

**London College of Music Examinations**

# Woodwind Diplomas Repertoire List

Valid from:  
2019 until further notice

This repertoire list should be read in conjunction with the:  
Music Performance and Teaching Diploma Syllabus

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# WOODWIND DIPLOMAS

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## 2017 – 2021

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#### **IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2017 until 31 December 2021.

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# LCM Examinations

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**University of West London**  
**LCM Examinations**

St Mary's Road  
Ealing  
London  
W5 5RF

tel: +44 (0)20 8231 2364

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

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## LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Sight Reading Tests for Flute (*LL11873*)
- Specimen Sight Reading Tests for Clarinet (*LL11881*)
- LCM Aural Handbook (*LL205*)
- Specimen Aural Tests (*LL189*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).  
A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to Elaine Smith, Stuart Corbett and Felicity Stubbs, the principal syllabus compilers.

**Grade 5 Theory**

**DipLCM in Performance**

1. Performance
2. Viva voce
3. Sight reading

**DipMusLCM  
Theoretical Diploma**

**DipLCM in Teaching**

1. Teaching
2. Presentation & demonstration and performance
3. Discussion

**ALCM in Performance  
(Standard, Option 1)**

1. Technical work
2. Performance
3. Viva voce
4. Sight reading
5. Aural tests

**ALCM in Performance  
(Recital, Option 1)**

1. Performance
2. Essay
3. Viva voce

**ALCM in Performance  
(Standard, Option 2)**

1. Technical work
2. Performance
3. one other component (choice of Viva/SR/Aural)

**ALCM in Performance  
(Recital, Option 2)**

1. Performance
2. Viva voce

**ALCM in Teaching**

1. Teaching
2. Essay
3. Presentation & demonstration and performance
4. Discussion

**LLCM in Performance  
(Standard)**

1. Performance
- two of: 2. Programme notes
3. Sight reading
4. Viva voce

**LLCM in Performance  
(Recital)**

1. Performance
2. Programme notes

**LLCM in Teaching**

1. Teaching
2. Dissertation
3. Presentation & demonstration
4. Discussion

**FLCM in Performance**

1. Performance
2. Programme notes

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# Flute

## DipLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

In addition:

- All candidates must perform **at least one item from the Baroque or Classical period and at least one item from the Romantic period or 20th/21st century.**
- It is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>BACH, J. S.</b>	Partita in A minor, BWV1013	(Bärenreiter)
<b>BACH, J. S.</b>	Sonata No. 4 in C	(Chester/Music Sales)
<b>BAX</b>	Four Pieces for Flute and Piano	(Chappell)
<b>BENDA</b>	Concerto in E minor (at least TWO movements)	(Schott)
<b>BENNETT, R. R.</b>	Summer Music	(Novello/Music Sales)
<b>BERKELEY</b>	Sonatina (at least TWO movements)	(Schott)
<b>BURTON, Eldin</b>	Sonatina (complete)	(Carl Fischer)
<b>CLARKE, Ian</b>	Hypnosis	(IC Music)
<b>DAIJA, Tish</b>	Rapsodi	(Emerson)
<b>GLUCK</b>	Concerto in G (at least TWO movements)	(Amadeus/MDS)
<b>HANDEL</b>	Halle Sonata No. 3 in B min (complete)	(Bärenreiter)
<b>HENZE</b>	Sonatine: First movement	(Schott/MDS)
<b>HONEGGER</b>	Danse de la Chèvre	(Salabert/UMP)
<b>LALO, Édouard</b>	Introduction et Allegretto <i>from</i> La Belle Époque	(Schott)
<b>LEROUX, Xavier</b>	Deuxième Romance <i>from</i> La Belle Époque	(Schott)
<b>LOEILLET</b>	Sonata No. 3 <i>from</i> Hortus Musicus 43 (complete)	(Bärenreiter)
<b>MOZART</b>	Flute Quartet in D KV285 (either movements 1 and 2 or 2 and 3)	(Universal Edition)
<b>MOZART</b>	Any of the six sonatas, K10–15 <i>from</i> Six Sonatas for Flute and Piano (no more than one complete sonata to be performed)	(G. Schirmer/Music Sales)
<b>QUANTZ</b>	Sonata in E Minor (complete)	(Schott)
<b>RHENÉ-BATON</b>	Passacaille, Op. 35	(Durand/UMP)
<b>RICHTER</b>	Sonata in D (complete)	(Wiener Urtext)
<b>SAINT-SAËNS</b>	Romance	(UMP or Zimmerman)
<b>STAMITZ, Karl</b>	Concerto in G Major Op. 29 (movements 2 and 3, Andante non troppo and Rondo allegro)	(IMC)
<b>STAMITZ, Karl</b>	Concerto No. 3 in D (movements 2 and 3, Adagio and Rondo-moderato)	(Breitkopf)
<b>TELEMANN</b>	Sonata in F minor TWV 41:F1	(Hortus Musicus/Bärenreiter)
<b>TELEMANN</b>	Sonata in C TWV 41:C2	(Hortus Musicus/Bärenreiter)
<b>VERACINI</b>	Sonata Prima OR Sonata Seconda	(Boosey & Hawkes)
<b>WARREN, Maggi</b>	A Sylvan Triptych	(Reedimensions via Amazon)

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# Flute

## ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios.

#### EITHER: Technical Studies

**BOEHM** Any TWO from 24 Capriccios (Ed. Wye) (Chester/Music Sales)

#### OR: Scales and Arpeggios

All to be played from memory. To be performed slurred, legato tongued or staccato, at the direction of the examiner.

1. All major and minor (both forms) scales and arpeggios.  
C major and C minor: range 3 octaves. All other requirements: range 2 octaves.
2. Chromatic scales starting on any note.  
Starting on C: range 3 octaves. Starting on any other note: range 2 octaves.
3. Whole-tone scales starting on C and C#: range 2 octaves.
4. Diminished sevenths starting on any note.  
Starting on C: range 3 octaves. Starting on any other note: range 2 octaves.
5. Dominant sevenths in any key. In the key of F: range 3 octaves. In all other keys: range 2 octaves.

### Performance

- All candidates must perform **at least one item from the Baroque or Classical period and at least one item from the Romantic period or 20th/21st century.**
- It is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ARRIEU, Claude</b>	Sonatine (complete)	(Amphion)
<b>BACH, J.C.</b>	Concerto in D (any TWO movements)	(Universal Edition)
<b>BACH, J. S.</b>	Sonata No. 5 in E minor (complete)	(Chester/Music Sales)
<b>BENDA</b>	Concerto in E minor (at least TWO movements)	(Schott/MDS)
<b>BENNETT, R. R.</b>	Lento and Allegro from Sonatina for Solo Flute	(Universal Edition/MDS)
<b>BERKELEY</b>	Sonatina	(Schott/MDS)
<b>BOCCHERINI</b>	Concerto in D, Op. 27 (at least TWO movements)	(IMC/Barenreiter)
<b>BOISDEFFRE, René de</b>	Orientale Op. 31/2 from La Belle Époque	(Schott)
<b>CLARKE</b>	Orange Dawn	(Just Flutes)
<b>CLARKE, Ian</b>	The Mad Hatter	(IC Music)
<b>COOKE</b>	Sonatina	(Oxford University Press)
<b>DAMARE</b>	Le Merle Blanc, Op. 161 (for piccolo)	(Billaudot/UMP)
<b>DELUSSE</b>	Caprices for Solo Flute (no more than ONE to be performed)	(Nova/Spartan Press)

<b>FAURÉ</b>	Fantasie <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>FUKUSHIMA</b>	Mei	(Zerboni/Elkin)
<b>GAUBERT</b>	Fantasie <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>GLUCK</b>	Concerto in G (at least TWO movements)	(Amadeus/MDS)
<b>GODARD</b>	Suite de Trois Morceaux	(Chester/Music Sales)
<b>HANDEL</b>	Halle Sonata No. 2 in E minor (complete)	(Bärenreiter)
<b>HEAD</b>	By the River in Spring	(Boosey & Hawkes)
<b>HONEGGER</b>	Danse de la Chèvre	(Salabert/UMP)
<b>HOOVER</b>	Kokopeli	(Presser/MDS)
<b>HÜE</b>	Fantaisie	(Billaudot/UMP)
<b>IBERT</b>	Piece pour Flute Seule	(Leduc/UMP)
<b>KARG-ELERT</b>	Sonata ('Appassionata') in F# minor	(Zimmermann/MusT)
<b>KENNEN, Kurt</b>	Night Soliloquy	(Eastman/Carl Fischer)
<b>LLOYD WEBBER, William</b>	Sonatina in D (complete)	(Hinrichsen)
<b>MATTHIAS, William</b>	Sonatina (complete)	(OUP)
<b>MERCADANTE</b>	Concerto in E minor (at least TWO movements)	(Zerboni)
<b>MOWER</b>	Sonata Latino	(Itchy Fingers/MDS)
<b>MOZART</b>	Any of the six sonatas, K10–15 <i>from</i> Six Sonatas for Flute and Piano (no more than one complete sonata to be performed)	(G. Schirmer/Music Sales)
<b>POULENC</b>	Sonata	(Chester/Music Sales)
<b>REINECKE</b>	Ballade, Op. 228	(Zimmerman/MusT)
<b>RICHTER Franz</b>	Sonata in G Minor OR A Major (complete)	(Wiener Urtext)
<b>ROXBURGH</b>	The Curlew <i>from</i> Dreamtime (alto flute solo)	(UMP)
<b>STAMITZ, Karl</b>	Concerto No. 3 in D (movements 1 and 2, Allegro and Adagio)	(Breitkopf)
<b>STAMITZ, Karl</b>	Concerto in G Major, Op. 29 (movements 1 and 2, Allegro and Andante non troppo)	(IMC)
<b>TAFFANEL</b>	Andante Pastoral et Scherzettino <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>TELEMANN</b>	Any Fantasia (no more than ONE to be performed)	(IMC or Bärenreiter)
<b>TELEMANN</b>	Concerto in F minor TWV 41:F1	(Hortus Musicus/Bärenreiter)
<b>THOMAS</b>	Steeple in my Soul (alto flute solo)	(Tetractys)
<b>VARÈSE</b>	Density 21.5	(Ricordi)
<b>VERACINI</b>	Sonata Prima OR Sonata Seconda	(Boosey & Hawkes)
<b>VIVALDI</b>	Concerto in D (complete)	(Schott)

