

OBOE STUDIO SYLLABUS
Fall 2013 and onward

James Ryon
Professor of Music
University of North Texas
(8/21/2013)

SYLLABUS
Fall 2013 and onward

MUAM:	1509. 3509, 5509, 6509	Major Oboe Lessons (English Horn & Oboe d'Amore)
MUAC:	1509. 3509, 5509, 6509	Concentration Oboe Lessons
MUAS:	1509. 3509, 5509, 6509	Secondary Oboe Lessons

Professor: James Ryon
Office: UNT College of Music Rm. 126

Office Phone: 940-565-3718
Mobil Phone: 225-772-5304

E-Mail: james.ryon@unt.edu
jryon52@gmail.com
Web: <http://music.unt.edu/instrumental/ryon/>

Studio Class: Mon., 7:00 – 8:30 pm (or later) Rm. 232 and Fri., 1:00 – 1:50 pm, Rm .132
Reed Classes: TBA , Double Reed Room
Office Hours: by appointment

I. Materials:

Required Music:

Barret - Oboe Method
Ferling - 48 Famous Studies
Andraud - Vade Mecum of the Oboist
Rothwell - Difficult Passages (4 Volumes: Bach, Classical 1, Classical 2, Modern)
Other Literature as Assigned (see oboe repertoire list in Study Guide)

Required Equipment & Supplies:

Professional Model Oboe and Case
12 Reed Case for Oboe Reeds
3 Reed Case for English Horn Reeds
Electronic Metronome
Chromatic Tuner with Speaker and Clip-on Microphone
Reed Making Equipment (as listed below)
Maintenance and Repair Equipment (as listed below)
CD's as Assigned
Oboe Notebook (3 ring loose-leaf binder)

Note: Oboe students must plan to obtain all required materials before or as soon as possible during their first semester of study. Any delay in these acquisitions may hinder progress, performance and grade in these courses.

Materials for Oboe Majors and Concentrations

Required Reed Equipment:

Gouged Cane - Minimum of twenty (20) pieces of oboe cane and five (5) pieces of EH cane on hand at all times. If the student does not own a shaper tip and handle, then this cane must be gouged shaped and folded.

Millimeter Ruler - Must be metal with finely etched lines.

Staples - Minimum of twenty (20) oboe and five (5) EH staples on hand at all times. The oboe staples must be 47 mm and the EH staples must be 27 mm, both of nickel silver alloy.

Oboe Mandrel - Required. English horn mandrel recommended, but not required as long as student has a corkless oboe staple to use with the oboe mandrel as a substitute EH mandrel.

Plaques - Minimum of two (2) on hand at all times. Thin and narrow blue steel.

Knives - One (1) Landwell or comparable hollow ground knives.

Cutting Block - Grenadilla wood with smooth, slightly convex surface.

Sharpening Stone & Steel - Norton FB6 or FB35 fine india stone.
EZLap diamond plate 6x3 or 8x3, Forschner 10" Smooth Sharpening Steel

Reed Thread - Nylon or Silk – FF, EE or F gauge

Beeswax

Razor Blades - Industrial pack of 100 is the most economical

Sandpaper - Four (4) pieces of 600 grit Silicon Carbide

Optional Reed Equipment:

Shaper Tip - Required by Junior year. Current recommendations: Adam/Joshua +2, Caleb-1, Pfeiffer/Mack/RDG, RDG-1. Consult before buying!

Gouging Machine - Highly recommended, especially before the end of undergraduate or graduate degree program. Current recommendations: Innoledy, RDG, Driscoll, Ross, Graf. Consult before buying!

Micrometer - For gauging cane thickness - available from RDG, Jeanné, Coelho, et al.

Sandpaper – 100, 300 & 600 grit are useful for reed tips, corks & gougers

Required Instrument Maintenance Equipment:

Swab - Silk or cotton, non-pull-through. Non-pull-through is safer.

