Course Summary

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<th>Course Code</th>
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<th>Recommended Credit Hours</th>
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<td>MUS-365E</td>
<td>Practical Studies V-MUED</td>
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<th>Department</th>
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<td>Communications</td>
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Course Description

These modules are designed to provide intensive specialization on one musical instrument or voice. The primary emphasis is on the development of the skills, concepts and sensitivities for the performance of works of different musical periods and styles, and the preparation for taking part in concerts, international contests, seminars, etc. One junior recital is required from students in Music Education Concentration and a junior and a senior recital from students in Performance Studies, which are open to the public and they are video recorded for the purpose of moderation. The short performances can be open to an audience of students/teachers from the Intercollege and they will be video recorded for the purpose of moderation. The students receive weekly individual tuition and they will be required to take part in practical musical activities. The involvement in music making is credit rated.

Prerequisites

MUS-264

Topic Areas

Performance Studies are available on the following instruments:

- Piano
- Violin
- Viola
- Violoncello
- Contrabass
- Flute
- Oboe
- Clarinet
- Bassoon
- Saxophone
- French Horn
- Trumpet
- Trombone
- Tuba
- Percussion
- Guitar
Voice

1. Etudes:
   - Alkan: 12 Etudes in Major keys, op.33 (1848)
   - Alkan: 12 Etudes in minor keys, p.39 (1857)
   - Carl Czerny: Studies – op.139, op.299, op.718, op.849
   - Burgmuller: Studies – op.105, op.109
   - S.Heller: 5 Studies, op.45
   - J.B.Duverynoy: Studies, op.120

2. Pieces:
   - Albeniz: 12 Pieces from “Iberia”
   - J.S.Bach: Any of the following 48 Preludes and Fugues from “The Well Tempered Clavier”
     - Hromatic Fantasia and Fugue in D minor, BWV 903
   - Brahms: Capriccio in B minor, op.76 no.2
   - Casella: Toccata, op.6
   - Chopin: Fantaisie in F minor, op.49
   - Franck: Prelude, Choral and Fugue
   - Mendelssohn: Andante and Rondo Capriccioso, op.14
   - Messiaen: 8 Preludes
   - Scriabin: 24 Preludes, op.11 (any two)
   - Poulenc: “Napoli” Suite

3. Sonatas:
   - Beethoven: Sonata in F minor (Appassionata), op.57
   - Barber: Sonata in E-flat, op.26
   - Bartok: Sonata (1926)
   - Berg: Sonata, op.1
   - Hindemith: Sonata no.2 in G

4. Examples of Greek and Cypriot music

During the Semester the student must study: 2-3 Etudes, polyphony pieces, 2 contrasting Pieces, one Concerto or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises.

Violin

1. Scales:
   - Flesch: Three octave major and minor - slurred and strokes, arpeggios, chromatic, broken thirds, double stops one octave - thirds, sixths, octaves.

2. Etudes:
   - Gavine: 24 Etudes
   - Wieniawski: Etudes-Caprices, op.10
   - Campagnoli: 7 divertimenti op.18
   - Paganini: 24 Caprices

3. Pieces:
   - Stravinsky: Suite Italienne
   - Telemann: 12 Fantasias for violin without bass (any one)
   - Walton: Canzonetra and Scherzetto
   - Bartok: Rhapsody no.1
   - L.Berkeley: Introduction
   - Ravel: Piece en Forme de Habanera, trans. Catherine
   - Schumann: 3 Fantasiestucke, op.73

4. Sonatas:
   - Debussy: Sonate
   - Dvorak: Sonata in F, op.57
Elgar  Sonata in E minor, op.82
Mozart  Sonata in B-flat, K.454
Prokofiev Sonata no.2 in D, op94b

5. Concertos:
   Khachaturian  Concerto in D minor
   Mendelssohn  Concerto in E minor, op.64
   Mozart  Concerto no.5 in A, K.219
   Bruch  Concerto, no.1 in G minor, op.26
   Lalo  Symphonie Espagnole, op.21

6. Examples of Greek and Cypriot music

During the Semester the student must study: 2 Scales, 3-4 Etudes, polyphony pieces, 2 contrasting Pieces, one Concerto or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestral excerpts and opera compositions will be studied as well.

