

Vademecum Chamber music

Academic year
2022-2023

Koninklijk Conservatorium
Antwerpen

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General

Co-ordinator: Yannicke Belis

Responsible member of the artistic board and chairperson of the chamber music committee: Justus Grimm

Head of Music department: Inge Simoens

In Chamber Music lessons, you will be challenged to explore your own interpretation within the traditional framework. Together with your fellow musicians, you will search for a homogenous sound, maintaining your own personal accents and style all the while. The possibilities are almost limitless, both in terms of setting – from classical string quartets to unusual contemporary combinations – as well as in terms of repertoire – from the Viennese classics to new music. A core team of teaching staff will oversee the specifics of each instrumental group, and students may take lessons from various teachers during the course of the study programme.

During the bachelor's course, you will become familiar with the various styles, combinations and interpretations of the standard chamber music repertoire. This repertoire is also covered in the supporting subjects, Analysis, Aural Training, General Music Practice, and Practical Harmony and Improvisation. In this way, you will not only gain knowledge of the basic repertoire, but you will also work on essential practical competencies such as aural training and intonation.

As a master's student, alongside the traditional repertoire, you can integrate your own interests and choices in terms of programmes. For extra focus on chamber music, you have the option of taking the Chamber Music Extension course as an elective subject.

After your master's study, you may specialize further in a specific chamber music setting or certain chamber music repertoire by pursuing the Postgraduate Chamber Music.

Students interested in Historical Performance Practice or Contemporary Music can also focus on this for Chamber Music through participation in WHIPP or Project XXI.

The icing on the cake is the Chamber Music Festival in which students, teachers and international guests perform together in the Blauwe Zaal of the deSingel arts centre. During the festival, all students present their exam repertoire for the public in a professional setting, and the international guests and the chamber music teaching staff assess the various concert-exams.

Professional musicians at the highest level have active careers as chamber musicians, either as their principal focus or as a subsidiary activity. Chamber music combines perfectly with life as an orchestral musician, teaching, and with creating interdisciplinary projects.

Practical organisation

Each chamber music group will be assigned a specific chamber music teacher. Existing chamber music groups will be taken into account. A student who is part of a group which is already in existence can inform the Chamber Music staff via myarts.ap.be. Students who are not yet part of a chamber music group should attend the meeting with the chamber music group committee. Further information can be found in section 1. "Getting Started".

In the weeks following the meeting, the committee will put together the chamber music groups and assign teachers. Information about this can be found on myarts.ap.be.

The student must take the initiative to arrange the start of the lessons and must get in contact with his or her assigned teacher. Students are advised to make arrangements and communicate with their teacher in a timely manner. Teachers will report back to the Chamber Music co-ordinator as to groups which have not registered, and students who have not had contact with their teacher should also inform the Chamber Music co-ordinator.

CORONA: for the organization of lessons and exams, the Corona measures in force at that time will always have to be observed. If, due to circumstances, it is necessary to deviate from the Vademecum, this will always be communicated in advance.

Final competencies (M2)

- The student possesses a sense of rhythm, melodic line, harmonic knowledge, ensemble playing, sound-balance, intonation, technical mastery of the instrument(s), stylistic knowledge, analytical thinking skills, interpretation, musical maturity, artistic drive, originality and stage presence, all within the context of a public performance.
- The student expands his or her knowledge of international chamber music practice and achieves the standards expected at an international level in his or her performance.
- Using research and communication and within an individual or group context, the student can detect problem areas and search and find solutions.
- The student can take musical leadership in various settings in accordance with his or her individual role within the group and always shows respect within this role.
- The student applies the acquired knowledge in relation to his or her general cultural training to the analysis and interpretation of chamber music repertoire.
- The student acquires independent knowledge and understanding of the chamber music repertoire which is representative for his or her instrument, and masters the corresponding level (see the repertoire list).

Assessment

- **30% continuous assessment**

Concerns the student's attitude (punctuality, regularity of attendance, accuracy in terms of handing in programmes etc), interests, social skills, understanding of the repertoire, artistic developments during and between lessons, leadership skills, and independence.

Chamber Music takes the form of a weekly lesson and consists of 30 contact hours per academic year (in total, per student). Lesson times must be made at the start of the academic year.

To receive a mark for the continuous assessment part, students must attend the lessons on a regular basis and contact their teachers before November 15th.

- **70% skills tests:** a test each semester, an interim exam concert, a public, postgraduate chamber music exam or an exam concert during the Chamber Music Festival. The specific criteria used in the assessment are: ensemble playing techniques, stylistic knowledge, analysis and interpretation, artistic drive, individuality, originality and stage presence.

Students remain **available during the entire exam periods**.

