

Studyguide

Lower strings

Academic year
2024-2025

**Koninklijk Conservatorium
Antwerpen**

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1 Bachelor 1

1.1 Instrument 1

Course	Exam format	% of overall score
Instrument 1	One skills test at the end of the academic year	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam. The exam programme must consist of works from various stylistic periods.

Exam programme for Viola 1 and Double Bass 1

- Two études or similar orchestral excerpts (but different ones than seen in audition training)
- Two works of the student's own choosing with different styles

Exam programme for Cello 1

- Two études
- One work of the student's own choosing
- One prelude or 2 movements from a Bach Suite

Exam programme for part-time students

Viola 1/ Cello 1/ Double Bass 1 (part 1): 50% of the duration of the exam programme

Viola 1/ Cello 1/ Double Bass 1 (part 2): 50% of the duration of the exam programme

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

A student that studies part-time cannot obtain all learning outcomes in one year.

2 Bachelor 2

2.1 Instrument 2

Course	Exam format	% of overall score
Instrument 2	One skills test at the end of the academic year	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam periods and before an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam made up of works from various stylistic periods.

Exam programme for Viola 2 and Double Bass 2

- Two études or similar orchestral excerpts (but different ones than seen in audition training)
- A solo work or movements from a solo work: two short movements or one longer movement
- Two pieces of the student's choosing

Exam programme for Cello 2

- One étude
- One movement from a concerto
- A solo work or movements from a solo work: two short movements or one longer movement
- One piece of the student's choosing

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

Exam programme for part-time students

Viola 2/ Cello 2/ Double Bass 2 (part 1): 50% of the duration of the exam programme

Viola 2/ Cello 2/ Double Bass 2 (part 2): 50% of the duration of the exam programme

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

A student that studies part-time cannot obtain all learning outcomes in one year.

2.2 Auditiontraining 1

Course	Exam format	% of overall score
Auditiontraining 1	Skills test	100%

Content:

1. Four compulsory modules for all orchestral instruments:
 - *How do I make a video recording for an audition? (Peter Verhoyen)*
 - *Behind-the-scenes: How do I best prepare for an audition? (Koen Wilmaers)*
 - *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - *How do I optimize my performance skills? (Dorine Mortelmans)*
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. One audition exam in January

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Forms of evaluation:

The skills test consists of several subtests and is organized during the examination period(s) provided for that purpose before an internal jury.

Evaluation standards:

The student achieves the required final competencies, demonstrating mastery of the instrument and the ability to perform a score with insight, knowledge of style and artistic expression in the very specific context of an audition. The student must obtain at least 50% of the points on each subtest in order to succeed on the 'Audition Training 1' course unit. The jury will arrive at 1 integrated final mark for all subtests. No separate results will be announced. The student must obtain at least 10/20 to pass this course unit.

Part-time study paths

Preparation for auditing 2 cannot be split up for part-time study. Consequently, the skills test for this course unit must be taken in its entirety in combination with part 1 or part 2 of Instrument 2.

2.3 Literature study 1

- In this course, the student will gain knowledge of the history, the building and the development of the instrument (violin, viola, cello or double bass, according to the principal subject of the student).
- The student will gain knowledge and understanding of the repertoire written for the instrument. The historical context, circumstances, genres, and styles will be explained and illustrated using CDs, scores, and study trips.
- A fixed part of this course is also research into sources, emanating from the following two questions: (i) where can I find interesting literature about the instrument, the composers, and the compositions? (ii) where can I find the scores themselves? Attention is drawn to the importance of a critical reading and a correct, scholarly and responsible approach to the source material.

Specific contents for Level 1:

Literature study up to 1900 and associated soloists from this period, important chamber music works from the period, major orchestral works, and instrument building up to 1900.

Introduction to acoustics

A stimulating lecture about general acoustics as applied to the performing musician.

Assessment format:

The assessment is made up of two components:

- Ongoing evaluation throughout the year: worth 20% of the overall score.
- Knowledge test: after the conclusion of the series of lessons, an oral interview with questions will take place on the course, and this may involve an independently-prepared assessment task. This test is worth 80% of the overall score.

Assessment standards:

- Ongoing evaluation throughout the year: assessment is based on attendance, attention in class, knowledge and interest.
- Knowledge test: in the assessment task, the student must demonstrate a major interest in a given topic, linked to his or her own artistic performance practice. In the oral interview, the student must demonstrate knowledge in the literature studied and the curriculum. Accuracy and completeness are also important.

