

Studyguide

Chamber music

Academic year
2024-2025

**Koninklijk Conservatorium
Antwerpen**

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1. General

Coordination: Yannicke Belis - kamermuziek.kca@ap.be

Responsible member ASM and chairman chamber music steering committee: Stephanie Proot

Head of programme Music: Inge Simoens

In the chamber music lessons, you are challenged to create your own responsible interpretation within a stylistic performance tradition. Together with your fellow players, you search for a homogeneous sound with room for personal accents and style. The possibilities are virtually unlimited, both in terms of line-ups - from classical string quartet to contemporary exceptional combinations - and in terms of repertoire: from Viennese classics to new creations. A core team of teachers looks after the specifics of each instrument group. Students have the opportunity to take lessons with different teachers throughout their programme.

During the bachelor programme, you will become familiar with the different styles, combinations and interpretations of the standard chamber music repertoire. This repertoire is also covered in the supporting subjects Analysis, Ear Training, General Music Theory and Practical Harmony & Improvisation. Not only will you gain insight into the basic repertoire, but you will also work on essential, practical competencies such as ear training and intonation.

As a master's student, you can integrate your own interests and choices in terms of programme in addition to the traditional repertoire. For an additional focus on chamber music, you can include 'chamber music extension' as an optional subject.

After the master programme, you can still specialise in a specific chamber music ensemble or repertoire through the postgraduate chamber music programme.

Students with an interest in Historically Informed Performance Practice or Contemporary Music can also focus on this for Chamber Music through participation in WHIPP or Project XXI.

Most professional musicians have an active career as a chamber musician, either as a main or secondary focus. Chamber music can be perfectly combined with a career in an orchestra, teaching or setting up their own artistic projects.

2. Study sheet information

<https://ects.ap.be/>

3. Exam dates

All chamber music students and teachers keep themselves available for chamber music during the following examination periods:

Semester 1: 15 and 16 January 2025

Semester 2: 2 - 10 May 2025

- Chamber music festival 2-4 May, with exam concert on 4 May
- Postponed examination semester 2: 27 May 2025

Second examination period: 29 August 2025

EXCEPTIONS

If the student is highly exceptionally unable to attend a particular exam time, they may request an **exception** by emailing Yannicke Belis: kamermuziek.kca@ap.be.

Deadlines:

- 10 December 2024 for first-semester examinations
- 1 April 2025 for second semester examinations

The application will be considered but does not guarantee approval.

➔ Once the schedule is published, no changes will be accepted.

Postponed examinations are organised for students who could not participate in the regular chamber music examinations due to proven force majeure.

➔ Applications can be made at kamermuziek.kca@ap.be, provided the absence was officially registered in iBamaflex.

Pianists taking up **Liedklas** are subject to Liedklas examination regulations.

As part of their **vocal studies master project**, students have to present an ensemble section

-> chamber music students can officially include this for the course; on condition that the works are ALSO presented at 1 of the chamber music exams.

The contact person here is always a chamber music student; this student registers group and repertoire via kamermuziek.ap.be within the set deadlines.

A fellow student who plays in the public examination Postgraduate Chamber Music may have examination results and repertoire counted towards the annual examination Chamber Music.

4. Use online platforms

Website: kamermuziek.ap.be

- Registration of groups and repertoire
- Calls for fellow players or groups
- Exam schedule in detail

Digitap: [chamber music course](#)

- Announcements (also sent automatically by e-mail)
- Chamber music study guide

5. Organisation

5.1 Progression of semesters

Semester 1

1. Composing chamber music groups
2. Contact chamber music teacher if you have a preferred teacher
3. Registration of groups BEFORE 21 October 2024 via chamber.music.ap.be
4. Chamber music teachers are assigned to formed groups
5. Contact your assigned teacher for lessons as soon as possible (continuous assessment)
6. Students who did not register a group before 21 October will be assigned to a new group by the chamber music steering committee
7. Repertoire registration: by 10 December 2025
8. Exam schedule exceptions applications: by 10 December 2025
9. Teachers approve registered examination repertoire
10. The detailed schedule will be announced no later than 1 week before the examination
11. Submit music scores to the jury: at the latest 1 day before the examination
12. Examination: 15 and 16 January 2025
13. Groups unable to participate due to circumstances will be referred to semester 2.

