

Vademecum

General Music Training

Academic year
2023-2024

**Koninklijk Conservatorium
Antwerpen**

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1 Introduction

Every student of the Classical Music course at Antwerp Conservatoire receives a solid foundation of music-theory skills. These are shaped within the subject General Musical Training and are embedded in the study path of each (Bachelor) student, with attention to the specificity of each instrument group or specialization.

The subject area General Musical Training consists of five course units: General Music Theory, Ear Training, Analysis, Practical Harmony & Improvisation (in the vocal department: Piano for Singers) and Harmony & Counterpoint. These are included as standard in each curriculum with a specific emphasis and content for each department. You can also choose a heavier or broader theoretical package via the elective program or via a credit contract, for example by following certain course units at the level of the main subject or by adding extra course units to your study contract.

All lessons are strongly inspired by artistic practice and have a direct relationship with the repertoire from the vocal, instrumental, chamber music, choral and orchestral lessons. Conversely, the practical application of music theory is also drawn within the practical lessons; after all, a good theoretical command contributes directly to a richer and better substantiated artistic performance. This Vade mecum will guide you through the structure, content and evaluation of the various course components.

Start of the lessons and attendance

Classes start in the first week of the academic year. Students are expected to be present from the start and to have completed their study program. For course units from the elective package, the intake interviews and level tests take place during this week. Please refer to the Vade mecum Elective Courses.

Going faster?

Some students have a headstart in terms of level for a certain course unit thanks to their previous training: AML, Ear Training, Harmony & Counterpoint, etc. These students can take a headstart test and jump to the next level of the course.

These tests take place during the first week of the academic year : AML and Ear Training on 19/09/2023: mail to Edwig.Abrath@ap.be and Harmony & counterpoint on 19/09/2023: mail to Stephan.Weytjens@ap.be. Please note that these are the only advance tests and that you have to inform the teachers on beforehand. So be there in a timely manner!

Live on campus:

Because of the hands-on approach, these classes take place live on campus. This means that as a student you are expected to be present. No standard recordings will be made. If a student cannot attend due to exceptional circumstances, e.g. illness, an email can be sent to the teacher to stream the class live. This is also applicable to exams.

Language use during classes:

Although the Bachelor of Classical Music is a Dutch-language program, classes are often taught from two language perspectives: Dutch and English. If you are a non-Dutch-speaking student starting the program, you may not yet have sufficient command of the Dutch language and could use some help and practice expressing yourself and learning specific terminology. But, since the professional field for musicians is also very international, it is equally important for everyone to be able to express themselves in English as the general working language. That is why we also consciously work with and around multi-lingualism in the supporting course units.

- In all music theory courses, no distinction is made between Dutch and foreign-speaking students in the division of groups. These lessons are very practice-oriented and form the basis of musicianship. The subjects are therefore taught in two languages: the basis is always Dutch, but the teachers also make as much use as possible of English terminology in order to link together as much as possible both the spoken language and the music-theory language.
- Communication on the Digitap digital learning platform is also based on these principles. Would you like to take the exam in English? If so, let the teacher know in time. Communication via email will also be in Dutch as much as possible.
- Elementa' is the basic manual for the supporting musical subjects. This manual is in English and in Dutch and can be found on the intranet.
- Do you want to brush up your knowledge of Dutch and/or English? Then look at the Vademecum Elective Courses for the possibilities and enroll for a language course.
- Do you have any questions about language? Please contact Joanna.Britton@ap.be.

Joost Van Kerkhoven

Section chairperson of General Music Training

2 Organigram

Section Chairperson	Joost Van Kerkhoven, joost.vankerkhoven@ap.be
Department representatives	
General Music Practice	Edwig Abrath, edwig.abrath@ap.be
Ear training	Edwig Abrath, edwig.abrath@ap.be
Analysis	Yves Senden, yves.senden@ap.be
Harmony & Counterpoint - subsidiary	Stephan Weytjens, stephan.weytjens@ap.be
Harmony and Counterpoint - major	Bram Van Camp, bram.vancamp@ap.be
Practical Harmony & Improvisation (PH&I)	Yves Senden, yves.senden@ap.be
Counterpoint - major	Ewald Demeyere, ewald.demeyere@ap.be
Teachers	
General Music Practice	Edwig Abrath, Tom Collier
Ear training	Edwig Abrath, Peter Maus
Analysis - Subsidiary	Steven Prengels, Yves Senden, Stephan Weytjens, Mathias Coppens, Umut Eldem
Analysis – Major	Steven Prengels, Stephan Weytjens, Mathias Coppens, Umut Eldem
Harmony & Counterpoint - Subsidiary	Stephan Weytjens, Peter Thys, Joost Van Kerkhoven
Harmony & Counterpoint - Major	Alain Craens, Bram Van Camp
Integrated Harmony and Counterpoint / Analysis for Singers	Stephan Weytjens
Practical Harmony and Improvisation	Yves Senden, Korneel Bernolet, Jeroen Malaise, Carlo Willems, Hendrik Braeckman, Sterre De Raedt, Ewald Demeyere, Maarten De Splenter
Counterpoint	Ewald Demeyere

Scheme of the general music training course units

X=compulsory

	Level I	Level II	Level III	Level IV	Level V	Comments
General music programmes						
General Music Practice	X	X				
Ear training	X	X				
General Music Practice remediation*	X	X				
Ear Training remediation*	X	X				
Ear Training Advanced			Elective	Elective	Elective	
* AML remediation and Ear training remediation is mandatory for every student unless the instructor specifically exempts a student from this.						
Instrument/Voice						
Harmony and Counterpoint - subsidiary *	X	X				
Analysis - major	Elective	Elective	Elective	Elective	Elective	
Analysis - subsidiary *	X	X	Elective	Elective	Elective	
Practical Harmony and Improvisation - subsidiary	X	Elective (mandatory for piano, organ, accordion, guitar, voice)	Elective (mandatory for piano, organ, accordion, guitar, voice)	Elective	Elective	For singers, this course component is included in 'Piano for Singers' in B1, B2 and B3. See: Vademecum Vocal Department
Practical Harmony and Improvisation - major		Elective	Elective	Elective	Elective	
Counterpoint		Elective	Elective	Elective	Elective	
*Voice: Integrated Harmony and Counterpoint / Analysis for Singers						
Music Theory: Composition						
Harmony and Counterpoint - major	X	X	X	Elective	Elective	
Analysis - major	X	X	X	X	X	
Practical Harmony and Improvisation - major		Elective	Elective	Elective	Elective	
Practical Harmony and Improvisation - subsidiary		Elective	Elective	Elective	Elective	
Counterpoint - major		Elective	Elective	Elective	Elective	
Music Conducting						
Practical Harmony and Improvisation - major				X	X	

3 General music practice

Teacher: Edwig Abrath

The basis for efficient study and effective score processing is a strong command of solfège: key knowledge, prima vista, rhythmic and harmonic and melodic understanding. In the ear-training and General Music Lessons (AML), you will receive thorough functional training in these skills, with a clear link between theory, practical application and artistic practice.

