Study guide

Royal Conservatoire Antwerp

Keyboard Instruments

AP HOGESCHOOL ANTWERPEN

Academic year 2026—2027

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Introduction

This study guide is intended for all students whose principal discipline is piano, harpsichord, organ, or accordion. It provides information not only about the main subject but also about several supporting, department-specific courses.
For elective courses, we refer to the study guide Elective courses.

If, after thoroughly reviewing this study guide, you still have questions about the content, please contact the section chairperson of the key's department: Jens Vermeiren.

Who is who?

Section chairperson of the Key's Department and Piano Accompaniment: Jens Vermeiren (jens.vermeiren@ap.be)
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Main Subject Teacher Accordion: Ludo Mariën (ludo.mariën@ap.be)

Information on the lecturers of the supporting courses can be found further in this study guide.

1 Bachelor 1

Course unit	Assessment format	% of overall score
Piano 1	Skills test	100%
Accordion 1 (not in the curriculum 26-27)		
Harpsichord 1		
Organ 1		

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal jury. The exam dates will be communicated through digitAP.

Assessment standards:
The student must have acquired the final competencies, must be able to display 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 deliberation.

Specifications as to exam repertoire:
PIANO 1:

- Skills test, worth 100% of the overall score, consisting of
  1 half-yearly exam worth 50% of the overall score
  1 yearly exam worth 50% of the overall score
  The exam programmes for the half-yearly and yearly exam together must amount to 40 minutes.
- The exam programme must comprise the following works and must be played from memory (contemporary music excepted):
  J.S. Bach: two preludes and fugues
  D. Scarlatti: one sonata (or equivalent work of another harpsichord composer)
  Two etudes, bearing in mind that one étude must demonstrate the ability of velocity:
  a) Chopin, etude from opus 10 or opus 25
  b) Free choice etude
  Classical sonata (Haydn, Mozart, Clementi)
  Work of the student's own choice
- In the first and second year of the bachelor's programme, students are required to participate in both the mid-year and end-of-year examinations. Any exceptions to this rule must be requested in advance from the section chairperson.
- Examination programmes must be submitted through digitAP by the communicated deadline. For contemporary works (or works outside the standard repertoire), scores must be submitted along with the programme.
- A piece performed as part of a project within Music Practice may not be performed during the piano examination.

ACCORDION 1 (not in the curriculum 26-27):

- Skills test worth 100% of the overall score, consisting of
  1 half-yearly exam of 30 minutes worth 50% of the overall score
  1 yearly exam of 30 minutes worth 50% of the overall score.
- Exam programme:
  J.S. Bach: 1 Prelude en fuga
  D. Scarlatti: 1 Sonate
  W.A. Solotariev: Kindersuite

Russian Folksong
1 work from the repertoire

HARPSICHORD 1:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 30 minutes.
- Exam programme: A mixed recital featuring a representative selection from the studied repertoire, in consultation with the main subject teacher.

Organization harpsichord:
Harpsichord lessons take place in the lovely Vleeshuis museum on the magnificent original harpsichord of Ioannes Daniel Dulcken from 1747. In addition, the Conservatoire owns several further fine harpsichords: one by Michael Johnson (after Goermans) and one by Jan Boon (after an anonymous Italian instrument from around 1750).

ORGAN 1:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 35-45 minutes.
- Exam programme: representative works from the repertoire studied. (See the list at the end of this study guide)

Organization:
Weekly lessons form the basis of the course. Students may also attend the lessons of their fellow-students. It goes without saying that this must not stand in the way of the strict individual treatment of certain problems. A flexible approach is used for this purpose.
Responsible performance practice and preparation for public performance is practiced in the group lessons, in which a fully-prepared repertoire piece is performed and evaluated. Sight-reading is also practiced in the group lessons, whereby students receive a piece earlier in the day to play for the class. Concert visits are organized whenever the opportunity presents itself. Every year a study trip takes place: this is a practical element which takes the form of a project over the course of a week at an external location. This study trip is first and foremost a work trip: one of the main organ varieties will be intensively studied and played. The organ lessons themselves are taken on various instruments. This is an absolute necessity for readiness for post-study, professional life. Over the years, the Conservatoire has had instruments at its disposal whose range and quality put them at the top of Europe. To this end, the Conservatoire has agreements with various churches in and around Antwerp, such as the cathedral with its two organs (a Schijven 4 -manual organ from 1891 and a Metzler 3-manual organ from 1993), Sint-Laurentius church (3-manual organ), a Walcker from the Protestant church (a 2-manual organ from 1905). In addition, the Conservatoire's study organ is available for students 24 hours a day. For reasons of accessibility, this is located in the chapel of the Sint-Laurentius church, five minutes' walk from the Conservatoire.

Part-time study trajectories

Piano 1/Harpsichord 1/Organ 1/Accordion 1 (part 1): 50% of the duration of the exam programme
Piano 1/Harpsichord 1/Organ 1/Accordion 1 (part 2): 50% of the duration of the exam programme
A student who studies part-time cannot achieve all learning outcomes in one year.

2 Bachelor 2

Course unit	Assessment format	% of overall score
Piano 2	Skills test	100%
Accordion 2 (not in the curriculum 26-27)		
Harpsichord 2		
Organ 2		

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal jury. The exam dates will be communicated through digitAP.

Assessment standards:
The student must have acquired the final competencies, must be able to display 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 deliberation.

Specifications as to exam repertoire:
PIANO 2:

- Skills test worth 100% of the overall score, consisting of
  1 half-yearly exam worth 50% of the overall score
  1 yearly exam worth 50% of the overall score
  The total exam programme for the half-yearly and yearly exam must be 45 minutes in total.
- Exam programme, to be played from memory (except for contemporary music):
  J.S. Bach: solo work, or two preludes and fugues
  Two études
  a) F. Chopin, from opus 10 or opus 25
  b) F. Liszt, from Etudes de Concert, Six Etudes d'après Paganini, or Etudes d'exécution transcendante
  Classical work (sonata, variations, fantasy, rondo, etc)
  Romantic work
  20th century work (NO romantic tradition)
  Contemporary work (see the indicative list in the addendum)
- In the first and second year of the bachelor's programme, students are required to participate in both the mid-year and end-of-year examinations. Any exceptions to this rule must be requested in advance from the section chairperson.
- Examination programmes must be submitted through digitAP by the communicated deadline. For contemporary works (or works outside the standard repertoire), scores must be submitted along with the programme.
- A piece performed as part of a project within Music Practice may not be performed during the piano examination.

ACCORDION 2 (not in the curriculum 26-27):

- Skills test worth 100% of the overall score, consisting of one half-yearly exam of 30 minutes worth 50% and one yearly exam of 30 minutes worth 50% of the overall score.
- Exam programme:
  J.S. Bach: Prelude & fuga
  D. Scarlatti: Sonate
  W.A. Solotariev: Kindersuite
  Russian folksong

One work from the repertoire

HARPSICHORD 2:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 40 minutes.
- Exam programme: A mixed recital featuring a representative selection from the studied repertoire, in consultation with the main subject teacher.

ORGAN 2:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 35-45 minutes.
- Exam programme: representative works from the repertoire studied. (See the list at the end of this study guide.)

Part-time study trajectories

Piano 2/Harpsichord 2/Organ 2/Accordion 2 (part 1): 50% of the duration of the exam programme
Piano 2/Harpsichord 2/Organ 2/Accordion 2 (part 2): 50% of the duration of the exam programme
A student who studies part-time cannot achieve all learning outcomes in one year.