General:

The student must pass each component of the assessment in order to pass the entire course. If the student fails one of the components, the lowest score will constitute the student's final score for the entire course, and the student will be referred to the next exam period to re-sit the entire course.

In the second exam period, ongoing evaluation throughout the year is not used as an assessment format. The final result is judged as follows: an oral interview will take place on the course, using an independently-prepared assessment task. This discussion will determine the complete and final result.

3 Bachelor 3

3.1 Instrument 3

Course	Exam format	Duration	% of overall score
Instrument 3	One skills test (public) at the end of the academic year	30-45 minutes	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one public exam made up of a mixed recital programme of works from various stylistic periods.

Exam programme for Viola 3 and Double Bass 3

- One étude
- Two works of the student's choosing
- Solo work or movements from a solo work: two short movements or one longer movement

Exam programme for Cello 3

- One étude
- Solo work or movements from a solo work: two short movements or one longer movement
- One work of the student's choosing
- Concerto (one movement)

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

Part-time students

Viola 3/ Cello 3/ Double Bass 3 (part 1): 50% of the duration of the exam programme

Viola 3/ Cello 3/ Double Bass 3 (part 2): an exam which consists of the presentation of the complete Bachelor 3 programme (part 1 may be included again)

Audition Preparation can be taken in either year 1 or year 2. This course cannot be split. It is possible that the department may ask the student to present orchestral excerpts in a given year as part of an Instrument course and not in the framework of the course, Audition Preparation.

3.2 Auditiontraining 2

Course unit	Exam format	% of overall score
Auditiontraining 2	Skills test	100%

Content:

1. Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition? (Peter Verhoyen)*
 - b. *Behind-the-scenes: How do I best prepare for an audition? (Koen Wilmaers)*
 - c. *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - d. *How do I optimize my performance skills? (Dorine Mortelmans)*
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. One audition exam in January

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Evaluation Forms:

A skills test during the January exam period before an internal panel.

Evaluation standards:

The student achieves the set final competencies, demonstrates mastery of the instrument and the ability to perform a score with insight, knowledge of style and artistic expression in the very specific context of an audition. The student must obtain at least 10/20 to pass this course unit.

Specifications with regard to the examination program:

Practical test during the examination period in January.

The student performs 6 imposed orchestral pieces. These orchestral pieces are given to the students at least 1 month before the test.

Part-time study pathways

Audition Training 2 cannot be split up for a part-time study. The ability test for this course unit must therefore be taken in its entirety in combination with part 1 or part 2 of Instrument 3.

3.3 Literature study 2

- In this course, the student will gain knowledge of the history, the building and the development of the instrument (violin, viola, cello or double bass, according to the principal subject of the student).
- The student will gain knowledge and understanding of the repertoire written for the instrument. The historical context, circumstances, genres, and styles will be explained and illustrated using CDs, scores, and study trips.
- A fixed part of this course is also research into sources, emanating from the following two questions: (i) where can I find interesting literature about the instrument, the composers, and the compositions? (ii) where can I find the scores themselves? Attention is drawn to the importance of a critical reading and a correct, scholarly and responsible approach to the source material.

Specific contents for Level 2:

Literature study from 1900 onwards and associated soloists from this period, important chamber music works from the period, major orchestral works, and instrument building from 1900 onwards.

Assessment format:

The assessment is made up of two components:

- Ongoing evaluation throughout the year: worth 20% of the overall score.
- Knowledge test: after the conclusion of the series of lessons, an oral interview will take place on the course, and this may involve an independently-prepared assessment task. The student will also be tested on acoustics (see the course contents). This test is worth 80% of the overall score.

Assessment standards:

- Ongoing evaluation throughout the year: assessment is based on attendance, attention in class, knowledge and interest.
- Knowledge test: in the assessment task, the student must demonstrate a major interest in a given topic, linked to his or her own artistic performance practice. In the oral discussion, the student must demonstrate knowledge in the literature studied and the course material. Accuracy and completeness are also important.

General:

The student must pass each component of the assessment in order to pass the entire course. If the student fails one of the components, the lowest score will constitute the student's final score for the entire course, and the student will be referred to the next exam period to re-sit the entire course.

In the second exam period, ongoing evaluation throughout the year is not used as an assessment format. The final result is judged as follows: an oral interview will take place on the course and on the acoustics component, using an independently-prepared assessment task. This discussion will determine the complete and final result.