In the General Music Theory modules, the emphasis is on 'ability' and 'knowledge', and you work on visual-analytical skills (with score). Ear-training focuses on 'recognizing' and trains your audition-analytical skills, without scoring.

The teachers coach from various complementary angles and assist you in acquiring an intonational, rhythmic, melodic and harmonic foundation. The principle 'Hear with your eyes' is a central concept: the training of the three associations sound-grip-note. In doing so, you develop your internal tonal sound representation, link it to an active musical experience and build up a melodic, rhythmic, harmonic and structural memory.

From shared tonal material, each teacher places his or her own emphasis on rhythm, reading skills, intonation, polyphonic hearing and memory training. In this way, you develop your visual, auditory and analytical musical imagination from various angles.

The lessons are practice-oriented; both in the basic material used and in the applications, the teachers make use of existing solo and chamber music scores. The training is differentiated and adapted to your section.

Department representative for General Music Practice: Edwig Abrath

General Music Practice Level I and Level II are given modularly 2x 1hour/week:

- Intonation (1 hour)
- Rhythm (1hour)

The ambit of General Music Practice is broad and many skills are consciously developed. For example,

- Intonation: the use of the voice, breathing, phrasing, the fostering of the student's inherent performance capabilities
- The ability to think in a melodic-harmonic manner
- Rhythm, meter, movement
- The ability to read in five clefs
- Memory – the ability to think analytically using the interval as the starting point
- Transposition, understanding of keys and scales

During the weekly remedial hours (see class schedule), this material will be covered in more depth. These hours are intended to give students with a lesser starting level an extra boost to catch up. These hours are therefore mandatory for all students, unless they are explicitly exempted by the teacher. The remediation is also evaluated, the results are added to the evaluation from the regular classes. Only for those exempted from the remedial hours, only the regular AML class is evaluated.

3.1 General Music Practice – Level I

Learning Content:

- Intonation
 - To train the inherent performance capabilities and inner musical representation and imagination both horizontal and vertical by singing on numbers, modi and scales, intonate with changing keys, chords, alternations and progressions and graphic interval exercises (8 intervals)
 - Sing a sight-reading passage
 - Sight reading tonal and remote keys with Wim Brandse
 - Three-voices: Zoltan Kodaly's "Tricinia: 29 progressive three-part songs"; melodic-harmonic understanding, musical performance

- Rhythm
 - Rhythmic training and reading in three clefs: sol-fa-soprano: E. Lamarque and M.J. Goudard's "D'une clé à l'autre" (Volume 2)
 - motor skills (copies and group-exercises) – G. Dandelot's "Manuel pratique pour l'étude des clés". Orchestral excerpts
 - F. Van Der Horst's "Maat en Ritmen: 150 oefeningen in het uitvoeren van ritmen" Part II
 - Louis Cauberghs' "Ritmisch oefenboek" (II)

Evaluation form and distribution of points:

The assessment of AML (both modules) is entirely based on permanent evaluation and regular testing (25% every evaluation moment). Presence at the 4 evaluation moments is therefore required to be able to succeed this course. The weekly remedial classes are also evaluated on an ongoing basis. These evaluations are omitted for those who were exempted from these lessons by the teacher at the beginning of the academic year. In all other cases, both evaluations (modules plus remedial classes) are added together and this whole counts as the final result.

The student must obtain 50% of the points or a mark of at least 10/20 on each module (both Intonation and Rhythm) in order to pass the entire AML course unit. In case of failing one of the modules, the student is referred to the second examination opportunity for at least this module.

The student has passed when he/she can realize the imposed programme with attention for metre, rhythm and intonation and when he/she shows musicality.

3.2 General Music Practice - Level II

Learning Content:

- Intonation
 - To train the inherent performance capabilities and inner musical representation and imagination both horizontal and vertical by singing on numbers, modi and scales, intonate with changing keys, chords, alternations and progressions and graphic interval exercises (13 intervals)
 - Sight reading tonal and remote keys with Wim Brandse

- Sing sight-reading passages in more remote keys
- Three voices: Gaston Nuyts – Vic Nees. Melodic-harmonic understanding, knowledge of two- and three- voice parts, sense of dissonance, musical performance, teamwork
- Rhythm
 - Rhythm training and motoric co-ordination (copies)
 - Time and rhythm - F. Van Der Horst's "Maat en Ritmen: 150 oefeningen in het uitvoeren van ritmen" Part II, Louis Cauberg's "Ritmisch oefenboek" (Part II)
 - Alain Weber's "Leçons progressives de lecture et de rythme" Part VI
 - Reading in five clefs: E. Lamarque and M.J. Goudard's "D'une clé à l'autre" (Volume 1B), G. Dandelot's "Manuel pratique pour l'étude des clés". Orchestral excerpts

Evaluation form, norm and distribution of points:

The assessment of AML (both modules) is entirely based on permanent evaluation and regular testing (25% every evaluation moment). Presence at the 4 evaluation moments is therefore required to be able to succeed this course. The weekly remedial classes are also evaluated on an ongoing basis. These evaluations are omitted for those who were exempted from these lessons by the teacher at the beginning of the academic year. In all other cases, both evaluations (modules plus remedial classes) are added together and this whole counts as the final result.

The student must obtain 50% of the points or a mark of at least 10/20 on each module (both Intonation and Rhythm) in order to pass the entire AML course unit. In case of failing one of the modules, the student is referred to the second examination opportunity for at least this module. The student has passed when he/she can realize the imposed programme with attention for metre, rhythm and intonation and when he/she shows musicality.

4 Ear training

Department representative for Ear training: Edwig Abrath

Whereas the modules General Music Education focus on 'being able to', 'knowing' and developing visual-analytical skills (with score), Audition Education focuses on 'recognising' and training your audition-analytical skills, without score. Ear-training focuses on 'recognizing' and training your audition-analytical skills, so without note image or score.

Through the combination of these complementary angles, you will optimally develop your internal tonal sound representation, link it to an active musical experience and build up your melodic, rhythmic, harmonic and structural memory.

The lessons in Ear Training are also practice-oriented and adapted to your section.

Ear training is taught in Levels I and II on the basis of 1.5 teaching hours per week. There are also weekly remedial hours (see class schedule). During these hours, the material seen is examined in greater depth. These hours are meant to give students with a less high starting level an extra boost to catch up. As such, these hours are mandatory for all students unless specifically exempted by the instructor. The remediation is also evaluated, the results are added

to the evaluation from the regular classes. Only for those who are exempted from the remedial hours, only the regular class of Ear Training is evaluated.

Students may use computer programs to assist with Ear training: hearmaster (e-magic) or EarMaster (www.earmaster.com).

