

Vademecum Keyboard Instruments

Academic year
2023-2024

**Koninklijk Conservatorium
Antwerpen**

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1 Bachelor 1

Course unit	Assessment format	% of overall score
Piano 1	Skills test	100%
Accordion 1		
Harpsichord 1		
Organ 1		

Assessment format:

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

Assessment standards:

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

Specifications as to exam repertoire:

PIANO 1:

- Skills test worth 100% of the overall score, consisting of one half-yearly exam worth 50% of the overall score, and one yearly exam worth 50% of the overall score. The exam programmes for the half-yearly and yearly exam must together amount to 40 minutes.
- The exam programme must comprise the following works and must be played from memory (contemporary music excepted):
 - J.S. Bach: two preludes and fugues
 - D. Scarlatti: one sonata (or equivalent work of another harpsichord composer)
 - Two études, bearing in mind that one étude must demonstrate the ability to play at speed:
 - (a) Chopin, from opus 10 or opus 25
 - (b) Free choice étude
 - Classical sonata (Haydn, Mozart, Clementi)
 - Work of the student's own choice

ACCORDION 1:

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

HARPSICHORD 1:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 30 minutes.
- Exam programme: mixed recital repertoire.

Organization harpsichord:

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

If available, manuscripts, first editions or an "Urtext" edition should be used as scores. Historical treatises and sources, specialized journals (Early Music, Bach-Jahrbuch, Journal of Musicology etc), and articles on the internet are other potential study materials.

ORGAN 1:

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

Organization:

Weekly lessons form the basis of the course. Students may also attend the lessons of their fellow-students. It goes without saying that this must not stand in the way of the strict individual treatment of certain problems. A flexible approach is used for this purpose.

Responsible performance practice and preparation for public performance is practiced in the group lessons, in which a fully-prepared repertoire piece is performed and evaluated. Sight-reading is also practiced in the group lessons, whereby students receive a piece earlier in the day to play for the class. Concert visits are organized whenever the opportunity presents itself. Every year a study trip takes place: this is a practical element which takes the form of a project over the course of a week at an external location. This study trip is first and foremost a work trip: one of the main organ varieties will be intensively studied and played. The organ lessons themselves are taken on various instruments. This is an absolute necessity for readiness for post-study, professional life. Over the years, the Conservatoire has had instruments at its disposal whose range and quality put them at the top of Europe. To this end, the Conservatoire has agreements with various churches in and around Antwerp, such as the cathedral with its two organs (a Schijven 4 -manual organ from 1891 and a Metzler 3-manual organ from 1993), Sint-Laurentius church (3-manual organ), a Walcker from the Protestant church (a 2-manual organ from 1905). In addition, the Conservatoire's study organ is available for students 24 hours a day. For reasons of accessibility, this is located in the chapel of the Sint-Laurentius church, five minutes' walk from the Conservatoire.

Part-time students

Piano 1/Harpsichord 1/Organ 1/Accordion 1 (part 1): 50% of the duration of the exam programme

Piano 1/Harpsichord 1/Organ 1/Accordion 1 (part 2): 50% of the duration of the exam programme

A student who studies part-time cannot achieve all learning outcomes in one year.

2 Bachelor 2

Course unit	Assessment format	% of overall score
Piano 2	Skills test	100%
Accordion 2		
Harpsichord 2		
Organ 2		

Assessment format:

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

Assessment standards:

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

Specifications as to exam repertoire:

PIANO 2:

- Skills test worth 100% of the overall score, consisting of one half-yearly exam worth 50% of the overall score and one yearly exam worth 50% of the overall score. The total exam programme for the half-yearly and yearly exam must together total 45 minutes.
- The exam programme must comprise the following works and must be played from memory (contemporary music excepted):
 - J.S. Bach: solo work, or two preludes and fugues
 - Two études:
 - (a) Etude F. Chopin, from opus 10 or opus 25
 - (b) Etude F. Liszt, from Etudes de Concert, Six Etudes d'après Paganini, or Etudes d'exécution transcendante
 - Classical work (sonata, variations, fantasy, rondo, etc)
 - Romantic work
 - 20th century work
 - Contemporary work (see the indicative list in the addendum)

ACCORDION 2:

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

HARPSICHORD 2:

- Skills test worth 100% of the overall score, consisting of one yearly exam of 40 minutes.
- Exam programme: mixed recital repertoire.