Semester 2

1. Students continue to work in the same groups as in semester 1
2. New Erasmus students are assigned by the Chamber Music Steering Committee
3. Groups re-register with repertoire for semester 2: before 1 April 2025
4. Schedule exceptions applications: by 1 April 2025
5. Teachers approve registered examination repertoire
6. The detailed schedule will be announced no later than 1 week before the examination
7. Submit music scores to the jury: at the latest 1 day before the examination
8. Examination: 2-10 May 2025
9. Postponed examination: 27 May 2025

Second examination period

Students who fail Chamber Music in the first examination period will be referred to the second examination period. The students in question will receive an e-mail with instructions about this.

Main concerts

Info and data via Digitap.ap.be.

5.2 Chamber music groups

Students form their chamber music groups at the start of the academic year. We expect students to work on various repertoire pieces with these groups **throughout** the **academic year**. There will be no additional opportunities to sign up groups.

Students who experience problems within their group can report them discretely to their assigned teacher or via kamermuziek.kca@ap.be. If necessary, a solution will be sought.

By chamber music level

Chamber music 1, 2 and 3

- max. 2 groups for evaluation, with different line-up
- duos orchestral Instrument-piano are **not** allowed, other combinations are.

Chamber music 4 and 5:

- max. 3 groups for evaluation, with different line-up
- duos orchestral Instrument-piano are **not** allowed, other combinations are.

Chamber music in Postgraduate Orchestral Instrument/Concertsoloist:

- max. 3 groups for evaluation, with different line-up
- duos orchestral instrument-piano **are** allowed.

Chamber music Extension (3, 6 or 15 toonmoment):

- per 3 toonmoment max. 1 extra group
- duos orchestral instrument-piano **are** allowed.

Postgraduate Chamber Music:

- free choice as to the composition of group(s).

Contact

Each chamber music group appoints its own contact person.

This person takes care of the registration of group and repertoire, sheet music and score, makes the rehearsal arrangements with the other ensemble members and makes the teaching arrangements with the teacher. If a student will be absent from class, the contact person notifies the teacher as soon as possible. The teacher then decides which students he will or will not work with during the scheduled lesson. If the contact person is absent or inadequate, the other ensemble members will notify the teacher of chamber music.

Rejoinder (Repliek)

Students should always form ensembles with students of the Antwerp Conservatoire. Exceptions can be requested in writing via kamermuziek.kca@ap.be. Only players from permanent groups who can provide proof of extracurricular concerts are eligible for a request for rejoinder.

Teachers/accompanists from the Conservatoire will not be allowed as replays.

Students who do not wish to be graded before an examination also register as a rejoinder; preferably when registering the groups, and at the latest the day before the examination. After the examination, a registration cannot be converted to a rejoinder.

Still looking for a fellow player or group?

Go to the 'Availability' page on kamermuziek.ap.be and place a call or check out your fellow students' calls.

Still looking? Contact Yannicke Belis at kamermuziek.kca@ap.be and in the meantime, speak to all your principal study teacher of instrument about suitable chamber music repertoire.

Registration in kamermuziek.ap.be

Please provide the following details for each chamber music group at the latest on **21 October 2024**:

- Group name: preferably reflects something about your group's composition or repertoire.
- Names, Chamber Music level and instruments of your fellow players, don't forget to add yourself.
- The contact person (group manager) of your group

If you have any problems, please contact Yannicke Belis at kamermuziek.kca@ap.be.

! Students taking multiple levels of Chamber Music or Extension clearly indicate which programme components apply to which course.

5.3 Repertoire

Only chamber music works qualify as examination repertoire, i.e.: no concertante works, reductions, arrangements or works in which 2 members play an identical part. See the list of representative repertoire at the back of the study guide.

Groups determine their repertoire in consultation with the assigned teacher.

Students can only present a chamber music work once at an examination and therefore cannot retake it in subsequent years of study.

Works presented at the instrument exam may not be retaken for Chamber music.

Students email their **music scores** 1 day before the examination to all judges (name.familyname@ap.be).

By chamber music level

- **Chamber music 1:** 20-minute repertoire, to be spread over the examinations in semester 1 and semester 2
- **Chamber music 2:** 25-minute repertoire, to be spread over the examinations in semester 1 and semester 2
- **Chamber music 3:** 30-40 minutes of repertoire, to be spread over the examinations in semester 1 and semester 2
- **Chamber music 4 and 5:** 30 to 40 minutes of repertoire, freely divisible between the examinations in semester 1 and semester 2

- **Chamber music Extension (3 or 6 credits):** 30 minutes of examination repertoire per 3 credits each.