# Flute

## LLCM in Performance

**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

**In addition:**

- All candidates must perform **at least one item from the Baroque or Classical period and at least one item from the Romantic period or 20th/21st century.**
- It is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ANDERSON</b>	The Colour of Pomegranates (alto flute and piano)	(FaberPrint)
<b>ARNOLD</b>	Flute Concerto No. 2, Op. 111 (complete)	(Faber)
<b>BACH, C. P. E.</b>	Concerto in G	(IMC)
<b>BACH, C. P. E.</b>	Hamburger Sonata, Wq 133	(Schott)
<b>BACH, J. S.</b>	Sonata in E $\flat$	(Chester/Music Sales)
<b>BACH, J.S.</b>	Sonata in E	(Chester/Music Sales)
<b>BUSSER</b>	Prelude et Scherzo <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>CARTER</b>	Scrivo in Vento	(Boosey & Hawkes)
<b>CHAMINADE</b>	Concertino <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>CLARKE, Ian</b>	The Great Train Race	(IC Music)
<b>DOPPLER</b>	Chanson d'Amour, Op. 20	(Emerson)
<b>DOPPLER</b>	Fantaisie Pastorale Hongroise, Op. 26	(Billaudot/UMP)
<b>DUVERNOY</b>	Concertino Op. 45 <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>ENESCO</b>	Cantabile et Presto <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>FRANCK</b>	Sonata in A	(IMC)
<b>GANNE</b>	Andante et Scherzo <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>GAUBERT</b>	Nocturne et Allegro Scherzando <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>HANDEL</b>	Sonata in C	(Bärenreiter)
<b>HANSON, Howard</b>	Serenade, Op. 35	(Carl Fischer)
<b>HARTY</b>	In Ireland	(Boosey & Hawkes)
<b>HAYDN</b>	Concerto in D	(Schauer)
<b>HINDEMITH</b>	Sonata	(Schott/MDS)
<b>JACOB, Gordon</b>	Concerto (complete)	(Stainer & Bell)
<b>JOLIVET</b>	Fantaisie-Caprice	(Leduc/UMP)
<b>LEWIS, Paul</b>	Norfolk Idyll	(Broadbent & Dunn)
<b>MARTIN</b>	Ballade	(Universal Edition/MDS)
<b>McBIRNIE</b>	The Moon by Night (alto flute and piano)	(Tetractys)
<b>MESSIAEN</b>	Le Merle Noir	(Leduc/UMP)
<b>MOZART</b>	Flute Concerto, KV313	(Peters or Breitkopf)
<b>MOZART</b>	Flute Concerto, KV314	(Peters or Breitkopf)
<b>MUCZYNSKI</b>	Sonata for Flute and Piano, Op. 14	(Schirmer)
<b>PERILHOU</b>	Ballade <i>from</i> Flute Music by French Composers	(G. Schirmer/Music Sales)
<b>POULENC</b>	Sonata for Flute and Piano (complete)	(Chester/Music Sales)
<b>PROKOFIEV</b>	Sonata No. 2	(Boosey & Hawkes)
<b>REINECKE</b>	Sonata 'Undine'	(G. Schirmer/Music Sales)
<b>ROXBURGH</b>	Stardrift	(UMP)



<b>SCHUBERT</b>	Trockne Blumen Introduction & Variations D802	<i>(Wiener Urtext)</i>
<b>SCULTHORPE</b>	Songs of Sea and Sky	<i>(FaberPrint)</i>
<b>TAFFANEL</b>	Sicilienne-Etude	<i>(PEM)</i>
<b>WIDOR</b>	Suite, Op. 34 (complete)	<i>(Ludwig Masters)</i>

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# Flute

## FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

# Clarinet

## DipLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ARNOLD</b>	Scherzetto	<i>(Queens Temple)</i>
<b>ARNOLD</b>	Sonatina (first and second movements OR second and third movements)	<i>(Lengnick)</i>
<b>BENNETT, R. R.</b>	Sonatina (unaccompanied)	<i>(Novello/Music Sales)</i>
<b>BERKELEY, L.</b>	Three Pieces for Clarinet	<i>(Chester/Music Sales)</i>
<b>BRAHMS</b>	Sonata in E $\flat$ , Op. 120 No. 2 (first OR third movement)	<i>(Boosey &amp; Hawkes)</i>
<b>BRAHMS</b>	Sonata in F minor, Op. 120 No. 1 (first OR third movement)	<i>(Boosey &amp; Hawkes)</i>
<b>BUSH</b>	Tributes (any TWO contrasting movements)	<i>(Thames/Music Sales)</i>
<b>DEBUSSY</b>	The Girl with the Flaxen Hair OR Reverie	<i>(Masters Music Publications)</i>
<b>DELLA JOIO</b>	Three Essays for Clarinet (any ONE)	<i>(Hal Leonard)</i>
<b>DICKINSON</b>	Lullaby	<i>(Novello)</i>
<b>DUBOIS</b>	Gavotte I AND Minuet <i>from</i> Suite Française (solo clarinet)	<i>(Leduc/UMP)</i>
<b>DUNHILL</b>	Phantasy Suite (second movement 'Allegretto' AND third movement 'Allegro con fuoco')	<i>(Boosey &amp; Hawkes)</i>
<b>GRYSPEERDT</b>	Two Pieces for Clarinet and Piano	<i>(Roberton Publications)</i>
<b>HARVEY</b>	Three Etudes on Themes of Gershwin (any ONE) (solo clarinet)	<i>(Emerson)</i>
<b>HAYES</b>	Totem	<i>(Stainer &amp; Bell)</i>
<b>HINDEMITH</b>	Sonata (any TWO movements)	<i>(Schott)</i>
<b>HURLSTONE</b>	Four Characteristic Pieces (any TWO contrasting movements)	<i>(Emerson)</i>
<b>JACOB</b>	Five Pieces for Solo Clarinet (any THREE contrasting movements)	<i>(OUP)</i>
<b>KELLY</b>	Don Quixote Suite (complete)	<i>(Emerson)</i>
<b>LUTOSLAWSKI</b>	Dance Preludes (any TWO movements)	<i>(Chester/Music Sales)</i>
<b>LYONS</b>	Sonata for Clarinet and Piano (fourth movement, Vivace quasi una Samba)	<i>(Useful Music)</i>
<b>McCABE</b>	Three Pieces for Clarinet and Piano (any TWO contrasting movements)	<i>(Novello/Music Sales)</i>
<b>MESSAGER</b>	Solo de Concours	<i>(Southern Music Co. SS282)</i>
<b>MOZART</b>	Concerto (any TWO movements)	<i>(Boosey &amp; Hawkes)</i>
<b>PECI</b>	Meditation and Scherzo	<i>(Emerson)</i>
<b>RICHARDSON</b>	Three Pieces (any ONE)	<i>(Emerson)</i>
<b>SAINT-SAËNS</b>	Sonata Op. 167 (first and second movements OR first and third movements)	<i>(Durand/UMP)</i>
<b>SCHUMANN</b>	Fantasy Pieces (Nos. 1 and 3 OR Nos. 2 and 3) (B $\flat$ or A clarinet]	<i>(Peters)</i>
<b>STANFORD</b>	Sonata (first OR third movement)	<i>(Boosey &amp; Hawkes)</i>
<b>STRAVINSKY</b>	Three Pieces for Clarinet Solo (any ONE movement)	<i>(Chester/Music Sales)</i>
<b>TEMPLETON</b>	Pocket Size Sonata No. 1 (any TWO movements)	<i>(Emerson)</i>
<b>TEMPLETON</b>	Pocket Size Sonata No. 2 (any TWO movements)	<i>(Shawnee Press/Music Sales)</i>
<b>WALKER</b>	Sonatina	<i>(G. Schirmer/Music Sales)</i>
<b>WEBER</b>	Concerto No. 1 in F minor (first movement)	<i>(Boosey &amp; Hawkes)</i>
<b>WHITNEY</b>	Clarinata	<i>(Spratt Music)</i>

# Clarinet

## ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform EITHER two technical studies OR scales and arpeggios.

#### EITHER: Technical Studies

Any TWO contrasting studies to be chosen from:

<b>ALLARD</b>	Studies in Minor 7ths <i>from</i> Daily Studies for Clarinet	(Gary Bovyer)
<b>BAERMANN</b>	Nos. 34, 43 <i>from</i> Complete Method for Clarinet, Op. 63	(Carl Fischer)
<b>BITSCH</b>	Any <i>from</i> Douze Études de Rythme	(Leduc/UMP)
<b>BOURGEOIS</b>	Nos. 3, 6, 8, 9 <i>from</i> Fantasy Pieces for Solo Clarinet	(Brass Wind)
<b>CUNNINGHAM</b>	No. 10 Andante in F Minor <i>from</i> Music for Clarinet, 18 Preludes	(Woodwindiana)
<b>CUNNINGHAM</b>	No. 18 Sicilienne in C# Minor <i>from</i> Music for Clarinet, 18 Preludes	(Woodwindiana)
<b>CUNNINGHAM</b>	No. 6 in E Major and No. 10 in A $\flat$ Major <i>from</i> Music for Clarinet, 15 Advanced Studies	(Woodwindiana)
<b>GABUCCI</b>	Any <i>from</i> 20 Studies of Medium Difficulty	(Ricordi)
<b>JETTEL</b>	Any <i>from</i> The Accomplished Clarinetist Book 1	(Weinberger)
<b>KELL</b>	Nos. 1, 5 <i>from</i> Thirty Interpretative Studies for Clarinet	(IMC)
<b>KELL</b>	Any <i>from</i> Staccato Studies	(Schott/MDS)
<b>LANGY</b>	La Rêve (appendix section) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>MADDEN</b>	Nine Lives	(Spartan Press)
<b>MADDEN</b>	Not So Serious Now	(Spartan Press)
<b>MADDEN</b>	Procrastination	(Spartan Press)
<b>MULLER</b>	Nos. 24, 28, 29, 30 <i>from</i> 30 Studi in Tutte le Tonalita	(Ricordi)
<b>RAE</b>	Theme and Variations (complete) <i>from</i> 12 Modern Etudes	(UE 18790/MDS)
<b>SPARKE</b>	Swiss Mountain Air (No. 22) or Leapfrog (No. 19) <i>from</i> Super Studies	(Anglo Music)
<b>UHL</b>	Nos. 8, 14, 19, 23 <i>from</i> 48 Studies, Book 1	(Schott / MDS)

#### OR: Scales and Arpeggios

All to be prepared from memory. To be played slurred, legato tongued or staccato, at the direction of the examiner.