4.1 Ear training 1

- to identify and name, play back and sing back in tune all intervals ranging from a 2nd to an octave
- to play back and notate “random lines” from memory (melodic lines with a maximum of ten notes for Level I)
- to identify, name and sing back in tune triads in root position (major, minor, diminished, augmented, sus2 and sus4) and the dominant 7th chord in root position
- to play back triads with a changing note (with a maximum of two consecutive triads)
- to play back a series of two-note chords (with a maximum of five such chords) with a common note
- to do chord dictation (triads and dominant 7ths in root position) with a given bass or soprano part
- to identify, name, play back and sing back in tune all major and minor scales in all modes: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Ionic; pentatonic (hemitonic and anhemitonic), octatonic, Romanian gypsy (Eastern) and Hungarian, hybrid modes and hexatonic
- to play back short tonal melodic fragments (dictation of a theme) and to transpose them
- to notate a one- or two-voice tonal dictation of a theme and to do correction dictation with intervals (homophonic and polyphonic)
- to recognize and name cadences
- to develop the student’s listening skills using CD recordings of musical fragments from various styles and cultures

Evaluation form and distribution of points:

The assessment for ear training is based on permanent evaluation (40% of the points) and skill tests (half-year and at the end of the academic year (60% of the points). Consistent presence is therefore required!

The proficiency tests consist of:

- Collective hearing test: notation dictation (melodic and harmonic)/ questioning on the basis of music fragments/sample on the seen learning material/random lines.
- Individual hearing test:
 - Collective hearing test: noting down of parts played on the piano (melodic and harmonic) questioning about the content as seen in class
 - Individual hearing test: two- and three-note chords, replay a melody and transpose it.

The weekly remedial classes are also evaluated on an ongoing basis. These evaluations are omitted for those who were exempted from these lessons by the teacher at the beginning of the academic year. In all other cases, both evaluations (modules plus remedial classes) are added together and this whole counts as the final result.

With the half-year skill test for ear training, the individual test is omitted.

Jury: Judgement by a limited internal jury.

The student must obtain 50% of the points or a mark of at least 10/20

4.2 Ear training 2

- to identify and name, play back and sing back in tune all two-, three-, and four-note chords, also outside the octave.
- to play back and notate “random lines” from memory (melodic lines with a maximum of twelve notes for Level II) with the addition of non-tonal notes.
- chord dictation (triads in root position and inversions, four-note chords only in root position) with a given bass or soprano part
- to play back triads with a changing note (with a maximum of two consecutive triads)
- to play back a series of two-note chords (with a maximum of five such chords) with no common note
- harmonic-melodic memory training
- to recognize, name, play back and sing in tune all the scales covered in Level I
- to play back, notate and transpose longer melodic fragments
- dictation of a theme, both two-, three- and four-note chords on the piano (or the student’s own instrument)
- to recognize and name cadences in a broader context
- to notate a one-voice theme dictation with modulations (Level II)
- two- and three-voice dictations, augmenting and correcting the material (homophonic and polyphonic, and tonal)
- to develop the student’s listening skills using CD recordings of musical fragments from various styles and cultures
- to learn to hear and correct mistakes (melodic/rhythmic) using listening fragments

Evaluation form and distribution of points:

The assessment for ear training is based on permanent evaluation (40% of the points) and skill tests (half-yearly and at the end of the academic year (60% of the points)). Consistent presence is therefore required!

The proficiency tests consist of

- Collective hearing test: notation dictation (melodic and harmonic)/ questioning on the basis of music fragments/sample on the seen learning material/random lines.
- Individual hearing test: two- and three-note chords, replay a melody and transpose it.
- With the half-year skill test for ear training, the individual test is omitted.
- The weekly remedial classes are also evaluated on an ongoing basis. These evaluations are omitted for those who were exempted from these lessons by the teacher at the beginning of the academic year. In all other cases, both evaluations (modules plus remedial classes) are added together and this whole counts as the final result.

Jury: Judgement by a limited internal jury.

The student must obtain 50% of the points or a mark of at least 10/20

4.3 Optional course Ear training Advanced

Students who want to go deeper into the subject of Ear Training after the first two years, can choose the elective course 'Ear Training Advanced'. These classes also take place weekly.

Evaluation form and distribution of points:

The assessment for Ear Training Advanced is based on permanent evaluation (40% of the points) and proficiency tests (half-year and at the end of the academic year (60% of the points)).

5 Practical harmony and improvisation

Every musician - creating and performing - is confronted daily with the content-creating aspect of the profession: from improvising to structural thinking; listening and understanding music; making reductions or accompaniments.

In the Music study programme, therefore, we see improvisation and practical tonal insight as an indispensable part of the musician's broader horizon. We are proud to say that our team of teachers has a lot of expertise in this field and is among the leaders in Flanders and even in Europe.

As an instrument or vocal KCA student, you are trained in harmonic and improvisational skills, whereby the link is always made between practical exercises and artistic practice.

Every instrument student from Bachelor 1 follows an introductory course in Practical Harmony and Improvisation (PH&I), which provides the basis for improvisation and practical tonal insight. If you play a chordal instrument, you will study this in greater depth in the following Bachelor and Master years. As a pianist, guitarist, organist and accordionist, you will find PH&I subsidiary subjects as a fixed part of your curriculum for three years, and the course units Keyboard Practice, Guitar Practice and Accordion Practice in the Piano, Guitar and Accordion master programmes offer you in-depth coaching with regard to creative and tonal insight, reduction, transposition and fine finger picking.

In addition, you can put an extra focus on improvisation within the choice package. Thus, in Bachelor 2 and beyond, you can also take up Practical Harmony and Improvisation as subsidiary subjects. You can enter the 'joint module' Improvisation in which international teachers from the METRIC project (Guildhall School in London, Royal Conservatoire in The Hague and Royal Conservatoire in Antwerp) alternate.

There will be regular tone moments, during which you will bring your own creations to the stage. For the most driven and ambitious students there is the possibility to participate in the René Arons Competition, a competition in memory of one of our former teachers.

Coordinator: **Yves Senden**

5.1 Joint module optional course European Metric Project

<http://metricimpro.eu>

See Vademecum Optional Courses.

5.2 Practical Harmony and Improvisation for Instrument/Voice (subsidiary) (Level I)

PIANISTS/GUITARISTS -> see Vademecum key-instruments/plucked instruments

In this course unit, theoretical and analytical understanding in music is coupled with performance practice. In this way, the student should obtain a grasp of the possible working methodologies (cf *Infra*).

The following methodologies are addressed in the Practical Harmony and Improvisation lessons, customized to the individual and the needs of the instrument and literature:

Skills

- Introduction to figured bass
- Exercise on I-IV-V progressions (and extensions: secondary dominants, double dominants, altered chords) introduction in schemata
- Exercises on rhythmic structures
- Improvisation in modes and scales
- Improvisations on ostinatos and schemes
- The realization of accompaniments (possibly in various styles)
- Improvisations from one idea or motif etc
- Improvisations based on 20th-century techniques
- Theme and variations
- Sight-reading
- Jazz-voicing
- Jazz standards
- Understanding of jazz chords
- Harmonic analysis of repertoire
- Score reduction

Understanding and creativity

- Free/atonal improvisation
- Free forms (other)
- General modal improvisation
- Modal improvisation (Messiaen)
- Modal improvisation (jazz)
- Modal improvisation (minimalist)

Assessment format:

Assessment consists of a skills test (worth 50% of the overall score) which takes place half-way through the academic year, and a skills test at the end of the academic year (worth 50% of the overall score). It is obligatory to take part in both exams and on both exams 10/20 needs to be obtained.