Paint Brush - For weekly dusting of oboe.

Cigarette Papers - Ungummed, for adjustments and removal of water.

Screw Drivers - tips should range between 1 and 2 mm.

Optional Instrument Maintenance Equipment:

Octave Vent Remover - Highly recommended for solving octave vent problems.

Feathers - White or gray turkey (none of the dyed variety). Recommended for water redistribution in bore and quick action.

Spring Hook - 6" for mounting and unmounting springs - faster than screw driver.

II. Lessons

MUAM:1509, 3509, 5509, 6509 and MUAC: 1509, 3509, 5509, 6509 consist of individual lessons, reed classes, studio classes and additional master classes as scheduled. Lessons will consist of technical requirements (scales, arpeggios and other exercises), etudes by Barret and Ferling, solo repertoire, chamber repertoire and large ensemble repertoire as outlined in the Oboe Studio Study Guide.

In order to maximize lesson time, students must warm up (instrument, reed, embouchure, fingers, mind and body) at least one half hour prior to the lesson and knock on the studio at the lesson time. Having organized lesson goals the evening before, students are encouraged to express what they hope to cover in the lesson and show an eagerness to learn when they walk through the door.

Students should bring all appropriate music, instruments and materials to lessons and classes, including the Oboe Notebook, which will be used to consolidate all oboe/EH-related information and serve as a plan and record of study.

Please note:

UNT gives high priority to research by faculty. In the field of music performance, "research" means performing concerts. From time to time, weekly lessons may have to be rescheduled to accommodate the professor's performance schedule, or given via "Skype" with a Graduate Teaching Fellow in attendance. On occasion, an extra master class may replace an individual lesson, when performance commitments allow no alternative. Graduate students may also be asked to assist in undergraduate teaching.

Lessons (continued)

Oboe students are expected to check UNT e-mail and the oboe studio web site daily for announcements, changes in schedule or materials.

Studio Class meetings are TBA and participation is required of all oboe students. This is a master class with a syllabus that covers topics such as oboe fundamentals, practice techniques, memorization, oboe/EH adjustment and maintenance, solo & ensemble performances and orchestral repertoire. All students will be required to play in class as assigned and be ready to play as time permits. Students may also be required to comment on and offer suggestions about student performances in the class.

Oboe/English Horn Reed Classes are TBA. The classes will be divided into several sections. Participation in at least one hour of class per week is required of all oboe majors until such time as the student receives an "A" grade on two consecutive reed exams. Students are required to bring their reed equipment and a minimum of three (3) new reeds to each class. Students are expected to make a minimum of one to two reeds per day in order to advance their reed making skills. Other students are welcome to join the classes. The grade for this class will consist of the average of a midterm, final, participation and overall progress grades.

Orchestral Repertoire Master Classes are TBA. These classes will supplement the Studio Class and are strongly recommended for upper level students. Classes will require listening to recordings, preparation of orchestral parts, trial auditions, in-class coaching and class discussion.

III. Listening

Listening assignments will be part of the curriculum for the studio and orchestral literature classes, as well as other course work for the College of Music. Oboe students will receive a list of repertoire especially important for the oboe and English horn that they will be expected to listen to, and be familiar with over the course of their degree program.

IV. Attendance

Since lessons and master classes are participatory in nature, an unexcused absence from a lesson, studio class, reed class, orchestral literature class or scheduled master class will result in a zero grade for that particular lesson or class. An unexcused absence is one in which the professor did not receive a phone or e-mail message asking to be excused prior to the event. Three unexcused absences will result in the failure of the course.

More than fifteen (15) minutes late will be considered an absence. Repeated lateness under fifteen minutes will accumulate to an unexcused absence when the total exceeds fifteen (15) minutes. Lessons or classes missed due to excused absence (illness or emergency with prior message or call) will be made up at a time convenient for both professor and student. More than three (3) excused absences may require the student to take an incomplete for the course in a manner consistent with UNT academic policies.