The organisation of Chamber Music lessons is a complex task. Please therefore report problems or irregularities immediately. These will be handled with complete discretion by Yannicke Belis, Chamber Music co-ordinator.

1. Getting started

Digital form for Chamber music ensembles which are already formed

Each student can log in via myarts.ap.be and then select the chamber music section.

B1 students and external transfer students: try as much as possible to have your programme registered by a fellow student whose study contract is already in order. In case of problems, you may contact us via kamermuziek.kca@ap.be; per exception, you may request a temporary account.

If you have your chamber music information, please provide the following details of the chamber music group by **5 October 2022** at the latest:

- Group name: preferably reflects something about the composition of your group or repertoire.
- The surname, first name, and instrument of each member; don't forget to register yourself.
- The contact person for the group - See section 2 "Contact Person";
- You may, as an option, indicate which works you would like to study with this group.

Students who still need to find others to play with – contact session

If you do not yet have a group or if you are a player or group short, please sign up for the chamber music contact session which will take place **Friday 7 October 2022 via Zoom**. Details will follow via Digitap. Prior to this session, please speak to your principal subject teacher about suitable chamber music repertoire. The Chamber Music course on **Digitap** also opens up a **forum** where students looking for fellow players can post their call.

Organisation of the groups and fixing lesson times

In the weeks following the contact meeting, the committee will put together the chamber music groups and assign teachers. Pre-existing chamber music groups will be taken into account. The chamber music groups will be announced at the end of October on myarts.ap.be. Before November 15th students must take the initiative to contact the assigned teachers to schedule their weekly lesson and discuss repertoire to be studied during the year.

2. Contact person

Each ensemble must nominate a contact person. The contact person must take care of the registration of group and repertoire in MyArts, sheet music and scores, must make rehearsal times with the other ensemble members, and make appointments with the teacher about lesson times. If a student is going to be absent from a lesson, the contact person must inform the teacher at least one week before the lesson, and the teacher will then determine with which students he or she will work during the scheduled lesson. If the contact person does not fulfil the role or does not do so satisfactorily, the other ensemble members should report this to the chamber music teacher.

3. Exam arrangements

Exams, exam period and gradings

Students of **Chamber Music levels 1-5:**

- A half-yearly exam on **January 19 2023**.
- A yearly exam will take place during the Chamber Music week: **Wednesday 26 April to Sunday 30 April 2023** inclusive.

The exam programme from the second semester exam, or part of it, can potentially already be presented in the Chamber Music exam on **9 March 2023**.

Assessment format:

Continuous assessment throughout the year: 30%

Practical exams: 70%

Postgraduate Chamber Music

- one public chamber music exam during the Chamber Music week: **Wednesday 26 April to Sunday 30 April 2023** inclusive.

The exam programme from the half-yearly exam, or part of it, can potentially be presented in the Chamber Music exam concert on 9 March 2023.

If a student plays in an ensemble in a postgraduate exam, the result of this and the repertoire presented may be counted towards the yearly exam.

Assessment format - **Practical exam: 100%**

Pianists who take the **Lied class** as part of Chamber Music must abide by the exam rules of the Lied class.

Each semester they must perform an exam with their Lied duo:

- A half-yearly exam during the official exam period 12-26 January 2023.
- A yearly exam during the regular exam period in June 2023.

The half-yearly exam in January is compulsory. Lied class can count for 50% of the required Chamber Music programme.

Chamber music as part of the Master's exam Voice:

as part of their master's exam, students of the vocal department must present a section of Chamber Music. Chamber Music students can officially include this for the chamber music course provided the repertoire is also presented during one of the scheduled chamber music exams.

Students interested may apply at kamermuziek.kca@ap.be.

All students and chamber music teachers must be available during the entire scheduled examination periods for chamber music!

Registration of exam programmes

- The exam programme consists of repertoire from the proposed study programme (listed by department and level under section 8, "Overview Exam Programmes").
- **Collaborative Piano students who take the Lied class** must also add their repertoire and timings to MyArts.
- Student must fill in their exam programme for each semester on myarts.ap.be. The deadline will be communicated to students via Digitap and the AP email address.
- The deadlines for registering exam programmes will be announced plenty of time in advance via Digitap and the official AP email address. These **deadlines are binding**. Students who do not submit their programmes in time will be referred to the following exam period.
- The chamber music teachers then check the programmes and give their approval or otherwise.
- Students must email their **scores** 1 day before the exam repertoire to all jury members (name.surname@ap.be)
- The final exam arrangements will be communicated at least one week before the exam via myarts.ap.be.

Content of the exam programme

Only chamber music works are eligible to be used as exam repertoire (i.e. no concert works, reductions, arrangements of works in which two instruments play an identical part).