Viola

1. Exercises: Schraedieck  The School of Viola Technique, Vol.1
2. Scales: Three octave major and minor - slurred and strokes, arpeggios, chromatic, double stops one octave - thirds, sixths, octaves.
3. Etudes: R.Kreutzer  42 Etudes or Caprices
       Campagnoli  41 Caprices for solo Viola, op.22
       J.Dont  Etudes et Caprices
4. Pieces: J.S.Bach  Cello Suite no.4 in E-flat
       Joseph Joachim  Variations, op.10
       Vaughan Williams  Suite for Viola, Group 3 no.2
       R.Schumann  Marchenbilder, op.113
       I.Stravinsky  Elegie (1944)
       Bax  Legend
       A.Rolla  Rondo
5. Sonatas: Bax  Sonata (1922)
       Brahms  Sonata in F-flat, op.120 no.2
       Shostakovich  Viola Sonata, op.147
       David Gyula  Sonatina
6. Concertos: F.A.Hoffmeister Viola Concerto in B flat
       G.Jacob  Viola Concerto no.1 in C minor
       Martinu  Rhapsody Concerto
       A.Stamitz  Viola Concerto no.3 in G
       David  Concerto for Viola

7. Examples of Greek and Cypriot music

During the Semester the student must study: 2 Scales, 3-4 Etudes, polyphony pieces, 2 contrasting Pieces, one Concerto or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestral excerpts and opera compositions will be studied as well.

Violoncello
1. Scales: Three and four octave major and minor - slurred and strokes, arpeggios, chromatic, broken thirds, double stops - thirds, sixths, octaves.

2. Etudes: Piatti 12 Caprices

3. Pieces: Fauré "Papillon" op.77
Cui Cantabile op.36 no.2
Lully Courante (arr. Platigorsky)
Chopin Polonaise Brillante op.3
Dvořák Rondo op.94

4. Sonatas: Bach Sonata for Viola da Gamba BWV 1029
Strauss, R. Sonata in F op.6
Locatelli Sonata in D
Stravinsky Suite Italienne
Beethoven "Die Zauberflöte" Vars. op.66

5. Concertos: Shostakovich Concerto no.1 op.127
Scumann Concerto in a minor op.129
Prokofiev Concertino op.132
D' Albert Concerto

6. Examples of Greek and Cypriot music

During the Semester the student must study: 2 Scales, 3-4 Etudes, polyphony pieces, 2 contrasting Pieces, one Concert or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor's discretion.

The tutor will provide sight-reading exercises. Orchestral excerpts and opera compositions will be studied as well.

Contrabass

1. Scales: Two octaves major and minor - slurred and strokes, arpeggios, chromatic:
D-flat, b-flat, B-g-sharp

2. Etudes: Bottesini Method for Double Bass, Part 1
Charles Hoang 9 Studies for Double Bass

3. Pieces: Massenet Meditation (from "Thais"), arr.Drew
J.S.Bach Suite no.2 for Cello solo, trans.Sterling
Bottesini Elegia in D, Tarantella in A minor
Faure Apres un Reve, op.7, arr.Zimmermann
Sicilienne, op.78, arr. Zimmermann
Franz Keyper Romance and Rondo
L.Berkeley Introduction and Allegro, op.80
Derek Bourgeois Romance, op.64
Ch.Benstead "4 Episodes"

4. Sonatas: Sperger Sonata in D
David Ellis Sonata for Solo Double Bass, op.42
Hindemith Sonata (1949)

5. Concertos: Bottesini Concerto no.2 in B minor
Dragonetti Concerto in A

6. Examples of Greek and Cypriot music

During the Semester the student must study: 2 Scales, 1-2 Etudes, 2 contrasting Pieces, one Concerto or Sonata from the above list.
Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestral excerpts and opera compositions will be studied as well.

Flute

1. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: D-flat-b-flat, B-g-sharp

2. Etudes: J.-Michel Damase 50 Etudes Faciles et Progressives
James Rae 40 Modern Studies for solo Flute
E.Kohler 25 Etudes Romantiques, op.66

Hue Fantaisie
Ibert Jeux (Sonatine)
Mathias Sonatine, op.98
Milhaud Sonatine, op.76
Taffanel Andante Pastoral et Scherzettino
Boenm Grand Polonaise in D, op.16
Chaminade Concertino in D, op.107
Hahn Variations on a Thame of Mozart

