

Vademecum Woodwind and Brass instruments

Academic year
2023-2024

Koninklijk Conservatorium
Antwerpen

Content

1	Organigram	3
2	Bachelor 1	3
2.1	Instrument 1	3
2.2	Transposition 1	4
3	Bachelor 2	5
3.1	Instrument 2	5
3.2	Audition training 1	5
3.3	Literature study 1 (for all woodwind and brass students)	6
4	Bachelor 3	8
4.1	Instrument 3	8
4.2	Audition training 2	10
4.3	Literature study 2	10
5	Master 1	11
5.1	Instrument 4	11
5.2	Audition training 3	11
6	Master 2	13
6.1	Master's exam instrument	13
6.2	Master's exam Research & lecture performance	13
6.3	Master's exam Final Creative project	14
6.4	Audition training 4	14
6.5	Instrument 5 (only in combination with Master's exam Final creative Project)	15
7	Related woodwind or brass instrument	17
8	Postgraduate	18
8.1	Postgraduate orchestra instrument	18
8.2	Instrument	18
8.3	Auditioning	18
9	Representative repertoire	19

Organigram

For substantive questions, please consult:

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Inge Simoens (Head of Music)

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 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 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 as a whole 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. Three compulsory modules for all orchestral instruments:
 - *How do I make a video recording for an audition?*
 - *Behind-the-scenes: How do I best prepare for an audition?*

- *How do I prepare my dossier and curriculum vitae?*
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): Three compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition?*
 - b. *Behind-the-scenes: How do I best prepare for an audition?*
 - c. *How do I prepare my dossier and curriculum vitae?*
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 orchestral 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 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 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): Three compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition?*
 - b. *Behind-the-scenes: How do I best prepare for an audition?*
 - c. *How do I prepare my dossier and curriculum vitae?*

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 vademecum master's Exam Research and lecture performance

5.3 Master's exam Final Creative project

See vademecum 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): Three compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition?*
 - b. *Behind-the-scenes: How do I best prepare for an audition?*
 - c. *How do I prepare my dossier and curriculum vitae?*
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 creative Project)

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 her specific 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 and given 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 lessons by the teacher or teachers.
- The public skills test will take place during the scheduled exam period and before an internal and external 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)*
- *Rhapsody (Robert Eaves)*

Alto or Eb-Horn

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

Bariton, Small Tuba or Euphonium

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

8.2 Trombone

Trombone 1

-Etudes:

60 studies for trombone Koprach

Melodious etudes book 1 Joannes Rochut

Douze études mélodiques H.Büsser/H.Couillaud
40 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. Marcello
Toccatà Frescobaldi
Sonata in D minor A. Corelli
Sonata no. 4 in Bb A. Vivaldi
Sonata J.F. Fash
Konzertino F. David
Elegi 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. Wilkenschilott
Concerto R. Korsakov
Etu 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

Ricercare 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 Koprasch (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 Pichereau
15 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 d

Reinecke, Carl: Ballade

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

Other 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 Chèvre

Concertos with orchestra :

Devienne, Frans: Concerti

Stamitz, Carl: Concert in G

Telemann, Georg Phillip: Concert in A

Chaminade, Cecile: Concertino

8.6.1.1 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
Moyses, Marcel: 12 Etudes de grande Virtuosit  d' apr s Chopin

Repertoire:

Baroque:

Bach, Johann Sebastian: sonates
Bach, Carl Philip Emanuel: sonates
Vivaldi, Antonio: sonates
Blavet, Michel: sonates
Leclair, Jean Marie: sonates
M thel, Johan Gotfried: sonates

Classical:

Franck, Cesar: Sonate in A
von Weber, Carl Maria: Sonate in As
Schubert, Franz: Introduction und Variationen  ber 'Ihr Bl mlein alle'

Other styles:

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

Concertos with orchestra:

Mercedante, Saverio: Concert in e
Devienne, Fran ois: concert nr 7 in e
Bach, Carl Philip Emmanuel: Concerten in d en G
Ibert, Jacques: Concert
Jolivet, Andr : 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:  tudes pour l'enseignement sup rieur 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)

Martini, Bohuslav: Concerto for Oboe and small orchestra (H 353)

Berio, Luciano: Sequenza VII

8.8 Clarinet

Bachelor

Studies:

Semler-Collery, Jules: Petites études récréatives

Kell, 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 Allegro

B3

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

Spoehr, Louis: Concerti

Brahms, Johannes: Sonates

M2

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. 24

Milde, Ludwig: Concert studies op. 26

Piard, Marius: Etudes

Repertoire:

Hindemith, Paul: Sonate

Telemann, Georg Philip: Sonate TWV 41:f1

Vivaldi, 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. 24

Milde, Ludwig: Concert studies op. 26

Pivonka, Karel: Technische und rhythmische studien fur fagott

Dubois, 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. 30

Miroshnikov, 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 karnatiques

Dubois, 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 Saxophone
Luft, Johan Heinrich : 24 Etudes
Scales and variations

Repertoire

Maurice, Paule : Tableaux de Provence
Hindemith, Paul : Sonate
Eychenne, Marc: Sonate
Noda, Ryo: Improvisation 1,2,3
Koch, Erland von: Monolog 4
Jolivet, André : Fantaisie-Impromptu
Tcherepnine, Alexandre : Sonatine Sportive
Hurnik, Ilja: Suita
Constant, Franz : Fantasia
Charpentier, Jacques : Gavambodi 2
Bäck, 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: Scaramouche
Scelsi, Giacinto: Tre Pezzi
Noda, Ryo: Mai
Henderickx, Wim: On the road

B3

Studies

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

Repertoire

Ibert, Jacques: Concertino da Camera
Absil, Jean: Sonate
Kabelac, Miloslav: Suita
Goykovsky, Ida: Brilliance
Husa, Karel: Elegie et Rondo
Karkoff, Ingvar: Méditations
Tubin, Eduard: Sonate
Heider, Werner: Sonate in Jazz
Rudin, Rolf: Nachtstücke
Woods, Phil: Sonate
Takacs, Jenö: Two Fantastics
ter Veldhuis, Jacob: Grab It

8.10.1.1 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 Adagio
Feld, Jindrich: Sonate
Denisov, Edison: Sonate
Masakuza, Natsuda: West, or Evening Song in Autumn
Berio, 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 Vneukokvahja
Jan 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 Piano
Yvan, 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 Divertissement
Von 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: Ronddolen

Martinu, Bohuslav : Sonate (clarinet)

Schoeck, Ottmar: Sonata

Yun, Isang: Monolog