3 Bachelor 3

Course unit	Assessment format	% of overall score
Piano 3	Skills test	100%
Accordion 3 (not in the curriculum 26-27)		
Harpsichord 3		
Organ 3		

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal and external jury. The exam dates will be communicated through digitAP.

Assessment standards:
The student must have acquired the final competencies, must be able to display 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 deliberation.

Specifications as to exam repertoire:
PIANO 3:

- Skills test worth 100% of the overall score, consisting of one public exam of 50-55 minutes.
- The exam programme will be selected by the section chairperson and the teachers-team from the following prepared repertoire, and must be played from memory (except the contemporary music):
  Baroque piece
  Two études of the student's own choice
  Classical sonata
  Romantic work of a minimum of seven minutes
  20th century work of a minimum of seven minutes (NO romantic tradition)
  A compulsory contemporary (the exact piece – a newly written composition composed by a student of the composition class – will be announced in the 2nd semester)
- A maximum of 15 minutes of the repertoire used for Piano 1 and 2 exams may be repeated.
- Examination programmes must be submitted through digitAP by the communicated deadline. For contemporary works (or works outside the standard repertoire), scores must be submitted along with the programme.
- A piece performed as part of a project within Music Practice may not be performed during the piano examination.

ACCORDION 3 (not in the curriculum 26-27):

- Skills test worth 100% of the overall score, consisting of one public exam of 45 minutes, excluding the concerto.
- Exam programme:
  One old-style work (Baroque)
  One work from the 20th century style idiom
  One suite, sonata or equivalent composition
  Representative works from the repertoire
  One concerto with piano accompaniment (a maximum of 15 minutes)

HARPSICHORD 3:

- Skills test worth 100% of the overall score, consisting of one public exam of 50 minutes.
- Exam programme: A mixed recital featuring a representative selection from the studied repertoire, in consultation with the main subject teacher.

ORGAN 3:

- Skills test worth 100% of the overall score, consisting of one public exam made up of two parts on different organs. Each part of the public exam must be a minimum of 35 minutes long and each of the two parts is individually worth 50% of the overall score.
- Exam programme: Mixed recital repertoire on two different organs with a suitable and representative choice from the repertoire studied (see the list at the end of the study guide).

Part-time study trajectories

The exams for part-time students of Bachelor 3 are planned as follows:
Instrument 3 (part 1): exam with 50% of the full exam programme before an internal jury.
Instrument 3 (part 2): public exam with presentation of the complete Bachelor 3 programme (part 1 may be repeated) before an internal and external jury.
A student who studies part-time cannot achieve all learning outcomes in one year.

4 Master 1

Course unit	Assessment format	% of overall score
Piano 4	Skills test	100%
Accordion 4 (not in the curriculum 26-27)		
Harpsichord 4		
Organ 4		

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal jury. The exam dates will be communicated through digitAP.

Assessment standards:
The student must have acquired the final competencies, must be able to display 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 deliberation.

Specifications as to exam repertoire:
PIANO 4:

- Skills test worth 100% of the overall score, consisting of one year exam
- The exam programme must be played from memory (contemporary music excepted). The student prepares a program with a total length of minimum 45 minutes and maximum 60 minutes, of which the section chairperson and the teachers-team choose 30' that will effectively be performed on the exam. The student will know the final selection of the team a couple of days in advance of the exam.
  Solo repertoire (different genres)
  A (part of a) classical concerto is recommended but not compulsory

ACCORDION 4 (not in the curriculum 26-27):

- Skills test, 100% of points, consisting of
  1 semi-annual examination of 30 minutes, 50% of the points
  1 annual examination of 30 minutes, 50% of the points.
- Examination Program: Mixed recital with representative choice from the repertoire studied.

HARPSICHORD 4:

- Skill test, 100% of points, consisting of 1 annual 50-minute examination.
- Examination program: A mixed recital featuring a representative selection from the studied repertoire, in consultation with the main subject teacher.

ORGAN 4:

- Skill test, 100% of points, consisting of 1 annual 45-minute examination.
- Examination Program: Mixed recital with representative choice from the repertoire studied.

Part-time study trajectories
Instrument 4 (part 1): 50% of the duration of the exam programme
Instrument 4 (part 2): 50% of the duration of the exam programme
A student who studies part-time cannot achieve all learning outcomes in one year.

5 Master 2 - Master's exam

Course unit	Assessment format	% of overall score
Piano 5	Skills test	100%
Accordion 5 (not in the curriculum 26-27)		
Harpsichord 5		
Organ 5		

Assessment format:
The public master's exam will take place during the scheduled exam period and before an internal and external jury. The exam dates will be communicated through digitAP.

Assessment standards:
For the master's exam, the student must have acquired the specified final competencies, must be able to display 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. Furthermore, the student must be able to show that he or she possesses the required research and reflective skills. The assessment procedure provides the possibility to split up the marking for each component separately. The student must pass each component of the master's exam (the minimum pass mark is 10/20) in order to pass the whole master's exam. This exam is not open to deliberation.

Specifications about the master's exam 'Research & lecture performance'
See study guide 'Research & lecture performance'

Specifications about the master's exam 'Creative project'
See study guide 'Creative Project'

Specifications as to the master's exam instrument
PIANO 5

- Skills test worth 100% of the overall score, consisting of one year exam
- The exam programme must be played from memory (contemporary music excepted).
  Solo repertoire (different genres)
  A (part of a) non-classical concerto is recommended but not compulsory.
  With a total length of minimum 45 minutes and maximum 60 minutes.
- Examination programmes must be submitted through digitAP by the communicated deadline. For contemporary works (or works outside the standard repertoire), scores must be submitted along with the programme.
- A piece performed as part of a project within Music Practice may not be performed during the piano examination.

ACCORDION 5 (not in the curriculum 26-27):

- Skills test worth 100% of the overall score, consisting of one public exam of 50 minutes, excluding the concerto.
- Exam programme: Mixed recital repertoire with representative choices from the works studied and a concerto of the student's own choice with piano accompaniment.

HARPSICHORD 5:

- Skills test worth 100% of the overall score, consisting of one public exam of 50 minutes, a part of which should preferably contain a concerto or a piece of soloistic chamber music. The two parts of this exam can be split into two separate occasions.

- Exam programme: A mixed recital featuring a representative selection from the studied repertoire, in consultation with the main subject teacher.

ORGAN 5:

- Skills test worth 100% of the overall score, consisting of one public exam made up of two parts on different organs. Each part of the public exam must be 45 minutes long and each of the two parts is worth 50% of the overall score.
- Exam programme: Mixed recital repertoire on two different organs with a programme suitable for the chosen organs.

Part-time study trajectories

Instrument 5 (part 1): 50% of the duration of the exam programme, worth 50% of the overall score.
Instrument 5 (part 2): exam with a presentation of the **complete** Master 2 programme (part 1 may be repeated).
A student who studies part-time cannot achieve all learning outcomes in one year.

6 Postgraduate

Course unit	Assessment format	% of overall score
Instrument (post-graduate/concert soloist)	Skills test	100%

Assessment format:
A public skills test that will take place in the scheduled exam periods and before an internal and external jury. The exam dates will be communicated through digitAP.

Assessment standards:
The student must have acquired the final competencies, must be able to display 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 deliberation.

Specifications as to 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, and must total 60 minutes.
- Examination programmes must be submitted through digitAP by the communicated deadline. For contemporary works (or works outside the standard repertoire), scores must be submitted along with the programme.
- A piece performed as part of a project within Music Practice may not be performed during the piano examination.