All requirements starting on E, F, F# and G: range three octaves. All other requirements: range two octaves.

1. All major and minor (both forms) scales and arpeggios (root position only).
2. Chromatic scales starting on any note.
3. Whole-tone scales starting on C and C#.
4. Diminished sevenths starting on any note.
5. Dominant sevenths in all keys.

## Performance

<b>ABSIL</b>	Cinq Pièces Faciles (any TWO contrasting movements)	(Lemoine)
<b>ARNOLD</b>	Fantasy	(Faber)
<b>BENNETT, R. R.</b>	Sonatina (complete)	(Novello/Music Sales)
<b>BERKELEY</b>	Sonatina (complete) (solo clarinet)	(Chester/Music Sales)
<b>BERNSTEIN</b>	Sonata	(Boosey & Hawkes)
<b>BRAHMS</b>	Sonata in E $\flat$ , Op. 120 No. 2 (any TWO contrasting movements)	(Boosey & Hawkes)
<b>BRAHMS</b>	Sonata in F minor, Op. 120 No. 1 (any TWO contrasting movements)	(Boosey & Hawkes)
<b>BUSH</b>	Tributes (any THREE movements)	(Thames/Music Sales)
<b>CIMAROSA</b>	Concerto en Ut Mineur (any TWO contrasting movements)	(Billaudot/UMP)
<b>COOKE</b>	Sonata in B $\flat$ (any TWO contrasting movements)	(Novello/Music Sales)
<b>CRUSELL</b>	Concerto in F minor, Op. 5 (any TWO contrasting movements)	(Sikorski)
<b>DANKWORTH</b>	Suite for Emma (any TWO contrasting movements)	(Chester/Music Sales)
<b>DEBUSSY</b>	Reverie	(Barnhouse)
<b>DELMAS</b>	Promenade	(Billaudot)
<b>DELLA JOIO</b>	Three Essays for Clarinet (any TWO)	(Hal Leonard)
<b>DIBLASIO</b>	London Pride	(Roncorp)
<b>DUBOIS</b>	Prelude and Sarabande <i>from</i> Suite Française (solo clarinet)	(Leduc/UMP)
<b>DUNHILL</b>	Phantasy Suite (complete)	(Boosey & Hawkes)
<b>FINZI</b>	Five Bagatelles (any THREE movements, to include No. 5)	(Boosey & Hawkes)
<b>HARVEY</b>	Three Etudes on Themes of Gershwin (any TWO) (solo clarinet)	(Emerson)
<b>HINDEMITH</b>	Sonata (any THREE movements)	(Schott ED3641/MDS)
<b>HONEGGER</b>	Sonatine (complete)	(Salabert/UMP)
<b>HOOK</b>	Engelse Sonate (arr. Joosen) (complete)	(Molenaar)
<b>HOROVITZ</b>	Sonatina (any TWO contrasting movements)	(Novello/Music Sales)
<b>HURLSTONE</b>	Four Characteristic Pieces (any THREE movements)	(Emerson)
<b>JACOB</b>	Five Pieces for Solo Clarinet (complete)	(Oxford University Press)
<b>KOCH</b>	Sonatina (any TWO movements)	(Southern Music)
<b>KOVACS</b>	Armenian Lament and Dance	(Darok)
<b>KROMMER</b>	Concerto in E $\flat$ , Op. 36 (first and second movements OR second and third movements)	(Bärenreiter Praha)
<b>KUBJECK</b>	Sonatine (first and second movements)	(Doblinger)
<b>LEFÈBVRE</b>	Fantasie-Caprice Op. 118	(Leduc/UMP)
<b>LUTOSŁAWSKI</b>	Dance Preludes (complete)	(Chester/Music Sales)
<b>LYONS</b>	Sonata for Clarinet and Piano (any TWO contrasting movements)	(Useful Music)
<b>MCCABE</b>	Three Pieces for Clarinet (any TWO contrasting movements)	(Novello/Music Sales)
<b>MOZART</b>	Clarinet Quintet (any TWO contrasting movements)	(Boosey & Hawkes)
<b>POULENC</b>	Sonata (any TWO movements)	(Chester/Music Sales)
<b>REINECKER</b>	Sonata 'Undine' (first movement 'Allegro')	(IMC)
<b>RHEINBERGER</b>	Sonata (first movement 'Allegro non Troppo')	(Schott)
<b>RICHARDSON</b>	Three Pieces (any TWO)	(Emerson)
<b>RIMSKY-KORSAKOV</b>	Concerto (complete)	(Masters Music Publications)
<b>RISINGER</b>	Concerto (first movement, 'Allegro')	(Fenton)
<b>RODGERS</b>	Spanish Sonata (any TWO contrasting movements)	(Stainer & Bell)
<b>ROSSINI</b>	Introduction, Theme and Variations	(Oxford University Press)
<b>SAINT-SAËNS</b>	Sonata Op. 167 (second and fourth movements OR third and fourth movements)	(Durand/UMP)
<b>SCHUMANN</b>	Fantasiestücke, Op. 73 (complete)	(G. Schirmer/Music Sales)

<b>SPOHR</b>	Concerto No. 3 (any TWO contrasting movements)	(IMP)
<b>SPOHR</b>	Concerto No. 4 (any TWO contrasting movements)	(IMP)
<b>STAMITZ</b>	Concerto (complete)	(Schott)
<b>STANFORD</b>	Sonata (first and second movements OR second and third movements)	(Stainer & Bell)
<b>STRAVINSKY</b>	Three Pieces for Solo Clarinet (complete)	(Chester/Music Sales)
<b>SUTERMEISTER</b>	Capriccio for Solo Clarinet (A clarinet)	(Schott)
<b>TARTINI</b>	Concertino (complete)	(Boosey & Hawkes)
<b>TEMPLETON</b>	Pocket Size Sonata No. 2 (complete)	(Shawnee Press/Music Sales)
<b>WALKER</b>	Sonatina (complete)	(G. Schirmer/Music Sales)
<b>WEBER</b>	Concertino (complete)	(Fentone/De Haske)
<b>WEBER</b>	Concerto No. 1 in F minor (any TWO contrasting movements)	(Boosey & Hawkes)
<b>ZANMELL</b>	Five New Orleans Sketches (any TWO)	(Tenuto)
<b>ZHAY WU</b>	Variations on a Modern Chinese Folk Song	(Cramer Music)

# Clarinet

## LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>AILLER</b>	Sonata	<i>(Southern Music)</i>
<b>ABSIL</b>	Pieces Facilés (complete)	<i>(Lemoine)</i>
<b>BAX</b>	Sonata	<i>(Chapell/Studio Music)</i>
<b>BENJAMIN</b>	Le Tombeau de Ravel	<i>(Boosey &amp; Hawkes)</i>
<b>BERG</b>	Four Pieces, Op. 5	<i>(Universal Edition/MDS)</i>
<b>BOWEN</b>	Clarinet Sonata, Op. 109	<i>(Emerson)</i>
<b>BURGMÜLLER</b>	Duo	<i>(Simrock)</i>
<b>BUSH</b>	Tributes (complete)	<i>(Thames/Music Sales)</i>
<b>CAMILLERI</b>	Concertino	<i>(Metropolis)</i>
<b>CARPENTER</b>	Sonata	<i>(Camden Music/Spartan Press)</i>
<b>COPLAND</b>	Concerto	<i>(Boosey &amp; Hawkes)</i>
<b>CROSSE</b>	Night and Day	<i>(Oxford University Press)</i>
<b>CRUSELL</b>	Concerto in F major, Op. 5	<i>(Sikorski)</i>
<b>DAVID</b>	E-Type Jag	<i>(Potenza)</i>
<b>DAVIS</b>	Clarinet Concerto (TWO contrasting movements)	<i>(Faber)</i>
<b>DEANSORI</b>	Paysage au Clair de Lune	<i>(Billaudot)</i>
<b>DEBUSSY</b>	Première Rhapsodie	<i>(Chester/Music Sales)</i>
<b>DELLA JOIO</b>	Three Essays for Clarinet (complete)	<i>(Hal Leonard)</i>
<b>DENISOV</b>	Sonata	<i>(Breitkopf &amp; Härtel)</i>
<b>DÉRÉ</b>	Andante and Scherzo	<i>(Southern Music)</i>
<b>DIEMER</b>	A Quiet Lovely Place	<i>(See Saw Music)</i>
<b>DUBOIS</b>	Sonata Breve	<i>(Leduc/UMP)</i>
<b>DUBOIS</b>	Suite Française (Gigue and TWO other movements)	<i>(Leduc/UMP)</i>
<b>ELLERBY</b>	Sonata	<i>(Maecenas Music)</i>
<b>FRANCAIX</b>	Tema con Variazioni	<i>(Eschig/UMP)</i>
<b>GERSHWIN</b>	(arr. Harvey) Three Studies on Themes by Gershwin	<i>(Emerson)</i>
<b>HARTLEY</b>	Sonatina Giocosa (1987) (for tuba/bass saxophone; may be played on bass clarinet)	<i>(UMP)</i>
<b>HOFFMANN</b>	Suite (W Boeyvens series)	<i>(De Haske)</i>
<b>HOROVITZ</b>	Sonatina	<i>(Novello/Music Sales)</i>
<b>HOWELLS</b>	Sonata	<i>(Boosey &amp; Hawkes)</i>
<b>IANNACCONE</b>	Concertante	<i>(Tenuto/Presser)</i>
<b>IRELAND</b>	Fantasy-Sonata	<i>(Boosey &amp; Hawkes)</i>
<b>JEANJEAN</b>	Andantino	<i>(Southern Music Co.)</i>
<b>KAUFMANN</b>	Ballade	<i>(Billaudot)</i>
<b>KORNGOLD</b>	Much Ado About Nothing (complete)	<i>(Masters Music)</i>
<b>KRENEK</b>	Suite (complete)	<i>(Broude International)</i>
<b>KROMMER</b>	Concerto in Eb, Op. 36	<i>(Bärenreiter Praha)</i>
<b>KUBJEK</b>	Sonatina (complete)	<i>(Doblinger)</i>
<b>KUFFNER</b>	Introduction, Theme and Variations	<i>(Darok)</i>
<b>LAWSON</b>	Song of the Northern Marsh Orchid	<i>(Roberton)</i>
<b>LYONS</b>	Sonata for Clarinet and Piano	<i>(Useful Music)</i>

