Study guide

Royal Conservatoire Antwerp

Percussion

AP HOGESCHOOL ANTWERPEN

Academic year 2026—2027

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1 Bachelor 1

1.1 Instrument

Course	Assessment format	% of overall score
Instrument 1	Skills test	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.

The skills test is worth 100% of the overall score and consists of one exam per semester (2 exams in total), each with the following components: instrumental music and orchestral excerpts.
*Semesterile partial test of 20min (January/February) (50% of the final total) includes : Snare drum, Timpani, Xylophone, Vibraphone or Marimba
*20min partial test (May/June) (50% of the final total) includes : Drums, Set-Up, Marimba or Vibraphone, Orchestral Pulling
The jury will award one final grade covering all components of the assessments.

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 student has passed if he achieves a minimum of 10/20 for this course unit, which, moreover, is not negotiable.

Specifications as to exam repertoire:

- Snare drum: One classical study with closed rolls, single strokes, accents, flams, piano-forte dynamics, for example Delécluse. One rudimental study with double-strokes, paradiddles, open rolls, for example Wilcoxon.
- Xylophone: one study demonstrating ragtime or classical xylophone technique, for example G. Hamilton Green or Morris Goldenberg.
- Timpani: one study or work by Delécluse, Carter, Woud, Kraft, Beck.
- Vibraphone: one work demonstrating four-stick technique, use of pedal, and dampening technique, for example Samuels, Friedman, Delécluse, Wiener, Spivack, Cauberghs, Rosauro, etc.
- Marimba: one study or work with four sticks, rotation exercises and various roll techniques, for example Peters, Hollgrem, Stevens, Abe, Rosauro, Musser, Zivkovik, Smadbeck, Sammut, Samuels, Burrit, Séjourné, etc.
- Drums: one work with groove, independent control, swing or another dance style, for example Latham, Corniola, Garibaldi, Cobham, Bellson, Gadd, Weckl, Rothman.
- Set-up: a composite work, for example Xenakis, Rebonds.

The student chooses the program in consultation with the head teacher, who approves or adjusts it.

Part-time study
Instrument 1 (part 1): 50% of the minutage
Instrument 1 (part 2): exam with presentation of the complete program (part 1 may be resumed)
A student who studies part-time cannot obtain all the final competencies in one year

2 Bachelor 2

2.1 Instrument 2

Course	Assessment format	% of overall score
Instrument 2	Skills test	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.

The skills test is worth 100% of the overall score and consists of one exam per semester (2 exams in total), each with the following components: instrumental music and orchestral excerpts.
*Semesterile partial test of 20min (January/February) (50% of the final total) includes : Snare drum, Timpani, Xylophone, Vibraphon or Marimba
*20min partial test (May/June) (50% of the final total) includes : Drums, Set-Up, Marimba or Vibraphone, Orchestral Pulling

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 student has passed if he achieves a minimum of 10/20 for this course unit, which, moreover, is not negotiable.

Specifications as to exam repertoire:

- Snare drum: One classical study with closed rolls, single strokes, accents, flams, piano-forte dynamics, for example Delécluse. One rudimental study with double-strokes, paradiddles, open rolls, for example Wilcoxon.
- Xylophone: one study demonstrating ragtime or classical xylophone technique, for example G. Hamilton Green or Morris Goldenberg.
- Timpani: one study or work by Delécluse, Carter, Woud, Kraft, Beck.
- Vibraphone: one work demonstrating four-stick technique, use of pedal, and dampening technique, for example Samuels, Friedman, Delécluse, Wiener, Spivack, Cauberghs, Rosauro, etc.
- Marimba: one study or work with four sticks, rotation exercises and various roll techniques, for example Peters, Hollgrem, Stevens, Abe, Rosauro, Musser, Zivkovik, Smadbeck, Sammut, Samuels, Burrit, Séjourné, etc.
- Drums: one work with groove, independent control, swing or another dance style, for example Latham, Corniola, Garibaldi, Cobham, Bellson, Gadd, Weckl, Rothman.
- Set-up: a composite work, for example Xenakis, Rebonds.

The student chooses the program in consultation with the head teacher, who approves or adjusts it.

Part-time study

Instrument 1 (part 1): 50% of the minutage
Instrument 1 (part 2): exam with presentation of the complete program (part 1 may be resumed)
A student who studies part-time cannot obtain all the final competencies in one year.

2.2 Literature study 1

This two-year course (taken in B2 and B3) consists of the following:

- Overview of the literature for percussion (solo, chamber music, orchestra) throughout history
- Independent study: research on composers and styles
- Listening component: listening and discussing CDs, demonstrations by the teacher, playing for fellow students, concert attendance (agreed in advance)

1. Research

The student must be able to independently sift through the information available relating to his or her instrument.