4. Sonatas: J.S.Bach Sonata no.6 in E, BWV 1035
Hindemith Sonata (1936)
J.M.Damase Sonate en Concert, op.17

5. Concertos: Vivaldi Concerto in F, op.10 no.1
Hoffmeister Concerto no.4 in D
G.Jacob Concerto for Flute

6. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestra parts and opera compositions will also be studied

Oboe

1. Exercises: Ferling 18 Exercises for Oboe

2. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: D-flat - b-flat, B - g - sharp

3. Etudes: Ferling 48 Studies for the Oboe, op.31
Graham Lyons 24 Melodic Studies for Oboe

4. Pieces: Britten 6 Metamorphoses after Ovid, op.49
Sigtenhorst Meyer 3 Rustic Miniatures, op.24
Bartok The Bagpiper (arr. Szeszler)
Stephen Dodgson Suite in D
John Exton 3 Pieces for solo Oboe
Groblez Sarabande et Allegro
Jacob 7 Bagatelles for solo Oboe
Derek Bourgeois Fantasy Pieces for solo Oboe

Poulenc Sonata
Edward Gregson Oboe Sonata
6. Concerts: Michael Hurd

Concerto da Camera

7. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} movts) or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestra parts and opera compositions will also be studied.

Clarinet

1. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: D-flat – b-flat, B – g-sharp

2. Etudes: James Rae 40 Modern Studies for solo Clarinet

C.Rose 32 Etudes for Clarinet

Alfred Uhl 48 Etudes for Clarinet

Klose 30 Etudes for Clarinet

Blatt 50 Classical Studies for Clarinet

3. Pieces: Berg 4 Pieces, op.5

Debussy Premiere Rapsodie

I.Hamilton 3 Nocturnes, op.6

Ireland Fantasy-Sonata in E-flat

Lutoslawski 5 Dance Preludes

John McCabe 3 Pieces for Clarinet, op.26

Martinu Sonatina for Clarinet

Rossini Introduction, Theme and Variations, arr.Hermann Weber Concertino in E-flat, op.26

4. Sonatas: Y.Bowen Sonata for Clarinet, op.109

G.Carpenter Sonata for Clarinet

5. Concertos: Copland Concerto for Clarinet

Hindemith Concerto for Clarinet in A (1947)

Spoehr Concerto no.2 in E-flat, op.57

Bassoon

1. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: D-flat - b-flat, B -g-sharp

2. Etudes: Jancourt 26 Meloric Studies, op.15

Milde 50 Concert Studies, op.26 (Vol.1)

3. Pieces: Bourdeau Premier Solo

O.Oromszegi 15 Characteristic Pieces in Hungarian Style

Bozza Fantaisie

Elgar Romance
6. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion. The tutor will provide sight-reading exercises.

Saxophone

Alto, Baritone Saxophone in E-flat and Tenor Saxophone in B-flat

Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.
From memory, to be played both tongued and slurred D-flat – b-flat, B – g-Sharp

Etudes: Pierre Max Dubois 48 Etudes Faciles et Progressives
Chris Gumbley 15 Crazy Jazz Etudes
James Rae 20 Modern Studies for solo Saxophone
Ferling 48 Etudes, (ed.Mule)

Pieces: Claude Pascal Impromptu
Paule Maurice “Tableaux de Provence” Suite
Alan Richardson 3 Pieces, op.22
Francaix 5 Dances Exotiques
M.-A. Turnage Sarabande
M.Whitney Introduction and Samba
Pedro Ituralde Suite Hellenique
Colin Cowles 5 Pieces for a Tenor
Paul Bonneau Piece Concertante dans l’esprit “Jazz”
Abcil Fantaisie Caprice, op.152
Paul Harvey Concertino for Soprano sax.
Denisov 2 Pieces
Villa-Lobos Fantasia for Soprano or Tenor saxophone

Sonatas: J.S.Bach Sonata in E-flat, BWV 1031 (orig. for flute), arr.Leonard
Burnet Tuthill Sonata for Alto sax., op.20

Concertos: Glazunov Concerto in E-flat, op.109
Warren Benson Concertino for Alto sax.
C.Grundman Concertante

Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

The tutor will provide sight-reading exercises. Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.
French Horn

1. Exercises: Special exercises for the Development and Strengthening of the Embouchure
2. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: Dflat-bflat, B-gsharp