<b>MARCELLO</b>	Concerto in C minor	( <i>Molenaar</i> )
<b>MAYAR</b>	Raga Music	( <i>Lengnick</i> )
<b>MILHAUD</b>	Sonatina	( <i>Durand/UMP</i> )
<b>MOZART</b>	Concerto	( <i>Boosey &amp; Hawkes</i> )
<b>NEUKOMM</b>	Fantasie	( <i>Edition Hug</i> )
<b>PATTERSON</b>	Conversations	( <i>Weinberger/Elkin</i> )
<b>PERSICHETTI</b>	Parable (solo clarinet)	( <i>Elkan Vogel/UMP</i> )
<b>POULENC</b>	Sonata for Clarinet and Piano	( <i>Chester/Music Sales</i> )
<b>REINECKER</b>	Sonata 'Undine' (TWO contrasting movements)	( <i>IMC</i> )
<b>RHEINBERGER</b>	Sonate (complete)	( <i>Schott</i> )
<b>RICHARDSON</b>	Three Pieces (all THREE)	( <i>Emerson</i> )
<b>RISINGER</b>	Concertino (complete)	( <i>Fanton</i> )
<b>ROXBURGH</b>	Wordsworth Miniatures	( <i>UMP</i> )
<b>SAINT-SAËNS</b>	Sonata, Op. 167	( <i>Durand/UMP</i> )
<b>SPOHR</b>	Concerto No. 3	( <i>IMP</i> )
<b>SPOHR</b>	Concerto No. 4	( <i>IMP</i> )
<b>STANFORD</b>	Concerto	( <i>Cramer</i> )
<b>SUTERMEISTER</b>	Capriccio	( <i>Schott/MDS</i> )
<b>SZALOWSKI</b>	Sonatina	( <i>Chester/Music Sales</i> )
<b>WEBER</b>	Concerto in Eb, Op. 74 No. 2	( <i>Peters D818</i> )
<b>WEBER</b>	Concerto No. 1 in F minor	( <i>Boosey &amp; Hawkes</i> )
<b>WEBER</b>	Grand Duo Concertante	( <i>Boosey &amp; Hawkes</i> )
<b>WEINER</b>	Peregi Verbunk, Op. 40	( <i>Editio Musica Budapest</i> )
<b>YULE</b>	Capricho Pintopesio	( <i>Music Sales America</i> )

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## Clarinet

### FLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

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# Oboe

## DipLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ALBINONI</b>	Concerto in D minor, Op. 9 No. 2 (complete)	(IMC)
<b>ARNOLD</b>	Sonatina (first movement 'Leggiero')	(Lengnick)
<b>BACH, J. S.</b>	Sonata in G minor (first movement)	(Nagels)
<b>BELLINI</b>	Concerto in E $\flat$ Major (complete)	(Boosey & Hawkes)
<b>BERKELEY</b>	Sonatina (any TWO movements)	(Chester/Music Sales)
<b>BRITTEN</b>	Any three pieces <i>from</i> Six Metamorphoses After Ovid	(Boosey & Hawkes)
<b>GROVLEZ</b>	Sarabande et Allegro	(Leduc)
<b>HANDEL</b>	Sonata in C Minor (complete) or Sonata in G Minor (complete)	(Novato Music Press)
<b>HAYDN</b>	Concerto in C (first movement)	(Breitkopf & Härtel)
<b>HUBER</b>	Romanze (for cor anglais)	(Eulenberg)
<b>HURD</b>	Concerto da camera (any TWO movements)	(Novello/Music Sales)
<b>JACOB</b>	Sonatina (any TWO movements)	(Oxford University Press)
<b>MARTIN, Frank</b>	Petite Complainte	(Hug & Co.)
<b>MOZART</b>	Concerto in C Major (first movement)	(Boosey & Hawkes)
<b>NEILSEN</b>	Fantaisiestücke, Op. 2	(Music Sales)
<b>RICHARDSON</b>	French Suite (any TWO movements)	(Oxford University Press)
<b>SAINT-SAËNS</b>	Sonata, Op. 166 (any TWO movements)	(Durand/UMP)
<b>SCHUMANN</b>	Adagio and Allegro in A $\flat$ , Op. 70 (ed. Rothwell)	(Emerson)
<b>SCHUMANN</b>	Three Romances (any ONE movement)	(Schott)
<b>TELEMANN</b>	Sonata in A minor (complete)	(Barenreiter)
<b>USHER</b>	Nos. 1 (Mistral) AND 2 (Sirocco) <i>from</i> A Reed in the Wind	(Primavera/Tutti)
<b>VAUGHAN WILLIAMS</b>	Concerto for Oboe (first movement 'Rondo pastorale')	(Oxford University Press)

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# Oboe

## ALCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

### Technical Work

#### Scales and Arpeggios

*All to be performed from memory. To be performed slurred, legato tongued or staccato, at the direction of the examiner.*



1. All major and minor (both forms) scales and arpeggios. Starting on G, G# and A: range a twelfth. Starting on B $\flat$  and B: range 2 octaves and a fifth. Starting on all other notes: range 2 octaves.
2. Chromatic scales starting on any note. Starting on G, G# and A: range a twelfth. Starting on B $\flat$  and B: range 2 octaves and a fifth. Starting on all other notes: range 2 octaves.
3. Whole-tone scales starting on C, C# and D: range 2 octaves.
4. Diminished sevenths starting on any note: range 2 octaves.
5. Dominant sevenths in all keys. In the keys of C, C# and D: range 1 octave. In all other keys: range 2 octaves.

## Performance

It is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ARNOLD</b>	Sonatina (complete)	(Lengnick)
<b>BACH, J. S.</b>	Concerto in C (first movement 'Allegro moderato')	(Sikorski)
<b>BERKELEY, M.</b>	Three Moods	(Oxford University Press)
<b>BOZZA</b>	Fantasia Pastorale	(Leduc / UMP)
<b>BRITTEN</b>	Two Insect Pieces	(Faber)
<b>DORATI</b>	Cinq Pieces Pour le Hautbois (any TWO pieces)	(Boosey & Hawkes)
<b>DUTILLEUX</b>	Sonata (third movement)	(Leduc)
<b>HANDEL</b>	Any ONE of the 'Authentic Sonatas' (complete)	(Nova/Spartan Press)
<b>LUFF</b>	The Wake: Movements 1–3 OR 4–7	(Primavera/Tutti)
<b>MARTINU</b>	Concerto (first movement)	(Max Eschig)
<b>MOZART</b>	Concerto in C, K314 (first movement and second movements)	(Bärenreiter)
<b>POULENC</b>	Sonata (complete)	(Chester/Music Sales)
<b>REIZENSTEIN</b>	Humoresque and Rhapsody <i>from</i> Three Concert Pieces	(Boosey & Hawkes)
<b>RICHARDSON</b>	Elegy and Alla burlesca <i>from</i> Three Pieces, Op. 22 (cor anglais)	(Emerson)
<b>SCHUMANN, Clara</b>	3 Romances, Op. 22 (sometimes incorrectly listed as Op. 21)	(Breitkopf & Hartel)
<b>SEIBER</b>	Improvisation	(Schott)
<b>STRAUSS</b>	Oboe concerto (first movement 'Allegro moderato')	(Boosey & Hawkes)
<b>TELEMANN</b>	Sonata in E Minor	(Schott)
<b>TELEMANN</b>	Concerto in D (oboe d'amore)	(Leuckart)
<b>TOMASI</b>	Evocations	(Leduc)
<b>USHER</b>	No. 5 (Khamsin) <i>from</i> A Reed in the Wind (cor anglais)	(Primavera/Tutti)
<b>VAUGHAN WILLIAMS</b>	Concerto (complete)	(Oxford University Press)
<b>YORK BOWEN</b>	Sonata (first OR second movement)	(Chester)

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# Oboe

## LLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ARNOLD</b>	Concerto (complete)	<i>(Paterson's Pub. Ltd)</i>
<b>ARNOLD</b>	Fantasy	<i>(Faber)</i>
<b>BACH, J. S.</b>	Sonata in G minor	<i>(Nagels/Bärenreiter)</i>
<b>BRITTEN</b>	Six Metamorphoses After Ovid	<i>(Boosey &amp; Hawkes)</i>
<b>BRITTEN</b>	Temporal Variations	<i>(Faber)</i>
<b>DORATI</b>	Cinq Pieces Pour le Hautbois (complete)	<i>(Boosey &amp; Hawkes)</i>
<b>DUTILLEUX</b>	Sonata for oboe and piano	<i>(Leduc/UMP)</i>
<b>FRANÇAIX</b>	The Flower Clock (l'Horloge de Flore)	<i>(Editions Musicales Transatlantiques/Music Sales)</i>
<b>GREGSON</b>	Oboe Sonata	<i>(Emerson)</i>
<b>HINDEMITH</b>	Sonata for cor anglais and piano	<i>(Schott)</i>
<b>HOWELLS</b>	Sonata	<i>(Novello/Music Sales)</i>
<b>JACOB</b>	Sonata for oboe and piano	<i>(Musica Rara)</i>
<b>KALLIWODA</b>	Concertino in F	<i>(Musica Rara)</i>
<b>LUTOSŁAWSKI</b>	Epitaph	<i>(Chester/Music Sales)</i>
<b>MACONCHY</b>	Three Bagatelles (oboe and harpsichord or piano)	<i>(Oxford University Press)</i>
<b>MARCELLO</b>	Concerto in D minor (complete)	<i>(Schott)</i>
<b>MARTINU</b>	Concerto (complete)	<i>(Max Eschig)</i>
<b>MAXWELL</b>	Pibroch for oboe and drone	<i>(Emerson)</i>
<b>MOZART</b>	Oboe quartet (arrangement for oboe and piano)	<i>(Peters Edition)</i>
<b>PIERNE</b>	Fantaisie Pastoral	<i>(UMP)</i>
<b>POULENC</b>	Oboe sonata	<i>(Chester/Music Sales)</i>
<b>READ</b>	Alice Lisle, her Pavane (oboe d'amore)	<i>(Fand Music Press)</i>
<b>READE</b>	Aspects of a Landscape	<i>(Nova)</i>
<b>REIZENSTEIN</b>	Sonatina for oboe and piano	<i>(Lengnick)</i>
<b>RODNEY BENNETT</b>	After Syrinx	<i>(Novello)</i>
<b>RUBBRA</b>	Sonata in C, Op. 100	<i>(Lengnick)</i>
<b>SAINT-SAËNS</b>	Sonata, Op.166	<i>(Durand/UMP)</i>
<b>SALTER</b>	Abstractions IV: Diptych (oboe/cor anglais and piano)	<i>(Usk Edition)</i>
<b>SCHUMANN</b>	Romances (complete), Op. 90	<i>(Billaudot)</i>
<b>STRAUSS</b>	Oboe Concerto	<i>(Boosey &amp; Hawkes)</i>
<b>TELEMANN</b>	Method Sonata in C minor	<i>(Bärenreiter)</i>
<b>VIVALDI</b>	Sonata in C minor	<i>(Schott/MDS)</i>
<b>YORK BOWEN</b>	Sonata (complete)	<i>(Chester)</i>