Assessment standards:

The minimum pass mark is 50% or a quota of at least 10/20 (all components taken together).

Skills test

At the end of Level I, the student must be able to show proficiency in two aspects of the methodologies which are offered during the lessons. This does not mean that each student must present the same methodologies.

In order to pass, the student must be able to realise the specified programme, paying attention to meter and rhythm and thereby demonstrate musicality, understanding, and creativity. Stylistic understanding alone is not a decisive factor but it is certainly an advantage. Creativity,

originality, authenticity and a sense of performance are the primary criteria for assessing creative working methods.

Participation in exams and performance occasions is compulsory.

The following criteria are relevant for the grading of the on-going evaluation throughout the year:

- a faultless performance
- proper interpretation in conformity with the assignment
- creative development
- conveying a sense of musicality and communicativeness
- progressing in terms of level equality within the group

5.3 Practical Harmony and Improvisation (elective – subsidiary) (Levels II, III, IV, and V) (For keyboard and plucked instruments check the specific vademecums)

Access

Practical Harmony may be taken by any student as an elective course, on the condition that he or she passes an entrance exam and that he or she has sufficient lesson hours to accommodate this course. A student will be exempted from taking the exam if he or she can show that he or she already has the required skills in practical harmony at a certain level, for example, on the basis of his or her results in a previous year. A distinction score is a minimum requirement.

Curriculum

In consultation with the responsible person in the department and on the basis of the profile of the student, a learning trajectory will be created. This will be based, on the one hand, on the existing knowledge of the student, balanced with the need to broaden and deepen his or her knowledge. This can involve all aspects of the curriculum (as set out above), including the curriculum for both the major and the subsidiary course (see the curriculum for further information).

Assessment format:

Assessment will take place by a skill test in the middle of the academic year (worth 50% of the overall score) and a skills test (see above, either major/subsidiary) at the end of the academic year (worth 50% of the overall score).

Assessment standard:

In order to pass, the student must get a minimum of 50% or a quota of minimum 10/20 (all components taken together).

Participation in exams and performance occasions is compulsory.

Assessment by a limited internal exam jury. The jury will pay special attention to:

- Reaching the audience, communication and ensemble;
- Rhythmic, metrical harmonic and melodic inventiveness when performing;
- Feel for sound, sound relationship and texture, and originality;

- Proficiency with the keyboard (elementary skills), if relevant.

5.4 Practical Harmony and Improvisation (major) (Levels I, II, III)

The students receive intensive training in Practical Harmony. The course contents lean, on the one hand, towards traditional aspects: the acquisition of skills in playing chord progressions, the harmonization of melodies, the realization of a basso continuo part, score reduction, sight-reading, theme and variations, transposition and improvisation. On the other hand, there is also room for a more integrated approach.

In this course unit, the theoretical and analytical understanding of music is linked with performance practice. In this way, the range of possible working methods can be easily accessed.

The following working methods will be given attention in the Practical Harmony and Improvisation lessons, customized to the individual and the needs of the particular instrument and repertoire:

(The overview below serves as a guide.)

Skills

- Exercises on rhythmic structures
- Improvising in modes and scales
- Improvising on ostinatos and scheme
- Realizing accompaniments (possibly in various styles)
- Improvising from one idea, motif, etc
- Improvising based on 20th-century techniques
- Theme and variations
- Sight-reading
- Jazz-voicing, standards, understanding of chords
- Harmonic analysis of repertoire
- Basso continuo [Level I,II,III]
- Figured bass (Samuel) and unfigured bass [Levels I, II, and III]
- Harmonic progressions/circle of fifths [Levels I, II, and III]
- Partimento [Level III]
- Score reduction [Level III]
- Piano skills [Levels I, II, III]
- Harmonisation of a soprano or bass line [Levels I, II, and III]
- Transposition [Levels I, II, and III]

Understanding and creativity

(spread over the course of Levels I, II, III, IV, and V, using the experience of the student as the point of departure)

- Free/atonal improvisation
- Free forms (other)
- General modal improvisation
- Modal improvisation (Messiaen)
- Modal improvisation (jazz)

- Modal improvisation (minimalist)
- Tonal improvisation (Baroque)
- Tonal improvisation (Classical)
- Tonal improvisation (Romantic)

Supplementary requirements for the Guitar:

- The study of the following standards: Autumn Leaves (J. Kosma), Can't buy me love, Eleanor Rigby, Hey Jude (The Beatles), So what (Miles Davis)
- Improvisation on one or two strings with ostinato accompaniment on the lowest string
- The performance of a solo piece: introduction, harmonised or re-harmonised melody, improvisation, play-out
- Lead sheets from "The New Realbook" volumes 1, 2, and 3, "The Ultimate Pop/Rock Book"

Study materials

Bernolet, Korneel, "Vuistregels en patronen", Antwerp- Aalter, 2016

Demeyere, Ewald, "Schemata" (version 6.0.1), Antwerp-Brussels, 2020

Assessment format:

Assessment consists of a skills test (worth 50% of the overall score) which takes place half-way through the academic year, and a skills test at the end of the academic year (worth 50%).

Participation in both exams is necessary to pass the entire course. If there is insufficient on one or both partial exams, the student is referred to the second examination opportunity for at least this partial exam.

Assessment standards:

The minimum pass mark is 50% or a quote of at least 10/20 (all components taken together).

The assessment in Level I is primarily a process test, which will take into account the level the student starts at, his or her progress, attitude, increased understanding, and piano proficiency.

Skills test

During the course of the year, the student must prepare a number of figured basses (with an increasing degree of difficulty), transpositions, harmonisations of a soprano line (development and performance customized to suit technical and piano capabilities) and creative working methods which are possibly supplemented with playing from scores. A portion of these can optionally be presented to the jury in the test which takes place half-way through the academic year. The student is then exempted from presenting these at the test at the end of the academic year.

In order to pass, the student must be able to realise the specified programme on the piano at an acceptable tempo and thereby demonstrate musicality, understanding, creativity and must demonstrate awareness of the directions in the score. Stylistic understanding alone is not a decisive factor but it is certainly an advantage. Creativity, originality, authenticity and a sense of performance are the primary criteria for assessing creative working methods.

Participation in exams and performance occasions is compulsory.

The following criteria are relevant for the grading of the on-going evaluation throughout the year:

- a faultless performance
- proper interpretation in conformity with the assignment
- conveying a sense of musicality and communicativeness
- progressing in terms of level
- equality within the group

Jury: assessment will be made by a small internal jury.