If you wish to be considered for the main concerts in the Chamber Music Festival, you are advised to preferably present a complete work.

An overview of the representative exam repertoire for each level can be found in the attachment to this vademecum.

Students can present a chamber music work only one time in an exam and may not repeat repertoire in exams in subsequent study years.

Works presented in the instrumental examinations may not be retaken for chamber music.

Availability

Students and the members of their chamber music ensembles must be **available for the entire exam period**.

In very exceptional cases, if a student cannot attend a particular time, an **exception** can be requested by sending an email to Yannicke Belis: kamermuziek.kca@ap.be.

Deadlines:

- Before 16 December 2022 for the 1st semester.
- Before 1 April 2023 for the 2nd semester.

The student's request will be investigated, but no approval for a special arrangement can be guaranteed. Once the schedule has been published, no changes will be made.

Jury

The exam jury will consist of:

- The chairperson;
- A selection of chamber music teachers
- Instrumental teachers, who may optionally also attend the exams.

Chamber Music Festival

In order to give the chamber music exams of the second semester more of a sense of occasion, they have been bundled together in recent years to form an exam week culminating in a public Chamber Music Festival, from **Wednesday 26 April to Sunday 30 April 2023** inclusive.

We are convinced that the public aspect of the festival is an inspiring and motivating force for students and teachers. Furthermore, by taking the chamber music exams out of the busy month of June, more breathing space is given for other yearly exams and public tests.

All concert exams in the festival are open to the public.

Certain **main concerts** will receive extra external promotion. The selection of the groups for these concerts will be undertaken by the teaching staff on the basis of the progress and effort of the group (i.e. by the continuous assessment throughout the year). Our goal is to select the best-presented groups for these sessions and to create concerts with diverse settings and a broad jury, with a presentation and a programme flyer.

'Repliek'

Ensembles must always be formed using students from the KCA. Requests for exceptions to this rule may be directed in written format to the chamber music co-ordinator, Yannicke Belis, via kamermuziek.kca@ap.be. Only players who are members of fixed groups and can provide evidence of concerts outside the Conservatoire will be eligible to appeal this rule. Teachers/accompanists from the Conservatoire are not permitted to respond (except those from the Lied class).

Postponed exams

Exam concert for students postponing half-yearly exams or replacing yearly exams (with assessment formats)

Rather than performing in the Chamber Music Festival, students are given the chance to present their final programme (or a part of it) during an exam on **9 March 2023**. Half-yearly exams which have had to be postponed may take place during this exam. Registration for this is possible from November 2022 via Kamermuziek.kca@ap.be. The instruments required must be requested from the Production Department one month before the exam at the latest.

On **14 June 2023** there is a postponed exam for students who missed their second semester exam during the Chamber Music week due to force majeure.

4. Exemptions/Waivers & Extensions

Exemptions or waivers

In certain circumstances, a student may be exempted from the chamber music programme. Such an exemption must be applied for by contacting the chamber music co-ordinator, Yannicke Belis, via kamermuziek.kca@ap.be. The request will be forwarded to the chamber music committee.

Extension

Students have the possibility to choose the optional subject, Chamber Music Extension, which is worth three or six study points. This means that you, in addition to the official programme of 3 study points, take on an additional chamber music group for every 3 extra credits, always with a minimum of 30 minutes of additional repertoire, of which 20 minutes will be presented during the Chamber Music Festival.

When submitting the exam programme in MyArts, please clearly specify which parts of the programme are to be counted towards the optional subject, Chamber Music Extension.

Students who opt for the extension programme must bear in mind the need to present repertoire which is representative of this level. This should preferably be complete works with the goal of further development of the discipline of chamber music.

5. Masterclasses

See Digitap for announcements and registration.

6. Overview Exam Programmes

Chamber music programmes for strings, pianists and woodwinds

Strings, pianists, woodwinds:

Chamber Music 1: Exam (15 minutes): the student must spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Chamber Music 2: Exam (20 minutes): the student presents at least 1 work on the exam in January

Chamber Music 3: Exam (30 minutes): the student presents at least 1 work on the exam in January

Chamber Music 4 & 5: Exam (40 minutes): the student has the option to spread the exam across the exam in January and a presentation at the Chamber Music Festival (OR Liedklas for piano and collaborative piano).

Specific Chamber Music programmes

Jong conservatorium

The repertoire is determined in consultation with the teachers.

Harpsichord

Chamber Music 1, 2 & 3: 20 minutes to be spread across the exam in January and/or a presentation at the Chamber Music Festival

Chamber Music 4 & 5: 30 minutes to be spread across the exam in January and/or a presentation at the Chamber Music Festival

During their 5-year study course, harpsichord students must at least play the following works:

- A sonata by J.S. Bach for a melodic instrument with obligato harpsichord
- A sonata by J.S. Bach for several instruments and continuo
- A sonata by Handel or Corelli for melodic instruments and continuo
- An Italian instrumental chamber music work from the 17th century
- A German cantata
- A French vocal work with recitatives
- A French chamber music work

The number of works which a student should play depends on the length of the works.