- Scores – encouraged by visits to the Conservatoire library, possibly guided visits, research assignments. Students are encouraged to build their own music library.
- Theoretical works – the study of the most important bibliographical resources, journals and biographical publications relating to the instrument, composers, and performers.
- Concert attendance – students are encouraged to attend concerts.
- Recordings: students put together a basic disco, listen critically to old and new recordings and discuss comparable interpretations.

2. Instrument

- The history of the instrument and playing styles that are typically demanded.
- Historical and contemporary performance practices and training.
- Visits to the instrument museum, instrument makers, such as a course on putting on the skins on timpani.
- Extrapolating to practical acoustics: sound production on an instrument, sound projection, the taking into account of the acoustics of a hall or room, and use of sticks and playing styles that are demanded.
- Comparative study of existing brands, their playing styles and the conscious individual choice for professional education.

3. A text-critical understanding of the score

- Historical explanation of existing scores.
- Elements for reading and symbolism.
- Improvisation sessions relating to the instrument and literature.
- Representative analysis (technical and performance interpretations).

4. Avoidance and relief of sensory-motoric problems

- Innovative methods of moving to accommodate musical interpretations, and a natural use of the movements of the body.

- Methodology for aural skills.
- Motoric methodology for the memory.
- Training on presentation, stage presence and communication with the public.

1+2 Assessment format
Knowledge test: after the conclusion of the series of lessons, a written test on the course will take place before an internal jury.

Assessment standards
In the test, the student must demonstrate knowledge of the literature studied and the curriculum. Accuracy and completeness are also important.

2.3 Auditiontraining 1

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

Content:

- One compulsory module for all orchestral instruments: *How do I prepare my dossier and curriculum vitae?* (Peter Verhoyen)
- Participation in the MOCK audition on a voluntary basis for all orchestral instruments
- An audition exam in January (skill test)

Read more about the specific planning of this course on the DigitAP course **"Audition Training 1."**
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.

3 Bachelor 3

3.1 Instrument

Course	Assessment format	% of overall score
Instrument 3	Skills test	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.

The skills test is worth 100% of the overall score and consists of one public exam of 45 minutes.

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.

Specifications as to the exam repertoire:

The student must demonstrate his or her versatility on the complete range of percussion instruments. Students can give emphasis to either melodic or rhythmic percussion instruments. Snare drum, timpani, melodic drums and drums or set-up should always be covered in the exam repertoire.
Mastery of the entire percussion arsenal is a prerequisite for success.

- Snare drum: one concert piece which includes all required techniques, for example, Impressesions of Tchik, Martyncio – Theme and Variations, Heslink – His Lordship, Cappio.
- Timpani: one concert piece or (part of) a concerto, for example, Kraft, Jolivet, Matthus, Fréchon, Carter.
- Marimba – Vibraphone - Xylophone: one concerto or concert piece.
- Drums (optional according to the emphasis that the student chooses): one concert piece.
- Set-up: a composite work in which all instruments (melodic and rhythmic) are covered, or only drums.
- **If the examination programme includes compositions that require amplification and/or audio or video equipment, please contact the Working Group for Contemporary Music (WHAM) at nico.couck@ap.be to draw up or revise a technical rider.**

3.2 Literature study 2

See above.

3.3 Auditiontraining 2

Course	Assessment format	Prepare	% of overall score
Auditiontraining 2	Skills test	6 orchestral excerpts	100%

Content:

1. One compulsory module for all orchestral instruments: *How do I optimize my performance skills? (Dorine Mortelmans)*
2. Participation in the MOCK audition on a voluntary basis for all orchestral instruments
3. An audition exam in January (skill test)

Read more about the specific planning of this course on the DigitAP course **"Audition Training 2."**

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.

4 Master 1

4.1 Instrument 4 percussion

Course	Assessment format	Duration	% of overall score
Percussion 4	Skills Test	50 minutes	100%

Assessment format:

- Internal evaluations of the annual program take place at class concerts and group lessons by teacher(s) and fellow students.
- The proficiency test is taken during the appropriate examination period before an internal jury.

Skills test on 100% of the points, consisting of 2 semester exams with the following sub tests: instrument test - orchestral tests.
Semi-annual partial test of 25 min (January/February) (50% of the final total).
Partial test of 25 min (May/June) (50% of the final total)

Assessment standards:

The student obtains the final competencies, shows that he/she has mastered the instrument and that he/she can interpret a score with insight, knowledge of style and artistic appearance.