Please note: in the same academic year, you can never combine a level subsidiary course with a level main subject of the same course unit. If you have questions about this, contact your professor and/or the study pathway counsellor.

5.5 Practical Harmony & Impr. Upgrade to Main Subject

Students can 'upgrade' and unofficially obtain an exemption from the Course Practical Harmony and Improvisation Secondary Course to Practical Harmony and Improvisation Main Subject, provided they pass a test. The student's theoretical and practical knowledge is tested by means of a series of exercises with gradually increasing levels of difficulty. If necessary, an interview with the student will take place in which the student will be tested on his/her motivation. Please contact yves.senden@ap.be.

6 Analysis

Formulating an individual and responsible interpretation goes much further than the correct rendering of a score: it starts from a deeper insight into and behind the written word. In the Analysis lessons you will go deeper into harmonic, melodic and form analysis and learn to apply the various analysis techniques. Crucial in the course is the search for deeper connections and a correct understanding of the music notated; in this way, tools are provided that can lead to a meaningful interpretation and appreciation of a score.

In the practical classes in instrument, voice, choir and chamber music, this theory is linked to actual performance practice. Such an inquisitive approach thus not only enables you to better analyse and synthesise your musical scores. Analysis also helps you to develop a well-considered vision and interpretation of existing and new repertoire.

In Analysis, you will gain insight into the main stylistic periods. The team of lecturers will guide you on the basis of their own specialisations: old music, new music, romantic music, historical or contemporary performance practice. You gain insight into the various types of music and genres and develop a general analytical insight on the basis of standard works from the great classical repertoire, from Bach to the 20th century.

You may also decide to take Analysis as a main subject in order to be able to link a more in-depth analytical insight to your actual performance practice, or to continue it as an optional course in the Master's programme. In Analysis 4 and 5, for example, you go deeper into the Romantic, 20th and 21st century repertoire and are supported in your own artistic research. You apply the various analysis techniques to a more personally chosen trajectory. In doing so, you work independently and consult existing relevant sources. The weekly group lessons are supplemented with individual coaching, in preparation for the final works.

Because of the specificity of their specialisation, Composition students always have a larger package of Analysis in their study programme, while Management students also have Analysis as a subsidiary subject in their Master's programme. For a complete overview, look at the study programmes and above in this Vademecum under point 3: Schedule AMV study components.

Coordinator: Yves Senden, yves.senden@ap.be

6.1 Analysis – subsidiary (Instrument)

6.1.1 Level I (subsidiary) Instrument

Content

- Acquisition of general basic terms: music parameters, standard forms, genres, rhetoric
- Introduction to various systems of analysis (the classical theory of forms, functional analysis)
- Music literature, primarily Classical

Handbook

Yves Senden's "Elementa", 7th edition (Antwerp, 2009) – recommended for those who want a summary of Analysis.

Assessment format:

- Permanent Evaluation: 20% of the points: Is graded on the basis of the assignments, commitment and evolution of the student during the course.
- Case test: 80% of the points:

- Written assignment: Extensive analysis of a work determined in advance in consultation, linked to a limited literature assignment: looking up information about the analyzed works, and synthesizing the information found. The research and writing skills provided in the Research subject are used for this (see also: Vademecum General Cultural Subjects: Research).
- Classic presentation of the thesis is one of the possibilities.
- Oral exam with targeted questions about the student's elective work, assessment by a limited internal exam jury
- 20% of the points of the case test are on the research skills that are integrated into the written assignment (see also: Vademecum General Cultural Subjects: Research)

Assessment standards:

The minimum pass mark is 50% or a quota of at least 10/20 (all components taken together).

6.1.2 Level II (subsidiary) Instrument

- In-depth exploration of the Classical standard forms (studied in Level I) and the evolution in the early-Romantic
- Understanding of contrapuntal techniques
- Further exploration of various systems of analysis (classical study of form, functional analysis, Schenkerian analysis)

Exam assignment

- Written assignment: analysis of a work (to be agreed on in advance)
- Oral exam with focused questions on the work chosen by the student, assessed by a small jury.

Assessment format:

- Permanent Evaluation: 20% of the points: Is graded on the basis of the assignments, commitment and evolution of the student during the course.

- Case test: 80% of the points:

- Written assignment: Extensive analysis of a work determined in advance in consultation, linked to a limited literature assignment: looking up information about the analyzed works, and synthesizing the information found. The research and writing skills provided in the Research subject are used for this (see also: Vademecum General Cultural Subjects: Research).
- Classic presentation of the thesis is one of the possibilities.
- Oral exam with targeted questions about the student's elective work, assessment by a limited internal exam jury
- 20% of the points of the case test are on the research skills that are integrated into the written assignment (see also: Vademecum General Cultural Subjects: Research)

Assessment standards:

The minimum pass mark is 50% or a quota of at least 10/20 (all components taken together).

6.1.3 Analysis of Music from Early Romanticism and the 20th century (optional course)

2h/week in groups of eight students

Choice subject for the students Instrument/Vocal from the master level.

The learning content for the side subject students corresponds to the main subject, but is less extensive.

Curriculum:

- Analysis of music from the Romantic period and the early 20th century.
- In-depth discussion of striking compositions from Western music literature
- All line-ups, especially orchestral works
- Discussion of analytical methods
- Introductory study of 20th and 21st century music
- Developing research skills

Handbook:

- SENDEN, Yves, Elementa (Dutch and English version available online)
- Writing guide

Evaluation form, evaluation standard and scoring:

The evaluation takes place on the basis of a share of permanent evaluation and a case test at the end of the academic year.

- Permanent Evaluation: 20% of the points quoted according to the student's assignments, commitment and evolution during the course.
- Case challenge: 80% of points consisting of:
 - Written assignment: Comprehensive analysis of a pre-determined work, linked to a limited literature assignment: searching for information about the analyzed works, and synthesizing the found information. For this purpose the research and writing skills provided in the subject Research are used (see also: Vademecum General Cultural Courses: Research).
 - Classical presentation of the thesis
 - Oral exam with targeted questions about the student's choice work, assessment by a limited internal exam jury
 - 20% of the points of the case test are on the research skills integrated in the written assignment (see also: Vademecum General Cultural Courses: Research).

The student must obtain 50% of the points or a rating of at least 10/20 on the total course unit. The student can demonstrate that he/she has acquired the required basic insights and can process them independently. The student demonstrates a clear knowledge of music theory.

6.1.4 Analysis of New Music (optional course)

2h/week in groups of eight students

Choice subject for the students Instrument/Vocal.

The learning content for the side subject students corresponds to the main subject, but is less extensive.

Curriculum:

- New Music Analysis
- In-depth discussion of 20th and 21st century styles and techniques
- Discussion of interesting publications and analytical methods
- Developing research skills

Handbook:

- Yves Senden, Elementa (Dutch and English version available online)
- Writing guide

Evaluation form, evaluation standard and scoring:

The evaluation takes place on the basis of a share of permanent evaluation and a thesis assignment at the end of the academic year.