Exams are scheduled in consultation with Korneel Bernolet and the external group members.

Organ

Due to the particularities of the instrument, the chamber music programme is specified by Joris Verdin.

Exams: One exam with 20 to 30 minutes of repertoire during the Chamber Music Festival. Should the exam take another format, such as accompanying a choir concert, the date for the exam will be organised on a mutual basis.

Marimba

Due to the particularities of the instrument, the chamber music programme is specified by Ludwig Albert in consultation with the appropriate member of the artistic direction.

Exam programme:

Chamber Music 4 : Exam (40 minutes). The student has the option to spread the exam across the exam in January and a presentation at the Chamber Music Festival

Chamber Music 5 Podium: Exam (40 minutes). To be presented at the Chamber Music Festival.

Percussion, Accordion and Harp

The programme for chamber music for accordion should be made in consultation with Ludo Mariën. The programme for chamber music for harp should be made in consultation with Miriam Overlach. The programme for chamber music for percussion should be made in consultation with the percussion teaching staff.

Exam programme:

Chamber Music 1: Exam (15 minutes): the student must spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Chamber Music 2: Exam (20 minutes): the student presents at least 1 work on the exam in January

Chamber Music 3: Exam (30 minutes): the student presents at least 1 work on the exam in January

Chamber Music 4 & 5: Exam (40 minutes): the student has the option to spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Brass

Owing to the particularities of the repertoire, the chamber music programme is specified by Ivo Hadermann, the chairperson of the brass department, in consultation with the appropriate member of the artistic direction. Students are taught by Ivo Hadermann and Steven Verhaert or Jan Smets.

Exam programme:

Chamber Music 1: Exam (15 minutes): the student must spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Chamber Music 2: Exam (20 minutes): the student presents at least 1 work on the exam in January

Chamber Music 3: Exam (30 minutes): the student presents at least 1 work on the exam in January

Chamber Music 4 & 5: Exam (40 minutes): the student has the option to spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Guitar

The programme for chamber music for guitar should be made in consultation with the guitar teaching staff.

Exam programme:

Chamber Music 1: Exam (15 minutes): the student must spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Chamber Music 2: Exam (20 minutes): the student presents at least 1 work on the exam in January

Chamber Music 3: Exam (30 minutes): the student presents at least 1 work on the exam in January

Chamber Music 4 & 5: Exam (40 minutes): the student has the option to spread the exam across the exam in January and a presentation at the Chamber Music Festival.

Bass clarinet, piccolo and contrabassoon – Master's

Chamber Music 4: Exam (15 minutes): The student has the option to spread the exam across a half-yearly exam in January and a presentation at the Chamber Music Festival.

Chamber Music 5: Exam (25 minutes): The student has the option to spread the exam across a half-yearly exam in January and a presentation at the Chamber Music Festival.

Postgraduates

Postgraduate Orchestra/Concert Soloist

One exam. The student has the option to spread the exam across a half-yearly exam in January and a presentation at the Chamber Music Festival. The exam is to be of mixed repertoire for 30 minutes.

Postgraduate Collaborative Piano

One exam (during the Chamber Music Festival) with mixed repertoire, for 30 minutes.

Postgraduate Chamber Music

One exam (during the Chamber Music Festival) with mixed repertoire, for 60 minutes, to be chosen from proposed repertoire studied throughout the year of 90 minutes. The choice of works will be notified at least one week before the exam.

7. Organigram

Chamber Music committee

Justus Grimm: chairperson and member responsible for mixed groups, primarily made up of strings

Francis Reusens: string groups

Eliane Rodrigues: accordion, organ, piano

Francis Pollet: harp, woodwinds and mixed groups, primarily made up of winds

Jan Sanen: guitar

Jan Smets: brass

Koen Wilmaers: percussion and marimba

Contacts

Chamber music co-ordinator: Yannicke Belis, contact via kamermuziek.kca@ap.be, MS Teams, 03/244.18.01 or in the secretariat on Mondays, Wednesdays and Thursdays.

Artistic Direction and chairperson of the committee: Justus Grimm, Justus.grimm@ap.be

Head of Study: Inge Simoens, inge.simoens@ap.be

Chamber Music Teachers

It is the responsibility of the students to make arrangements with the teachers below for Chamber music lessons. If you have problems making these arrangements contact Yannicke Belis at kamermuziek.kca@ap.be!