- **Chamber music within the Postgraduate Orchestra Instrument/Concerts Soloist:** 30-minute repertoire, to be presented in semester 1 or semester 2.

- **Postgraduate Chamber Music:**
 - Chamber music: 90-minute repertoire
 - Chamber music Extension (specialisation within WHIP or WHAM): 45-minute repertoire
 - All repertoire will be presented during the Chamber Music Festival (2-4 May 2025). The chamber music team may decide to shorten the examination programme. Students will be informed of this when the exam schedule is announced.

Specific repertoire

Harpsichord

- Chamber music 1, 2 and 3: 20-minute repertoire
- Chamber music 4 and 5: 30-minute repertoire

A harpsichord student must play at least the following works during their 5-year programme:

- a sonata by J.S. Bach for melody instrument and obligato harpsichord
- a sonata by J.S. Bach for several instruments and continuo
- a sonata by Haendel or Corelli for melody instrument and continuo
- an instrumental, Italian 17th-century chamber music work
- a German cantata
- a vocal, French work with recitatives
- a French chamber music work

The number of works a student has to play depends on the length of the works.

Examinations: will be scheduled in consultation with Korneel Bernolet and external co-players.

Organ

Due to the specificity of the instrument, Bart Verheyen determines the course for the chamber music programme.

- ➔ 1 examination with 20' to 30' repertoire in semester 2.

Examinations: scheduled in consultation with the Bart Verheyen.

Bass clarinet, piccolo and contrabassoon (main instrument)

- Chamber music 4: 15-minute repertoire, freely divisible between the examinations in semester 1 and semester 2
- Chamber music 5: 25 minutes of repertoire, freely divisible between the examinations in semester 1 and semester 2

Instrumentarium

For all examinations, the necessary instruments should be requested from the production department no later than one month in advance.

For **piano duos**, when registering the repertoire, we ask that you note **in the title** whether the work is played four-handed or with two pianos.

Registration in [chamber music.ap.be](https://chambermusic.ap.be)

For each semester, chamber music group and repertoire piece, and for the respective deadlines, please provide the following details: composer (full name), title (original title), names of the different parts (if applicable) and minutage.

If a group decides not to present a particular work at the examination, the contact person will communicate this as soon as possible via kamermuziek.kca@ap.be.

Students of Song class or co-players Master project vocal studies also register their repertoire and minutage via kamermuziek.ap.be.

Main concerts

Info and data via digitap.ap.be.

Request relief from the programme

Under certain circumstances, relief from the chamber music programme will be allowed. This should always be requested in writing to Yannicke Belis - chamber music coordinator, kamermuziek.kca@ap.be - and will be submitted to Stephanie Proot (ASM responsible).

Deadline for applications: **21 October 2024**.

5.4 Chamber music in the Educational Master's programme

Group musicianship includes two components namely music practice and chamber music. Students must pass both parts in order to pass the course. For info on the Music Practice component: see study guide Music Practice.

Overview by instrument group:

ACCORDION: 1 chamber music group, programme 25 min + Masterclass, no music practice

GUITAR: 1 chamber music group (can be partially or fully replaced by an Ensemble project)
programme 25 min + Masterclass

HARPSICHORD: 1 chamber music group 15 min programme + Masterclass + 1 orchestral or ensemble project

ORGAN: Organ journey (for music practice) + Masterclass + 1 Chamber music group (can be replaced by an ensemble project), programme 15 min

ORCHESTRA INSTRUMENT: 1 Chamber music group 15 min programme + Masterclass + 1 orchestral or ensemble project

PIANO: 1 Chamber Music Group (can be partially replaced by an Ensemble project) programme 25 min + Masterclass

5.5 Contact teachers

Appointments for lessons

Chamber music is a weekly class and includes **15 contact hours per academic year** (in total, per student). Lesson arrangements must be made at the start of the academic year.

Students take the initiative to make appointments with the assigned teacher(s).

To receive a grading for continuous assessment, you must take lessons on a regular basis and contact your assigned chamber music teacher **BEFORE 15 November**.

In order to schedule groups in the examination, the approval of the assigned teacher is required: this is another reason why it is important to contact them in good time.

