Global Learning Semesters
Course Syllabus
Course: MUS-365E Practical Studies V-MUED
Department: Communications
Host Institution: University of Nicosia, Nicosia, Cyprus

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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.Duvernoy: 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
     - Rhapsody in B minor, op.79 no.1
   - 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
     - Sonata in A, op.101
   - 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:
   - Gaviniés: 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: Canzonetta 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
5. Concertos:

- Elgar Sonata in E minor, op.82
- Mozart Sonata in B-flat, K.454
- Prokofiev Sonata no.2 in D, op94b
- 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.
   Third position: F, f,
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
   Partita no.2
   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
           Sérénade op.98
           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
            Suites for unaccompanied cello BWV 1010-1012
            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
           Sicilinne, 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
Sigtenerhorst Meyer 3 Rustic Miniatures, op.24
Bartok The Bagpiper (arr. Szeszler)
Stephen Dodgegson 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)
   - Spohr Concerto no.2 in E-flat, op.57

6. 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 (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} 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.

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
Faure Piece Apostel Sonatina for solo Bassoon, op.19 no.3
Ian Parrott Rondo Giocoso Persichetti Parable IV for solo Bassoon
4. Sonatas: Dard Sonata in D minor, op.2 no.5
Saint-Saens Sonata in G, op.168
5. Concerts: J. Addison Concerto for Bassoon Mozart Concerto in B-flat, K.191
Vivaldi Concerto in A minor, RV 497

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 danc 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
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 (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 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 (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} movts) or Sonata (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} 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 (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} movts) or Sonata (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} 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
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 (1\textsuperscript{st}, or 2\textsuperscript{nd} and 3\textsuperscript{rd} 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 Rosaura Suine Popular Brasileira 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 7\textsuperscript{th} diminished 7\textsuperscript{th} in all keys. Scales in octaves, thirds and tenths in all keys.
Cadences in all major and minor keys.

   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, Gran 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 Sonat Omaggio a Bocherini, Capricho Diabolico,Taratella
   Pujol Guajira, Tres piecas Espagnolas
   Monkou Suite Compostellana
   Piazzola 5 piezas
   Walton 5 Bagatelles for guitar
   Rodrigo Invocacion 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

Jose Sonata
   Turina Sonata, op.61
   Kleyjans A l’ aube du dernier jour
   de Faria Entoada
   Tippett The Blue Guitar Sonata
   Hetu Suite op.41

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
J.S. Bach - 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


Brahms - Botschaft, Op. 47 no.1 (Brahms 70 Songs)

Recit.: Giunse alfin il momento and Aria: Den vieni non tardar from: “Le Nozze di Figaro”, Act 4, K 492

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

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

Faure - Mandoline, Op. 58 no. 1

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

Wolf - Enfenlied: no. 16 from “Morike Lieder”, Vol. 2

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.: Du lieber Heiland du and Aria: Buss und Reu from: “St. Matthew Passion”, Part 1, BWV 244

Handel - Recit.: Awake, Saturnia and Air: Hence, Iris, Hence away from: “Semele”, Act 2, HWV 58
Air: Father of Heav’n! from: “Judas Maccabaeus”, Part 3, HWV 63

Barber - Rain Has Fallen, Op. 10 no.1

Bizet - Habanera: L’amour est un oiseau rebelle, from “Carmen”, Act 1

Brahms - Auf dem See “Blauer Himmel, blaue Wogen”, Op. 59 no.2

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

Tchaikovsky - Recit.: from: Tanya, Tanya, you dream the whole day long! And Olga’s Aria: I’m not the sort to sit in silence from: “Eugene Onegin”, Act 1 no. 3, Op. 24

Copland - Going to Heaven: no. 11 from “12 Poems of Emily Dickinson”

Mozart - Recit.: Ah! Scostati and Aria: Smanie implacabili from: “Così fan tutte”, Act 1, K 588

Howells - A Madrigal, Op. 22 no. 2

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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

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 jette’ from: ‘Carmen’, Act 2

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

Donizetti - Aria: Una furtiva lagrima, from ‘L’ Elisir d’ Amore’, Act 2

Faure - Lydia, Op. 4 no. 2
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<td>Stille Trance, Op. 35 no. 10</td>
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<td>Puccini-</td>
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<td>A Little Music: no. 4 from ‘12 Humbert Wolfe Songs’ Op. 48</td>
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4. Baritone And Bass

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<td>Handel-</td>
<td>Recit.: I rage, I melt, I burn! And Aria: O ruddier than the cherry from: ‘Acis and Galatea’, Part 2, HWV 49a</td>
<td>Recit.: The good we wish for and Air: thy glorious deeds inspir’d my tongue from: ‘Samson’, part</td>
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<td>Mozart-</td>
<td>Recit.: Tutto e disposto and Aria: Aprite un po’ quegli occhi from: ‘Le Nozze di Figaro’, Act 4, K. 492</td>
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<td>R. Strauss-</td>
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Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. Good teaching and learning will incorporate and reinforce a subject’s key concepts to help students gain:

- A greater depth as well as breadth of subject knowledge
- Confidence, especially in applying knowledge and skills in new situations
- The vocabulary to discuss their subject conceptually and show how different aspects link together
- A level of mastery of their subject to help them enter higher education.

Teaching and Learning Methods

The course consists of interactive lectures/seminars and encourages active learning via peer learning, critical thinking, project-based work, technology-enhanced and responsible learning approaches.

Content and Structure of the Course

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