Attendance (continued)

All oboe students are required to attend the professor's solo and chamber music recitals, as well as all degree recitals by colleagues in the oboe studio. Attendance at orchestra concerts and other faculty and guest artist recitals is strongly encouraged.

V. Grading

Students majoring in oboe performance are expected to hold oboe performance as the chief priority in their university curriculum. Since the profession is highly competitive, it is incumbent on the student to make the very most of their tenure at UNT. The minimum expectation for oboe majors is to demonstrate satisfactory technical control of the oboe and English horn, and good understanding of musical style with these instruments as a medium of expression. For most people, this requires at least three to four hours per day of practice interspersed with at least an hour or so per day in reed-making, bearing in mind that the actual time spent is not as important as the amount of focused mental energy employed. Students should schedule classes and outside activities to allow enough time to meet their musical goals.

Each lesson, class performance and assignment will be graded on the following scale:

- A: Superior preparation of assignments and excellent performances
- B: Average preparation of assignments and performances
- C: Inadequate preparation of assignments and substandard performances
- F: No attendance and/or preparation for assignments and performances

For purposes of calculation:

A	= 100
A-	= 95
B+	= 90
B	= 87
B-	= 83
C+	= 80
C	= 77
C-	= 73

The average of all lesson and studio grades will constitute 25% of the final lesson grade for the semester. 25% will be determined by the average of technical requirements grades for the semester. The remaining 50% of the grade will be determined by the end of semester Jury Exam Grade.

Final Grade: A >95 A- >90 B+ >87 B >83 B- >80 C+ >77 C >73 C- >70 F <70

Reed class, when required, will constitute half of the jury grade using the above criterion and grading scale.

VI. Jury Exams

Jury Exams are held at the end of each semester during the week prior to exam week. Policies for scheduling and grading Jury Exams are outlined in the UNT Woodwind Area Policy Handbook. All Oboe Majors and Concentrations are expected to perform a Jury Exam. Jury Exams for Music Education Majors and Performance Majors are scheduled at different times. The jury is graded by a panel consisting of Applied Wind Faculty of the College of Music. A time and place for Jury Exams will be posted approximately three weeks prior to the end of the Semester. The student is responsible for signing up for a time slot for the Jury Exam at a time when their accompanist is available. A repertoire form will be completed by the student and brought to the jury.

The literature prepared for the Jury Exam will be approved by the professor and consist of the following materials from the Oboe Studio Study Guide:

- A. Solo Literature and/or Orchestral Excerpts
- B. Etudes
- C. Technical Requirements

Decisions concerning a student's jury requirements are usually made by the seventh (7th) week of the semester. If required, an accompanist must be engaged for the Jury Exam by the student at this time. Unless other arrangements are made, the accompanist must be present at no less than one lesson with a minimum of one rehearsal prior to the first lesson, as arranged by the student with the accompanist. The student is responsible for the accompanist's fee, comportment and preparation. Students are strongly advised to use accompanists recommended by the UNT staff. Professional demeanor and attire are appropriate for Jury Exam performances.

Each member of the Jury gives the student a grade for the jury performance. These grades are averaged to find the Jury Exam Grade (25-50% of the Final lesson Grade). At the discretion of the student's professor, this Jury Exam Grade may be raised or lowered by one letter grade depending on the professor's assessment of the student's work over the course of the semester.

Upper Division Exam (UDE)

Before registering for woodwind lessons at the 3500 levels, all students must pass an Upper Division Examination (UDE). This examination is administered at the end of the 4th semester of 1500 level study. Students must exhibit an acceptable characteristic sound with good intonation, rhythmic stability, endurance, etc. in the performance of appropriate repertoire. If this exam is not passed after the first attempt, additional credit hours may be required by the jury and must be completed before the upper divisional exam may be retaken. This number of credit hours will be added to the student's degree plan. This exam may be taken no more than two times. After two failures the student will be ineligible to continue at his/her current status. Works to be performed at this examination must be level appropriate.