ORGAN 2:

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

Part-time students

Piano 2/Harpsichord 2/Organ 2/Accordion 2 (part 1): 50% of the duration of the exam programme

Piano 2/Harpsichord 2/Organ 2/Accordion 2 (part 2): 50% of the duration of the exam programme

A student who studies part-time cannot achieve all learning outcomes in one year.

3 Bachelor 3

Course unit	Assessment format	% of overall score
Piano 3	Skills test	100%
Accordion 3		
Harpsichord 3		
Organ 3		

Assessment format:

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

Assessment standards:

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

Specifications as to exam repertoire:

PIANO 3:

- Skills test worth 100% of the overall score, consisting of one public exam of 50-55 minutes.
- The exam programme will be selected by the section coordinator and the teachers-team from the following works and must be played from memory (contemporary music excepted):
 - Baroque piece
 - Two études of the student's own choice
 - Classical sonata
 - Romantic work of a minimum of eight minutes
 - 20th century work of a minimum of seven minutes
 - A compulsory contemporary (the exact piece – a newly written composition composed by a student of our composition class – will be announced in the 2nd semester)

A maximum of 15 minutes of the repertoire used for Piano 1 and 2 exams may be repeated.

ACCORDION 3:

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

HARPSICHORD 3:

- Skills test worth 100% of the overall score, consisting of one public exam of 50 minutes.
- Exam programme: mixed recital repertoire.

ORGAN 3:

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

Part-time students

The exams for part-time students of Bachelor 3 are planned as follows:

Instrument 3 (part 1): exam with 50% of the full exam programme before an internal jury.

Instrument 3 (part 2): exam with presentation of the complete Bachelor 3 programme (part 1 may be repeated) before an internal and external jury.

A student who studies part-time cannot achieve all learning outcomes in one year.

4 Master 1

Course unit	Assessment format	% of overall score
Piano 4	Skills test	100%
Accordion 4		
Harpsichord 4		
Fortepiano 4		
Organ 4		

Assessment format:

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

Assessment standards:

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

Specifications as to exam repertoire:

PIANO

- Skills test worth 100% of the overall score, consisting of one programme
- The exam programme must be played from memory (contemporary music excepted).
Solorepertoire (different genres)
A (part of a) classical concerto (Mozart, Haydn, Beethoven 1 or 2)
With a total length of minimum 45 minutes and maximum 60 minutes.

ACCORDEON 4:

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

HARPSICHORD 4 + PIANOFORTE 4:

- Skill test, 100% of points, consisting of 1 annual 70-minute examination.
- Examination program: Mixed recital with representative selection from the repertoire studied.

ORGEL 4:

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

Part-time students

Instrument 4 (part 1): 50% of the duration of the exam programme

Instrument 4 (part 2): 50% of the duration of the exam programme

A student who studies part-time cannot achieve all learning outcomes in one year.

5 Master 2

5.1 Master's exam instrument

Course unit	Assessment format	% of overall score
Master's Exam Piano	Final assignment	100%
Master's Exam Accordion		
Master's Exam Harpsichord		
Master's Exam Fortepiano		
Master's Exam Organ		

Assessment format:

- Internal assessments of the study course will take place during liaison sessions and during the discussions with the relevant teachers about the reflective portion of the master's exam.
- The public master's exam will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

For the master's exam, the student must have acquired the specified final competencies, must be able to display that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner. Furthermore, the student must be able to show that he or she possesses the required research and reflective skills. The assessment procedure provides the possibility to split up the marking for each component separately. The student must pass each component of the master's exam (the minimum pass mark is 10/20) in order to pass the whole master's exam.