Overview

Chamber music steering committee

Stephanie Proot: chairman and responsible for mixed groups consisting mainly of strings, accordion, organ and piano

Francis Reusens: strings

Francis Pollet: harp, wood wind instruments and mixed groups with mainly wind instruments

Jan Sanen: guitar

Jan Smets: brass instruments

Koen Wilmaers: percussion & marimba

Chamber music teachers (subject to final class assignments)

String groups

Point of contact: Francis Reusens

Teachers: Francis Reusens, Guido De Neve, Guy Danel

Mixed groups with mainly strings

Point of contact: Stephanie Proot

Teachers: Guido De Neve, Guy Danel, Lode Leire

Brass instruments and mixed groups with mainly brass instruments

Point of contact: Jan Smets

Teachers: Jan Smets, Bernd Van Echelpoel, Lode Violet, Simon Van Hoecke

Woodwind and mixed groups with mainly wood wind instruments

Point of contact: Francis Pollet

Teachers: Francis Pollet, Peter Verhoyen, Luk Nielandt

Percussion

Ludwig Albert - point of contact for marimba students

Koen Wilmaers - point of contact for percussion students

Teachers: Koen Wilmaers, Pieter-Jan Vranckx, Ludwig Albert

Piano

Point of contact: Stephanie Proot

Teachers: Polina Leschenko, Nikolaas Kende, Stephanie Proot

Other

Guido De Neve – point of contact for historically informed performance practice

Korneel Bernolet - point of contact for harpsichord

Nico Couck - point of contact for post-1950 chamber music

Aaron Wajnberg - point of contact for song class

Bart Verheyen - point of contact for organ

Miriam Overlach - point of contact for harp

Jan Sanen - point of contact for guitar

5.6 Evaluation

First exam opportunity:

70% examination: specific criteria used in the evaluation are: ensemble playing techniques, stylistics, analysis and interpretation, artistic drive, personality, originality and stage presentation.

30% continuous assessment: is a grading for attitude (attendance and regularity in lessons) and artistic progress during and between lessons.

For pianists: **Liedklas** can be included as part of Chamber Music for up to 50% of the Chamber Music examination programme.

Second examination opportunity:

There are 3 possible causes for failure in the first examination period:

1. Non-participation -> the student is given the opportunity to present the full examination in the second examination period.
Evaluation: 100% examination.
2. The final result is negative -> the student is given the opportunity to present a full programme again in the second examination period.
Evaluation: 100% examination

3. The examination and continuous assessment were evaluated positively, but the student did not play enough minutes on the examination -> the point is halved, the student is allowed to complete the remaining minutes in the second examination period.
Evaluation: average of the results of both examination periods.

IMPORTANT: For **Groepsmusiceren 1 and Groepsmusiceren 2** students, a second examination opportunity is only possible if they pass the Music Practice section in the first examination period.