Jury Exams (continued)

Concentration Proficiency Exit Exam

Undergraduate concentration students must pass a final proficiency exit exam to complete their applied music study. This exam is normally performed at the end of the 6th semester of applied study but may be performed earlier. The appropriate applied faculty must approve the repertoire. An acceptable recital, adjudicated by a woodwind faculty committee, may substitute for this exam. If this exam is not passed after the first attempt, additional credit hours may be required by the jury and must be completed before the Concentration Proficiency Exit Exam can be retaken. This number of credit hours will be added to the student's degree plan. This exam may be taken no more than two times. After two failures the student will be ineligible to continue at his/her current status.

Secondary Jury

Students enrolled in secondary applied study may be required to play a jury by their applied teacher.

VII. Course Descriptions

Refer to the Oboe Studio Study Guide as an outline of expectations for the various course levels.

OBOE STUDIO
STUDY GUIDE
2013 and onward

James Ryon
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(5/8/2013)

Oboe Major, Concentration or Secondary Study

Freshman Year

Major goals:

1. Purchase required materials.
2. Define and develop musical and technical skills on oboe.
3. Develop daily warm-up, practice and reed making routine.
4. Develop reed-making and knife sharpening skills.
5. Develop personal music and listening library.
6. Assemble oboe notebook: Oboe Studio Syllabus, Studio Class Schedule, Oboe Study Guide, Repertoire Lists, Listening Lists, Class Notes.

Basic Skills:

1. The elements of tone production: Posture, Breathing, Embouchure Control & Flexibility, Articulation, Dynamic Range, Pitch Range, Voicing & Vibrato.
2. The elements finger technique: Posture, Arm/Hand/Wrist/Finger Position, Finger Motion, Scales, Arpeggios.
3. Coordination of fingers, embouchure and breath: Scales and Arpeggios with Mixed Articulations and Dynamic Contours.

Warm ups:

1. Reed & embouchure warm-ups: articulations, push-ups/downs, dynamic long tones
2. Scale degrees 1-5 on all major scales within range.
3. Scale degrees 1-9 on each note of the chromatic scale within range.
4. Vocal warm-up (one octave arpeggio to repeated 7-8-9-8 pattern with descending one octave scale) on all major scales within range.

Level 1 Technical Requirements:

Full range for Level 1 Technical Requirements is low B flat to high E Flat.

1st Semester:

1. Major scales played up to, and down from the ninth in sixteenths at quarter note = 60 w/ major arpeggio in triplets, ascending & descending.
2. Major scales one octave in broken thirds, ascending & descending in sixteenths at quarter note = 60.
3. Full range major scales, ascending & descending in sixteenths at quarter = 60, with full range arpeggios in triplets, ascending & descending.

2nd Semester:

4. Five note turn pattern on all scale degrees of major keys in one octave, ascending & descending. Quintuplets at quarter = 60.
5. Seven note trill pattern on all scale degrees (using trill fingerings) of major keys in one octave ascending only. Septuplets at quarter = 60.
6. Same as number 1 above but in natural, harmonic and melodic minor.
7. Same as number 2 above but in melodic minor.

Etudes and Studies: 15 to 20 Barret Articulation and Melodic Studies with some solfege and transposition.

Solo Repertoire: at least 2 works per semester selected from the level appropriate solo repertoire list.

Ensemble Repertoire: at least 3 excerpts per semester plus current ensemble repertoire

Performances: studio classes, chamber & solo recitals

Sophomore Year

Major Goals:

1. Continue developing musical and technical skills on oboe.
2. Maintain consistent daily warm-up, practice and reed making routine.
3. Consolidate reed making skills to achieve consistency and independence.
4. Expand repertoire and understanding of musical style.
5. Gain experience playing the English horn and making English horn reeds.