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# Oboe

## FLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

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# Bassoon

## DipLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>BOISMORTIER</b>	Rondeau I, Paysane AND Rondeau III <i>from</i> Acht Kleine Stücke, Op. 40	(Peters)
<b>COOKE</b>	Sonata (first movement 'Allegro non troppo')	(Emerson)
<b>DUCLOS</b>	Fagottino: Serenade for bassoon and piano	(Leduc/UMP)
<b>FOGG</b>	Concerto	(Emerson)
<b>GALLIARD</b>	Sonata IV <i>from</i> Six Sonatas for Bassoon and Piano	(Peters)
<b>GROVLEZ</b>	Sicilienne et Allegro Giocoso	(Leduc/UMP)
<b>HURLSTONE</b>	Sonata in F (any TWO movements)	(Emerson)
<b>LEWIS</b>	Sonata Poppiflora	(Roberton/Goodmusic Publishing)
<b>MOZART</b>	Concerto in B $\flat$ , K191 (any TWO movements)	(Bärenreiter)
<b>NERUDA</b>	Concerto in C (first movement 'Allegro spiritoso')	(Musica Rara/Breitkopf & Härtel)
<b>RIDOUT</b>	Caliban and Ariel, for solo bassoon	(Chappell)
<b>RIDOUT</b>	Concertino (at least TWO movements)	(Emerson)
<b>TUČAPSKÝ</b>	Rondo Capriccioso	(Roberton/Goodmusic Publishing)
<b>VIVALDI</b>	La Notte, Concerto for Bassoon in B $\flat$	(G Schirmer)

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# Bassoon

## ALCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

#### Scales and Arpeggios

*From memory. To be played slurred, legato tongued or staccato, at the direction of the examiner.*

1. All major and minor (melodic and harmonic) scales and arpeggios.  
B $\flat$ , B, C, D $\flat$  and D: range 3 octaves. All other keys: range 2 octaves.
2. Chromatic scales from any note.  
From B $\flat$ , B, C, D $\flat$  and D: range 3 octaves. All other requirements: range 2 octaves.
3. Whole-tone scales starting on A $\flat$ , A and B $\flat$ : range 2 octaves.
4. Diminished sevenths from any note.  
Starting on B $\flat$ , B, C, C $\sharp$  and D: range 3 octaves. All other requirements: range 2 octaves.
5. Dominant sevenths in all keys.  
In the keys of E $\flat$ , E, F, F $\sharp$  and G: range 3 octaves. All other keys: range 2 octaves.

### Performance

It is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>BOZZA</b>	Fantaisie	(Leduc/UMP)
<b>DUTILLEUX</b>	Sarabande et Cortege (complete)	(Leduc/UMP)
<b>ELGAR</b>	Romance Op. 62	(Novello/Music Sales)
<b>FRANÇAIX</b>	Divertissement (to include fourth movement 'Allegro')	(Schott/MDS)
<b>GIAMPIERI</b>	No.1 <i>from</i> 16 Daily Studies for the Perfection	(Ricordi)
<b>JACOB</b>	Partita (complete)	(Oxford University Press)
<b>LARSSON</b>	Concertino for Bassoon, Op. 45 No. 4 (complete)	(Gehrmans/Elkin)
<b>LEWIS</b>	Concerto Burlesco (any selection to include third movement)	(Goodmusic Publishing)
<b>MARCELLO</b>	Sonata in A minor (complete)	(IMC)
<b>MILDE</b>	No. 3 and/or No. 7 <i>from</i> Concert Studies Op. 26, Vol. 1	(IMC/Universal)
<b>TELEMANN</b>	Sonata in F minor (any movement or selection of movements <i>except</i> first movement only)	(IMC)
<b>WEBER</b>	Concerto in F, Op.75 (to include third movement)	(Peters)

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# Bassoon

## LLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**  
In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.

<b>ARNOLD</b>	Fantasy for Bassoon	(Faber)
<b>BITSCH</b>	Partita	(Leduc/UMP)
<b>GORB</b>	The Dying of the Light	(Lengnick/Elkin)
<b>HUMMEL</b>	Concerto in F	(IMC)
<b>SAINT-SAËNS</b>	Sonata in G, Op. 168	(Peters/Durand/UMP)
<b>TAÏRA</b>	Monodrame 2 (solo bassoon)	(Editions Choudens Paris/Music Sales)
<b>VIVALDI</b>	Concerto in A minor, RV497 FVIII, No. 7	(Ricordi)
<b>WEBER</b>	Andante and Rondo Ungarese, Op. 35	(Peters/IMC/MDS)
<b>WOLF-FERRARI</b>	Suite-Concertino in F, Op. 16	(Ricordi)

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# Bassoon

## FLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

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# Recorder

## DipLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.

At least two different sizes of recorder should be used.

<b>BACH, J. S.</b>	Sonata in F Major, BWV 1035	(Schott)
<b>BALL</b>	Pagan Piper (treble or tenor version)	(Peacock)
<b>BARSANTI</b>	Sonata in B $\flat$ , Op. 1, No. 6 <i>from</i> Italian Baroque Music for Treble Recorder	(Barenreiter)
<b>BENDER</b>	Sonata	(Schott)
<b>BERGMANN</b>	Sonata for Treble Recorder	(Schott)
<b>BOISMORTIER</b>	Sonata in G Minor, Op. 44/4	(Barenreiter)
<b>BULLARD</b>	Cloth Cap Galop <i>from</i> Hat Box	(Forsyth)
<b>CIMA</b>	Sonata No. OR Sonata No. 2 <i>from</i> Two Sonatas (descant)	(London Pro Musica/Amadeus)
<b>CORELLI</b>	Sonata II Op. 5 No. 10	(Moeck)
<b>CROFT, W</b>	Sonata in G <i>from</i> Sonatas by Old English Masters, Volume 2	(Barenreiter)
<b>DORNEL, L. A.</b>	Suite No. 2 in D Minor	(Schott)
<b>DUBERY</b>	Mrs Harris in Paris	(Peacock Press)
<b>DUBERY</b>	Sonatina	(Peacock Press)
<b>ELLIS</b>	Fred's Blue Ginger Staircase Music	(Peacock Press)
<b>FORTIN</b>	Il Flauto Latino <i>from</i> No. 10 Top Fourteen (tenor)	(Doblinger)
<b>FORTIN</b>	Serenata Quasi Facile (descant)	(Doblinger)
<b>HANDEL</b>	Sonata in F major Op. 1 No. 11 <i>from</i> Four Sonatas Op. 1	(Schott)
<b>HANDEL</b>	The Harmonious Blacksmith Variations <i>from</i> Concert Collection	(Schott)
<b>HEWITT-JONES</b>	Suite in F <i>from</i> Pieces for Solo Recorder Vol. 1	(Forsyth)
<b>JACOB</b>	Suite	(Peacock Press)
<b>KLEIN</b>	Sonatine in C	(Hanssler Verlag)
<b>KRÄHMER</b>	I of Two Original Themes with Variations	(Dolce)
<b>KRUG</b>	Sonatine <i>from</i> Blockflöte 4 (descant)	(Verlag Neue Musik Berlin)
<b>LOEILLET DE GANT</b>	Sonata in C, Op. 3 No. 1	(Schott)
<b>MARSHALL</b>	Four Haiku <i>from</i> Pieces for Solo Recorder Vol. 1 (descant/treble/tenor)	(Forsyth)
<b>MATTEIS</b>	Ground After the Scotch Humour	(Dolce)
<b>ROSE</b>	Kid from Venezuela	(Universal Edition)
<b>RUBBRA</b>	Meditazioni Sopra 'Coeurs Desolees'	(Legnick)
<b>SAMMARTINI</b>	Sonata in B $\flat$	(Peacock Press)
<b>TELEMANN</b>	Fantasia 7 in F Major <i>from</i> The Baroque Solo Book/The Solo Recorder Vol. 1	(Dolce/Peacock)
<b>TELEMANN</b>	Sonata in D minor	(Schott)
<b>THORN</b>	Chocolate Bulbul	(Orpheus)
<b>VAN EYCK</b>	Amarilli mi Bella <i>from</i> Der Fluyten Lusthof Vol. 1	(Dolce)
<b>VAN EYCK</b>	Boffons, No. 105 <i>from</i> Der Fluyten Lusthof Vol. 3	(Dolce)
<b>WALKER</b>	A Rune for St Mary's	(Peacock Press)

# Recorder

## ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform either two technical studies or scales and arpeggios.

#### EITHER: Technical Studies

**COOPER**            Nos. 5 and 6 *from* 10 Advanced Studies (Peacock Press)

#### OR: Scales and Arpeggios (Treble Recorder)

*From memory. To be played slurred, legato tongued or staccato, at the direction of the examiner.*

1. The scales and arpeggios of B, D $\flat$ , D, E majors and B, C $\sharp$ , D, E $\flat$  and E minors, range one octave and down to the dominant. Major scales of G, A $\flat$ , A, B $\flat$ , and minor scales of F $\sharp$ , G, G $\sharp$ , A, B $\flat$ , C, range a twelfth. F major and F minor, range two octaves.
2. Chromatic scales starting on any note, range 2 octaves turning on top and bottom F.
3. Whole-tone scale starting on F, range 2 octaves.
4. Diminished sevenths starting on G and A $\flat$ , range 2 octaves.
5. Dominant sevenths in the keys of B $\flat$  and C, range 2 octaves; and in all other keys, range 1 octave.

### Performance

It is expected that Baroque pieces will be ornamented as appropriate to the period.  
At least two different sizes of recorder should be used.