Specification regarding the exam repertoire:
Mixed recital. The student draws up the programme in consultation with the head teacher from the annual repertoire studied. In doing so, the student may choose to deepen the virtuosity on all or certain percussion instruments.

Part-time study:
Instrument 4 (part 1): 50% of the minutage
Instrument 4 (part 2): exam with presentation of the complete Master 2 program (part 1 may be resumed)
A student who studies part-time cannot obtain all the final competencies in one year.

4.2 Instrument 4 marimba

Course	Assessment format	Duration	% of overall score
Marimba 4	Skills test	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 jury.

The skills test is worth 100% of the overall score and consists of one yearly exam of 45 minutes.

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.

Specifications as to exam repertoire:
The student must choose the exam programme in consultation with the principal teacher. The exam repertoire must include a selection of solo repertoire, works for solo marimba and marimba in ensemble, and concertos with piano accompaniment.

4.3 Auditietraining 3

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

Content:

1. One compulsory module for all orchestral instruments: *How do I prepare for an audition? (Koen Wilmaers)*
2. Participation in the MOCK audition on a voluntary basis for all orchestral instruments

3. An audition exam in January (skill test)

Read more about the specific planning of this course on the DigitAP course **"Audition Training 3."**

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 exam during the January examination period:

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.
- Percussion & marimba: during the May/June exam period.
8 imposed orchestral traits. These orchestral traits will be given to students at least 1 month before the test. Percussion : 2 timpani, 2 snare drum, 2 melodic percussion (xylo/chimes), 2 small percussion (tambourine, triangle, castanets, cymbals, bass drum)

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 Instrument master's exam

Course	Assessment format	Duration	% of overall score
Master's Exam Orchestra Instrument	Final assignment	60 minutes	100%

Exam program Master's exam Marimba
The exam consists of 1 public master's exam, with at least 45 minutes of mixed recital repertoire.
The program includes a selection from
- solo repertoire with works of different composers and styles
- concertos with piano accompaniment
- works for marimba solo & ensemble
- own compositions, arrangements or commissioned work or representative work from country of origin

Examination program Master's exam Percussion
The exam consists of 1 public master's exam, with at least 45 minutes of mixed recital repertoire. The additional technical time for conversion may amount to a maximum of 15 minutes.
This program can vary according to the accents that the student places. In other words, this can be a fully rhythmic or fully melodic program. On the other hand, the student may choose to have the entire

percussion instrumentation covered and thus show its versatility. All works and concertos must be representative of the technical level that is inherent to the finality of the percussion course.

If the examination programme includes compositions that require amplification and/or audio or video equipment, please contact the Working Group for Contemporary Music (WHAM) at nico.couck@ap.be to draw up or revise a technical rider.

Forms of evaluation:
Internal evaluations of the year program are done at contact moments and during the discussions of the master's exam by the teachers involved.
The public master's exam is taken during the appropriate examination period before an internal and external jury.

Evaluation standards:
The student obtains the final competencies regarding the master's exam and shows that he/she has mastered the instrument and is able to interpret a score with insight, knowledge of style and artistic expression.

Part-time study programs:
The part-time instrument exams of Master's exam are planned as follows:
Master's exam instrument (part 1): exam with 50% of the program
Master's exam instrument (part 2): exam with presentation of the complete master's exam program (part 1 may be resumed)
A student who studies part-time cannot obtain all the final competencies in one year.

5.2 Master's exam Research & lecture performance

See vademecum Master's exam Research and lecture performance

5.3 Master's exam Creative final project

See vademecum Creative project.

5.4 Audition training 4

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

Content:
1. One compulsory module for all orchestral instruments: How do I make a video recording for an audition? (Peter Verhoyen)
2. Participation in the MOCK audition on a voluntary basis for all orchestral instruments
3. An audition exam in January (proficiency test)

Read more about the specific planning of this course in the DigitAP course "Audition Training 4."
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 as to the exam repertoire:
- Percussion & marimba: during the exam period May/June 8 imposed orchestral traits. These orchestral parts will be given to the students at the latest 1 month before the test. Percussion : 2 timpani, 2 snare drum, 2 melodic percussion (xylophone/chimes), 2 small percussion (tambourine, triangle, castanets, cymbals, bass drum).

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

5.5 Instrument 5

Course	Assessment format	Duration	% of overall score
Percussion 5	Skills Test	60 minutes	100%
Marimba 5	Skills Test	60 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.

The skills test is worth 100% of the overall score and consists of one yearly exam of 45 minutes. A maximum additional time of 15 minutes is allowed for setting up.