6. Representative Repertoire

KM1	KM2	KM3	KM4	KM5	PG
Piano Duo					
Beethoven: Sonata op. 6 - Debussy: Lindaraja	Debussy: Petite Suite - Ravel: Ma mère l'oye	Brahms: Waltzes op.39 - Schubert: Rondo in A or Rondo in D	Schumann: Bilder aus dem Osten op 66 - Dvorak: Slavonic dances	Mozart: Sonata in D KV 448 - Rachmaninoff: Suite 1 Suite 2	Ravel: La Valse - Messiaen: Visions de l'Amen
String quartet					
W.A. Mozart: string quartet KV 154 and Divertimento KV 136 - from 'Les Vendredis' works by Glazounov, Liadov, Sokolov - J. Haydn: string quartet in D Hob III:3	J. Haydn: string quartet op.76 in G - W.A. Mozart: string quartet KV 387.	F. Schubert: string quartet op.125 No.1 (opus posth.) (and other early quartets - L. Van Beethoven: string quartet op.18 No.1 - D. Shostakovich: string quartet No.8	L. Van Beethoven: op. 18 no.4 - A. Borodine: string quartet no.2 in D - W.A. Mozart: string quartet in C KV 465	A. Dvorak: string quartet op.96 (American) - F. Mendelssohn: string quartets op. 12 and 13 - D. Shostakovich: string quartet no.3 in F (op.73)	F. Mendelssohn: string quartet op.44 no.1 - L. van Beethoven: string quartets op.59, 74 and 95 - J. Brahms: string quartet in a op. 51 no.2 - F. Schubert: string quartet in d (D.810)
Piano trio					
Flute trio: Haydn, 3 Trios. Farrenc, Trio. Clarinet trio: Beethoven op.11. Piano trio: Haydn Trios - Beethoven op. 1 nos. 1/2/3 - Rachmaninov Trio Elegiaque g minor.	Flute trio: Hummel, trio. Gaubert, Piece Romantique. Clarinet trio: Beethoven op. 38. Piano trio: Mozart trios - Beethoven op.11 - Bruch 8 pieces op.83.	Flute trio: Beethoven, Trio Woo 23. Gaubert: Trois Aquarelle. Clarinet trio: D'Indy trio op. 29. Piano trio: Beethoven op.44 - Mendelssohn d minor - Schumann Fantasiestücke op.88 - Shostakovich no.1.	Flute trio: Martino, trio. Crumb: Vox Balaenae. Clarinet trio: Zemlinsky trio op. 3. Piano trio: Beethoven op.70 nr.1/2 - Schubert op.99 - Mendelssohn c minor - Dvorak 'Dumky'.	Flute trio: Webern, Trio. Czerny, Fantasia Concertant. Clarinet trio: Brahms trio op. 114. Piano trio: Beethoven op.97, op.121a - Schubert op.100 - Dvorak op.65 - Shostakovitch no.2.	
Woodwind quintet					
D. Agay, 5 Easy Dances. F. Farkas, Antiche Danze ungherese.	A. Klughardt, Quintett. G. Pierné, Pastorale op. 14/1. A. Reicha, Quintets.	M. Arnold, 3 Shanties. F. Danzi, Quintets. W. Kersters, Quintet.	E. Carter, Woodwind Quintet.W. Lutoslawski, Quintet. G. Onslow, Quintette op. 81.	S. Barber, Summer Music. J. Françaix, Quintette. C. Nielsen, Quintett op. 43.	

Brass quintet

5trbs: 3 madrigals (Gabrieli- Weelkes- Wilbye). Brass Quintet: - Contrapunctus I, JS. Bach - 5 Schor Sketches, D. Uber - Cuprioles, J. Vanderoost - Quintet op. 5, V. Ewald - Battle Suite, S. Scheidt.	5trbs.: 3 madrigals (Gabrieli- Weelkes- Wilbye). Brass Quintet: Quintet Op.7, V. Ewald - Contrapunctus IX, JS. Bach - Armenian Scenes, A. Aratiunian - Canzona per sonare 1, G. Gabrieli - Battle Suite, S. Scheidt.	Brass Quintet: The Great Fugue in G minor, JS. Bach (Leader) - Quintet, M. Arnold - Suite Française, E. Bozza - Brass Quintet 2, A. Frackenpohl - Quintett, H. Genzmer.	5hns: Casbah of Tetuan, K. Turner. 5trbs: The Pageant, B.E. Lynn. Brass Quintet: Brass Quintet op.65, J. Koetsier - Brass Quintet, K. Turner - Mini Overture, W. Lutoslasky - Zoom, J. Naulais.	5trptn: Coctail, J. Naulais. 5hns: Casbah of Tetuan, K. Turner. 5trbs: The Pageant, B.E. Lynn. Brass Quintet: Suite for brass Quintet, F. Devreese - Sonata, D. Bourgeois - The American, E. Howarth - Faits Divers, Jan Hadermann - A brass menagerie, J. Cheetham - Quintet for brass, E. Gregson. Horn quintet (strings), Mozart.
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**Mixed
occupation
wood/other**