Strings

Contact person: Francis Reusens

Teachers: Francis Reusens, Guido De Neve, Guy Danel

Mixed groups, primarily strings:

Contact person: Justus Grimm

Teachers: Guido De Neve, Guy Danel, Lode Leire

Brass and mixed groups, primarily brass

Contact person: Jan Smets

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

Woodwind and mixed groups, primarily made up of woodwind

Contact person: Francis Pollet

Teachers: Francis Pollet, Pieter Pellens, Peter Verhoyen, Luk Nielandt

Percussion

Contact person for marimba students: Ludwig Albert

Contact person for percussion students: Koen Wilmaers
Teachers: Koen Wilmaers, Pieter-Jan Vranckx, Ludwig Albert

Piano

Contact person: Eliane Rodrigues
Teachers: Polina Leschenko, Eliane Rodrigues, Stephanie Proot

Others

Frank Agsteribbe – contact person for historically informed performance practice

Korneel Bernolet – contact person for harpsichord

Nico Couck – contact person for Chamber Music after 1950

Aäron Wajnberg – contact person for the Lied class

Joris Verdin – contact person for organ

Ludo Mariën – contact person for accordion

Miriam Overlach – contact person for harp

Jan Sanen – contact person for guitar

This staff list must be used with some reservations; the teacher's involvement with chamber music depends on the settings of the respective instrumental lessons.

8. Representative exam repertoire

<i>Instrumental group</i>	<i>Chamber Music 1</i>	<i>Chamber Music 2</i>	<i>Chamber Music 3</i>	<i>Chamber Music 4</i>	<i>Chamber Music 5</i>	<i>Postgraduate</i>
Piano Duo	Beethoven: Sonata op. 6; Debussy: Lindaraja	Debussy: Petite Suite; Ravel: Ma mère l'oye	Brahms: Walsen op. 39; Schubert: Rondo in A or Rondo in D	Schumann: Bilder aus dem Osten op 66; Dvorak: Slavische dansen	Mozart: Sonata in D KV 448; Rachmaninoff: Suite 1 Suite 2	Ravel: La Valse; Messiaen: Visions de l'Amen
Sonata – Piano and string instruments	Mozart sonata nr. 18 KV 301 in G for violin and piano; Mozart sonata nr. 21 KV 304 in e minor for violin and piano; Brahms sonata nr. 1 for cello and piano opus 38 in e minor; Beethoven variations "Judas Maccabaeus" for cello and piano	Beethoven sonata for violin and piano nr. 4 in a minor opus 23; Beethoven sonata for cello and piano nr. 1 in F opus 5/1; Mendelssohn sonata for cello and piano in B	Beethoven sonata nr. 5 opus 24 in F for violin and piano "Frühling"; Beethoven sonata for cello and piano nr. 3 opus 69 min A; Schumann Fantasiestücke for cello and piano	Violin: Brahms sonata for violin and piano nr. 2 opus 100 in A; Schumann sonata for violin and piano nr. 1 opus 105 in a minor; Cello: Debussy sonata for cello and piano (1915); Brahms sonata nr. 2 for cello and piano in F opus 99	Violin: Brahms sonata for violin and piano nr 3 in d minor, opus 108; Beethoven sonata for violin and piano nr 7 opus 30/2 Cello: Franck Sonata for cello and piano; Mendelssohn sonata nr. 2 for cello and piano in D opus 58	
String quartet	W.A. Mozart: string quartet KV 154 and Divertimento KV 136; From 'Les Vendredis', works by Glazounov, Liadov, Sokolov; J. Haydn: string quartet in D Hob III:3	J. Haydn: string quartet op.76 in G ; W.A. Mozart: string quartet KV 387.	F. Schubert: string quartet op.125 nr.1 (opus posth.) (and other early string quartets); L. Van Beethoven: string quartet op.18 nr.1; D. Shostakovich: string quartet nr.8	L. Van Beethoven: op. 18 nr.4; A. Borodine: string quartet nr. 2 in D; W.A. Mozart: string quartet in C KV 465	A. Dvorak: string quartet op.96 (American) ; F. Mendelssohn: string quartets op. 12 and 13; D. Shostakovich: string quartet nr. 3 in F (op.73)	F. Mendelssohn: string quartet op.44 nr.1; L. van Beethoven: string quartets op.59, 74 and 95; J. Brahms: string quartet in a minor op. 51 nr. 2; F. Schubert: string quartet in d minor (D.810)