Basic Skills:

1. Enhanced dynamic range, control of pitch, vibrato and speed of articulation.
2. Enhanced posture, finger and hand position.
3. Enhanced differentiation of articulations, note lengths and contours.
4. Double and triple tonguing.

Level 2 Technical Requirements:

Full range for Level 2 Technical Requirements is low B flat to high F natural.

1st Semester:

1. Five note turn pattern on all scale degrees of melodic minor scales in one octave, ascending & descending. Quintuplets at quarter = 60.
2. Seven note trill pattern on all scale degrees (using trill fingerings) of melodic minor scales in one octave, ascending only. Septuplets at quarter = 60.
3. Full range melodic minor scales, ascending & descending in sixteenths at quarter note = 60, with full range arpeggios in triplets, ascending & descending.
4. Full range major scales, ascending & descending in sixteenths at quarter = 60, with full range arpeggios in triplets, ascending & descending.
5. Full range major scales in broken thirds, ascending & descending in sixteenths at quarter = 60.

2nd Semester:

6. Five note turn pattern on all scale degrees of major keys full range, ascending and descending. Quintuplets at quarter note = 60.
7. Seven note trill pattern on all scale degrees (using trill fingerings) of major keys full range, ascending only. Septuplets at quarter = 60.
8. Full range melodic minor scales in broken thirds, ascending & descending in sixteenths at quarter = 60.
9. Full range whole tone scales (2) and chromatic scale, ascending and descending in sixteenths at quarter = 60.

Etudes and Studies:

15 to 20 Barret Articulation and Melodic Studies with some solfege and transposition.
selected Ferling Etudes and Barret Grand Etudes.

Solo Repertoire: at least 2 works per semester selected from the level appropriate solo repertoire list

Ensemble Repertoire: at least 3 excerpts per semester plus current ensemble repertoire

Performances: studio classes, chamber & solo recitals

Junior Year

Major Goals:

1. Continue developing musical and technical skills on oboe and English horn.
2. Expand repertoire with focus on stylistic and period contrasts, performance practices and orchestral repertoire.
3. Refine reed making skills for oboe and English horn.

Skills and Projects:

1. Enhanced dynamic range, control of pitch, vibrato and speed of articulation.
2. Circular breathing.
3. Baroque ornamentation and elaboration. Suggested reading: Quantz - On Playing the Flute and Betty Bang Mather - Ornamentation.

Level 3 Technical Requirements:

Full range for Level 3 Technical Requirements is low B flat to high G natural

1st Semester:

1. Full range major scales in sixteenths with full range arpeggios in triplets (using short high note fingerings as needed), ascending and descending at quarter = 60 or faster.
2. Full range broken third major scales in sixteenths (using short fingerings as needed), ascending and descending at quarter = 60 or faster.
3. Major scales double tongued up to, and down from the ninth in sixteenths at quarter note at quarter = 120 or faster.
4. Vade Mecum p. 3 at quarter = 80 or faster.
5. Vade Mecum p. 4 at quarter = 80 or faster.

2nd Semester:

6. Full range melodic minor scales in sixteenths with full range arpeggios in triplets (short fingerings as needed), ascending and descending at quarter = 60 or faster.
7. Full range broken third melodic minor scales in sixteenths (short fingerings as needed), ascending and descending at quarter = 60 or faster.
8. Three two octave octatonic (whole step/half step) scales starting on C, C#, & D, ascending and descending in sixteenths at quarter = 60, followed by the corresponding two octave fully diminished 7th chord, ascending and descending.
9. Vade Mecum p. 5 at quarter = 80 or faster.
10. Vade Mecum p. 6 at quarter = 80 or faster.

Etudes and Studies:

Ferling Etudes and Barret Grand Etudes.

Solo Repertoire: 3 to 4 works per semester selected from the level appropriate solo repertoire list, memorized movement from a major concerto.