Specifications as to the exam repertoire:

The final master's exam consists of one public exam.

Exam programme: see the specifications under Instrument 5.

The student must develop a critical reflection centered on one or more components of the programme performed in the master's exam.

The following specific competencies are taken into consideration:

Competencies in relation to the public exam recital:

Rhythm, melodic line, understanding of harmony, ensemble playing, analytical thinking skills, stylistic interpretation, musical maturity, artistic drive, individuality, independence, originality, vision, presentation on stage, progress, and potential.

Competencies in relation to the critical reflection component:

- Content: a clear link to the student's artistic vision, critical reflection on the sources which have been consulted, relevance of the critical reflection to artistic practice, the extent to which the critical reflection contributes to knowledge, the individual global view.
- Form: structure and development, attention to format and layout, correct and careful use of language, a clear link between the conclusion and the question posed.

- Sources: sufficient use of sources, citations which are correct, accurate and sufficient, a diverse and up-to-date bibliography, processing of the information from the sources (rather than just a few quotations from these sources), the extent to which the student's critical reflection constitutes a good source in itself.

Further information can be found in the *Vademecum Integrated Master's Exam*.

Part-time students

Instrument master's exam (part 1): 50% of the duration of the exam programme

Instrument master's exam (part 2): complete master's exam programme (pieces performed in part 1 can be reselected) before an internal and external jury.

A student who studies part-time cannot achieve all learning outcomes in one year.

5.2 Instrument 5

Course unit	Assessment format	% of overall score
Piano 5	Skills test	100%
Accordion 5		
Harpsichord 5		
Fortepiano 5		
Organ 5		

Assessment format:

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

Assessment standards:

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

Specifications as to exam repertoire:

PIANO 5:

- Skills test worth 100% of the overall score, consisting of two public exams each worth 50% of the overall score.
- The exam programme must be played from memory (contemporary music excepted)
Recital with different genres
Romantic or 20th century concerto (to choose starting from Beethoven 3). The concerto may be replaced by a large chamber music piece (for example Brahms piano quartet or quintet)
The total length of the programme is minimum 60 and maximum 90 minutes. A maximum of 15 minutes can be re-selected from the Piano 4 (Master 1) recital.

PIANO 5 option Collaborative piano

- Final assignment worth 100% of the overall score, consisting of one public exam of 20 minutes of solo recital repertoire, and 40 minutes of “collaborative” repertoire.
- Exam programme:
 - Solo repertoire (20') play by heart
 - Collaborative section:
 - 2 opera arias from the standard repertoire in 2 different languages (10')
 - complete lied-cycle in a language of own choice (15')
 - 21st century art-song or aria in a language of own choice (5')
 - opera: sing and play a fragment of an opera written after 1800 (10')
 - IPA presentation of all performed works
 - sight-reading

ACCORDION 5:

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

HARPSICHORD 5:

- Skills test worth 100% of the overall score, consisting of one public exam of 70 minutes, a part of which should preferably contain a concerto or a piece of soloistic chamber music. The two parts of this exam can be split into two separate occasions.
- Exam programme: mixed recital repertoire with representative works from the repertoire studied.

FORTEPIANO 5:

- Skills test worth 100% of the overall score, consisting of one public exam of 50 minutes.
- Exam programme: mixed recital repertoire with representative works from the repertoire studied.

ORGAN 5:

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

Part-time students

Instrument 5 (part 1): 50% of the duration of the exam programme, worth 50% of the overall score.

Instrument 5 (part 2): exam with a presentation of the complete Master 2 programme (part 1 may be repeated).

A student who studies part-time cannot achieve all learning outcomes in one year.