<i>Instrumental group</i>	<i>Chamber Music 1</i>	<i>Chamber Music 2</i>	<i>Chamber Music 3</i>	<i>Chamber Music 4</i>	<i>Chamber Music 5</i>	<i>Postgraduate</i>
Pianotrio	Flute trio: Haydn, 3 Trios; Farrenc, Trio. Clarinet trio: Beethoven op.11. Piano trio: Haydn Trios; Beethoven op. 1 nr. 1/2/3; Rachmaninov Trio Elégiaque in g minor.	Flute trio: Hummel, trio; Gaubert, Pièce Romantique. Clarinet trio: Beethoven op. 38. Piano trio: Mozart trios; Beethoven op.11; Bruch 8 pieces op.83.	Flute trio: Beethoven, Trio WoO 23; Gaubert, Trois Aquarelles; Clarinet trio: D'Indy trio op. 29. Piano trio: Beethoven op.44; Mendelssohn d minor; Schumann Fantasiestücke op.88; Shostakovich no.1.	Flute trio: Martino, trio; Crumb: Vox Balaenae. Clarinet trio: Zemlinsky trio op. 3. Piano trio: Beethoven op.70 nr.1/2 ; Schubert op.99; Mendelssohn c minor; Dvorak 'Dumky'.	Flute trio: Webern, Trio; Czerny, Fantasia Concertante. Clarinet trio: Brahms trio op. 114. Piano trio: Beethoven op.97, op.121a; Schubert op.100; Dvorak op.65; Shostakovitch no.2.	
Wind quintet	D. Agay, 5 Easy Dances. F. Farkas, Antiche Danze Ungherese.	A. Klughardt, Quintett; G. Pierné, Pastorale op. 14/1; A. Reicha, Quintets.	M. Arnold, 3 Shanties; F. Danzi, Quintets; W. Kersters, Quintet.	E. Carter, Woodwind Quintet; W. Lutoslawski, Quintet; G. Onslow, Quintette op. 81.	S. Barber, Summer Music; J. Françaix, Quintet; C. Nielsen, Quintet op. 43.	
Brass quintet	5 trombones: 3 madrigals (Gabrieli-Weelkes-Wilbye). Brass quintet: Contrapunctus I, JS. Bach 5 Schor Sketches, D. Uber Cuprioles, J. Vanderoost Quintet op. 5, V. Ewald Battle Suite, S. Scheidt.	5 trombones: 3 madrigals (Gabrieli-Weelkes-Wilbye). Brass quintet: Quintet Op.7, V. Ewald Contrapunctus IX, JS. Bach Armenian Scenes, A. Aratiunian Canzona per sonare 1, G. Gabrieli Battle Suite, S. Scheidt.	Brass quintet: The Great Fugue in G minor, JS. Bach (Leader) Quintet, M. Arnold Suite Française, E. Bozza Brass Quintet 2, A. Frackenhohl Quintet, H. Genzmer.	5 horns: Casbah of Tetuan, K. Turner. 5 trombones: The Pageant, B.E. Lynn. Brass quintet: Brass Quintet op.65, J. Koetsier Brass Quintet, K. Turner Mini Overture, W. Lutoslasky Zoom, J. Naulais.	5 trumpets: Cocktail, J. Naulais. 5 horns: Casbah of Tetuan, K. Turner. 5 trombones: The Pageant, B.E. Lynn. Brass quintet: Suite for brass Quintet, F. Devreese Sonata, D. Bourgeois The American, E. Howarth Faits Divers, Jan Hadermann A brass menagerie, J. Cheetham Quintet for brass, E. Gregson. Horn quintet (strings), Mozart.	