<b>BACH</b>	Sonata in A minor	(Noetzel/Peters)
<b>BARSANTI</b>	Sonata No. 3 in G Minor <i>from</i> Six Sonatas Book 1	(Barenreiter)
<b>BLAVET</b>	Sonata in D Minor, Op. 3/2	(Doblinger)
<b>BOWEN</b>	Sonata	(Emerson)
<b>DIEUPART</b>	Suite No. 3 in F Major <i>from</i> 4 Suites	(Amadeus)
<b>EVANS</b>	A Rose in Phrygian Nines	(Orpheus)
<b>FONTANA</b>	Sonata III <i>from</i> Six Sonatas	(Amadeus)
<b>FORTIN</b>	Appalassische Sonate	(Doblinger)
<b>FULTON</b>	Scottish Suite	(Schott)
<b>GEBAUER</b>	Movements III and IV from Sonate (1812) (descant)	(Moeck)
<b>GENZMER</b>	Zweite Sonate	(Schott)
<b>GLANVILLE-HICKS</b>	Sonatina	(Schott)
<b>GOLLAND</b>	Bossa Nova <i>from</i> New World Dances	(Forsyth)
<b>GREGSON</b>	Three Matisse Impressions	(Forsyth)
<b>HANDEL</b>	Sonata in A minor Op. 1 No. 4 <i>from</i> Four Sonatas	(Schott)
<b>HEBERLE</b>	Concerto in G major	(Edition Wilhelm Hansen/Music Sales)
<b>JACOB</b>	Sonatina	(Studio Music)
<b>KRÄHMER</b>	Introduction and Variations Brillantes Op. 23	(Dolce)

<b>LINDE</b>	Music for a Bird	(Schott)
<b>MAYS</b>	Moon Dances	(Moeseler)
<b>MONTALBANO</b>	Sinfonia <i>from</i> Masters of the Early Baroque	(Schott)
<b>ROSE</b>	I'd Rather Be in Philadelphia	(Universal Edition/MDS)
<b>SCOTT</b>	Aubade	(Schott)
<b>STAEPS</b>	Virtuose Suite	(Schott)
<b>SWANN</b>	Rhapsody from Within	(Peacock Press)
<b>TELEMANN</b>	Fantasia 8 in G Minor <i>from</i> The Baroque Solo Book/The Solo Recorder Vol. 1 (sometimes appears in A minor, but G minor is the correct version)	(Dolce/Peacock)
<b>TELEMANN</b>	Methodical Sonata No. 2 in C Major <i>from</i> Sonate Metodiche (ornamented version of first movement must be played)	(Dolce)
<b>TELEMANN</b>	Sonata C5 TWV 41 <i>from</i> Complete Original Recorder Sonatas	(Dolce)
<b>VAN EYCK</b>	d'Lof-zangh Marie, No. 12 <i>from</i> Der Fluyten Lusthof Vol. 1	(Dolce)
<b>VAN EYCK</b>	Prins Robberts Masco, No. 74 <i>from</i> Der Fluyten Lusthof Vol. 2	(Dolce)
<b>VERACINI</b>	Sonata in A Minor <i>from</i> 3 Sonatas of the Italian Baroque	(Schott)
<b>VITALI</b>	Chaconne <i>from</i> Baroque Masters of Variation	(EMB)
<b>VIVALDI</b>	Concerto No. 1 in F Op. 10 No. 1 RV433	(Schott/MDS)
<b>ZAHNHAUSEN</b>	Lyrische Szenen	(Moeseler)

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## Recorder

### LLCM in Performance

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**Refer to the syllabus for full guidelines on examination components and selection of repertoire.**

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.  
At least two different sizes of recorder should be used.

<b>ALBINONI</b>	Sonata in A Minor <i>from</i> 3 Sonatas of the Italian Baroque	(Schott)
<b>BABELL</b>	Sonata in G Minor <i>from</i> 2 Sonatas Op. post 1)	(Dolce)
<b>BACH</b>	Partita BWV1013 <i>from</i> The Baroque Solo Book	(Dolce)
<b>BACH</b>	Sonata BWV1032	(Universal Edition/MDS)
<b>BERKELEY</b>	Sonatina	(Schott)
<b>BLAVET</b>	Sonata IV, La Lumague	(Robert Lienau)
<b>CASTELLO</b>	Sonata 2 <i>from</i> 2 Sonatas (descant)	(Amadeus)
<b>CORELLI</b>	La Follia	(Schott)
<b>DORWARTH</b>	Birdbook (soprano/descant/treble/bass)	(Moeck)
<b>FONTANA</b>	Sonata 2 <i>from</i> 6 Sonatas (descant)	(Amadeus)
<b>GEBAUER</b>	Movements I and II (Theme and four variations of the candidate's choice) <i>from</i> Sonate (1812) (descant)	(Moeck)
<b>GENZMER</b>	Klange der Nacht	(Schott)
<b>GREGSON</b>	Aztec Dances	(Novello)
<b>HANDEL</b>	Sonata in C major Op. 1 No. 7 <i>from</i> Four Sonatas	(Schott)
<b>HEBERLE</b>	Sonate (1808) for Descant Recorder Solo	(Moeck)
<b>HIROSE</b>	Meditation	(Zen On)
<b>HOPE</b>	Concerto (Birthday Concerto)	(Peacock Press)
<b>HOTTETERRE</b>	Suite in F Major, Op. 2 No. 1	(European Music Archive/Pelikan)
<b>ISHII</b>	Black Intention	(Zen On)
<b>JACOB</b>	Variations (except Variation V)	(Breitkopf & Hartel Musica Rara)



<b>KRÄHMER</b>	Rondeau Hongrois Op.28	(Dolce)
<b>LEENHOUTS</b>	Daido	(Ascolta)
<b>LINDE</b>	Fantasien und Scherzi	(Schott)
<b>McCABE</b>	Desert IV: Vista (tenor/soprano)	(Novello)
<b>MEIJERING</b>	Game of Love (descant)	(Moeck)
<b>PIERRE DANICAN PHILIDOR</b>	Cinquieme Suite	(Pelikan)
<b>ROSE</b>	Medieval Nights	(Carus)
<b>SAMMARTINI</b>	Concerto in F	(Schott)
<b>SELMA Y SALAVERDE</b>	Canzona <i>from</i> Masters of the Early Baroque (descant)	(Schott)
<b>SHINOHARA</b>	Fragmente	(Schott)
<b>STAEPS</b>	Furioso, Gigue and Aria (descant/treble)	(Doblinger)
<b>STAEPS</b>	Sonata in E $\flat$	(Universal Edition/MDS)
<b>TELEMANN</b>	Fantasia 6 in F Minor <i>from</i> The Baroque Solo Book/The Solo Recorder Vol. 1 (this appears in some editions in G minor, but the F minor version should be played)	(Dolce/Peacock)
<b>TELEMANN</b>	Methodical Sonata No. 4 in F Major <i>from</i> Sonate Metodiche (ornamented version of first movement must be played)	(Dolce)
<b>TELEMANN</b>	Sonata in F minor <i>from</i> Der Getreue Musickmeister	(Hortus Musicus/Bärenreiter)
<b>THORN</b>	The Voice of the Crocodile (bass)	(Moeck)
<b>TRAD.</b>	Isabella <i>from</i> Mittelaterliche Spielmannstanze aus Italien Vol. 1	(Moeck)
<b>TURNER</b>	A Short Sprint (descant)	(Forsyth)
<b>VAN EYCK</b>	Comagain, No. 32 <i>from</i> Der Fluyten Lusthof Vol. 1	(Dolce)
<b>VAN EYCK</b>	Doen Daphne III, No. 56 <i>from</i> Der Fluyten Lusthof Vol. 2	(Dolce)
<b>VIVALDI</b>	Concerto in C RV443	(Schott)
<b>WERNER</b>	Le Chant de Pan <i>from</i> Collection Panorama Flute a Bec Alto 2	(Billaudot)
<b>YOSHIMINE</b>	Mudai (tenor)	(Mieroprint)
<b>ZAHNHAUSEN</b>	Jahreszeichen I (Spring Music)	(Moseler)
<b>ZAHNHAUSEN</b>	Jahreszeichen IV (Winter Images)	(Moseler)
<b>ZIEGENMEYER</b>	Hommage an Hildegard von Bingen OR Lost in Space <i>from</i> The Delayed Flute (with delay effect, candidate to bring equipment)	(Moeck)

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## Recorder

### FLCM in Performance

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Refer to the syllabus for full guidelines on examination components and selection of repertoire.



<b>FAURÉ</b>	Berceuse	(Leduc/UMP)
<b>JOPLIN</b>	Bethena	(Lemoine/UMP)
<b>PIERNÉ</b>	Piece in G minor	(Southern Music Co.)
<b>PROUST</b>	Prelude et Larghetto	(Billaudot/UMP)
<b>RICH/RANDOLPH</b>	Yakkety Sax	(Hal Leonard)
<b>ROSS</b>	Aria and Dance	(Southern Music Co.)
<b>SCHMITT</b>	Songe de Coppelius	(Lemoine/UMP)
<b>TELEMANN</b>	Sonata in E $\flat$ (any TWO contrasting movements)	(Leduc/UMP)
<b>TUTHILL</b>	Sonata (any TWO contrasting movements)	(Southern Music Co.)
<b>WAGNER/BAERMANN</b>	Adagio	(Southern Music)

### **Baritone saxophone:**

<b>BACH, J.S.</b>	Suite No. 1 (Prelude AND any other movement) (unaccompanied)	(Lemoine/UMP)
<b>FAURÉ</b>	Berceuse	(Leduc/UMP)
<b>HANDEL</b>	Sonata No. 6 (first movement 'Adagio')	(Leduc/UMP)
<b>HARTLEY</b>	Sonata for Baritone Saxophone and piano (any ONE movement)	(Dorn)
<b>JEX</b>	Three Dances for Baritone saxophone and piano (any ONE movement)	(Wingett Jones)
<b>JOPLIN</b>	Bethena	(Lemoine/UMP)
<b>NIEHAUS</b>	No. 9 (Jazz Waltz) <i>from</i> Jazz Solos for Baritone Sax	(Kendor/Elkin)
<b>SCHMIDT</b>	Movts. 3 (Dirge), 4 (March) <i>from</i> Serenade for Baritone Saxophone	(Western International)
<b>TELEMANN</b>	Sonata in A minor: Vivace <i>from</i> Classic Festival Solos	(Warner Bros.)

# Classical Saxophone

## ALCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

### Technical Work

Candidates will perform EITHER technical studies OR scales and arpeggios.