6 Related instrument, auxiliary instrument and secondary instrument1-5

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

Assessment format:

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

Assessment standards:

These are developed according to the student's own capabilities and abilities, taking into account the student's individual level. The student's proposed exam repertoire must fulfill the programme prescriptions. In addition, careful attention will be paid to whether or not the student has made noticeable progress over the course of the years, translated into the student presenting repertoire with an increasing level of difficulty. In this respect, it is considered important that the student be able to give an accurate reading of the score, with respect to its style and text. Marks may be awarded on the basis of how musically convincing the performance is and its level of difficulty.

A student will pass if the jury sees sufficient progress: the student must be able to display that he or she has mastered the instrument and that he or she can perform a score in the proper manner with understanding and stylistic knowledge. The minimum pass mark is 10/20 for this course unit.

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

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

Specifications as to the exam repertoire:

ORGAN, HARPSICHORD, PIANO, AND ACCORDION:

Representative choices from the repertoire studied (organ: see the list at the back of this vademecum).

FORTEPIANO:

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

7 Literature study/repertoire

7.1 Piano

1. Literature Study 1 from the period from the Baroque to the early-Romantic inclusive (in B2)

Teacher: Luc Vanvaerenbergh

Students are expected to prepare the repertoire independently and present the works in the Literature Study lessons. They are then coached by the teacher on matters of playing technique and style.

The repertoire list is put together from relevant keyboard literature from the Baroque to the early-Romantic period inclusive. The course provides an overview of keyboard literature from this period and will be taught from the harpsichord or fortepiano. Musical examples will also be studied and stylistically-accurate scores, facsimiles and recordings will be used. Educational excursions will bring the students in contact with the relevant instrument collections and will demonstrate the social context of the literature studied.

On the basis of this experience, Bachelor 3 students will be asked to choose a related instrument (either harpsichord, organ, or fortepiano).

2. Literature Study 2 from the period from the 19th century to today (in B3)

Teacher: Frank Agsteribbe

This course provides an overview of the keyboard literature from the Romantic to the present day. Musical examples will also be studied and stylistically-accurate scores, facsimiles and recordings will be used.

Assessment format:

The assessment in the first exam period consists of two components:

- Knowledge test (relating to the literature study): worth 80% of the overall score
- Skills test based on on-going evaluation throughout the year (relating to repertoire): worth 20% of the overall score.

The knowledge test consists of an oral test relating to the literature study and a discussion in relation to the Introduction to Acoustics component.

For the skills test, which is based on on-going evaluation throughout the year, the student must perform a short work of his or her own choice, place this work in its musico-historical context and compile a logical recital programme which includes this work.

For exams taken in the second exam period, the assessment format and standards are the same as in the first exam period.

Assessment standard:

The student must fulfill all the stipulated final competencies.

7.2 Accordion:

7.2.1 Repertoire 1 (B1)

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

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

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

Criteria:

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

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

Repertoire

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

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

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

Criteria:

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

Repertoire 1 and 2 assessments

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

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

Criteria:

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

Literature Study

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

Students will gain an understanding of the circumstances in which repertoire for the instrument came about. The genres and styles will be explained and illustrated using CDs, scores, and educational excursions.

Level 1 deals with accordion literature in the "classic" genre until 1970.

Level 2 deals with:

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

Literature Study assessment

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

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

Criteria:

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

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

Introduction to the study of acoustics

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

7.2.3 Repertoire 2 (M1)

To be completed later.

7.3 Harpsichord:

Repertoire and Literature Study 1 and 2 (B3 and M1)

Overview of the history of the harpsichord, its construction and development.

Students will gain an understanding of the circumstances in which repertoire for the instrument came about. The genres and styles will be explained and illustrated using CDs, scores, treatises, concerts, lecture-recitals and educational excursions.

The aim of this course unit is to build up a large quantity of performance-ready repertoire. During the course of the Bachelor's and Master's training, students must build up a basic repertoire of representative works for harpsichord. The technical difficulty of the works must increase each year.