- Permanent Evaluation: 20% of the points quoted according to the assignments, commitment and evolution of the student during the course.
- Graduation assignment: 80% of the points consisting of:
 - Written assignment: submission of a thesis (20th and 21st century work of your choice).
 - Classical presentation of the thesis
 - Oral exam with targeted questions about the student's choice work, assessment by an extensive internal exam jury
 - 20% of the points of the case test are on the research skills integrated in the written assignment (see also: Vademecum Algemene Culturele Vakken: Research).

The student must obtain 50% of the points or a rating of at least 10/20 on the total course unit. The student can demonstrate that he/she has acquired the required basic insights and can process these independently. The student demonstrates a clear knowledge of music theory.

6.2 Integrated Harmony and Counterpoint/Analysis Level I + II Voice

Students of Voice take an integrated course unit in which Analysis and Harmony and Counterpoint are linked. Students must analyse repertoire from all of music history, but tailored to vocal music (Lieder, madrigals, oratorios and opera).

Voice students who have mastered the course contents of Analysis/Harmony and Counterpoint - subsidiary course 1 can transition to Analysis/Harmony and Counterpoint – subsidiary course 2 or to Analysis (major) at the start of the academic year. This can only occur following consultation with and consent from the department chairperson (Luc Anthonis).

Handbook: Yves Senden's "Elementa", recommended for those who want a summary of Analysis.

Level I

Harmony and Counterpoint (first semester)

- Triad harmony: root position
- Modulations

- Secondary dominants
- Pedal notes
- Harmonisation of a soprano line

Analysis (second semester):

- Lieder literature from the Classical and early-Romantic repertoire

Exam assignments

- Test each semester: written harmony exercise based on course materials
- End-of-year exam for Analysis (held in June): written test: analysis of three Lieder from the Classical and early-Romantic repertoire, and oral exam with focused questions on the works chosen by the students, judged by a small jury.

Level II

Harmony and Counterpoint (first semester)

- Course materials from Level I remain the same
- Triad harmony: inversions
- Dominant chords in all their forms

Analysis (second semester)

- Course materials from Level I remain the same
- Arias and recitatives from the Baroque, Classical, early- and high-Romantic repertoire

Exam assignments

- Test each semester: written harmony exercise based on course materials
- End-of-year exam for Analysis (held in June): written test: analysis of a recitative and an aria from the Baroque, Classical, or early- or high Romantic repertoire, and an oral exam with focused questions on the works chosen by the students, judged by a small jury.

Assessment for Integrated Harmony and Counterpoint/Analysis

Assessment format:

Assessment is made up of on-going evaluation throughout the year (worth 20% of the overall score), a case-study test at the end of the first semester (worth 40% of the overall score) and a case-study test at the end of the academic year (worth 40% of the overall score).

Assessment standards:

The minimum pass mark is 50% or a quota of at least 10/20 (all components taken together).

On-going evaluation throughout the year

On-going evaluation will be assessed on the basis of assignments, class attendance, effort and the student's progress during the course of the year.

Case-study test

See above under "Exam Assignment".

Jury: The assessment will be made by a small internal jury.

6.3 Analysis – major

Analysis – major is a compulsory course unit for students of Music Theory. Students from other streams can “upgrade” from subsidiary to major level provided they pass a test which will allow staff to assess if the student possesses the required knowledge and/or musical and theoretical knowledge.

Organisation: two hours per week in groups of maximum eight students. Teaching takes the form of class-room teaching. Particularly in the second semester, attention will be paid to individual coaching and, in the class-room, improvement of the tasks which the students have undertaken.

Please note: in the same academic year, you can never combine a level subcourse with a level main subject of the same course unit. If you have questions about this, contact your professor and/or the study pathway counsellor.

6.3.1 Analysis Level I (major)

Curriculum

- Acquisition of general basic terms: music parameters, standard forms, genres, rhetoric
- Introduction to various systems of analysis (classical study of form, functional analysis, Schenkerian analysis, topoi, etc)
- Music literature, primarily Classical

The search for deep links and correct understanding of notated music is crucial in this course. In this way, tools will be acquired which will lead to a meaningful interpretation and appreciation of a score.

Handbook: Yves Senden’s “Elementa” – recommended for those who want a summary of Analysis.

6.3.2 Analysis Level II (major)

Curriculum

- In-depth exploration of Classical standard forms (studied in Level I) and the evolution to the early- and high-Romantic
- Understanding of contrapuntal techniques
- Further exploration of various systems of analysis (classical study of form, functional analysis, Schenkerian analysis, topoi, etc)

Handbook

Yves Senden’s “Elementa” – recommended for those who want a summary of Analysis.

Assessment for Levels I and II (major)

Evaluation form and distribution of points: The assessment is based on a proportion of permanent evaluation and a case test at the end of the academic year.

- Permanent Evaluation: 20% of the points:

Is graded on the basis of the assignments, commitment and evolution of the student during the course.

- Case test: 80% of the points: consisting of:
 - Written assignment: Extensive analysis of a work determined in advance in consultation, linked to a limited literature assignment: looking up information about the analyzed works, and synthesizing the information found. The research and writing skills provided in the Research subject are used for this (see also: Vademecum General Cultural Subjects: Research).
 - Classic presentation of the thesis is one of the possibilities.
 - Oral exam with targeted questions about the student's elective work, assessment by a limited internal examination jury.
 - 20% of the points of the case test are for the research skills that are integrated into the written assignment (see also: Vademecum General Cultural Subjects: Research).

Evaluation standard: The student must obtain 50% of the points or a mark of at least 10/20 on the total course unit.

6.3.3 Analysis Levels III major

Two hours per week in groups of eight students

This is a compulsory course unit for students of Music Theory (major).

This is an optional course for students of Instrument/Voice.

While there is an overlap in the course contents between the subsidiary and major course, the major course is more detailed.

Curriculum

- Analysis of complex works extending to the late-Romantic period, Impressionism and 20th century music, with an emphasis on harmonic evolution
- All settings with special attention paid to literature from the student's own instrument (particularly for the students of Instrument/Voice)
- Discussion of interesting publications. For example, D. De la Motte's "Harmonielehre" and A. Schoenberg's "Structural functions of harmony"

6.3.4 Analysis Level IV major

Curriculum

- Analysis of music from the Romantic period and early 20th century
- In-depth discussion of important compositions from western music literature
- All settings, especially orchestral works
- Discussion of analytical methods
- Introductory study of 20th- and 21st-century music
- Development of research skills

6.3.5 Analysis Level V

Curriculum

- Analysis of new music
- In-depth discussion of 20th- and 21st-century styles and techniques

- Discussion of interesting publications and analytical methods
- Development of research skills

Assessment for Levels III, IV and V

Evaluation form and distribution of points:

The assessment is based on a proportion of permanent evaluation and a case test at the end of the academic year.