Orchestral Repertoire: at least 20 orchestral excerpts per semester plus current ensemble repertoire, orchestral repertoire master classes

Performances: studio classes, chamber & solo recitals

Senior Year

Major Goals:

1. Review and solidify technical skills and musical principals as necessary.
2. Expand repertoire with focus on major concertos, sonatas and orchestral repertoire.
3. Prepare and perform a graduation recital with high musical standards.

Projects:

1. Memorized major concerto.
2. Graduation recital.
3. Preparation of auditions.

Technical Requirements:

1st Semester:

Review of undergraduate technical requirements with increased tempos and varied articulations.

2nd Semester:

Review of undergraduate technical requirements with increased tempos and varied articulations.

Etudes and Studies:

Audition preparation of Ferling Etudes and/or Barret Grand Etudes.

Solo Repertoire: preparation of works for graduation recital and auditions.

Orchestral Repertoire:

20 excerpts per semester selected from the level appropriate orchestral repertoire list, orchestral repertoire master classes

Performances: studio classes, chamber & solo recitals, graduation recital

Technical Requirements Policy for Major, Concentration and Secondary Oboe Study

Oboe Majors (both graduate and undergraduate) are required to complete Levels 1 – 3 of the Technical Requirements during their course of study at UNT. This will normally take three years, but may be completed earlier. For graduate students the three levels may need to be compressed into two years.

Concentration Oboe Students (both graduate and undergraduate) are required to complete Levels 1 - 2 of the Technical Requirements. This will normally take two years, but may be completed earlier.

Secondary Oboe students are required to pass the 1st Semester Level 1 Technical Requirements at some point in their first year of study and the 2nd Semester Level 1 Technical Requirements at some point in their second year of study.

Graduate Work

Major Goals:

1. Review and solidify technical skills and musical principals as necessary.
2. Expand repertoire with focus on major concertos, sonatas and orchestral repertoire.
3. Prepare and perform a graduation recital with high musical standards.

Projects:

1. Memorized major concerto
2. Graduation recital
3. Preparation of auditions

Technical requirements:

Completion of Levels 2 – 3 Technical Requirements

1st Semester:

Review of undergraduate technical requirements with increased tempos and varied articulations.

2nd Semester:

Review of undergraduate technical requirements with increased tempos and varied articulations.

Etudes and Studies:

audition preparation of Ferling Etudes and/or Barret Grand Etudes.

Solo Repertoire: preparation of works for graduation recital and auditions.

Orchestral Repertoire: 20 excerpts per semester selected from the level appropriate orchestral repertoire list, orchestral repertoire master classes

Performances: studio classes, chamber & solo recitals, graduation recital

Technical Requirements Policy for Major, Concentration and Secondary Oboe Study

Oboe Majors (both graduate and undergraduate) are required to complete Levels 1 – 3 of the Technical Requirements during their course of study at UNT. This will normally take three years, but may be completed earlier. For graduate students the three levels may need to be compressed into two years.

Concentration Oboe Students (both graduate and undergraduate) are required to complete Levels 1 - 2 of the Technical Requirements. This will normally take two years, but may be completed earlier.

Secondary Oboe students are required to pass the 1st Semester Level 1 Technical Requirements at some point in their first year of study and the 2nd Semester Level 1 Technical Requirements at some point in their second year of study.