7 Concerto training 1 + 2

Teachers: The student's main subject teacher.

Admission criteria
This course is intended for students with a soloist profile who are active in the international piano competition circuit. It includes 30 minutes of piano instruction focused on concerto repertoire.
Admission is granted following an outstanding Bachelor 3 piano exam or master's entrance exam, after which the piano faculty decides whether the student is permitted to take this course.

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal jury. The exam dates will be communicated through digitAP.

!Note: This examination takes place during the semestrial exams in January!

Assessment Standards:
The student must demonstrate achievement of the defined learning outcomes, show mastery of the instrument, and interpret a score with insight, stylistic awareness, and artistic expression.
A minimum score of 10 out of 20 is required to pass this course component.

Specifications as to exam repertoire:

- Concerto training 1: full classical concerto (up to Beethoven 3)
- Concerto training 2: full non-classical concerto (starting from Beethoven 4)

8 Secondary instrument 1-5

Course unit	Assessment format	% of overall score
Secondary Instrument 1-5	Skills test	100%

Assessment format:
A skills test that will take place in the scheduled exam periods and before an internal jury. An inherent part of the skills test is the specific achievement of the student in the yearly exam, his or her attitude, and his or her evolution over the course of the year (advised on by the relevant teacher).

Assessment standards:
These are developed according to the student's own capabilities and abilities, taking into account the student's individual level. The student's proposed exam repertoire must fulfill the programme prescriptions. In addition, careful attention will be paid to whether or not the student has made noticeable progress over the course of the years, translated into the student presenting repertoire with an increasing level of difficulty. In this respect, it is considered important that the student be able to give an accurate reading of the score, with respect to its style and text. Marks may be awarded on the basis of how musically convincing the performance is and its level of difficulty.
A student will pass if the jury sees sufficient progress: the student must be able to display that he or she has mastered the instrument and that he or she can perform a score in the proper manner with understanding and stylistic knowledge. The minimum pass mark is 10/20 for this course unit.

In judging the exam, the jury will take the following competencies into account:

- Skills: rhythm, melodic line, feel for harmony, ensemble playing, an accurate and careful representation of the music.
- Knowledge and understanding: analytical thinking skills, a feeling for style, phrasing.
- Attitudes: artistic drive, personality, independence, vision, presentation on stage.

Specifications as to the exam repertoire:
ORGAN, HARPSICHORD, PIANO, AND ACCORDION (not in the curriculum 26-27):
Representative choices from the repertoire studied (organ: see the list at the back of this study guide).

FORTEPIANO:
Presentation of a part of the repertoire studied during the year: at least two, but preferably three, different works. Approximately 20 minutes of the programme will be chosen by the jury. In addition to this, the jury may ask the student to give an oral presentation, interview the student in order to assess his or her general development and/or request the student to present a work which he or she has prepared completely independently him- or herself with one to two weeks' notice.

9 Literature study/repertoire

9.1 Piano

1. **Literature Study 1 from the period of the Baroque up to 1900**

   Teacher: Frank Agsteribbe (frank.agsteribbe@ap.be)

   Semester 1:
   The course begins with an overview of keyboard literature from the Baroque period up to around 1800 and is taught with reference to the harpsichord and the fortepiano. Illustrative musical examples are studied using stylistically appropriate scores or facsimiles and recordings. Educational excursions expose students to the relevant instruments and highlight the social context in which the repertoire emerged.
   A repertoire list is compiled, consisting of significant keyboard works from this period.

   Semester 2:
   During the second semester, 19th-century music is explored in greater depth, focusing on the most important composers of the time, their works, and the social context in which these works were created. Through historical recordings, performances on period instruments, and modern interpretations, an overview is given of the development of piano construction throughout the 19th century.

   Assessment format:
   The evaluation is an oral exam consisting of a knowledge component (80%) and a prepared application component (20%):
   The knowledge test is an oral examination where the student's knowledge of the repertoire and historical context is assessed. Additionally, the student prepares a short presentation.

   Assessment standard:
   The student must fulfill all the stipulated final competencies.

2. **Literature Study 2** from the late 19th century up to today

   Teacher: Joost Van Kerkhoven (joost.vankerkhoven@ap.be)

   Semester 1:
   The first part of Literature Studies 2 focuses on the repertoire from the late 19th century to World War II, covering the transition from Romanticism to early Modernism, national schools, and the piano as a laboratory for musical innovation. The lessons are organised thematically, making the connections between pre-1950 and post-1950 music more apparent. The course delves into the relationship between socio-cultural developments, philosophical thought, and the aesthetic-pianistic choices of composers. Each session includes an in-depth discussion of selected key works, and historically significant recordings are analysed in relation to performance practice.

   Semester 2:
   The second part of the course examines major milestones and aesthetic shifts in the post-war repertoire up to the present day. It also covers recent developments in piano performance, digitalisation, and specific skills required for the interpretation of contemporary music, including through a guest lecture or educational excursion.

   Assessment format:
   The evaluation is an oral exam consisting of a knowledge component (80%) and a prepared application component (20%):

The knowledge test is an oral examination where the student's knowledge of the repertoire and historical context is assessed. Additionally, the student prepares a short presentation.

Assessment standard:
The student must fulfill all the stipulated final competencies.

9.2 Accordion

(not in the curriculum 26-27)

7.2.1 Repertoire 1 (B1)

The aim of this course unit is to build up a large quantity of performance-ready repertoire. During the course of the Bachelor's and Master's training, students must build up a basic repertoire of 150 representative works for accordion. These works must be performed on the instrument and fully explored. Furthermore, the biographical background of the composer must be known. The technical difficulty of the works must increase each year.

Assessment format: skills test on the basis of on-going evaluation throughout the year. Students must perform the works from the specified repertoire list on five performance occasions throughout the year.

Assessment standards: students must get a pass for each work performed. If the student fails to pass on one occasion, the student may present that piece again on the next performance occasion in order to get a pass.

Criteria:
The student must perform the accordion works accurately, with a correct knowledge of the text of the score. The student must also be able to situate the works and the composers within their cultural-historical context.

7.2.2 Repertoire and Literature Study 1 and 2 (B2 and B3)

Repertoire

The aim of this course unit is to build up a large quantity of performance-ready repertoire. During the course of the Bachelor's and Master's training, students must build up a basic repertoire of 150 representative works for accordion. These works must be performed on the instrument and fully explored. Furthermore, the biographical background of the composer must be known. The technical difficulty of the works must increase each year.

Assessment format:
Five performance occasions per year in which the student chooses the works him- or herself. All works must have been performed by the end of the performance occasions.

Assessment standards:
Students must get a pass for each work performed. If the student fails to pass on one occasion, the student may present that piece again on the next performance occasion in order to get a pass.

Criteria:
The student must perform the accordion works accurately, with a correct knowledge of the text of the score and with stylistically-appropriate performance practice. The student must also be able to situate the works and the composers within their cultural-historical context.

Repertoire 1 and 2 assessments

Assessment format:
On-going evaluation throughout the year. Students must perform the works from the specified repertoire list on five performance occasions throughout the year.

Assessment standards:
Students must get a pass for each work performed. If the student fails to pass on one occasion, the student may present that piece again on the next performance occasion in order to get a pass.

Criteria:
The student must perform the accordion works accurately, with a correct knowledge of the text of the score. The student must also be able to situate the works and the composers within their cultural-historical context.