- Permanent Evaluation: 20% of the points is graded on the basis of the assignments, commitment and evolution of the student during the course.
- Case test: 80% of the points consisting of:
 - Written assignment: Extensive analysis of a work determined in advance in consultation, linked to a limited literature assignment: looking up information about the analyzed works, and synthesizing the information found. The research and writing skills provided in the Research subject are used for this (see also: Vademecum General Cultural Subjects: Research).
 - Classical presentation of the thesis.
 - Oral exam with targeted questions about the student's elective work, assessment by a limited internal examination jury.
 - 20% of the points of the case test are for the research skills that are integrated into the written assignment (see also: Vademecum General Cultural Subjects: Research).

Evaluation standard: The student must obtain 50% of the points or a mark of at least 10/20 on the total course unit.

6.4 Analysis Upgrade to Main Subject

Students can 'upgrade' from the Secondary to Main Subject Analysis course via the optional package, provided they pass a test. The student's theoretical and practical knowledge is tested by means of a series of exercises with gradually increasing levels of difficulty. If necessary, an interview with the student will follow in which the student will be tested on his/her motivation. Please read the vademecum optional courses for more information.

7 Harmony and counterpoint

In the Harmony and Counterpoint course, you learn to develop and shape your musical imagination. Your insight into functional-tonal harmony is trained and sharpened by means of specific exercises, which start from the laws of traditional four-voice choral setting.

A broad orientation, largely based on the period from Baroque to Early Romanticism, forms the breeding ground for expanding your insightful knowledge also in the field of analysis and practical harmony and improvisation. In addition, you will be introduced to the building blocks that form the basis of many works from the basic repertoire of the chamber music, vocal or instrumental lessons. This basis can be built upon depending on your personal interests, e.g. the principles of counterpoint or stylistic harmony.

Music Theory is included as a supporting subsidiary subject in the Bachelor's programme of each instrument and vocal student and as a principal subject in the Bachelor's programme of Composition. Instrument and voice students with a special interest in music notation can opt for the course units Harmony and Counterpoint, in which notation is treated at the level of the main subject.

Department representative for Harmony and Counterpoint – subsidiary course: Stephan Weytjens

Department representative for Harmony and Counterpoint – major: Bram van Camp

7.1 Harmony and Counterpoint – subsidiary Levels I and II

Curriculum

Harmony and Counterpoint – subsidiary course devotes attention to the vertical aspect of harmony and counterpoint: the recognition of and the ability to make functional use of all chords.

Harmony and Counterpoint Level I (subsidiary)

- Triads: root position, sixth chords, cadential 6-4 chords
- Modulations

Harmony and Counterpoint Level II (subsidiary)

- Triads in all inversions
- Dominant seventh chords and inversions
- Seventh chords from the second degree
- Modulations
- Secondary dominants and double dominants

Assessment for Levels I and II (subsidiary)

Assessment format:

Assessment consists of on-going evaluation throughout the year (worth 30% of the overall score) and a case-study test (worth 70% of the overall score). The case-study test is made up of two smaller tests; a test at the end of the semester (worth 30% of the case-study test) and a final test at the end of the academic year (worth 40% of the case-study test).

Assessment standards:

The minimum pass mark is 50% or a quota of at least 10/20 for the total course unit.

Case-study test

Harmony and Counterpoint Level I (subsidiary)

- End of semester test: harmony exercise on all triads in root position, with modulations. Harmonisation of a soprano and bass line.
- End of year test: realization of a harmony exercise with triads in root positions and inversions, with modulations. Harmonisation of a soprano and bass line.

Harmony and Counterpoint Level II (subsidiary)

- End of semester test: harmony exercise on all triads in all inversions and dominant seventh chords belonging to the scale, with modulations. Harmonisation of a soprano and bass line.
- End of year test: realization of a harmony exercise with triads and dominant seventh chords in all positions, with modulations. Harmonisation of a soprano and bass line.

On-going evaluation throughout the year

On-going evaluation will be assessed on the basis of assignments, class attendance, effort and the student's progress during the course of the year.

Jury: The tests will be corrected by a team of teachers from the department.

7.2 Harmony and Counterpoint – major

- Goal: learning to think about a composition in a stylistically-conscious manner using harmonic and contrapuntal analysis
- Text books: include W. Piston, Persichetti, Geurickx, etc
- Application: to learn to harmonise short exercises (vocal and/or instrumental) in a stylistically-conscious manner

Curriculum

Level I (major) Classical

Level II (major) Early-Romantic

Level III (major) Late-Romantic to Impressionism

Level IV (major) (optional) Expressionism

Level V (major) 20th and 21st century

Assessment level 1

The first exam session will consist of a midterm exam harmony (worth 20% of the overall score), a portfolio on harmony and counterpoint (worth 20% of the overall score) and a final exam from (worth 60% of the overall score, 40% on Harmony and 20% on Counterpoint).

Assessment level 2 and 3

In the 1st exam period, the assessment is based on:

- a half-yearly examination for harmony (20% of the points) and counterpoint (20% of the points),
- a portfolio for harmony (10% of the marks) and counterpoint (10% of the marks)
- and a final examination in harmony (20% of points) and counterpoint (20% of points).

Evaluation standard:

The student must obtain 50% of the points or a grade of at least 10/20 on the total course unit.

Please note: in the same academic year, you can never combine a level subcourse with a level main subject of the same course unit. If you have questions about this, contact your professor and/or the study pathway counsellor.

7.3 Harmony and Counterpoint Upgrade to Main Course

Students can 'upgrade' to Main course through the elective package, provided they pass a test. The student's theoretical and practical knowledge is tested by means of a series of exercises

with gradually increasing levels of difficulty. If necessary, the student will be interviewed and his/her motivation will be assessed. Read the vademecum optional courses for more information.

8 Counterpoint (major)

This course is devoted to eighteenth-century counterpoint. Using compositional practices, with special emphasis on Neapolitan counterpoint methods, and analysis of works from the eighteenth century, you will compose pieces inspired by these historical models.

Titularis: Ewald Demeyere

Contact: ewald.demeyere@ap.be

For this course an interview with the teacher and a level test is required. Read the vademecum optional courses for more info.

8.1 Level I

This consists of three compulsory modules and the submission of a portfolio:

- two-part species counterpoint according to Kirnberger
- compose a two-voice minuet
- compose a two-part invention
- counterpoint according to Kirnberger.
- Compose a two-part disposizione.
- writing and improvising two-part moti del basso with variations.
- play partimenti from Fenaroli's Libro 1.
- compose a portfolio with at least 9 written two-part compositions: 3 disposizione, 3 minuets and 3 inventions

Portfolio:

The portfolio contains at least 9 written down two-voice compositions (3 disposizione, 3 two-voice minuets and 3 two-voice inventions). The portfolio must be emailed to the keyboard in PDF format at ewald.demeyere@ap.be at the latest one week before the annual practical counterpoint exam. If the portfolio is not formally in order, the student will automatically be referred to the 2nd sitting for the portfolio. The complete portfolio must be played live during the annual practical counterpoint exam at the keyboard. The student will play the portfolio themselves or arrange for a keyboard player. The Portfolio counts for 70% of the total points.