Required Methods & Repertoire for Freshman & Sophomore Levels:

1. Barret Oboe Method (Boosey & Hawkes)
2. Ferling Studies (Southern)
3. Vade Mecum of the Oboist (Southern)

six or more of the following:

4. Telemann Sonata in “a” Minor (Southern)
5. Schumann Three Romances (Schirmer)
6. Handel Sonata in “c” Minor (Southern)
7. Telemann Concerto in “f” Minor (Southern)
8. Sammartini Sonata in “g” Minor (Chester)
9. Handel Concerto in “Bb” Major (Boosey & Hawkes)
10. Cimarosa/Benjamin concerto (Boosey & Hawkes)
11. Albinoni Concerto in “d” Minor (International)
12. Marcello Concerto in “d” or “c” Minor (Musica Rara)
13. Handel Concerto in “g” Minor (Southern)
14. Hindemith Sonata (Schott)
15. Nielsen Fantasy Pieces (Hansen)
16. Jacob Seven Bagatelles (Oxford)
17. Paladilhe Solo de Concours (Southern)
18. Colin Solo de Concours #2 (Leduc)
19. Verroust Solo de concert #2 (Costallat)
20. Bellini Concerto in E Flat (Ricordi)

Additional Required Methods & Repertoire for Junior, Senoir & Graduate Levels:

1. Rothwell Orchestral Excerpts. 3 Vols. (Boosey & Hawkes)
2. Heinze (ed.) Bach Studies (2 vols.) (Breitkopf)

six or more of the following:

3. Handel Sonata in g minor (Southern)
4. Britten Six Metamorphoses after Ovid (Boosey & Hawkes)
5. Mozart Concerto (Boosey & Hawkes)
7. Haydn Concerto (Breitkopf)
8. Ravel Sonatine (Durand)
9. Strauss Concerto (Boosey & Hawkes)
10. Bach Sonata in g minor (Barenreiter)
11. Saint Saens Sonata (Durand)
12. Dutilleux Sonata (Leduc)
13. Poulenc Sonata (Chester)
14. Mozart Oboe Quartet (Boosey & Hawkes)
15. Jacob Sonata (Oxford)
16. Vaughan Williams Concerto (Oxford)
17. Martinu Concerto (Eschig)
18. Arnold Sonatina (Lengnick)
19. Silvestrini Six Etudes (Editions du hautbois)
20. Goosens Concerto (Masters of Music)

Other Recommended Repertoire:

Beginning:

1. Edelfsen - "The Oboe Student" I-III (Belwin)
2. Edelfsen - "Tunes for Technique" I-III (Belwin)
3. Edelfsen - "Studies & Melodious Etudes" (Belwin)
4. Classic Festival Solos (Belwin)
5. Oboe Solos (Belwin)
6. Tustin (ed.) Solos for the Oboe Player (Schirmer)
7. First Repertoire Pieces for Oboe (Boosey & Hawkes)

Intermediate:

1. Contemporary French Recital Pieces (International)
2. Schumann Adagio and Allegro (Peters)
3. J.S. Bach Concerto in "d" (Kunzelmann)
4. Deslandres Introduction & Polonaise (Nova Music)
5. Telemann 6 Partitas (HM47) (Hortus Musicas)
6. Burle Marx Andante (Jeanné)
7. Lacerda Variations "Carneirinho" (Jeanné)
8. Cowell Three Ostinati with Chorales (Music Press)
9. Grovlez Sarabande et Allegro (Leduc)
10. J.S. Bach Concerto in "A" (ob. d'amore) (Barenreiter)
11. G.P. Telemann Concerto in "A" (ob. d'amore) (Eulenburg)
12. Donizetti Concertino (EH or ob. d'amore) (Peters)

Advanced:

1. Bozza Fantasia Pastorale
2. Britten Temporal Variations (Faber)
3. Britten Phantasy Quartet (Boosey & Hawkes)
4. Siqueira - Drei Etuden (DVFM)
5. Gordon Jacob Concerto (Oxford)
6. Peter Schikele Concerto
7. Resanovic Sonata (Resanovic)
8. Françaix L'Horloge de Flore (Transatlantique)
9. Dorati Duo Concertante
11. Dorati Cinq Pieces (Boosey & Hawkes)
12. Lucas Foss Concerto
13. Berio Siquenza VII
14. Shinohara Obsession
15. Gillet Etudes for Advanced Technique