<i>Instrumental group</i>	<i>Chamber Music 1</i>	<i>Chamber Music 2</i>	<i>Chamber Music 3</i>	<i>Chamber Music 4</i>	<i>Chamber Music 5</i>	<i>Post graduate</i>
Mixed setting – woodwinds/other	Wind instruments/piano: G. Donizetti, Sonate (oboe/piano). W. Kersters, Sonatine (oboe/piano).	Wind instruments/piano: M. Bruch, 8 Stücke (clarinet/viola/piano). G. Jacob, Sonatina (oboe/harpsichord). A. Huybrechts, Suite (flute/oboe/clarinet/bassoon/piano). Trio: H. Baumann, Sonatine (oboe/bassoon/guitar).	Wind instruments/piano: M. Glinka, Trio pathétique (clarinet/bassoon/piano). P. Hindemith, Oboe sonata. F. Mendelssohn, Konzertstücke 1 & 2 (clarinet/alto clarinet/piano). Quartet: K. Stamitz, Quartet (oboe/clarinet/horn/bassoon).	Wind instruments/piano: J. Brahms, Trio (clarinet/cello/piano). E. Denisow, Concerto (flute/oboe/piano/percussion). K. Stockhausen, Tierkreis (saxophone/piano). Duo: A. Jolivet, Alla rustica (flute/harp). Mixed settings: A. Caplet, Suite persane (double quintet). C. Gounod, Petite symphonie. P. Hindemith, Kammermusik No. 2.	Wind instruments/piano: J.-M. Damase, Trio (flute/oboe/piano). S. Prokofiev, Flute sonata. L. Van Beethoven, Quintet (oboe/clarinet/horn/bassoon/piano). Mixed settings: M. Castelnuovo-Tedesco, 3 Eclogues (flute/cor anglais/guitar). A. Dvorak, Serenade. A. Katsjatoerian, Trio (clarinet/violin/piano). Works with saxophone: H. Villa-Lobos, Sextuor mystique (flute/oboe/saxophone/guitar/harp/celeste). Trio: F. Poulenc, Trio (bassoon/oboe/piano).	
Brass trio/quartet	3 trumpets: pièces, A. Manouvrier. 4 horns: 2 pièces, G. Barboteu. 3 euphoniums-3 tubas-or mixed: Manhattan Vignettes, D. Uber. 4 trombones: Suite, F. Peeters. Sax horn quartet: Divertimento, J. Addison	4 trombones: Finlandia, Sibelius. Suite, F. Peeters. 3 trombones: trionsonate, Caldara. 3 euphoniums-3 tubas-or mixed: Manhattan Vignettes, D. Uber. Sax horn quartet: A classical quartet, J. Golland.	4 horns: Sonate, Hindemith. 3 horns: Reicha trios. 4 trombones: Finlandia, Sibelius. Suite, F. Peeters. 3 trombones: trionsonate, Caldara. Sax horn quartet: Variations on a theme of Paganini, J. Horovitz A classical quartet, J. Golland. Trumpet, clarinet and piano: Double concerto, Gordon Jacob.	3 trumpets: Suite, H. Tomasi 5 Bagatelles, P.M. Dubois. 4 horns: Sonate, Hindemith Petite Suite, H. Tomasi. 3 horns: Reicha trios. 4 trombones: Suite, Otten Ludwig. Sax horn quartet: Variations on a theme of Paganini, J. Horovitz A classical quartet, J. Golland.	Trumpet, violin, piano: Trio, Ewazen. 4 horns: Sonate, Hindemith. 3 horns: Reicha trios. 4 trombones: Chemical Suite, J. Vanderroost. Sax horn quartet: Variations on a theme of Paganini, J. Horovitz A classical quartet, J. Golland. Horn, violin and piano: Trio, Brahms.	

<i>Instrumental group</i>	<i>Chamber Music 1</i>	<i>Chamber Music 2</i>	<i>Chamber Music 3</i>	<i>Chamber Music 4</i>	<i>Chamber Music 5</i>	<i>Postgraduate</i>
Piano-Vocal Studies (Lied class)	Semester 1: Franz Schubert, Am Grabe Anselmos Robert Schumann, Ertzes Grün. Semester 2: Vincent d'Indy, Madrigal Gabriel Fauré, Le Secret	Semester 1: Robert Schumann, Widmung Hugo Wolf, Verborgenheit. Semester 2: Gabriel Fauré, Les Berceaux Claude Debussy, Romance.	Semester 1: Johannes Brahms, Meine Liebe ist grün Hugo Wolf, Denk'es o Seele. Semester 2: Claude Debussy, Nuit d'Etoiles Ernest Chausson, Le Papillon.	Semester 1: Alban Berg, Nachts Hugo Wolf, Er ist's. Semester 2: Claude Debussy, C'est l'extase langoureuse Francis Poulenc, Françailles pour rire.	Semester 1: Franz Schubert, Suleika 1 + 2 Hugo Wolf, Auf einer Wanderung. Semester 2: Claude Debussy, Apparition, Pierro Maurice Ravel, Don Quichote.	
Percussion group (rhythm section)	Four Horsemen or Teamwork, Mitch Markovich	Lift-Off!, Russell Peck	Musique de Table, Thierry De Mey	Trio per Uno, N.J. Zivkovic.	Sonata for 2 pianos and percussion, Bela Bartok	An American Fantasy, Kim Helweg
Percussion group (melodic)	Rainbows, Alice Gomez. Music for Pieces of Wood, Steve Reich	Petite Suite, J. Verplanck. Puzzle Piece, Rich O'Meara.	Rain Tree, Toru Takemitsu. Gainsborough, Thomas Gauger.	Marimba Spiritual, Minoru Miki.	Sonata for 2 pianos and percussion, Bela Bartok	An American Fantasy, Kim Helweg
Marimba duo/trio	Losa, Emmanuel Sejourne. Carousel, Friedman/Samuels.	Sunset Glow, Dave Samuels. Wind Sketch, Keiko Abe.	Tango Suite, Astor Piazzolla.	Nagoya Marimbas, Steve Reich.	Toccat, Anders Koppel.	Ultimatum, N.J. Zivkovic.
Guitar group	Sonatas by D. Scarlatti	Trio by Anton Diabelli.	Triana, Isaac Albéniz (for 3 guitars). Preludes and fugues by Mario Castelnuovo-Tedesco (2 guitars)	Introduction and dance, Dusan Bogdanovic (4 guitars)	Tonadilla (2 guitars), Joaquin Rodrigo	Tango Suite by Astor Piazzolla (2 guitars)
Mixed setting with harp	Suite Magica by Maximo Diego Pujol (guitar - harp)	Jovano, Jovanke, arr. Duxan Bogdanovic (guitar - harp). Horn and harp (I. Hadermann): Sonate Dauprat.		Due immagini animate, Konstantin Vassiliev (guitar- harp)		Metamorphosis, Dusan Bogdanovic (guitar - harp)