Repertoire assessment

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

Criteria:

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

Literature Study assessment

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

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

Criteria:

Accuracy and completeness are of great importance.

For both components

The student must satisfy the final competencies.

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

8 Basso Continuo and Historically Informed Performance Practice (for Harpsichord)

8.1 Basso Continuo

Teacher: Korneel Bernolet

This course unit provides an overview of the possible realisation techniques for figured and unfigured bass, with special emphasis on stylistic and historical issues. Repertoire will vary from opera, oratorio, cantatas, instrumental music and partimento exercises.

- Reading from figured (and unfigured) basses from the harpsichord repertoire (rather than exercises such as those by Samuel)
- Realisations on piano or harpsichord for those who desire it (M2 Keyboard Instruments Practice: must be on harpsichord)
- At least one lesson will be devoted to 18th century recitative
- Goal: at the end of the year the student should be able to play a sonata with a melodic instrument, without writing out the realized figures.

Assessment format:

- Yearly exam (worth 75% of the overall score) before an internal jury, preferably in concert form (for example, by taking part in chamber music, a project, an exam of a fellow student, an external concert, etc)
- On-going evaluation throughout the year (worth 25% of the overall score): based on attitude, interest, attendance at lessons, properly carrying out assigned tasks, progress during the lessons.

Assessment standards: students must achieve the learning outcomes.

8.2 Historical performance practice

Teacher: Ewald Demeyere

In this course unit, the student builds up his or her knowledge of, and acquires understanding of, important stylistic characteristics and learns to apply these to his or her own practice.

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

9 Practical harmony & improvisation 1, 2, 3

Teachers: Yves Senden (YS) Korneel Bernolet (KB) and Jeroen Malaise (JM)

The course always consists of 3 areas of focus.

- Métier = skills, the technical part, starting from the rule of the octave and partimento-schemata, in order to lay the foundation for a broad technique over the 3 Bachelor years
- Style = style, the applied part of Métier: delineated style exercises in tonal improvisation, starting from the technique.
- Free = free, the free working methods that initially start from non-tonal influences.

BACHELOR 1:

- Métier (semester 1 + 2), given by JM. Starting with the cadenza and the Rule of the Octave, continuing with the basic schemata (at least romanesca, prinner, fonte). Important: everything is always played around the fifth circle, so in all keys.
- Free (semester 1), given by JM. Exploring improvisation in different domains, total approach to pianistic improvisation.
- Style (semester 2), given by KB. Application of what was seen in Métier in 18th-century forms: variation techniques (harmony and especially counterpoint), minuet, basic sonata etc., with particular attention to stylistic refinement and use of the keyboard

BACHELOR 2:

- Métier (semester 2), given by JM. Further develop skills around basic schemata. Broadening, not strictly technical.
- Style (semester 1 + 2), given by JM. Style applications linked to the playing repertoire.
- Free (semester 1), given by KB. Free forms depending on student level and interests. Main focus on unity vs. contrast within larger structures and forms.

BACHELOR 3:

- Métier (semester 2), given by JM. Further develop skills around basic schemata. Broadening, not strictly technical.
- Style (semester 1), given by JM. Style applications linked to the playing repertoire.
- Free (semester 1 + 2), given by YS. Introduction to structural thinking on the basis of free forms; refinement through structures based on Messianic modes and other modal means. Linked to this: exercises on style improvisations.

Assessment format:

The assessment takes place on the basis of a six-monthly skills test and a skills test at the end of the academic year, in which the three aspects (Métier, Style, Free) are dealt with representatively. Participation in both examinations is necessary to be able to pass the entire course unit. If the student fails one or both partial examinations, the student will be referred to the second examination opportunity for at least this partial examination.

Assessment standards: students must achieve the learning outcomes.

