, plus :

von Weber, Carl Maria: Andante e Rondo Ongarese op. 35

Devienne, François: Sonate

Burns, Michael: Concerti

Bozza, Eugène: Prélude et divertissement Demersseman,

Jules: Introduction et polonaise op. 30Miroshnikov, Oleg:

Scherzo in g minor

Kalliwoda, Johan Wenzel: Variaties en rondo op. 57

B3

Studies:

Van de Moortel, Leo: Concertstudies voor fagot Bozza,

Eugène: 11 Etudes sur des mode karnatiquesDubois, Pierre

Max: 12 Etudes

Repertoire:

von Weber, Carl Maria: Concerto in F Major op 75 J. 127
Tansmann, Alexander: Suite
Miresnikov: Scherzo
Van Puymbroeck, Stefaan: Motions voor fagotsolo David,
Ferdinand: Concertino
Jacobi, Carl: Potpourri op. 16
Jacob, Gordon: Concerto
Villa-Lobos, Heitor: Ciranda das sete notas Bach,
Johann Christian: Concerto i Es W C82

Master

M1

Studies:

Van de Moortel, Leo: Concertstudies voor fagot Bozza,
Eugène: 11 Etudes sur des mode karnatiques Dubois, Pierre
Max: 12 Etudes

Repertoire :

Mozart, Wolfgang Amadeus: Concerto in B flat KV 191
Strauss, Richard: Duett concertino
Henderickx, Wim: Rondolen
Tansmann, Alexander: Suite
Craens, Alain: Le Muys Rossini,
Giachino: Concerto Bitsch,
Marcel: Concertino Louel,
Jean: Burlesquel
Tansmann, Alexander: Sonatine
Bozza, Eugène: Concertino
Hummel, Johann Nepomuk: Concerto in F-Dur M2

Françaix, Jean: Concerto
Stockhausen, Karlheinz: In Freundschaft
Saint-Saëns, Camille: Sonate op. 168 Boutry,
Roger: Interférences
Nussio, Otmar: Variaties ("Variazioni su un'arietta di Pergolesi") Davies,
Maxwell Peter: Concerto
Jolivet, André: Concerto
Gotkovsky, Ida: Variations concertantes

8.10 Saxophone

Bachelor

B1

Studies

Ferling, Franz Wilhelm: 48 Etudes opus 31

Senon, Gilles: 32 Etudes Mélodiques et Techniques pour SaxophoneLuft,
Johan Heinrich : 24 Etudes
Scales and variations

Repertoire

Maurice, Paule : Tableaux de ProvenceHindemith,
Paul : Sonate
Eyckenne, Marc: Sonate Noda,
Ryo: Improvisation 1,2,3Koch,
Erland von: Monolog 4
Jolivet, André : Fantaisie-Improptu
Tcherepnine, Alexandre : Sonatine Sportive
Hurnik, Ilja: Suita
Constant, Franz : Fantasia Charpentier,
Jacques : Gavambodi 2Bäck, Sven Erik :
Elegy

B2

Studies

Berbiguier, Tranquille: 18 Etudes ,
Capelle, Ferdinand : Vingt Grandes Etudes,
Semler-Collery, Jules: Etudes Concertantes

Repertoire

Creston, Paul : Sonate
Caplet, Andre: Légende
Glazounov, Alexander: Concerto
Jongen, Joseph: Méditation
Latham, William P.: Sisyphus
Schmitt, Florent: Légende Tomasi,
Henri: Ballade
Meijering, Chiel: The Pizza-Connection
Badings, Henk : La Malinconia Schulhoff,
Ervin: Hot Sonate
Martin, Franck : Ballade Claude,
Pascal : Sonatine Raphael,
Gunter: Sonate Milhaud, Darius:
ScaramoucheScelsi, Giacinto: Tre
Pezzi Noda, Ryo: Maï
Henderickx, Wim: On the road

B3

Studies

Lacour, Guy: 28 Etudes
Mule, Marcel: Etudes après Boehm, Terschak en FurstenauBozza,
Eugène: Etudes-Caprices

Repertoire

Ibert, Jacques: Concertino da Camera

Absil, Jean: Sonate

Kabelac, Miloslav: Suita

Goykovsky, Ida: Brilliance Husa,

Karel: Elegie et RondoKarkoff,

Ingvar: Méditations Tubin,

Eduard: Sonate

Heider, Werner: Sonate in Jazz

Rudin, Rolf: Nachtstücke Woods,

Phil: Sonate

Takacs, Jenö: Two Fantasticster

Veldhuis, Jacob: Grab It

Master

M1

Studies

Lauba, christian: 9 Etudes

Samyn, Noel: Etudes Transcendantes

Repertoire

Voorn, Joop : Sonate

Mihalovici, Marcel: Chant Premier

Suzuki, Haruyuki: Stitch

Yoshimatsu, Takashi: Fuzzy Bird Sonata

Lauba, Christian: Hard

van Unen, Kees: Jounk

Pieper, René: Concerto

Stockhausen, Karl Heinz: In Freundschaft

M2

Constant, Marius: Concertante

Husa, Karel: Concerto Tomasi,

Henri: Concerto

Larsson, Lars-Erik: Konsert

Glaser, Werner Wolf: Allegro, Cadenza e AdagioFeld,

Jindrich: Sonate

Denisov, Edison: Sonate

Masakuza, Natsuda: West, or Evening Song in AutumnBerio,

Luciano: Sequenza VIIb en IXb

Lauba, Christian: Sud Havel,

Christophe: Oxyton

Itoh, Hiroyuki: The Angel of Despair

8.11 Piccolo

M1

Mike Mower Piccolo Sonata

Antonio Vivaldi, Concerto in C RV443

Thea Musgrave, Piccolo Play

Niccolo Castiglioni, Musica VneukokvahjaJan

Huylebroeck, Kay'Ellem

M2

Piet Swerts, Le Tombeau De Ravel

Lowell Liebermann Piccolo Concerto

Bruce Broughton Piccolo Concerto

Antonio Vivaldi, Concerto in a RV445

Franco Donatoni, Nidi

8.12 Cor anglais

Studies

Gillet, Georges & Gillet, Fernand: Études pour l'enseignement supérieur du hautbois

Lamorlette, Roland: 12 etudes

Silvestrini, Gilles: 6 Etudes pour Hautbois

M1

Hindemith, Paul: Sonate for English Horn and PianoYvan,

Carlo: Sonate

M2

Rorem, Ned: Concerto for English Horn

Pasculli, Antonio: Amelia

8.13 Bass Clarinet

M1

Osborne, Willson: Rhapsody

Semler-Collery Jules: Legende et DivertissementVon

Koch, Erland: Monolog 3

Barboteu, Georges: Rencontre

Craens, Alain: Experience

Hindemith, Paul: Sonate (fagot)

M2

Hadermann, Jan: Spotlights on the bass clarinet

Castérède, Jacques: Erinnerungen

Henderickx, Wim: Rondolen Martinu,

Bohuslav : Sonate (clarinet)Schoeck,

Ottmar: Sonata

Yun, Isang: Monolog