<p>Wind instrument/piano: G. Donizetti, Sonata (ob/pi). W. Kersters, Sonatine (ob/pi).</p>	<p>Wind instrument/piano: M. Bruch, 8 Stücke (cl/vla/pi). G. Jacob, Sonatina (ob/cemb). A. Huybrechts, Suite (fl/ob/cl/fg/pi). Trio: H. Baumann, Sonatina (ob/fg/git).</p>	<p>Wind instrument/piano: M. Glinka, Trio pathétique (cl/fg/pi). P. Hindemith, Oboe Sonata. F. Mendelssohn, Konzertstücke 1 & 2 (cl/altcl/pi). Quartet: K. Stamitz, Quartet (ob/cl/crno/fg).</p>	<p>Wind instrument/piano: J. Brahms, Trio (cl/vc/pi). E. Denisow, Concerto (fl/ob/pi/pc). K. Stockhausen Tierkreis (sax/pi). Duo: A. Jolivet, Alla rustica (fl/arpa). mixed ensemble: A. Caplet, Suite persane (double quintet). C. Gounod, Petite symphonie. P. Hindemith, Kammermusik Nr. 2.</p>	<p>Wind instrument/piano: J.-M. Damase, Trio (fl/ob/pi). S. Prokofiev, Flute Sonata. L. Van Beethoven, Quintet (ob/clar/corno/fg/pi). mixed ensemble: M. Castelnuovo-Tedesco, 3 ecloghi (fl/ca/git). A. Dvorak, Serenade. A. Katshatoerian, Trio (cl/vlno/pi). Work with saxophone: H. Villa-Lobos, Sextuor mystique (fl/ob/sax/git/arpa/celesta). Trio: F. Poulenc, Trio (fg/ob/pi).</p>
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**Copper trio/
quartet**

3trptn: pièces, A. Manouvrier.	4trbs: Finlandia, Sibelius / Suite Peeters. 3trbs: trio sonata, Caldara. 3euf-3tuba-or mixed: Manhattan Vignettes, D. Uber. 4trbs: Suite, F. Peeters. Saxophone Quartet: Divertimento, J. Addison	4hns: Sonata Hindemith. 3hns: trios Reicha. 4trbs: Finlandia, Sibelius. Suite F. Peeters. 3trbs: trio sonata, Caldara. Saxophone quartet: Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland. Trumpet, clarinet and piano: Double concerto, Gordon Jacob.	3 trptn: Suite, H. Tomasi - 5 Bagatelles, P.M. Dubois. 4hns: Sonata, Hindemith - Petite Suite, H. Tomasi. 3hns: trios Reicha. 4trbs: Suite, Otten Ludwig. Saxophone Quartet: Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland.	Trumpet, violin, piano: Trio, Ewazen. 4hns: Sonata, Hindemith. 3hns: trios Reicha. 4trbs: Chemical Suite, J. Vanderoost. Saxophone quartet: Variations on a theme of Paganini, J. Horovitz - A classical quartet, J. Golland. Horn, violin and piano: Trio, Brahms.
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**Piano vocal
studies (song
class)**

sem1: Franz Schubert, Am Grabe Anselmos - Robert Schuman: Ertzes Grün. sem2: Vincent d'Indy, Magrigal - Gabriel Fauré, Le Secret	sem1: Robert Schumann, Widmung - Hugo Wolf, Verborgenheit. sem2: Gabriel Fauré, Les Berceaux - Claude Debussy, Romance.	sem1: Johannes Brahms, Meine Liebe ist grün - Hugo Wolf, Denk'es o Seele. sem2: Claude Debussy, Nuit d'Etoiles - Ernest Chausson, Le Papillon.	sem1: Alban Berg, Nachts - Hugo Wolf, Er ist's. sem2: Claude Debussy, C'est l'extase langoureuse - Francès Poulenc, Françailles pour rire.	sem1: Franz Schubert, Suleika 1 + 2 - Hugo Wolf, Auf einer Wanderung. sem2: Claude Debussy, Apparition, Pierro - Maurice Ravel, Don Quichote.
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**Percussion group
(rhythmic)**