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.

Specifications as to exam repertoire:

- Percussion:

Mixed recital: The student must choose the exam programme in consultation with the principal teacher and from the repertoire studied during the year. The programme can vary according to the emphasis the student wishes to place on certain instruments. In other words, the student may wish to perform an exam programme entirely on melodic or rhythmic instruments. On the other hand, the student can choose to use the complete range of percussion instruments and demonstrate his or her versatility. All works and concertos should be representative of the technical level appropriate for a final level exam for percussion.

- Marimba:

The student must choose the exam programme in consultation with the principal teacher and it must include a selection from the following:

- Solo repertoire, presenting various styles and composers
- Concertos with piano accompaniment
- Works for marimba solo and marimba in ensemble
- Own compositions, arrangements, commissions, or representative works from their land of origin

Part-time students

The course, Instrument 5 cannot be taken as a part-time course.

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 a specific chamber music discipline. On the basis of the student's motivations, the student and teacher together make a choice of the works which the student will study. This learning pathway will be noted and given to the artistic director before the start of the lessons.

6.1 Postgraduate soloist

6.2 Instrument

Course	Exam format	Duration	% of overall score
Instrument	Skills Test	60 minutes	100%

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.

The skills test is worth 100% of the overall score and consists of one public exam of at least 60 minutes' duration made up of a mixed recital programme.

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.

Specifications as to exam repertoire:
The student must choose the exam programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and total 60 minutes' duration.

6.3 Postgraduate orchestra instrument

6.4 Instrument

Course	Assessment format	Duration	% of overall score

Instrument	Skills Test	60 minutes	100%

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.

The skills test is worth 100% of the overall score and consists of one public exam of at least 60 minutes' duration made up of a mixed recital programme.

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.

Specifications as to exam repertoire:

The student must choose the exam programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and total 60 minutes' duration.

6.5 Auditioning

Course	Assessment format	Prepare	% of overall score
Auditioning	Skills test	8 orchestral excerpts	100%

Content:

- Three compulsory modules for all orchestral instruments given by Koen Wilmaers (audition preparation), Jeroen Billiet (Setting up a CV and coaching), Peter Verhoyen (Making professional video & audio recordings)
- An organized mock-audition for all orchestral instruments on a voluntary basis
- An internal audition per instrument to prepare for the audition exam in January.

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

Assessment format:

The skills test will take place 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 in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit.

Specifications as to the exam repertoire:

Percussion and marimba: practical test during the May/June exam period. The student must prepare 8 specified orchestral excerpts. These excerpts will be given to the student at least 1 month before the exam.

For questions, students should consult Koen Wilmaers (teacher and department representative), Carlo Willems, Ludwig Albert, (teachers) or Inge Simoens (head of Music).

If the examination programme includes compositions that require amplification and/or audio or video equipment, please contact the Working Group for Contemporary Music (WHAM) at nico.couck@ap.be to draw up or revise a technical rider.

6.6 Representative exam repertoire for percussion and marimba

The student must demonstrate his or her versatility on the complete range of percussion instruments. Students can give emphasis to either melodic or rhythmic percussion instruments. Snare drum, timpani, melodic drums and drums or set-up should always be covered in the exam repertoire.

Percussion 1

- Snare drum: One classical study with closed rolls, single strokes, accents, flams, piano-forte dynamics, for example Delécluse. One study with rudiments: with double-strokes, paradiddles, open rolls, for example Wilcoxon.
- Xylophone: one study demonstrating ragtime or classical xylophone technique, for example G. Hamilton Green or Morris Goldenberg.
- Timpani: one study or work by Delécluse, Carter, Woud, Kraft, Beck.
- Vibraphone: one work demonstrating four-stick technique, use of pedal, and dampening technique, for example Samuels, Friedman, Delécluse, Wiener, Spivack, Cauberghs, Rosauro, etc.
- Marimba: one study or work with four sticks, rotation exercises and various roll techniques, for example Peters, Hollgrem, Stevens, Abe, Rosauro, Musser, Zivkovik, Smadbeck, Sammut, Samuels, Burrit, Séjourné, etc.
- Drums: one work with groove, independent control, swing or another dance style, for example Latham, Corniola, Garibaldi, Cobham, Bellson, Gadd, Weckl, Rothman.
- Set-up: a composite work, for example Xenakis, Rebonds.
- Orchestral excerpts: 8 orchestral excerpts must be presented in the exam: 2 for snare drum, 2 for a melodic instrument (xylophone, glockenspiel, vibraphone), 2 for timpani, and 2 for small percussion (triangle, tambouring, cymbals etc).