Form of evaluation and point distribution:

The student takes a semester-long exam that counts for 15% of the total points. This exam practical counterpoint at the keyboard consists of playing a minimum of 2 partimenti from Fenaroli's Libro 1 and improvising 3 moti del basso with variations. At the end of the school year, the student takes an annual exam, also for 15% of the total points. This exam consists of playing a minimum of 2 (other) partimenti from Fenaroli's Libro 1 and improvising 3 (other) moti del basso with variations. Finally, there is the portfolio which counts for 70% of the total points.

Evaluation standard:

The student must have passed the practical counterpoint section as well as the portfolio. If this is not the case, he/she will be referred to the 2nd session for the section for which he/she did not pass.

The examination dates appear on DigitAP.

8.2 Level II

Learning Content:

- write three-part disposizione.
- write and improvise three-part moti del basso with variations.
- compose three-part ornamented chorale (without pre-imitation).
- compose three-part allemande.
- play partimenti from Fenaroli's Libro 2.
- to play piccoli bassi by Mattei.
- to compile a portfolio with a minimum of 9 written down three-voice compositions: 3 disposizione, 3 decorated chorales (without pre-imitation) and 3 allemandes.

The portfolio contains at least 9 written down three-part compositions (3 disposizione, 3 decorated chorales (without preimitation) and 3 allemandes) and should be emailed in PDF format to ewald.demeyere@ap.be at the latest one week before the annual practical counterpoint exam. If the portfolio is not formally in order, the student will automatically be referred to the 2nd sitting for the portfolio. The complete portfolio must be played live during the annual practical counterpoint exam at the keyboard. The student will play the portfolio themselves or arrange for a keyboard player.

Form of evaluation and scoring:

The student takes a semester-long exam that counts for 15% of the total points. It is a practical exam counterpoint at the keyboard and consists of playing a minimum of 2 partimenti from Fenaroli's Libro 2, 2 piccoli bassi by Mattei and improvising 3 moti del basso with variations. At the end of the school year, the student takes an annual exam that also counts for 15% of the total points. In this examination, practical counterpoint at the keyboard will be tested on the basis of a minimum of 2 (other) partimenti from Fenaroli's Libro 2, 2 (other) piccoli bassi by Mattei and the improvisation of 3 (other) moti del basso with variations. The portfolio counts for 75% of the total points.

Evaluation Standard:

The student must have passed the practical counterpoint section as well as the portfolio. If this is not the case, he/she will be referred to the 2nd session for the section for which he/she did not pass.

The examination dates will appear on DigitAP.

8.3 Level III

Learning content:

- compose three-part trio sonata.
- play partimenti from Fenaroli's Libro 3.
- play piccoli bassi by Mattei.
- compose a portfolio with a minimum of 2 notated three-part trio sonatas for two melody instruments and basso continuo (with scoring).

Evaluation form and point distribution:

The portfolio counts for 70% of the total points and contains a minimum of 2 written down three-part trio sonatas for two melody instruments and basso continuo. The portfolio must be emailed in PDF format to ewald.demeyere@ap.be at the latest one week before the annual practical

counterpoint examination. If the portfolio is not formally in order, the student will automatically be referred to the 2nd sitting for the portfolio. The complete portfolio must be played live during the annual practical counterpoint exam at the keyboard. The student will arrange their own players.

Form of evaluation and scoring:

The student will take a semester-long examination for 15% of the total points. This semi-annual exam is an exam of practical counterpoint at the keyboard and consists of playing a minimum of 2 partimenti from Fenaroli's Libro 3 and 2 piccoli bassi by Mattei (not the same as the one done in Counterpoint 2).

The annual exam also counts for 15% of the total points. It is an exam practical counterpoint at the keyboard and consists of playing a minimum of 2 (other) partimenti from Fenaroli's Libro 3, 2 (other) piccoli bassi by Mattei (also not the same as the one done in Counterpoint 2). The portfolio counts for 75% for the total points.

Evaluation Standard:

The student must have passed the practical counterpoint section as well as the portfolio. If this is not the case, he/she will be referred to the 2nd session for the section for which he/she did not pass.

The examination dates will appear on digitAP.

8.4 Level IV

Learning content:

- compose three-part fugues (without complex techniques).
- play three-voice partimenti fugues by Fenaroli and Kirchoff.
- improvise three-part fugues.
- compile a portfolio of at least 4 written down three-part fugues for keyboard or for two melody instruments and basso continuo (with numerals).

The portfolio counts for 70% of the total number of points and contains at least four written down three-part fugues for keyboard or for two melody instruments and basso continuo and must be emailed in PDF format to ewald.demeyere@ap.be at the latest one week before the annual practical counterpoint examination. If the portfolio is not formally in order, the student will automatically be referred to the 2nd sitting for the portfolio. The complete portfolio must be played live during the annual practical counterpoint keyboard exam. The student will arrange their own players

Form of evaluation and point distribution:

The student takes a semester-long exam that counts for 15% of the total points. It is an examination in practical counterpoint at the keyboard and consists of playing a minimum of 2 three-part partimento fugues. The annual exam also counts for 15% of the total points. This is an exam practical counterpoint at the keyboard and consists of playing a minimum of 2 (other) three-part partiment fugues and improvising a three-part fugue. Finally, there is the portfolio that counts for 75% of the total points.

Evaluation Standard:

The student must have passed the practical counterpoint section as well as the portfolio. If this is not the case, he/she will be referred to the 2nd session for the section for which he/she did not pass.

The examination dates will appear on DigitAP.

8.5 Level V

Learning Content:

- compose four-part fugue including complex techniques (reversible counterpoint, enlargement and reduction, melodic inversion, lobster, stretto).
- play four-part partimenti fugues by Fenaroli and Kirckhoff.
- improvise four-part fugues.
- portfolio with a minimum of 4 downscaled four-part fugues for keyboard or for two melody instruments and basso continuo (with numeration).

The portfolio counts for 70% of the total points and contains at least four four-part fugues for keyboard or two melody instruments and basso continuo. The portfolio must be emailed in PDF format to ewald.demeyere@ap.be at the latest one week before the annual practical counterpoint exam. If the portfolio is not formally in order, the student will automatically be referred to the 2nd sitting for the portfolio. The complete portfolio must be played live during the annual practical counterpoint exam at the keyboard. The student will arrange their own players.

Form of evaluation and scoring:

The student takes a semester-long exam that counts for 15% of the total points. It is an exam for practical counterpoint at the keyboard and consists of playing a minimum of 2 four-part partimento fugues. The annual exam also counts for 15% of the total points and is an exam practical counterpoint at the keyboard. This exam consists of playing a minimum of 2 (other) four-part partiment fugues and improvising a four-part fugue. Finally, there is the portfolio that counts for 70% of the total points.

Evaluation Standard:

The student must have passed the practical counterpoint section as well as the portfolio. If this is not the case, he/she will be referred to the 2nd period for the section for which he/she did not pass.

The examination dates will appear on digitAP.