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Setting with harpsichord	<p>Sonate in D Major HWV 378 for flute and basso continuo by Georg Friedrich Haendel Adagio, Allegro, Adagio, Allegro</p> <p>Sonata Terza op. 5 for violin and basso continuo by Marco Uccellini</p>	<p>Sonata in g minor op. 1/10 for 2 violins and basso continuo by Arcangelo Corelli Grave, Allegro, Allegro, Adagio, Allegro</p> <p>Première Suite op. 2 for traverso and basso continuo by Jacques Hotteterre le Romain Prelude (Lentement – Gay), Allemande La Royale (Gracieusement), Rondeau Le Duc d’Orleans (Gay), Sarabande La d’Armagnac, Gavotte La Meudon, Gigue La Folichon</p>	<p>Sonata in c minor BWV 1017 for violin and obligato harpsichord by Johann Sebastian Bach Siciliano, Allegro, Adagio, Allegro</p> <p>Première Lamentation du Jeudi Saint for soprano, 2 violins and basso continuo van Joseph-Hector Fiocco</p>	<p>Sonata in G Major BWV 1039 for 2 traversi and basso continuo by Johann Sebastian Bach Adagio, Allegro ma non tanto, Adagio e piano, Presto</p> <p>« Herr, wenn ich nur dich hab » BuxWV 38 for soprano, 2 violins and basso continuo by Dietrich Buxtehude</p>	<p>Concerto in d minor BWV 1052 for harpsichord, strings and basso continuo by Johann Sebastian Bach Allegro, Adagio, Allegro</p> <p>Cantate « Jetzt geht der Lebensfürst zum Tode » TWV 01:989 for soprano, violin, viola and basso continuo by Georg Philipp Telemann</p>	
Setting with organ	<p>Camillo Schumann: Andante cantabile opus 3 violin. Camille Saint-Saëns: Prière opus 158bis violin. Giovanni Bernardo Zucchinetti: Sonata a due organi. César Franck: Prélude, Fugue et Variation, for piano and harmonium. Simple basso continuo repertoire.</p>	<p>Antonin Dvorak: Bagatelles, with 2 violins and cello (harmonium). Gustav Hägg: Adagio opus 34 with violin. Joseph Jongen: Humoresque op 92, with cello.</p>	<p>Joseph Rheinberger: Suite opus 166 violin, or Sechs Stücke opus 150. Sigfrid Karg-Elert: Wagner Album für Klavier und Harmonium (part III). Wolfgang Amadeus Mozart: Kirchengsonaten, for example K.V. 212.</p>	<p>Frank Martin: Sonata da chiesa, version for flute or viola P. Antonio Soler: Concierto de dos organos obligados J.S.Bach, C.P.E.Bach: basso continuo. Alternative – choir accompaniment: Motets by César Franck, Jef Van Nuffel, Herbert Howells.</p>	<p>Wolfgang Amadeus Mozart: Kirchengsonaten: K.V.244 K.V.245 K.V.263 K.V.328 K.V.329 K.V.336. Franz Liszt: Offertorium and Benedictus from “Kronungsmesse”, violin and organ (ossia harmonium). Gaston Litaize: Cortège, + 3 trumpets, 3 trombones. Camille Saint-Saëns: duos voor piano en harmonium opus 4. Alternative - choir accompaniment: Benjamin Britten: Rejoice in the Lamb César Franck: Messe en La.</p>	/
Accordion group	Éclat - Joseph Natoli (4 accordions)	Aus zungen Stimmen - Mauricio Kagel (5 accordions)	Rondo Capriccioso - Wladislaw Solotarev (5 accordions)	Three pieces - Andrezj Krzanowski	Ballet Tango - Astor Piazzolla (4 accordions)	Partita - Wladislaw Solotarev (5 accordions)