Percussion 2

- Snare drum: One classical study with closed rolls, single strokes, accents, flams, piano-forte dynamics, for example Delécluse. One study with rudiments: with double-strokes, paradiddles, open rolls, for example Wilcoxon.
- Xylophone: one study demonstrating ragtime or classical xylophone technique, for example G. Hamilton Green or Morris Goldenberg.
- Timpani: one study or work by Delécluse, Carter, Woud, Kraft, Beck.
- Vibraphone: one work demonstrating four-stick technique, use of pedal, and dampening technique, for example Samuels, Friedman, Delécluse, Wiener, Spivack, Cauberghs, Rosauro, etc.
- Marimba: one study or work with four sticks, rotation exercises and various roll techniques, for example Peters, Hollgrem, Stevens, Abe, Rosauro, Musser, Zivkovik, Smadbeck, Sammut, Samuels, Burrit, Séjourné, etc.
- Drums: one work with groove, independent control, swing or another dance style, for example Latham, Corniola, Garibaldi, Cobham, Bellson, Gadd, Weckl, Rothman.

- Set-up: a composite work, for example Xenakis, Rebonds.

Percussion 3

- Snare drum: one concert piece which includes all required techniques, for example, Impressesiond of Tchik, Martyncio – Theme and Variations, Heslink – His Lordship, Cappio.
- Timpani: one concert piece or (part of) a concerto, for example, Kraft, Jolivet, Matthus, Fréchon, Carter.
- Marimba – Vibraphone - Xylophone: one concerto or concert piece.
- Drums (optional according to the emphasis that the student chooses): one concert piece.
- Set-up: a composite work in which all instruments (melodic and rhythmic) are covered, or only drums

B1

Snare drum	Classical Study	
	Studie XI vd Orkesttrommel	Theo Coutelier
	Study with rudiments	
	Tornado	Mitch Markovich
Drums	Halasana	Louis Cauberghs
Timpani	Symphonic Studie 14	Nick Woud
Set-Up	Time Of My Life	Carlo Willems/Geert Callaert
Xylophone	Xylophone Rag	George Hamilton Green
Vibraphone	Prelude N°4	Louis Cauberghs
Marimba	Prelude N°1	Ney Rosauro
Orchestral excerpts	Snare drum 2	
	Timpani 2	
	Melodic 2	
	Small Percussion 2	

B2

Snare drum	Classical Study	
	Six Unaccompanied Solos for Snare Drum	Michael Colgrass
	Study with rudiments	
	The Winner	Mitch Markovich
Drums	Ritual	Louis Cauberghs
Timpani	Studie 16 Performance Studies	Nick Woud
Set-Up	Adventures For One	Robert Stern
Xylophone	Valse Brillante	George Hamilton Green
Vibraphone	Looking Back	David Friedman
Marimba	Concerto for Marimba	Ney Rosauro
Orchestral excerpts	Snare drum 2	
	Timpani 2	
	Melodic 2	
	Small Percussion 2	

B3

Snare drum	Konzertstuck For Snare and Orchestra	Askell Masson
Drums	Concerto for Percussion (part 3)	Franz Cibulla and Igor Lesnik
Set-Up	Wicca	Casey Cangelosi
Timpani	March (Eight Pieces for Four Timpani)	Elliot Carter
Xylophone	Concerto Pour Percussion (dl3)	André Jolivet

Vibraphone	Prelude N°5	Louis Cauberghs
Marimba	Concerto For Marimba and Orchestra	Anders Koppel
Orchestral excerpts	Snare drum 2	
	Timpani 2	
	Melodic 2	
	Small Percussion 2	

M1

Snare drum	Tchick	Nicola Martynciow
Drums	Drum Dances	John Psathas
Set-Up	Rebonds a of b	Iannis Xenakis
Timpani	Dunbar's Delight for Solo Timpani	Robert Erickson
Vibraphone	Four Pieces	Larry Spivack
Marimba	Rimbasly	Daniel McCarthy
Orchestral excerpts	Snare drum 2	
	Timpani 2	
	Melodic 2	
	Small Percussion 2	

M2

Snare drum	Impressions	Nicolas Martynciow
Drums	Moods for Interaction	Rod Lincoln
Set-Up	Matre's Dance	John Psathas
Timpani	Concerto for Timpani and Orchestra	William Kraft
Vibraphone	Chega de Saudade	Garry Burton
Marimba	Concerto for Marimba and Strings	Emmanuel Séjourné
Orchestral excerpts	Snare drum 2	
	Timpani 2	
	Melodic 2	
	Small Percussion 2	