4 Master 1

4.1 Instrument 4

Course	Exam format	Duration	% of overall score
Instrument 4	One skills test at the end of the academic year	40 minutes	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam made up of works from various stylistic periods.

Exam programme for Viola 4 and Double Bass 4

- Two études or similar orchestral excerpts (but different ones than seen in audition training)
- The first movement from a classical audition work
- One solo work or movements from a solo work: two short movements or one longer movement
- One work of the student's choosing

Exam programme for Cello 4

- One compulsory work (not coached)
- One work of the student's choosing
- One solo work (written after 1950)
- First movement of Haydn's Concerto in D Major (with cadenza)

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

Part-time students

Viola 4/ Cello 4/ Double Bass 4 (part 1): 50% of the duration of the exam programme

Viola 4/ Cello 4/ Double Bass 4 (part 2): 50% of the duration of the exam programme

Audition Preparation can be taken in either year 1 or year 2. This course cannot be split. It is possible that the department may ask the student to present orchestral excerpts in a given year as part of an Instrument course and not in the framework of the course, Audition Training.

4.2 Audition training 3

Course	Exam format	% of overall score
Audition Training 3	Skills test	100%

Content:

1. Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition?* (Peter Verhoyen)
 - b. *Behind-the-scenes: How do I best prepare for an audition?* (Koen Wilmaers)
 - c. *How do I prepare my dossier and curriculum vitae?* (Peter Verhoyen)
 - d. *How do I optimize my performance skills?* (Dorine Mortelmans)
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. One audition exam in January

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Evaluation Forms:

A skills test during the January exam period before an internal panel.

Evaluation standards:

The student achieves the set final competencies, demonstrates mastery of the instrument and the ability to perform a score with insight, knowledge of style and artistic expression in the very specific context of an audition. The student must obtain at least 10/20 to succeed on the course unit.

Specifications of the examination program

Practical test during the examination period in January:

- 8 imposed orchestral pieces. These orchestral pieces will be communicated to the students at least 1 month before the test.
- 1st movement from the frequently performed audition repertoire - to be determined in consultation with the principal study teacher.

Part-time study pathways

Audition Training 3 cannot be split for part-time study. The skills test for these course units must therefore be taken as a whole in combination with part 1 or part 2 of Instrument 4.

5 Master 2

5.1 Master's exam

Course unit	Exam format	Duration	% of overall score
Master's exam instrument	One skills test (public)	45 minutes	100%

Assessment format:

- Internal assessments of the study programme will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The skills test will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam made up of works from various stylistic periods.

Exam programme Viola 5 and Double Bass 5

- One concertante work
- One work or works of the student's choosing

Exam programme Cello 5

- One concerto
- One work or works of the student's choosing

Detailed information about the assessment and the required final competencies can be found in the *digital ECTS sheet*.

Part-time students

Instrument 5 may be taken as a part-time course if the student has chosen to do Master's Exam Creative Project or Master's Exam Chamber Music. (See the Studyguide for the Integrated Master's Exam and the Studyguide for Creative Project for more information.)

Programme and assessment:

Viola 5/Cello 5/ Double Bass 5 (part 1): 50% of the duration of the exam programme

Viola 5/ Cello 5/ Double Bass 5 (part 2): exam with a presentation of the complete Instrument 5 programme (part 1 may be included again).

5.2 Master's exam research & lecture performance

See Studyguide master's exam Research and lecture performance.

5.3 Master's exam creative project

See Studyguide Creative project.

5.4 Audition training 4

Course	Exam format	% of overall score
Audition training 4	Skills test	100%

Content:

1. Four compulsory modules for all orchestral instruments:
 - a. *How do I make a video recording for an audition? (Peter Verhoyen)*
 - b. *Behind-the-scenes: How do I best prepare for an audition? (Koen Wilmaers)*
 - c. *How do I prepare my dossier and curriculum vitae? (Peter Verhoyen)*
 - d. *How do I optimize my performance skills? (Dorine Mortelmans)*
2. Participate in the Mock audition on a voluntary basis for all orchestral instruments.
3. One audition exam in January

Read more about the specific planning of this course on the DigitAP course "Audition Training".

Evaluation forms:

A skills test during the designated examination period before an internal jury.

Evaluation standards:

The student achieves the stipulated final competencies, demonstrates mastery of the instrument and the ability to perform a score with insight, knowledge of style and artistic expression in the very specific context of an audition. The student must obtain at least 10/20 to pass this course unit.