3. Etudes:
   - Maxim-Alphonse 200 New Studies for Horn (book 3)
   - Kopprash 60 Selected Studies for French Horn (book 2)
   - Andrew Clark 16 Etudes
   - Oscar Franz Etudes
   - H. Kling 40 Characteristic Etudes

4. Pieces:
   - Rossini Prelude, Theme and Variations
   - Derek Bourgeois Fantasy Pieces for Solo Horn
   - Thea Musgrave Music for Horn and Piano
   - Poulenc Elegy
   - Seiber Notturno
   - Philip Sparke Masquerade
   - Bram Wiggins Cornucopia
   - Ray Woodfield Concerto Suite for Horn

5. Sonatas:
   - Y. Bowen Sonata for Horn, Op.101

6. Concertos:
   - Haydn Horn Concerto no.2 in D
   - Mozart Horn Concerto no.4 in Eflat K.495
   - Malcolm Arnold Horn Concerto no.2, Op.58
   - G. Jacob Concerto for Horn

7. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide transposition training and playing from sight. Orchestra parts and opera compositions will also be studied.

Trumpet

1. Exercises: Special exercises for the Development and Strengthening of the Embouchure
2. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic.

From memory, to be played both tongued and slurred: Dflat-bflat, B-gsharp

3. Etudes:
   - Herbert Clarke Characteristic Studies for the Cornet
   - Brandt Orchestral Studies
   - Balasanyan 20 Studies

4. Pieces:
   - Malcolm Arnold Fantasy for solo Trumpet, Op.100
   - Bozza Caprice, Op.47
   - Edward Gregson Prelude and Capriccio for Cornet
   - Honegger Intrada
   - Presser Suite
   - Enesco Legend
   - Bellstedt La Mandolinata

5. Sonatas:
   - D. Gabrieli Sonata no.2

6. Concertos:
   - Joseph Horovitz Concerto for Trumpet
   - M. Haydn Concerto in D
   - Telemann Concerto in D
7. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will include transposition training and playing from sight. Orchestra parts and opera compositions will also be studied.

Trombone

1. Exercises: Special exercises for the Development and Strengthening of the Embouchure
2. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths Chromatic.
   From memory, to be played both tongued and slurred: Dflat-bflat, B-gsharp
   Allen Ostrander Melodious Etudes for Bass Trombone
   Tommy Pederson Elementary Etudes
   Bob Mullen 32 Etudes For Alto Trombone
   Johannes Rochut Melodious Etudes for Trombone Book 3
   J.S. Bach Cello Suite no.2 (Arr. Lafosse or Barbez)
   Roger Boutry Capriccio
   Harold East Sonatina for Trombone
   Belmont Elegy
   Betin Gunes The Trombonite
   Erland von Koch Fanfar for Bronslur
   Roger Marsh Variations
5. Concertos: Derek Burgeois Trombone Concerto, Op.114
   Edward Gregson Trombone Concerto
   Grondahl Concerto for Trombone
   Elgar Howarth Concerto for Trombone

6. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestra parts and opera compositions will also be studied.

Tuba

1. Exercises: Special exercises for the Development and Strengthening of the Embouchure
2. Scales: Majors, Minors, Arpeggios, Dominant Sevenths, Diminished Sevenths Chromatic.
   From memory, to be played both tongued and slurred: Dflat-bflat, B-gsharp
3. Etudes: Blazhevich 70 Studies for Bflat Tuba, Vol. 1
   Kopprasch 60 Selected Studies for Bflat Tuba
   Vasiliev 24 Melodious Etudes for Tuba
7. Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Etudes, 2 Pieces, one Concerto (1st, or 2nd and 3rd movts) or Sonata (1st, or 2nd and 3rd movts) from the above list.

Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor’s discretion.

The tutor will provide sight-reading exercises. Orchestra parts and opera compositions will also be studied.

Percussion

Tuned Percussion

1. Scales: Arpeggios, Dominant Sevenths, Diminished Sevenths and Chromatic Scales: from memory, in the following keys: D-flat – b-flat, B – g-scarp
2. Pieces: Creston Concertino for Marimba and Piano (Schirmer/Music Sales)

David Hext Suite for Solo Marimbe (Woodsmoor Press/Southern Percussion)

T.Mayuzumi Concertino for Xylophone and Piano (Peters P-6856a)

M.Peters Yellow after the Rain – for Marimba (Southern Percussion)

Ney Rosauro Suine Popular Brasilieira for Marimba Solo (Music for Percussion/ Southern Percussion)

Timpani

1. Pieces: John Beck Sonata for 4 Timpani (Boston Music Co./ Southern Percussion)

David Mancini Suite for 4 Timpani (Kendor/William Elkin or Kendor/ Southern Percussion)

Snare Drum


Multiple Percussion

1. Robert Stern Adventures for One (Music for Percussion/ Southern Percussion )

2. Martin Westlake Percussion Solo no.1 (Woodsmoor Press/Southern Percussion)

Examples of Greek and Cypriot music

During the Semester the student must study: Scales, 2-3 Pieces for each instrument from the above list.