#### EITHER: Technical Studies

Any TWO contrasting studies to be selected from the following:

<b>BOIS</b>	La Moldau (La Noce) Smetana <i>from</i> 25 Airs en Guise D'Etudes	(Lemoine)
<b>BOIS</b>	Shéhérezade (extract 3, movement 3) <i>from</i> 25 Airs en Guise D'Etudes	(Lemoine)
<b>BOIS</b>	Kopsakov <i>from</i> 25 Airs en Guise D'Etudes	(Lemoine)
<b>BOZZA</b>	Nos. 6, 7 <i>from</i> Douze Études Caprices	(Leduc/UMP)
<b>BUSSER</b>	Nos. 8, 9 <i>from</i> Douze Études Melodiques	(Leduc/UMP)
<b>BUSSE</b>	No. 1 Allegro Moderato <i>from</i> 27 Virtuoso Studies for Saxophone or Oboe	(Fischer)
<b>BUSSE</b>	No. 3 Largo <i>from</i> 27 Virtuoso Studies for Saxophone or Oboe	(Fischer)
<b>DUBOIS</b>	No. 3 Le Coucou <i>from</i> 24 Etudes Capries Vol. 1	(Billaudot)
<b>DUBOIS</b>	No. 5 Farandole <i>from</i> 24 Etudes Capries Vol. 1	(Billaudot)
<b>KLOSE</b>	Nos. 22, 23, 24, 25 <i>from</i> 25 Études de Mécanisme	(Leduc/UMP)
<b>LABANCHI</b>	Any <i>from</i> 33 Concert Études	(C Fischer)
<b>LACOUR</b>	Nos. 18 & 24 (counts as one choice), 20 <i>from</i> 24 Études Atonales Façiles	(Billaudot/UMP)
<b>MADDEN</b>	Nine Lives	(Spartan Press)
<b>MADDEN</b>	Not So Serious Now	(Spartan Press)
<b>MADDEN</b>	Procrastination	(Spartan Press)
<b>MULE</b>	Etudes Variées (any)	(Leduc/UMP)
<b>MULE</b>	Nos. 40, 47, 49 <i>from</i> 48 Études	(Leduc/UMP)
<b>NIEHAUS</b>	Etude 7 (ad lib. rubato) OR 17 (Moderato waltz tempo) OR 20 (Moderately fast) <i>from</i> Advanced Jazz Conception for Saxophone	(Try)
<b>RICKER</b>	Nos. 2, 3 <i>from</i> Études sur la Gamme Diminuée	(Leduc/UMP)

#### OR: Scales and Arpeggios

*All to be performed from memory. To be performed slurred, legato tongued or staccato, at the direction of the examiner.*

1. All major and minor (both forms) scales and arpeggios (root position only).  
Requirements beginning on F#, G, G#/A $\flat$  and A: range a twelfth.  
All other requirements: range 2 octaves.
2. Chromatic scales starting on any note.  
Starting on B $\flat$ : range 2 octaves and a fifth. Starting on F#, G, G# and A: range a twelfth.  
All remaining requirements: range 2 octaves.
3. Whole-tone scales starting on C and C#: range 2 octaves.
4. Diminished seventh arpeggios starting on B, C, D $\flat$ , D, E and F: range 2 octaves.
5. Dominant seventh arpeggios in all keys.  
In the keys of B, C, D $\flat$  and D: range 1 octave. All other keys: range 2 octaves.

## Performance

It is expected that Baroque pieces will be ornamented as appropriate to the period. Candidates may use any selection of saxophones. Where the pieces listed are published for other saxophones, these versions may also be used.

### The following pieces may be performed on any saxophone:

<b>AYSCUE</b>	Three Pieces (any TWO)	(Artisan Press)
<b>KAWINSKY</b>	Te'amim	(Southern Music)
<b>MERLOT</b>	Valse Romantique	(Billaudot)
<b>NAULAIS</b>	Vacances en Bourgogne	(Edition Robert Martin)
<b>SNYDER</b>	Variations	(Artisan Press)

### Soprano saxophone:

<b>BACH, J. S.</b>	Allemande and Sarabande <i>from</i> Suite No. 1	(Lemoine/UMP)
<b>COWLES</b>	Sonata for Soprano Saxophone (any TWO movements)	(Spartan Press)
<b>DE SCHRIJVER</b>	Exotic Pavane	(De Haske)
<b>FELD</b>	Elégie	(Schott/MDS)
<b>GHIDONI</b>	Far West Adventure	(Leduc/UMP)
<b>GUILHAUD</b>	First Concertino <i>from</i> Concert and Contest Collection	(Rubank/Hal Leonard)
<b>GUIOT</b>	Opium	(Billaudot/UMP)
<b>HANDEL</b>	Sonata in G minor (trans. Londeix)	(Leduc/UMP)
<b>HARVEY</b>	Contest Solo No. 4	(Studio Music)
<b>JOLAS</b>	Points d'Or	(Billaudot/UMP)
<b>JOPLIN</b>	Ragtime Favourites (New Rag AND one other)	(Fentone/De Haske)
<b>KREISLER</b>	Loves Joy <i>from</i> Lieberslied	(Schott)
<b>MAGGIO</b>	Where You End and I Begin (any TWO contrasting movements)	(Theodore Presser)
<b>VILLA-LOBOS</b>	Fantasia for Soprano Saxophone	(Peer Mair)
<b>WIGGINS, C.</b>	Soliloquy XI	(Neuschel Publications/Studio Music)
<b>WILSON</b>	Drive	(Camden/Spartan Press)

### Alto saxophone:

<b>ABSIL</b>	Fantaisie-Caprice	(Lemoine/UMP)
<b>AUBIN</b>	Nocturne in the Form of a Blues	(Robert Martin/UMP)
<b>BACH, J. S.</b>	Allemande and Sarabande <i>from</i> Suite No. 1	(Lemoine/UMP)
<b>BACH, J. S.</b>	Sonata in G minor (at least TWO contrasting movements)	(Universal Edition/MDS)
<b>BARNES</b>	The Young Maestro	(Boosey & Hawkes)
<b>BERNIER</b>	Hommage à Sax	(Leduc/UMP)
<b>BINGE</b>	Concerto for Alto Saxophone (complete)	(Weinberger)
<b>BOURGEOIS</b>	Caprice for Alto Saxophone and Piano, Op. 119	(Brass Wind)
<b>CHAILLEUX</b>	Andante and Allegro	(Leduc/UMP)
<b>COATES</b>	Saxo-Rhapsody	(Studio Music)
<b>DE DÉRÉ</b>	Andante and Scherzo	(Southern)
<b>ECCLES</b>	Sonata (at least TWO contrasting movements)	(Elkin Vogel/UMP)
<b>HARVEY</b>	Contest Solo No. 2	(Studio Music)
<b>JACOB</b>	Miscellanies (complete)	(Emerson)
<b>JOLAS</b>	Points d'Or	(Billaudot/UMP)
<b>JOLIVET</b>	Fantaisie-Improptu	(Leduc/UMP)
<b>LAMONTE</b>	Caprice	(Billaudot)
<b>LANTIER</b>	Allegro, Arioso et Final	(Lemoine/UMP)
<b>MILHAUD</b>	Danse <i>from</i> Contemporary French Recital Pieces for Saxophone and Piano, Volume 2	(International Music Corp)
<b>MILHAUD</b>	Scaramouche (any TWO contrasting movements)	(Salabert/UMP)
<b>NEIHAUS</b>	Harlequinade	(Kendor)
<b>NICHOLAS</b>	Mad Sax	(Robert Martin)
<b>RICHARDSON</b>	Three Pieces	(Emerson)

<b>SCHULHOFF</b>	Hot-Sonata	(Schott/MDS)
<b>TCHÉREPNI</b>	Sonatine Sportive	(Leduc/UMP)
<b>VUATAZ</b>	Incantation <i>from</i> Recital Pieces of the Twentieth Century for Saxophone and Piano, Volume 1	(International Music Corp)
<b>WHITNEY</b>	Introduction and Samba	(Bourne Co., New York)
<b>WHITNEY</b>	Rumba	(Bourne Co., New York)
<b>WIGGINS, C.</b>	Soliloquy XI	(Neuschel Publications/Studio Music)
<b>ZINOWSKY</b>	Hommage à Bach	(Noetzel/Peters)

### Tenor saxophone:

<b>ANDERSON</b>	Sonata (any TWO movements)	(Southern Music)
<b>BACH, J.S.</b>	Allemande and Sarabande <i>from</i> Suite No. 1	(Lemoine/UMP)
<b>BACH, J.S., arr. Nichols</b>	Sonata da Gamba (any TWO contrasting movements)	(Saxtet)
<b>BACH, J.S.</b>	Sonata in G minor (at least TWO contrasting movements)	(Universal Edition)
<b>BELLARD</b>	Fantasie	(Billaudot)
<b>BLAVET</b>	Adagio and Presto	(Southern Music)
<b>BOCCHERINI</b>	Adagio	(Leduc/UMP)
<b>FIOCCO</b>	Concerto (any TWO movements)	(Schott)
<b>GOCHT</b>	Novelle Fur F <i>from</i> Impressions for Tenor Saxophone and Klavier	(Breitkopf/Hartel/DVFM)
<b>GUILHAUD</b>	First Concertino <i>from</i> Concert and Contest Collection	(Rubank/Hal Leonard)
<b>GUIOT</b>	Opium	(Billaudot/UMP)
<b>HARVEY</b>	Contest Solo No.1	(Studio Music)
<b>JOLAS</b>	Points d'Or	(Billaudot/UMP)
<b>KREISLER</b>	Loves Joy <i>from</i> Liebestiad	(Schott)
<b>LEMSLANT</b>	Epitaph to John Coltrane	(Billaudot)
<b>NIEHAUS</b>	Tenor Soundscape	(Kendor/Elkin)
<b>OSTRANSKY</b>	Prelude and Allegro <i>from</i> Concert and Contest Collection	(Rubank/Hal Leonard)
<b>PETIT</b>	Premier Étude de Concours <i>from</i> Concert and Contest Collection	(Rubank/Hal Leonard)
<b>SCHMITZ</b>	Memory Suite (second and third movements)	(Deutscher Verlag)
<b>STERNBERG</b>	Capriccione <i>from</i> Impressions for Tenor Saxophone and Klavier	(Breitkopf/Hartel/DVFM)
<b>TELEMANN</b>	Sonata in E $\flat$ (complete)	(Leduc/UMP)
<b>WIGGINS, C.</b>	Soliloquy XI	(Neuschel Publications/Studio Music)

### Baritone saxophone:

<b>BACH, J. S.</b>	Allemande and Sarabande <i>from</i> Suite No. 1	(Lemoine/UMP)
<b>BERGER</b>	Ballade	(Adagio Music)
<b>DONJON</b>	Invocation	(Cundy-Bettoney/Carl Fischer)
<b>GUIOT</b>	Opium	(Billaudot/UMP)
<b>HARTLEY</b>	Sonata for Baritone Saxophone and Piano (any TWO movements)	(Dorn)
<b>HARVEY</b>	Contest Solo No. 5	(Studio Music)
<b>JEX</b>	Three Dances for Baritone Saxophone and Piano (any TWO)	(Pub. Wingett Jones)
<b>JOLAS</b>	Points d'Or	(Billaudot/UMP)
<b>JOPLIN</b>	Ragtime Favourites (Ragtime Dance AND one other)	(Fentone/De Haske)
<b>PETIT</b>	Premier Étude de Concours <i>from</i> Concert and Contest Collection	(Rubank/Hal Leonard)
<b>SCHUBERT</b>	Allegro Moderato <i>from</i> Arpeggione Sonata (transcribed: S Davis)	(Western International Musica)
<b>SKOLNIK</b>	Elegy	(UMP)
<b>TARTINI</b>	Grave <i>from</i> Cello Concerto in D Major, transcribed for Alto or Baritone Saxophone: Lee Patrick	(Carl Fischer)
<b>WIGGINS, C.</b>	Soliloquy XI	(Neuschel Publications/Studio Music)

# Classical Saxophone

## LLCM in Performance

Refer to the syllabus for full guidelines on examination components and selection of repertoire.