Specifications for the examination program

During the examination period in January:

- 8 imposed orchestral pieces. These orchestral traits will be communicated to the students at least 1 month prior to the test.
- The first and second movements from the frequently performed audition repertoire - to be determined in consultation with the principal study teacher.

Part-time study pathways

Audition Training 4 cannot be split for part-time study.

6 Postgraduate

The student must formulate a learning pathway at the start of the academic year, stimulated by his or her specific motivations, such as an orchestral audition, taking part in a competition, or exploration of specific repertoire. On the basis of the student's motivations, the student and teacher together make a choice of the works which the student will study.

Assessment format:

- Internal assessments of the study course will take place during class concerts or group lessons by the teacher or teachers and fellow students.
- The public skills test will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Postgraduate Soloist: INSTRUMENT

Course	Exam format	Duration	% of overall score
Instrument	Skills test	45 minutes	100%

Assessment for this course unit is as follows: a skills test worth 100% of the overall score, consisting of one public exam of at least 60 minutes' duration which is made up of a mixed recital programme with a free choice of works.

Specifications as to the exam repertoire:

The student must choose the exam programme in consultation with the principal teacher. The programme must consist of works from various stylistic periods, with a total duration of 60 minutes.

Postgraduate Orchestra Instrument: INSTRUMENT AND AUDITION TRAINING

Course	Exam format	Duration	% of overall score
Audition Training Instrument	Skills test	45 minutes	100%

Assessment for this course unit is as follows: Skills test worth 100% of the overall score, consisting of one public exam of at least 50 minutes.

Specifications as to the exam repertoire:

- Ten orchestral excerpts.
- 1st movement of a Classical concerto
- One solo work suitable for an orchestral audition.

Detailed information about the assessment and required final competencies can be found in the *digital ECTS sheet*. For substantive questions, please consult Leo De Neve (Section Leader), Justus Grimm (one of the Artistic Directors for Music) or the relevant principal subject teacher.

7 Representative exam repertoire

Viola 1:

- Technique: Flesh scales – D Major, position changes, vibrato, staccato, spiccato
- Etudes: Hoffmann Etuden op. 87, Blumenstengel 24 Etuden op. 33
- Relevant orchestral excerpts: Beethoven Coriolanus ouverture, Bruckner symfonie 4, Mozart symfonie 40, Berlioz Carnaval Romain
- One baroque sonata: Eccles, Veracini, Marcello, etc.
- Free choice repertoire: Glinka Sonate, De Boeck 2 Esquisses, Glazunov Elegy

Viola 2:

- Technique: Flesh (scales) D minor to F, double-stopping (thirds, sixths, fourths, octaves),
- For the left hand: Sevcik opus 8, Schradieck Schule der Viola-Technik
- Etudes: 'L'école d'alto' Billaudot / 'Das Studium de Viola' Bärenreiter
- Relevant orchestral excerpts: Smetana Verkaupte Braut, Schubert symf 4, Mahler symfonie 10, Mendelsohn Midzomernachtroom, Mozart Toverfluit
- One Classical concerto, 1st movement: Stamitz or Hoffmeister
- One solo work: Bach Cello Suites, Britten Elegy
- Free choice repertoire: Bloch Rhapsody, Weber Andante und Rondo Ungarese, etc.

Viola 3:

- Technique: Flesh scales – d minor to F (in quick tempo)
- For bowing technique: Sevcik opus 2, Schradieck Schule der Viola-Technik
- Etudes: Kreutzer 42 Etuden, Hermann Etuden op 18
- Relevant orchestral excerpts: Strauss Don Juan, Strauss Don Quichote, Delibes Coppelia
- One Classical concerto, 1st movement: Stamitz / Hoffmeister
- One solo work: Bach Cello Suites, Reger Suites op 131
- Free choice repertoire: Enesco Concertpiece, Kreisler Preludium and Allegro, Sitt Concertpiece, etc.