10 Advanced keyboard musicianship 1+2

Teacher: Joost Van Kerkhoven

This course consists of 5 pillars:

- great vista from different styles, genres and notations (solo as well as accompanying singers in song, arias, as well as other instrumentalists etc ...)
- reduction / score game from different styles and genres (eg string quartet, choir, orchestra, etc ...)
- transposition from different styles and genres (as a result of recurring chord progressions - from chaconne to jazz standard)
- improvisation from different styles a.h.v. modes, chord progressions, motivic processing, free from style clichés, free in combination with another discipline (dance, theater)
- basso continuo: every pianist has continuation on harpsichord at Korneel Bernolet for one semester. This course provides an overview of the possible realization techniques from figured and undigested bass. The repertoire varies between opera, oratorio, cantatas, instrumental music and partimento exercises. The lessons continue on harpsichord.

Evaluation:

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

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

11 Accordion Practice

The instrument

The instrument must meet the following conditions:

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

Relation instrument and learning content.

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

Scales and cadences

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

The choice of M II or M III will also be determined by the student's level. In any case

It is opted to keep the traditional scales (major and the various minor ones) for M II, and to pay extra attention to other modes in M III.

The components of scales determine the level in all the learning content below (parallel forms, countermovement, cadences, broken chords, scale figures, etc.).

Cadences (narrow and wide) are practiced in function of a good performance of basso continuo music. In this way, instrumental-technical difficulties will be practiced, especially in the wide position. This study also promotes the mastery of many passages in the solo repertoire. The performance is always conceived as follows: bass note in LH (M II / M III, with preference for M II), and 3 notes in RH.

Prima vista

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

The styles of music that the student followed in their preliminary training may have a repercussion on the repertoire chosen for Prima Vista.

Prima Vista is also used to expand the accordion repertoire to be used and to broaden the general knowledge of musical periods.

Accompaniment Techniques

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

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

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

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

Two handed voicing is a possibility that arises when using melody basses (M III). This is a knowledge not taught in a traditional preliminary course. Compared to the chord formation discussed above, this is not an obvious one. Sound balance, register selection are common problem areas in this one.

The integration of bass lines is a technique that becomes much more possible on melody basses.

However, bass lines also have a strong rhythmic function in addition to the harmonic function, where the

accordion has the characteristic of having a slow attack, which is more pronounced in the low register. The latter is an important aspect from an instrumental-technical point of view, and in any case not obvious in the interplay between the two manuals. If M III is chosen, this problem is limited, and the onset of the notes becomes even stronger. But, in this last case, there is a limitation of tessitura, namely between mi and re# (tessitura = major seventh), specific to the accordion.

Accompaniment styles

There is a multitude of dance accompaniments that pass in review in the daily repertoire, both in basic education and in higher studies. Because the rhythmic independence of both hands and manuals is of decisive importance for the development of prima vista and improvisation, this attention is of primary importance. We give this attention in Master 1 (Accordion Practice 1). In doing so, we will focus on the variety within existing accompaniments.

We make a distinction between ball articulation and finger articulation. We can compare this to how we perform the music of the Renaissance, Baroque and Classicism compared to music from later style periods. Because this playing technique has so much instrumental influence, it is important to bring this issue to our attention.

Improvisation

Improvisation should be done in the character of the chosen style. In order to arrive at the character of these styles, it is important to give prior attention to the prima vista playing of this music and to work on the accompanying forms.

Improvisation is divided into two areas: melodic improvisation on the one hand, and accompanying and melodic improvisation on the other. Melodic improvisation is practiced with a fellow player (internal or external), or by *lde esgever*. In guided and melodic improvisation, the player fills in the whole picture himself.

General attention for improvisation goes to lighter musical styles, because of the uniqueness of our instrument, and because there is a great variety of repertoire available in these. Often the chords are indicated, but there is no written improvisation, and we are immediately bound to looking for accompaniments.