Literature Study
Overview of the history of the accordion, its construction and development.

Students will gain an understanding of the circumstances in which repertoire for the instrument came about. The genres and styles will be explained and illustrated using CDs, scores, and educational excursions.
Level 1 deals with accordion literature in the "classic" genre until 1970.
Level 2 deals with:

- The most important accordion literature and the concert landscape in the classic genre from 1970 until today
- The accordion literature and the concert landscape of jazz, folk, and popular music.

Literature Study assessment

Assessment format:
Knowledge test and an oral defence of a paper in which the student further explores one topic dealt with in the lessons. In addition, the student must give a presentation of a CD or concert in which the accordion plays an important role.

Assessment standards:
Students must demonstrate the importance of the selected topic to the accordion.

Criteria:
The accuracy and completeness of the paper are of great importance.

Students must pass each exam component of this course unit in order to pass the course unit completely. If the student fails one component, the lowest grade will take precedence and the student will fail the whole course unit, in which case he or she must re-sit the exams for the complete course unit in the following exam period.

Introduction to the study of acoustics

Stimulating lectures on the general study of acoustics, applied to the performing musician.

9.3 Harpsichord

Teacher: Frank Agsteribbe (frank.agsteribbe@ap.be)

Repertoire and Literature Study 1 and 2 (B2 and B3)
Overview of the history of the construction and development of the harpsichord.
Students will gain an understanding of the circumstances in which repertoire for the instrument came about. The genres and styles will be explained and illustrated using recordings, scores, treatises, concerts, lecture-recitals and educational excursions.
The aim of this course unit is to build up a large quantity of performance-ready repertoire. During the course of the Bachelor's and Master's training, students must build up a basic repertoire of representative works for harpsichord. The technical difficulty of the works must increase each year.

Repertoire assessment
Assessment format:

On-going evaluation throughout the year. Students must perform works from the specified repertoire list on various performance occasions throughout the year.

Criteria:
The student must perform the accordion work properly, with stylistically-appropriate performance practice. The student must also be able to situate the works and the composers within their cultural-historical context.

Literature Study assessment

Assessment format:
Knowledge test and oral discussion, or written evaluation in the form of an essay (depending on the topics dealt with).

Assessment standards:
In order to pass, students must have sufficient knowledge of the literature and the material studied.

Criteria:
Accuracy and completeness are of great importance.

For both components
The student must comply with the final competencies.
Students must pass each exam component of this course unit in order to pass the course unit completely. If the student fails one component, the lowest grade will take precedence and the student will fail the whole course unit, in which case he or she must re-sit the exams for the complete course unit in the following exam period.

10 Basso Continuo (for Harpsichord)

Teachers: Ewald Demeyere (ewald.demeyere@ap.be) or Frank Agsteribbe (frank.agsteribbe@ap.be) or Korneel Bernolet (Korneel.bernolet@ap.be)

In this course, realization techniques are taught using both figured and unfigured basses, with an emphasis on stylistic interpretation and historical context. The repertoire includes opera, oratorio, sacred and secular cantatas, instrumental music, and partimenti.

Assessment format:
Continuous assessment throughout the year (worth 100% of the overall score): based on attitude, interest, attendance at lessons, properly carrying out assigned tasks, progress during the lessons.

Assessment criteria:
students must achieve the learning outcomes.

11 Historically informed performance practice

Teacher: Anna Pustlauk (anne.pustlauk@ap.be)

The student builds knowledge and gains insight into important stylistic characteristics, learning to apply them in their own practice.

Admission Requirements:
In order to be admitted to this course unit, students must have passed B1 Instrumental/Vocal Studies or Composition.

12 Practical harmony & improvisation 1, 2, 3

See study guide 'General musical training'

13 Advanced keyboard musicianship 1+2

Teacher: Joost Van Kerkhoven (joost.vankerkhoven@ap.be)

This course consists of 5 pillars:

- great vista from different styles, genres and notations (solo as well as accompanying singers in song, arias, as well as other instrumentalists etc ...)
- reduction / score game from different styles and genres (eg string quartet, choir, orchestra, etc ...)
- transposition from different styles and genres (as a result of recurring chord progressions - from chaconne to jazz standard)
- improvisation from different styles a.h.v. modes, chord progressions, motivic processing, free from style clichés, free in combination with another discipline (dance, theater)
- basso continuo: during the first year of Keyboard Practice, there is a specific focus on basso continuo as an accompaniment technique. In this course, the fundamentals of basso continuo are developed, starting from already familiar principles such as the Rule of the Octave. An overview of possible realization techniques is provided, using both figured and unfigured basses. The repertoire ranges from opera, oratorio, and cantatas to instrumental music and partimento exercises.

Evaluation:

The assessment is based on several evaluation moments, which are communicated in the class and on Digitap at the beginning of the academic year. Participation in all evaluation moments is necessary to be able to pass the entire course unit. If the student fails one or more partial examinations, he or she is referred to the second examination opportunity for at least this (these) partial examination(s).

Evaluation standards:

The student meets the set final competences and has passed 10/20.

14 Accordion Practice

(not in the curriculum 26-27)

The instrument
The instrument must meet the following conditions:
- double 8 feet flat tuned / double 8 feet floating tuned;
- with M II / with M II and M III;
- button instrument recommended (piano keyboard is allowed);
- use of multiple instruments (flat and floating) recommended.

Relation instrument and learning content.
In the evolution of accordion practice in this 2-year course, it is possible that due to stylistic learning content, certain preferences may emerge. In this case it may be very important to adapt the instrument to the chosen final presentation in Master 2. If the focus is more on light music (still within the framework of the classical music course) than on classical music, then the instrument must be adapted. Electronic amplification is permitted if it fits in with the optimal ensemble setting.

Scales and cadences
This component can, but should not, be tested in a tone moment of accordion practice. If this needs to be applied in order to master this component properly, it will be possible to do so in Master 1. The lesson begins, at each level, with a simple theme, with the playing of scales linked to it. This component is important for all the learning content listed below, including ear development and improvisatory creativity.
The requirements will be determined on the basis of the student's level.
The choice of M II or M III will also be determined by the student's level. In any case

It is opted to keep the traditional scales (major and the various minor ones) for M II, and to pay extra attention to other modes in M III.
The components of scales determine the level in all the learning content below (parallel forms, countermovement, cadences, broken chords, scale figures, etc.).
Cadences (narrow and wide) are practiced in function of a good performance of basso continuo music. In this way, instrumental-technical difficulties will be practiced, especially in the wide position. This study also promotes the mastery of many passages in the solo repertoire. The performance is always conceived as follows: bass note in LH (M II / M III, with preference for M II), and 3 notes in RH.

Prima vista
Prima vista playing must be followed for two years. An important distinction should be made between repertoire for M II (standard basses) and M III (melody basses). By nature, having a better view of repertoire with chord symbols in the LH, reads easier, and the level of M II repertoire in Master 1 (Accordion Practice 1) may be higher than that of M III repertoire in Master 2 (Accordion Practice 2).
An additional distinction should be made in music where M I (right hand) plays a lot in chords or not at all. Chord playing in M I is difficult, and may need to be given separate attention, which may benefit improvisation. There is also a connection with attention to scales.
The styles of music that the student followed in their preliminary training may have a repercussion on the repertoire chosen for Prima Vista.
Prima Vista is also used to expand the accordion repertoire to be used and to broaden the general knowledge of musical periods.