Four Horseman of Teamword, Mitch Markovich	Lift-Off!, Russell Peck	Musique de Table, Thierry De Mey	Trio per Uno, N.J. Zivkovic.	Sonata for 2 pianos & percussion, Bela Bartok	An American Fantasy, Kim Helweg
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Percussion group (melodic)					
Rainbows, Alice Gomez. Music for Pieces of Wood, Steve Reich	Petite Suite, J. Verplanck. Puzzle Piece, Rich O'Meara.	Rain Tree, Toru Takemitsu. Gainsborough, Thomas Gauger.	Marimba Spiritual, Minoru Miki.	Sonata for 2 pianos & percussion, Bela Bartok	An American Fantasy, Kim Helweg
Marimba duo/trio					
Losa, Emmanuel Sejourne. Carousel, Friedman/Samuels.	Sunset Glow, Dave Samuels. Wind Sketch, Keiko Abe.	Tango Suite, Astor Piazzolla.	Nagoya Marimbas, Steve Reich.	Toccata, Anders Koppel.	Ultimatum, N.J. Zivkovic.
Guitar group					
Sonatas by D. Scarlatti	Trio by Anton Diabelli.	Triana, Isaac Albéniz (for 3 guitars). Preludes and fugues by Mario Castelnuovo-Tedesco (2 guitars)	Introduction and dance, Dusan Bogdanovic (4 guitars)	Tonadilla (2guitars), Joaquin Rodrigo	Tango Suite by Astor Piazzolla (2guitars)
Mixed line-up with harp					
Suite Magica by Maximo Diego Pujol (guitar - harp)	Jovano, Jovanke, arr. Duxan Bogdanovic (guitar - harp). Horn and harp (I. Hadermann): Sonata Dauprat.		Due immagini animate, Konstantin Vassiliev (guitar- harp)		Metamorphosis, Dusan Bogdanovic (guitar - harp)
Accordion group					
Éclat - Joseph Natoli (4acc)	Aus zungen Stimmen - Mauricio Kagel (5acc)	Rondo Capriccioso - Wladislaw Solotarev (5acc)	Three pieces - Andrezh Krzanowski	Ballet Tango - Astor Piazzolla (4acc)	Partita - Wladislaw Solotarev (5acc)

**Line-up with
harpichord**

Sonata in D major HWV 378 for Flute and basso continuo by Georg Friedrich Haendel	Sonata in sol minor op. 1/10 for 2 violins and basso continuo by Arcangelo Corelli	Sonata in do minor BWV 1017 for violin and obligato harpsichord by Johann Sebastian Bach	Sonata in sol major BWV 1039 for 2 traversi and basso continuo by Johann Sebastian Bach	Concerto in D minor BWV 1052 for harpsichord, strings and basso continuo by Johann Sebastian Bach
Adagio, Allegro, Adagio, Allegro	Grave, Allegro, Adagio, Allegro	Siciliano, Allegro, Adagio, Allegro	Adagio, Allegro ma non tanto, Adagio e piano, Presto	Allegro, Adagio, Allegro
Sonata Terza op. 5 for violin and basso continuo by Marco Uccellini	Première Suite op. 2 for traverso and basso continuo by Jacques Hotteterre le Romain	Première Lamentation du Jeudi Saint for soprano, 2 violins and basso by Joseph-Hector Fiocco	Herr, wenn ich nur dich hab BuxWV 38 for soprano, 2 violins and basso continuo by Dietrich Buxtehude	Cantata Jetzt geht der Lebensfürst zum Tode TWV 01:989 for soprano, violin, viola and basso continuo by Georg Philipp Telemann
	Prelude (Lentement - Gay), Allemande La Royale (Gracieusement), Rondeau Le Duc d'Orleans (Gay), Sarabande La d'Armagnac, Gavotte La Meudon, Gigue La Folichon			

Line-up with organ

Camillo Schumann: Andante cantabile opus 3 violin.	Antonin Dvorak: Bagatelles, with 2 violins and cello (harmonium).	Joseph Rheinberger: Suite opus 166 violin or Sechs Stücke opus 150.	Frank Martin: Sonata da chiesa, version for flute or viola.	Wolfgang Amadeus Mozart: Kirchensonaten: K.V.244 K.V.245 K.V.263 K.V.328 K.V.329 K.V.336.
Camille Saint-Saëns: Prière opus 158bis violin.	Gustav Hägg: Adagio opus 34 with violin.	Sigfrid Karg-Elert: Wagner Album für Klavier und Harmonium (III parts).	P. Antonio Soler: Concierto de dos organos obligados	Franz Liszt: Offertorium and Benedictus from "Kronungsmesse", violin and organ (ossia harmonium).
Giovanni Bernardo Zucchini: Sonata a due organi.	Joseph Jongen: Humoresque op 92, with cello.	Wolfgang Amadeus Mozart: Kirchensonaten: e.g. K.V. 212.	J.S.Bach, C.P.E.Bach: b.c.	Gaston Litaize: Cortège, + 3 trp, 3 trb.
César Franck: Prélude, Fugue et Variation, for piano and harmonium.			Alternative choral accompaniment:	Camille Saint-Saëns: duos for piano and harmonium opus 4.
Simple b.c.			Motets by César Franck, Jef Van Nuffel, Herbert Howells.	Alternative choral accompaniment: Benjamin Britten: Rejoice the Lamb César Franck: Messe en La.