The tutor provides sight-reading exercises. Any other suitable pieces of equivalent standard can be added to the above list at the tutor’s discretion.

Guitar

1. Exercises: Abel Carlevaro “Serie Didactica para Guitarra” 1-4 (Barry Editorial Buenos Aires)

Scott Tennant “Pumping Nylon” (Alfred Publishing Co.)

2. Scales: All 12 major minor melodic minor harmonic and chromatic scales in 2 and 3 (where the range of guitar permits) octaves.

Major and minor arpeggios, dominant 7th diminished 7th in all keys. Scales in octaves, thirds and tenths in all keys.
Cadences in all major and minor keys.

3. Studies: Villa-Lodos 12 Etudes
           Sor op.6 & op.29
           Brouwer 20 Etudes Simples

4. Renaissance: J.Dowland Fantasias, Pavanas, Galliardes etc.
       F.da Milano Ricercari, Fantasie

5. Baroque: J.S.Bach Lute Suites, Cello Suites, Sonatas and Partitas for violin etc.
           Scarlatti Sonatas
           Weiss Suites etc Handel, Telemann

6. Classic-romantic: F.Sor Gran Solo op.14, Grande Sonata no.1, no.2, Fantasias, etc.
       M.Giuliani Gran Ouverture op.61, Grande Sonata Eroica, Sonata op.15, Rossinianas 1-6
       F.Tarrega Gran Jota, La Cartagenera, Estudio Brillante de Alard.
       Regondi Reverie, op.19 Coste, Aguado, Albeniz, Granados various works

7. 20th century: Villa-Lobos Suite populaire Brezilienne
       Brouwer El Decameron Negro, Sonata
       Ponce Sonata Mexicana, Theme Varie et Finale, Sonata
       Classica, Sonata Romantica, Sonata III, Variations on la Folia de Espana and Fugue
       Koshkin Sonata
       Castelnuovo-Tedesco Sonata Omaggio a Bocherini, Capricho Diabolico, Tarantella
       Pujol Guajira, Tres piezas Espagnolas
       Mompou Suite Compostellana
       Piazzola 5 piezas
       Walton 5 Bagatelles for guitar
       Rodrigo Invocation y Danza, Tres Piezas Espagnolas
       Takemitsu All in Twilight, In the woods, Equinox
       B.Britten Nocturnal op.70
       Bennet Sonata
       Ginastera Sonata, op.47
       Henze 1st Sonata from Royal Winter Music, 2nd Sonata from Royal Winter Music

8. Concertos: Giuliani Concerto primo in A, op.30
       Rodrigo Concierto de Aranjuez, Fantasia para un gentilhombre
       Castelnuovo-Tedesco Concerto no. 1, op.99
       Villa-Lobos Concerto
       Ponce Concierto del Sur
       Brouwer Concerto Elegiaco, Concerto de Liege

9. Examples of Greek and Cypriot music

     During the Semester the student must study scales, technical exercises and studies. Also study one Renaissance Piece, one baroque piece, one classical-romantic piece and two 20th century pieces. At least one sonata or suite or theme with variations should be included. Also one concerto from the above list. Any other suitable pieces and concertos of equivalent standard can be added to the above list at the tutor's discretion.