Accompaniment Techniques
The aim is to develop variable forms on a theme spread over two manuals (LH + RH) (LH: M II + M III):

- intro
- basis (accompaniment theme)
- variation (chorus accompaniment)
- variation (chorus accompaniment / breaks)
- variation (improvisation in accompaniment)
- outro

The focus is on three piano techniques: left hand-comping, two handed voicings and bass lines, each of which presents its own challenges when translated to the accordion.

Left hand-comping is traditionally applied to standard basses (M II), with limitations in choices in the voicing of the chord. This leads to additional focus on compound chords. The M II is limited to major, minor, dominant seventh, and diminished seventh chords, in each case in a triadic composition. A specific limitation is related to the fact that one cannot determine the position, since it is determined by the brand and the builder. However, by combining one chord with another, the player can arrive at almost all chords, except augmented chords. This is a complex issue, as one needs optimal knowledge of the composition of chords. Hearing plays an important role as the written chords on the score do not always correspond to the actual sound.

Two handed voicing is a possibility that arises when using melody basses (M III). This is a knowledge not taught in a traditional preliminary course. Compared to the chord formation discussed above, this is not an obvious one. Sound balance, register selection are common problem areas in this one.
The integration of **bass lines** is a technique that becomes much more possible on melody basses. However, bass lines also have a strong rhythmic function in addition to the harmonic function, where the accordion has the characteristic of having a slow attack, which is more pronounced in the low register. The latter is an important aspect from an instrumental-technical point of view, and in any case not obvious in the interplay between the two manuals. If M III is chosen, this problem is limited, and the onset of the notes becomes even stronger. But, in this last case, there is a limitation of tessitura, namely between mi and re# (tessitura = major seventh), specific to the accordion.

Accompaniment styles

There is a multitude of dance accompaniments that pass in review in the daily repertoire, both in basic education and in higher studies. Because the rhythmic independence of both hands and manuals is of decisive importance for the development of prima vista and improvisation, this attention is of primary importance. We give this attention in Master 1 (Accordion Practice 1). In doing so, we will focus on the variety within existing accompaniments.
We make a distinction between ball articulation and finger articulation. We can compare this to how we perform the music of the Renaissance, Baroque and Classicism compared to music from later style periods. Because this playing technique has so much instrumental influence, it is important to bring this issue to our attention.

Improvisation

Improvisation should be done in the character of the chosen style. In order to arrive at the character of these styles, it is important to give prior attention to the prima vista playing of this music and to work on the accompanying forms.
Improvisation is divided into two areas: melodic improvisation on the one hand, and accompanying and melodic improvisation on the other. Melodic improvisation is practiced with a fellow player (internal or external), or by lde esgever. In guided and melodic improvisation, the player fills in the whole picture himself. General attention for improvisation goes to lighter musical styles, because of the uniqueness of our instrument, and because there is a great variety of repertoire available in these. Often the chords are indicated, but there is no written improvisation, and we are immediately bound to looking for accompaniments.

Folk song paraphrases
This part can also be dealt with in the main instrument course throughout the course. Published variations on folk song themes is a regular part of the repertoire, and this can be a source of inspiration to personally apply the learning content of accompaniments, improvisations and scales. This learning content can take on several aspects simultaneously. Since the individual aspects need to be explored in greater depth first, this section will be reserved for M2 (Accordion Practice 2).

Transposition
Transposition is rarely seen in accordion lessons. The attention paid to transposition should therefore not be minimized, but rather considered as an extra discipline. Knowledge of transposition can determine the key of chosen works on which one wishes to improvise, but for which the authentic key is experienced as difficult.
It should be noted that on the accordion there is an "easy" way to transpose. This is because the accordion has been developed on the discant side (right hand) to transpose conveniently. As a result, a difficulty can arise concerning the difference between abstract and exact hearing. The discant manual consists of 3 basic rows, however there are 5 rows present. By moving the hand in parallel you can easily play any pitch higher or lower with exactly the same posture and fingering. This technique is however less known to the modern accordion student, especially those who have followed music academy, and therefore perhaps an interesting exercise.
The bass side (M II), built in the circle of fifths and fourths, can also be applied in this way.

Orchestral Reduction
The accompaniment starts from the orchestral score and can be applied both by accordion ensembles and varied ensembles. This is coupled with (limited) prima vista, chord analysis and improvisation.
Before proceeding to the actual reduction, there must be a thorough knowledge of the available registrations. As these differ from instrument to instrument, we must also take into account the instrumental-technical limitations on some instruments, especially in the tessitura. A thorough knowledge of the accordion registrations also ensures that the prima-vista playing can proceed much more smoothly. For example, lines written in octaves can be accommodated through registrations.
Register use is of primary importance in the orchestral reduction section. With the choice of the right registration you not only determine the timbre of the instrument used in the orchestra, you also handle the summary of various instruments in the orchestra, and is also important with respect to dynamics.
In an orchestral reduction, almost all aspects of practical harmony come into play. This should therefore receive the greatest attention in Master 2 (Accordion Practice 2). The extensive registration possibilities, the possible use of the prepared chords of Manua 2, and if one plays on a button instrument the widely spread finger possibilities of Manua 1, can take care of an enormous amount of score aspects.

Basso Continuo
Because of the instrumental-technical possibilities, this section should be covered for both M II and M III. It is also an important contribution to stylistic knowledge, performance practice, instrumental problems and the acquisition of new knowledge. In this music we are also introduced to frequent octaving in M I (right hand). This performance better suits the natural sound of the composition. Harmonic connections must be respected, but these create an extra difficulty. If necessary, we will spread this attention over two Master years (Accordion Practice 1 and 2).
Since no original repertoire is available, literature for voice, piano and harpsichord will be used.

Chorales
The same comments apply here as for Basso Continuo.
The figured basses are not of primary importance. Important for the chorales (Bach chorales, Samuel), is the acquisition of style knowledge, the frequent playing of these chorales, often also in prima vista, in order to get to know the feeling of the right hand. This vertical music is an excellent study for the chord progression in M I.

Reading the score is also a separate study, as M I constantly makes transitions between narrow and wide passages. Intention to keep using triads in M I. The application and study of these chorales is an aid to the performance of difficult orchestral reductions.

Instrument knowledge
An extremely thorough (technical) knowledge of how the accordion functions is required to complete this course positively.

Projects
The accordion practice subject must culminate in projects. Application of all previous learning content can be used in a new ensemble, in a new style.
The student should be given the opportunity to offer a creative program according to the learning content of this subject. It can cross school boundaries, and provide an opportunity for the emergence of a professional future project.

Planning and Evaluation

	Semester 1	Semester 2
M1	Chords & chord progressions M II Chord Formation M III Knowledge Accompaniment Prima Vista Scales	Basso Continuo Accompaniment Improvisation Chorales Orchestral Reduction Prima Vista Transposition Scales Preparation projects
Evaluation	Monitoring and review can be done in the interim.	From the schedule, one component, or several, is chosen. If the possibility allows, attention is given to a performance in project form (ensemble, with interns/externs).
M2	Accompaniment Improvisation Prima Vista Scales Folk Song Paraphrases Preparation Project(s)	Orchestra Reduction Project
Evaluation	From the schedule, one component, or several chosen. If the possibility allows, attention is given to a performance in project form (ensemble, with interns/externs).	From the schedule, one component, or several, is chosen. If the possibility allows, attention is given to a performance in project form (ensemble, with interns/externs).