Viola 4:

- Technique: Flesh scales, all strings and double-stopping
- Etudes: Kreutzer 42 Etuden, Rode Capricen op 22
- Relevant orchestral excerpts: see the selection from Level 3
- One Classical concerto, 2nd and 3rd movements: Stamitz / Hoffmeister
- Schubert Arpeggione Sonata (1st movement)
- Major sonata (complete): Shostakovich, Brahms, Schumann, Bloch, Bax, Bliss
- Major concerto, 1st movement: Bartok, Walton
- Solo work: Bach (Cello Suites), Hindemith Solo Sonates, Penderecki Cadenza

Viola 5:

- Technique: Flesh scales, all scales in all versions
- Relevant orchestral excerpts: see the selection from Level 3, at a higher level, supplemented by orchestral excerpts for professional auditions which have been planned
- One Classical concerto, 1st movement, or 2nd and 3rd movements: Stamitz / Hoffmeister
- Schubert Arpeggione Sonata (1st movement)
- Major (complete sonata): Shostakovich, Brahms, Schumann, Bloch, Bax, Bliss
- Major concerto, 1st movement (or complete): Bartok, Walton
- Solo work: Bach Cello Suites, Reger 5 Suites op 131, Hindemith Solo Sonatas, Penderecki Cadenza

Cello 1:

- Etudes: Duport (21 Etudes) and Franchomme (Etudes op 35)
- Concerti: Saint-Saens, Boccherini, C.Ph.E Bach

- Sonatas for cello and piano: Brahms e-moll, Bach Sonate
- Suites by JS Bach 1-3
- Scales
- Double stopping

Cello 2:

- Etudes: Duport (21 Etudes) and Popper (Hohe Schule des Violoncellospiels)
- Virtuoso work of the student's own choosing: Fauré "Papillon"
- Suites by JS Bach 1-3
- Solo work: Hindemith of Ligeti
- Sonatas for cello and piano: Beethoven nrs 1 and 2, Mendelssohn B-Dur
- Relevant orchestral excerpts: Beethoven Symfonie nr 5, Brahms Symfonie nr 2

Cello 3:

- Etudes: Popper (Hohe Schule des Violoncellospiels)
- Concerti (complete): Shostakovitch nr 1, Elgar of Khatchaturian
- Virtuoso work of the student's own choosing: Tschaikevsky "Pezzo"
- Suites by JS Bach nr 3 or 4
- Solo works: Hindemith Solosonate, Reger 1 Suite
- Relevant orchestral excerpts: Mozart "Zauberflöte", Verdi "Offertorium"

Cello 4:

- Virtuoso works: Piatti "12 Caprices"
- Concerto by J. Haydn in D Major
- Suites van J.S. Bach nrs 4- 5
- Sonatas for cello and piano: Beethoven sonata nr 3, Prokofiev sonatas, Debussy Sonate, Shostakovitch Sonata
- Contemporary solo work: Crumb, Dutilleux, Berio
- Relevant orchestral excerpts: Strauss "Heldenleben", Strauss "Don Juan"

Cello 5:

- Virtuoso works: Piatti "12 Caprices"
- Concerti (complete): Dvorak, Schumann
- Solo work: Cassado, Kodaly
- Sonatas for cello and piano: Grieg sonata, Beethoven sonata nr 5, Schubert "Arpeggione" Sonata
- Suites by JS Bach nr 4-6
- Relevant orchestral excerpts: Schönberg "Verklärte Nacht", Smetana "Verkaufte Braut"

Double Bass 1:

- Elegie G Bottesini
- Largo en Scherzando, Victor Serventi
- Sonata opus 42 David Ellis
- Dragon Flies, Jan Sergers
- Etudes: Franz Simandl, Van de Velde Leo

Double Bass 2:

- Concerto, Carl Ditters Von Dittersdorf
- Concerto in A, Domenico Dragonetti
- S. Biagio 9 Agosto ore 1207, Hans Werner Henze
- Concert piece, Stephan Fisher
- Etudes: Caimmi, Atonale studies - Alain Weber

Double Bass 3:

- Concerto, Jean Baptiste Van Hal
- Introductione e gavotte, G Bottesini

- Suite im alten still, Hans Fryba
- Psy, Luciano Berio
- Etudes: Gradus ad parnasum - Franz Simandl, Anibale Mengoli

Double Bass 4:

- Concerto nr 2, Giovanni Bottesini
- Sonate, Paul Hindemith
- Hommage a Bach, Julien Xavier Zbinden
- Basskontraste, Fritz Leitemeyer
- Etudes: concert study, Hans Fryba, 12 studien, Carl Witter

Double Bass 5

- Divertimento Concerante, Nino Rota
- Concerto, Serge Koussevitsky
- Sechs Stucke, Giselher Klebe
- Il pendolo, Wim Hendrickx
- Etudes: 57 studies- Storch Hrabec: 30 Etudes caprices- Fransisek Cerny