Voice

1. Soprano
Suitable songs of equivalent standard should be chosen from works of Greek and Cypriot composers.

2. Mezzo – Soprano, Contralto And Countertenor

J.S. Bach - Aria: Agnus Dei qui tollis: no. 26 from "Mass in B minor", BWV 232
Recit.: Wiewohl mein Herz in Tranen schwimmt and Aria: Ich will dir mein Herze schenken: from “St. Matthew Passion”, Part 1, BWV 244
Aria: Quia respexit humilitatem: no. 3 from Magnificat in D, BWV 243
Aria: Seufzer, Tranen, Kummer, Not: no. 3 from Cantata no. 21 'Ich hatte viel Bekummernis', BWV 21

Handel - Recit.: E pur cosi in un giomo and Aria: Piangero la sorte mia: from “Julius Ceasar” Act 3, HWV 17
Solo: Tecum principium: no. 3 from "Dixit Dominus", HWV 232
Aria: Oh! Had I Jubal's lyre from "Joshua", HWV 64

L. Berkeley - Silver: no. 5 from "5 Songs", Op. 26
Le Spectre de la Rose from: "Les Nuits d'Ete", Op. 7
Brahms - Botschaft, Op. 47 no.1 (Brahms 70 Songs)
Recit.: Giunse alfin il momento and Aria: De n vieni non tardar from: "Le Nozze di Figaro", Act 4, K 492

Puccini - Aria: Quando me’n vo'soletta per la via from: “La Boheme”, Act 2

Schumann - Nur wer die Schnurcht kennt, Op. 98a no. 3

Faure - Mandoline, Op. 58 no. 1

Holst - Envoi: no. 7 from “12 Humbert Wolfe Songs”, Op. 48

Suitable songs of equivalent standard should be chosen from works of Greek and Cypriot composers.

3. Tenor

J.S. Bach - Recit.: Ach heile mich, du Artz der Seelen and Aria: Troste mir, Jesu: no. 2, 3 from Cantata no. 135
'Ach Herr, mich armen Sunder', BWV 135
'Recit.: So geht! Genug, mein Schatz and Aria: Nun mogt ihr stolzen Feinde schrecken from: 'Christmas Oratorio', Part 6 BWV 248

Handel - Recit.: Thanks to my brethren and Air: How vain is man who boasts in fight from: ‘Judas Maccabaeus’, Part 2, HWV 53

Bizet - Flower Song: 'La fleur que tu m’ avais jete' from: ‘Carmen’, Act 2

L. Berkeley - Autumn's Legacy, Op. 58 any of the 7 songs

Donizetti - Recit.: e sgombro il loco and Cavatina: Ah! Parea ache per incanto from: “Anna Bolena”, Act 1

R. Strauss - Allerseelen, Op. 10 no.8
Ruhe, meine Sele, Op. 27 no. 1

Suitable songs of equivalent standard should be chosen from works of Greek and Cypriot composers.
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4. Baritone And Bass

J.S. Bach - ‘Ich habe genug’, BWV 82
Recit.: Ich habe genug and Aria: Schlummert ein, ihr matten Augen: no. 2, 3 from Cantata no. 82

Handel - HWV 49a
Recit.: I rage, I melt, I burn! And Aria: O ruddier than the cherry from: ‘Acis and Galatea’, Part 2, HWV 57

Mozart - HWV 492
Recit.: Tutto e disposto and Aria: Aprite un po’ quegli occhi from: ‘Le Nozze di Figaro’, Act 4, K.

R. Strauss - Der Einsame, Op. 51, no. 2

Verdi - Aria: Di Provenza il mar from: ‘La Traviata’, Act 2

Rossini - Aria: Resta immobile: from ‘Guglielmo Tell’, Act 3

Donizetti - Aria: Bella siccome un angelo: from ‘Don Pasquale’, Act 1

Finzi - Childhood among the Ferns: no. 1 from ‘Before and after Summer’, Op. 16

Beethoven - Aus Goethes Faust, Op. 75 no. 3

Suitable songs of equivalent standard should be chosen from works of Greek and Cypriot composers.
Course Requirements. Semester Syllabus. Minimum recommended computer and internet configurations for online courses can be found here. List other tools, resources, and materials needed by the student for success in the course. List the primary learning objectives for this course. Use action verbs to describe what students and you will accomplish through this course. A bulleted list is a good way to display these objectives as shown below. The course syllabus is often treated as a contract by both faculty and students. As such, syllabi should not be altered after the semester has begun to ensure fairness for the students. One suggestion to allow flexibility for instructors is to decouple the schedule on the syllabus, perhaps even keeping the two documents entirely separate. Purpose and Value. A syllabus is an academic agreement that establishes the academic relationship between instructors and students in a course, used as the basis for communication and accountability. A carefully constructed syllabus helps clarify course goals and learning objectives, assessment and evaluation standards, grading policies, and expectations for student and faculty behavior.