15 Organ: basso continuo and improvisation 1

Basso continuo

Tutor: Ewald Demeyere
Email address: ewald.demeyere@ap.be

Basso continuo and partimento are practical disciplines taught throughout the entire Bachelor's and Master's programmes. Both disciplines are covered together in ten 1.5-hour group lessons on Friday mornings, spread across the academic year. Students are expected to participate actively in the lessons and to study and practise the topics covered independently. An essential tool, both during lessons and for self-study, is the platform essaysonmusic.com, set up and written by lecturer Ewald Demeyere.

Whilst partimento focuses on developing and applying a harmonic framework and a comprehensive practical mastery of counterpoint at the keyboard as preparation for the profession of improviser (and composer), basso continuo centres on the concept of harmonic and contrapuntal support and accompaniment, the style of which is not only strongly tied to a specific time and place but also depends on specific conventions.

Course content

BACHELOR 1
PARTIMENTO, CANTI AND SCHEMATA

- Three basic cadences (semplice, composta, doppia)
- Improvisation on the three basic cadences
- Broken cadence
- Rule of the Octave (up to and including three sharps and flats)
- Improvisation on the Rule of the Octave
- Exceptions to the Rule of the Octave
- Delays
- Modulations
- Moti (Romanesca, Monte Romanesca, Prinner, Fonte and simple diatonic moti)
- Improvisation on the Romanesca
- Improvisation on the Monte Romanesca
- Improvisation on a minuet
- Basic partimenti (level: first two books by F. Fenaroli)
- Improvisation on a partimento
- Simple canti

BASSO CONTINUO
Level: Singe-, Spiel- und General-Bass-Übungen by G.P. Telemann, sonatas by J.B. Lœillet)

BACHELOR 2
PARTIMENTO, CANTI AND SCHEMATA

- Other cadences (finta, inganno, ⑦–①, ②–①, ⑥–⑤, ⑤(–④)–③)
- Improvisation on the other cadences
- Rule of the Octave (in all keys)
- Other moti (Do–Re–Mi, Monte, Circulatio, Quiescenza, Fenaroli, Sol–Fa–Mi and more complex and chromatic moti)
- Improvisation of a slow movement from a sonata
- More complex canti

BASSO CONTINUO
Level: G.P. Telemann's *Die Kleine Cammer-Music*, sonatas by G. Sammartini)

BACHELOR 3

PARTIMENTO AND SCHEMATA

- Diminished partimenti
- Improvisation on a fast movement from a sonata
- Improvisation on a two-part invention
- Improvisation on a chaconne

BASSO CONTINUO

Level: oboe sonatas by G.F. Handel, trio sonatas by J.S. Bach

MASTER 1

PARTIMENTO AND SCHEMATA

- Partimenti in a specific genre (toccata, concerto, variations, dances)
- Improvisation of a cycle of contrapuntal variations
- Improvisation of a suite

BASSO CONTINUO

Level: Concerts Royaux by F. Couperin, trio sonatas by C.P.E. Bach

MASTER 2

PARTIMENTO AND SCHEMATA

- Prelude and fugue partimenti
- Improvisation of two different types of prelude and fugue partimenti

BASSO CONTINUO

Level: Passions and oratorios by J.S. Bach and C.P.E. Bach

Organ improvisation

Tutor: Geerten Liefting
Email address: geerten.liefting@ap.be
Organ improvisation is a practical module offered annually throughout the Bachelor's and Master's programmes. The module is taught in group lessons and, where relevant, builds on the knowledge and skills students develop in the partimento and basso continuo modules.
The focus is on developing one's own musical language. In addition, attention is given to liturgical improvisation and style-specific improvisation.

Course format

The course consists of ten 1.5-hour group lessons, spread throughout the academic year.
Students are expected to participate actively in the lessons and to study and practise the topics covered independently.

Assessment

Assessment takes place once per academic year and consists of a practical examination.
The exam task is aligned with the learning objectives for the relevant year of study.

The assessment takes into account not only the technical accuracy and mastery of the performance, but also the eloquence of the delivery and stylistic competence.

The student must achieve a mark of at least 10/20 separately for both the basso continuo exam and the organ improvisation exam. Should a student pass one of these two exams, the exam result for which they have passed will be retained for the second exam period.

16 Representative Organ repertoire

The curriculum should be seen as a global offering which is spread over the three years. This can mean that teaching can take place in groups. Designations as to style need not be interpreted literally as long as the general spirit is respected. Six items from the repertoire below will be studied per year.

Representative repertoire for Level 1

Representative choices from the works studied:

- J.S. Bach: free style
- J.S. Bach: chorale style
- J.S. Bach: trio
- Dutch-Flemish old style
- Italian old style
- Spanish old style
- French old style
- North-German old style
- The Classical period
- French – 19th century
- German – 19th century
- César Franck
- Olivier Messiaen
- Max Reger
- 20th and 21st century music
- Contemporary music
- Organ music from the 15th to 16th centuries

Representative repertoire for Level 2

Representative choices from the works studied:

- J.S. Bach: free style
- J.S. Bach: chorale style
- J.S. Bach: trio
- Dutch-Flemish old style
- Italian old style
- Spanish old style
- French old style
- North-German old style
- The Classical period
- French – 19th century
- German – 19th century
- César Franck
- Olivier Messiaen
- Max Reger
- 20th and 21st century music
- Contemporary music
- Organ music from the 15th to 16th centuries

Representative repertoire for Level 3

Representative choices from the works studied:

- J.S. Bach: free style
- J.S. Bach: chorale style
- J.S. Bach: trio
- Dutch-Flemish old style
- Italian old style
- Spanish old style
- French old style
- North-German old style
- The Classical period
- French – 19th century
- German – 19th century
- César Franck
- Olivier Messiaen
- Max Reger

- 20th and 21st century music
- Contemporary music
- Organ music from the 15th to 16th centuries

17 Belgian piano literature after 1950

All works marked * are available in Matrix in Leuven. Works marked ** are available in the library of the KCA.

If works are not marked as being in Matrix in Leuven or the library of the KCA, contact should be made with the composer in question.

Frank Agsteribbe: Piano Sonata 1 (1990) (8') (manuscript) *
Jeroen D'hoe: Pianosuite nr. 1 (1995) (10') *
André Laporte: Ascension (1967) (8') *
Sonata (1954) (8') *
Jean Louel: Toccata (1972) (10') *
Ingrid Meuris: Les épisodes mystiques (only part V 'Vers le souffle de Dieu…) (4') *
Wim Henderickx: Toccata (1988) (3') *
Memento mori (selected parts) (2005) (25')
Janpieter Biesemans: Nocturne (2009) (10') *
Peter Cabus: Sonate (1958) (16') *
Boudewijn Buckinx: Sonatine académique (2010) (10') *
De draad van Ariadne (2001) (7') *
Boudewijn Cox: Equinox (2002) (9') *
Roland Coryn: 3 stukken (1981) (9') *
Per pianoforte solo opus 5 (1972) (5') *
Marcel De Jonghe: Introspection III (1986) (5') *
Introspection VI (1990) (10') *
Jan De Maeyer: Ritratto di sette dei Romani (1982) (12') *
Claude Coppens: Série et variations (1960) (6') *
Luc Brewaeys: 'Nobody is perfect!' (1996) (2'30") *
Arthur Meulemans: Atmosferiliën (1962) (10') *
Fréderic Devreese: Maskarade (1954) (15') *
Victor Legley: Cinq Portraits, opus 46 (1955) (10') *
Sonate nr 2, opus 84 nr 1 (1974) (7') *
Sonate nr 4, opus opus 107 (1985) (7') *
Willem Kersters: 3 preludes opus 56 (1971) (11') *
Luc Van Hove: Sonatine (1982) (7') *
5 Preludiën (1979) (8') *
5 Inventions (1987) (10') *
Koen Dejonghe: Preludio, toccata en aria (1990) (7') *
Ritorno eterno (1989) (6') *
Mathias Coppens: Episoden (manuscript) (2004) (5')
Louis De Meester: Petites variations (1954) (8') *
Jan Decadt: Porqué…? (1989) (5') *
Lucien Goethals: Tweehandige inventive (1991) (9') *
Kris Defoort: Dedicatio 6 (2007) (8')
Jean-Luc Fafchamps: Back to the sound (2009) (7')
Jacqueline Fontyn: Ballade (1963) (7')
Frank Nuyts: 3 Pieces from Bekker (2003) (15') *
Sonata nr. 7 (2008) *