In addition it is expected that Baroque pieces will be ornamented as appropriate to the period.  
Candidates may use any selection of saxophones in the programme.

### The following pieces may be performed on any saxophone:

<b>ANDREWS</b>	Three Nos.	(Shawnee)
<b>AYSCUE</b>	Three Pieces (all THREE)	(Artisan Press)
<b>DUBOIS</b>	No. 10 Tranquillo <i>from</i> Etudes Caprices Vol. 1	(Billaudot)
<b>DUBOIS</b>	No. 17 Comme un Fado <i>from</i> Etudes Caprices Vol. 1	(Billaudot)
<b>MADDEN</b>	Atonement	(Spartan Press)
<b>MADDEN</b>	Blue to Purple	(Spartan Press)
<b>MADDEN</b>	Turn to the Sun	(Spartan Press)
<b>SAINT-SAENS</b>	Carnival des Animaux (Voliere)	(Lemoine)
<b>SCARLATTI</b>	Sonata en Do (Pieces for Clavelin) <i>from</i> 25 Airs en Guise D'Etudes Ed. Chris Bois	(Lemoine)

### Soprano saxophone:

<b>BONNEAU</b>	Caprice en Forme de Valse	(Leduc/UMP)
<b>COWLES</b>	Sonata for Soprano Saxophone	(Spartan Press)
<b>DI PASQUALE</b>	Sonata	(Southern Music Co.)
<b>HARVEY</b>	Concertino for Soprano Saxophone	(Maurer/UMP)
<b>IBERT</b>	(trans. Nicole) Symphonie Concertante	(Leduc/UMP)
<b>KARLINS</b>	Introduction et Passacaille	(Leduc/UMP)
<b>KREISLER</b>	Loves Joy and Loves Sorrow <i>from</i> Lieberslied	(Schott)
<b>MAGGIO</b>	Where You End and I Begin (Complete)	(Theodore Presser)
<b>MACMILLAN</b>	After the Tryst	(Boosey & Hawkes)
<b>MIHALOVICI</b>	Chant Premier	(UMP)
<b>NYMAN</b>	Shaping the Curve	(Chester/Music Sales)
<b>PAUWELS</b>	Serenade	(Editions Andel/UMP)
<b>RIMSKY-KORSAKOV</b>	The Flight of the Bumblebee	(Rubank/Hal Leonard)
<b>TURNAGE</b>	Sarabande	(Schott/MDS)
<b>UDELL</b>	Elegy and Ecossaise	(Southern Music)
<b>VILLA-LOBOS</b>	Fantasia for Soprano Saxophone (complete)	(Peer Music)
<b>VIVALDI</b>	Sonata No. 4 in B $\flat$	(Masters Music Publications)

### Alto saxophone:

<b>ARNOLD</b>	Saxophone Concerto	(Goodmusic)
<b>BONNEAU</b>	Caprice en Forme de Valse	(Leduc/UMP)
<b>BONNEAU</b>	Pièce Concertante	(Leduc/UMP)
<b>CARPENTER</b>	Sonata	(Camden/Spartan Press)
<b>CESARNI</b>	Fantasia	(De Haske)
<b>CRESTON</b>	Sonata, Op. 19	(Shawnee)
<b>DAMASE</b>	Concertstück	(Leduc/UMP)
<b>FRANÇAIX</b>	Cinq Danses Exotiques (at least THREE movements)	(Schott/MDS)
<b>GALLOIS-MONTBRUN</b>	Six Pièces Musicales d'Études (complete)	(Leduc/UMP)
<b>GRUNDMAN</b>	Concertante	(Boosey & Hawkes)
<b>HARTLEY</b>	Concerto	(Tenuto/Presser)

<b>HARVEY</b>	Concertino for Alto Saxophone	(Maurer/UMP)
<b>HEIDEN</b>	Sonata	(Schott/MDS)
<b>HERBIN</b>	Dance <i>from</i> French Recital Pieces of the Twentieth Century, Vol. 1	(IMC)
<b>IBERT</b>	Concertino de Camera	(Leduc/UMP)
<b>IBERT</b>	Divertissement	(Leduc/UMP)
<b>LACOUR</b>	Pièce Concertante	(Billaudot/UMP)
<b>MARTIN</b>	Ballade (including cadenza)	(Universal Edition/MDS)
<b>MILHAUD</b>	Scaramouche (complete)	(Salabert/UMP)
<b>MONTI</b>	Csárdás (transcribed: C. J. Roberts)	(Carl Fischer)
<b>MYERS</b>	Three Short Pieces (complete)	(Artisan Music Press)
<b>PENRI-EVANS</b>	Bayou Blues	(Da Capo Music)
<b>PERSICETTI</b>	Parable (solo alto saxophone)	(Elkin Vogel/UMP)
<b>PLANEL</b>	Prélude et Salterelle	(Leduc/UMP)
<b>RABAUD</b>	Solo de Concours	(Southern Music Co.)
<b>ROREM</b>	Picnic on the Marne (complete)	(Boosey & Hawkes)
<b>SCHULHOFF</b>	Hot-Sonata (complete)	(Schott/MDS)
<b>VIVALDI</b>	Sonata No. 4 in B♭	(Masters Music Publications)
<b>WHITNEY</b>	Introduction and Samba (ed. Rascher)	(Bourne)
<b>WOODS</b>	Sonata for Alto Saxophone and Piano	(Kendor/Elkin)

#### Tenor saxophone:

<b>ANDERSON</b>	Sonata for Tenor Saxophone and Piano (complete)	(Southern Music Co.)
<b>BONNEAU</b>	Caprice en Forme de Valse	(Leduc/UMP)
<b>CURTIS</b>	Kolomezka and/or Bay A Glezele Mashke	(Advance Music)
<b>DEVIIENNE</b>	Adagio and Rondo (arr. W. Jaeckel)	(Southern Music)
<b>DI PASQUALE</b>	Sonata	(Southern Music Co.)
<b>FERRAN</b>	Jovintud (Fantasy for Tenor Saxophone and Piano)	(Iber Musica)
<b>FIOCCO-BAZELAIRE</b>	Concerto (trans. Londeix)	(Schott/MDS)
<b>GUILHARD</b>	First Concertino	(Rubank)
<b>HANDEL</b>	Sonata in G minor	(Leduc)
<b>HARVEY</b>	Concertino for Tenor Saxophone	(Maurer/UMP)
<b>KARLINS</b>	Introduction et Passacaille	(Leduc/UMP)
<b>KREISLER</b>	Loves Joy and Loves Sorrow <i>from</i> Liebeslied	(Schott)
<b>MAGGIO</b>	Where You End and I Begin (complete) (for soprano or tenor sax)	(Theodore Presser)
<b>PAUWELS</b>	Serenade	(Editions Angel)
<b>PRESSER</b>	Sonatina	(Tenuto)
<b>PRESSER</b>	Rhapsody	(Tenuto)
<b>SINGEELEE</b>	Solo de Concert, Op. 83	(Rubank/Hal Leonard)
<b>TUTHILL</b>	Sonata	(Southern Music Co.)
<b>VILLA-LOBOS</b>	Fantasia	(Emerson)
<b>VIVALDI</b>	Sonata No. 4 in B♭	(Master Music Pub.)

#### Baritone saxophone:

<b>ANDERSON</b>	Sonata for Baritone Saxophone	(Southern Music Co.)
<b>BACH, J. S.</b>	Suite No. 1 (to include 'Prelude', 'Allemande' and 'Courante')	(Lemoine/UMP)
<b>BONNEAU</b>	Caprice en Forme de Valse	(Leduc/UMP)
<b>BOZZA</b>	Divertissement (arr. A Ephross)	(Southern Music Co.)
<b>CORBETT, I.</b>	Something Serious	(Emerson)
<b>FASCH</b>	Sonata in C for Bassoon	(Peters)
<b>FRANCAIX</b>	Divertissement for Bassoon	(Schott/MDS)
<b>GINER</b>	Yod	(Durand)



<b>HARTLEY</b>	Sonata for Baritone Saxophone (complete)	(Dorn)
<b>HARVEY</b>	Concertino for Baritone Saxophone	(Maurer/UMP)
<b>JEX</b>	Three Dances for Baritone Saxophone and Piano (complete)	(Pub. Wingett Jones)
<b>JOLAS</b>	Petit Masquerade Chevet	(Billaudot)
<b>LONG</b>	Undercurrent 'Theme and Variations'	(Rubank)
<b>PAUWELS</b>	Serenade	(Editions Angel/UMP)
<b>PIAZZOLLA</b>	Le Grande Tango	(Bergen)
<b>RABAUD</b>	Solo de Concours	(Southern Music Co.)
<b>TANSMAN</b>	Sonatine for Bassoon	(Eschig/UMP)
<b>VIVALDI</b>	Concerto in A minor for Bassoon	(Ricordi)

**Bass saxophone:**

<b>HARTLEY</b>	Sonatina Giocosa (1987) (may be transcribed for baritone saxophone)	(Tenuto/Presser)
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## Classical Saxophone FLCM in Performance

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