Sonata nr. 1 (1992-2006) (16') *

Sonata nr. 5 (2003) (21') *

Sonata nr. 6 (2006) (20') *

Sonata nr. 4 (2006) (22') *

Sonata nr. 2 (2002) *

Au depart (2007) (6') *

Willy Soenen: Sonate (2000) *

Johan Sluys: Arpie (2003) *

Daniël Schroyens: Prélude non mesure (1988) (6') *

Paul Craenen: Falco Tinnunculus (2000) (5) (manuscript) *

Marinus De Jong: Drie schilderijen uit een tentoonstelling van Vincent Van Gogh (10') (1950) *

Frédéric Devreese: Mascarade (1953) (12') *

Peter Swinnen: Xedalvu: omaggio a Paul Delvaux (1995) (7') *

Arabesque (1998) (6') *

DaliRium (1990) (5') *

Bart Vanhecke: Les raciness du monde (1998) (8') *

Monodie (1992) (10') (difficult to read) *

Marc Verhaegen: Sonatine (1987) (12') *

Seguedillas (1998) (12') *

Rhapsody (1998) (13') *

Raoul De Smet: Meditatie 6 (1999) (6') (manuscript – difficult to read) *

Frans Geysen: Toetsenstuk voor Lucien Goethals (1996) (7') (manuscript – difficult to read) *

Piet Swerts: 5 Preludes (1993) (7') *

2 Nocturnes (only the 2nd Nocturne) (1994) (4') *

Piano Sonata (1997) (10') *

Sonetto 63 del Petrarca 1986 (7') *

Renier Van Der Velden: Nocturne en Studie (1968) (15') *

Jan Van Landeghem: Isoritmische Passacaglia (…) (6') *

Stefan Van Puymbroeck: 3 Etudes voor clavier (1996) (7') (difficult to read) *

Bram Van Camp: Piano Piece no.1 (2005) (4')

Stéphane Vande Ginste: 3 Miniatures (2003) (5') *

Pierre Bartholomée: Variations (1999) (13') *

Wilfried Westerlinck: Fantasia-Sonata (…) (8') *

Sonate (1983) (18') (difficult to read) *

Karel Albert: Bloeiende lotus (1956) (4') *

Herman Roelstraete: Sonatina (1957) *

Karel Goeyvaerts: Litanies I (1979) **

Pas à pas **

Frederik Neirinck: Aphorismes (2001) (8')

18 Piano literature after 1950

Works marked * are available in the library of the KCA. Works marked ** are available in Matrix in Leuven.

Works in *italics* are an extension for B2 and these works cannot be chosen by students in M1.

Works are chosen, on the one hand, for their pianistic relevance and on the other hand, depending on their availability to students (for this last reason, no works have been specified by Jonathan Harvey, Kajia Saariaho, Pascal Dusapin, etc, and sometimes, only a few works from a vast list by other composers have been specified). An exception here is the work of Maurice Ohana.

Where the word “selection” appears, the student may/is advised to select only a part of the full work to perform.

All works are, as a rule, written after 1950, excepting ‘Vingt Regards sur l’Enfant-Jésus’ (1944) of Olivier Messiaen and the Sonate (1948) of Henri Dutilleux.

Pierre Boulez: Sonata I *
Sonata II *
Sonata III (selection) **
Incises (1994) (4’) **

Karlheinz Stockhausen: Klavierstücke I-IV (1952) (10’) *
Klavierstücke V (1953) (6’) **
Klavierstücke VII (1954) *
Klavierstücke VIII (1954) *
Klavierstücke IX (1955) (8’) **
Klavierstücke X *

Iannis Xenakis: *Six chansons (1951) (11’) ***
Herma *
Mists (1980) (12’) **
À R. (1989) (2’) **

Helmut Lachenmann: Wiegenmusik (1963) (3’) **
Serynade (1998) (25’) **
Echo Andante (1969) (12’) *
*Fünf Variationen (über ein Thema von Franz Schubert) (1973) (10’) **
*Falscher Chinese (ein wenig besoffen) (1980) (3’) ***
*Ein Kinderspiel (1980) (15’) **

Gyorgy Ligeti: Etudes boek I (selection) *
Etudes boek II (selection) *
Etudes boek III (selection) *
*Musica Ricercata (selection) **
*Capriccios **
*Invention **

Bern Alois Zimmermann: Konfigurationen (1956) (10’) **
Alagoana (1956) (18’) (selection of parts) **
Enchiridion (1954) (22’) (selection of parts) **

Luciano Berio: Cinque Variazioni *
Sequenza IV *
*Uit 6 Encores: Brin, Leaf, Erdenklavier, Wasserklavier **

Uit 6 Encores: Luftklavier *

Uit 6 Encores: Feuerklavier *

Henri Pousseur: Exercises pour piano Variations (1957) (10') **
Exercises pour piano Impromptu et Variations (1957) (5') **

Brian Ferneyhough: Epigrams (1996) (8') *
Lemma-Icon Epigram (1981) (14')*

Wolfgang Rihm: Klavierstück nr. 5 (1975) (12') *
Klavierstück nr. 6 (1978) (15') *
Klavierstück nr. 1 (1970) (13') *
Klavierstück nr. 7 (1980) (10') *
*Ländler (1979) (7') **
Nachtstudie (1994) (25') **
*Zwiesprache (1999) (13') ***
Auf einem anderen Blatt (2000) (3') **

Charles Wuorinen: Second Sonata (1976) (28') **

John Cage: *In a landscape* *
Music of Changes (selection) **

Morton Feldman: *Two Intermissions (1950) (5') **
*Intermission 5 (1952) (6') **
*Intermission 6 (1953) **
*Extensions 3 (1952) (5') **
*Three pieces for piano (1954) (7') **
*Piano piece 1955 (4') **
*Piano piece 1956 A (4') **
*Piano piece 1956 B (5') **
Last pieces (1959) *
Vertical thoughts 4 (2')*
Piano piece (to Philip Guston) (1963) (4') *

Elliot Carter: Two Diversions (1999) (11') **
90 + (1994) (6') **

Hans Werner Henze: Variationen für Klavier opus 13
Preludes für Klavier
Sonata per pianoforte (1959) (14') **
*Ballade (1980) (3') ***

Giacinto Scelsi: Suite VIII Bot-Ba (1952) (37') (selection of parts) **
Suite IX Ttai (1953) (38') (selection of parts) **
Suite X Ka (1954) (36') (selection of parts) **
Suite XI (1956) (35') **
Cinque Incantessimi (1953) (12') **

Toru Takemitsu: Uninterrupted Rest I (1960) (10') **

For away (1973) (8') *

Piano distance (1961) (8') *

*Litany (1990) (10') ***

Rain Tree Sketch (1982) (3') **

Sofia Gubaidulina: Chaconne (1962) (9')
Michael Finnissy: Zwei Deutsche mit Coda (2006) **
Thomas Adès: Mazurkas opus 27 (2009) (11') **
*Jean Françaix: En cas de succès (1965) (2') ***
Peter Schat: Inscriptions (1959) (2') **
*Klaas de Vries: Toccata Americana und Echo (1978) (5') ***
Daan Manneke: Polychroon (1978) (4') **
*Theo Loevendie: Twee korte stukken voor piano (1976) (4') ***
*Tristan Keuris: Fingerprints (1976) (3') ***
Frederic Rzewski: The days fly by (1998) (5') **
Louis Andriessen: Image de Moreau (1999) (3') **
Milton Babbit: The old order changeth (1998) (8') **
Alfred Schnittke: Variationen über einen Akkord (1966) (5') **
Arvo Pärt: Toccatina en Fughetta (1959) (4') **
Valentin Silvestrov: Serenade (1966) (3') **
John Adams: *China gates ***
*Frygian gates ***
Salvatore Sciarrino: Due Notturni crudeli (1998) (4') **
Olivier Messiaen: Vingts Regards sur l'Enfant Jésus (1944) (not Regard du Père) *
Catalogue d'oiseaux (1958): Boek I: Le chocard des Alpes (7') *
Le loriot (8') *
Le merle bleu (12') *
Boek II: Le traquet Stapazin (14') *
Boek III: La chouette hulotte (8') *
L'alouette-lulu (12') *
Boek IV: La rousserolle efarvatte (30') *
Boek V: L'alouette calendrelle (6') *
Le bouscarle (12') *
Boek VI: Le merle de roche (19') *
Boek VII : La buse variable (9') *
La traquet rieur (8') *
Le courlis cendré (9') *
Petites Esquisses d'oiseaux (19) (15') (selection)
Cantéyodjâya (1949) (12') *
Quartre études de rhythme (1949) (17') (selection) *
Dmitri Sjostakovisch: 24 preludes en fuga's (1950) (selection) *
Maurice Ohana: Etudes boek I (not Agrégats Sonores) (1982)
Etudes boek II (not Sons confondus, Imitations-Dialogues) (1982)
24 Preludes (1973) (selection)
Tristan Murail: Comme un oeil suspendu et poli par le songe (1967) (7') **
Estuaire (1987) (…) **
Cloches d'adieu, et un sourire... (in memoriam Messiaen) (1998) (6') **
La Mandragore (1993) (9') **
Henri Dutilleux: Résonances (1965) (6') *
3 Préludes (1988) (13') (selection) *
Sonate (1948) (24') *
George Benjamin: Sortilèges (1981) (12') *
Galina Ivanovna Ustvolskaya: 12 Preludes (1953) **
Sonata no. 3 (1952) (18') **
Sonata no. 4 (1957) (11') **
Sonata no. 5 (1988) (18') **
Sonata no. 6 (1988) (8') **

19 Flemish piano literature

Peter Benoit
- Vertelsels en Balladen (Contes et ballades), opus 34 (1861) (selection)
- 3° Fantaisie (1860) (5')
- 4° Fantaisie (1860) (5')

Edgar Tinel
- Scherzo in c, opus 3 (1875) (8')

Paul Gilson
- Suite Nocturne d'aprés Aloïsius Bertrand (1896-1901/1915) (17')

Lodewijk Mortelmans
- Minuet varié (1916) (6')
- Het Wielewaalt en leeuwerkt (1921) (6')
- Humoresk (1928) (3'30)
- Saidjah's Lied (1929) (4')
- Intermezzo (1929) (3'30)

Marinus de Jong
- Korte variaties op een thema in dorische toonaard, opus 6 (1921) (4')
- 6 Preludes, opus 5 (1921) (17')
- Ballade 'Ex vita mea' (1917) (17')
- Sonate nr 3, opus 31 (1934) (19')
- Scherzo-Idylle uit 'Hiawadha's Lied', opus 68 (3'30)
- Nocturno 'Schemeravond op Esschenhof', opus 53 (1945) (6')
- Drie schilderijen uit een tentoonstelling van Vincent van Gogh, opus 58 (1950) (10')
- Twee Etudes, opus 55 (N° 1 Wervelwind [1949] & N° 2 Praia da rocha [1954]) (6')

Emanuel Durlet
- Chrysanten (3'30)

Jos. Watelet
- Tarentella (ca 1922?)

Joseph Ryelandt
- 5 Fantasiestücke, op. 9 (1895) (13')
- Suite 'En Ardenne', opus 43 (1905) (18')
- Prelude en Fuga, opus 49 (1910) (8'30)
- Sonate nr 2, opus 24 (1898) (21')
- Sonate nr 4, opus 51 (1911) (19')
- Sonate nr 7, opus 67 (1917) (20')
- Nocturne nr 1, opus 81 (1923) (5')
- Nocturne nr 2, opus 90 (1927) (4'30)
- Nocturne nr 4, opus 93 (1929) (5'30)
- Nocturne nr 5, opus 97 (1929) (5')
- Nocturne nr 6, opus 126 (1939) (4'30)
- 6 Préludes opus 62 (1925) (8'30)
- 3 Préludes opus 96 (1929) (7')

August De Boeck
- Prelude in Des (1909) (4')
- Scherzo nr 1 in a (before 1913) (6')
- Scherzo nr 2 in Es (1916) (9')
- Toccata nr 1 in F (before 1907) (2'30)
- Toccata nr 2 in bes (1927) (5')
- Eekhoorndans (Danse des spirous) (1932) (4')

Arthur De Greef
- Coucher de soleil (1913) (8')

Robert Herberigs
- Poèmes élégiaques (1922) (13')
- Trois Ballades (1922) (9')
- Suite 'A la fontaine bellerie' (1923) (10')
- Suite 'Ariane' (1924) (14')
- Pièces brèves (1924) (20')

Prosper Van Eechoute
- Suite ancienne (22')

Arthur Meulemans
- Atmosferiliën (1962) (10')

Fréderic Devreese

Maskarade (1954) (15’)

Victor Legley

Cinq Portraits, opus 46 (1955) (10’)

Sonate nr 2, opus 84 nr 1 (1974) (7’)

Sonate nr 4, opus opus 107 (1985) (7’)

Willem Kersters

3 preludes opus 56 (1971) (11’)

Luc Van Hove

Sonatine, opus 11 (1982) (7’)

20 Representative Accordion repertoire

(not in the curriculum 26-27)

Representative repertoire for Level 1

- Prelude and fugue by Bach
- Scarlatti sonata
- Solotariev Kindersuite
- Russian folksong
- One work from the repertoire

Representative repertoire for Level 2

- Prelude and fugue by Bach
- Scarlatti sonata
- Solotariev Kindersuite
- Russian folksong
- One work from the repertoire

Representative repertoire for Level 3

- One work in the old style (Baroque)
- One work in the 20th century style idiom
- One suite, sonata or equivalent composition
- Representative works from the repertoire
- One concerto of maximum 15 minutes with piano accompaniment

Representative repertoire for Level 4

- Mixed recital programme with representative choices from the repertoire studied

Representative repertoire for Level 5

- Mixed recital programme with representative choices from the repertoire studied

Representative repertoire for post-graduate

The programme must consist of works from various stylistic periods with a total of 60 minutes.