Folk song paraphrases

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

Transposition

Transposition is rarely seen in accordion lessons. The attention paid to transposition should therefore not be minimized, but rather considered as an extra discipline. Knowledge of transposition can determine the key of chosen works on which one wishes to improvise, but for which the authentic key is experienced as difficult.

It should be noted that on the accordion there is an "easy" way to transpose. This is because the accordion has been developed on the discant side (right hand) to transpose conveniently. As a result, a difficulty can arise concerning the difference between abstract and exact hearing. The discant manual consists of 3 basic rows, however there are 5 rows present. By moving the hand in parallel you can easily

play any pitch higher or lower with exactly the same posture and fingering. This technique is however less known to the modern accordion student, especially those who have followed music academy, and therefore perhaps an interesting exercise. The bass side (M II), built in the circle of fifths and fourths, can also be applied in this way.

Orchestral Reduction

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

Basso Continuo

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

Chorales

The same comments apply here as for Basso Continuo. The figured basses are not of primary importance. Important for the chorales (Bach chorales, Samuel), is the acquisition of style knowledge, the frequent playing of these chorales, often also in prima vista, in order to get to know the feeling of the right hand. This vertical music is an excellent study for the chord progression in M I. Reading the score is also a separate study, as M I constantly makes transitions between narrow and wide passages. Intention to keep using triads in M I. The application and study of these chorales is an aid to the performance of difficult orchestral reductions.

Instrument knowledge

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

Projects

The accordion practice subject must culminate in projects. Application of all previous learning content can be used in a new ensemble, in a new style.

The student should be given the opportunity to offer a creative program according to the learning content of this subject. It can cross school boundaries, and provide an opportunity for the emergence of a professional future project.

Content and overview

	Topics	Theme	Content
M1	Toonladders	Grote tertstoonladder Kleine tertstoonladder Modi	Geen beperking van voortekening. Maximale aandacht in M1.
	Kennis Begeleiding	Alle stijlen	<ul style="list-style-type: none"> • 3/4: Wals, Musette Wals, Vlaamse Wals, Weense Wals, Engelse Wals (Boston), Jazz Waltz, Folk Wals, Zuid-Amerikaanse Wals, ... • 2/4: Polka, Mars, ... • 4/4: Swing, Tango, Tango Nuevo, Tango Typico, Bossa, Rumba, Bolero, Cha-Cha, Latin, Habanera, Samba, ... • 5/4: Jazz, Klassiek. • Klassiek: Albertijnse bassen, Czerny-begeleiding, Pedaalbas, Pianistiek, Orgelbegeleiding, ...
	Akkoorden M II	Enkelvoudig Samengesteld	Alle akkoorden. Alle akkoordsymbolen. Kennis van enge & wijde liggingen om deze te reduceren tot 1 akkoord.
	Akkoorden M III		Alle akkoorden. Alle akkoordsymbolen.
	Prima Vista M II	Klassiek	<ul style="list-style-type: none"> • Authentiek accordeonrepertoire 2^{de} graad DKO • Repertoriumlijst Bachelor 1 • Piano-, orgel-, clavecimbelrepertoire (barok & classicisme) 2^{de} graad DKO
	Prima Vista Begeleiding Improvisatie	Jazz	<ul style="list-style-type: none"> • Realbook All of the Jazz Standard Volume 1 • Jazz Accordion 1 (Frank Marocco) (15 composities) • Jazz Accordion 2 (Frank Marocco) (15 composities)
		Folk	<ul style="list-style-type: none"> • 'Schudden aan de notenboom' van Guido Piccard • 'Leren trekken als je juist geduwd hebt in 100 lessen' van Wim Claeys. • 'De rijke armoede van de trekharmonica' van Geert Van den Elsacker
		Tango	<ul style="list-style-type: none"> • Astor Piazzolla 1 (20 composities) • Astor Piazzolla 2 (20 composities) • Astor Piazzolla 3 (20 composities) • Astor Piazzolla 4 (12 composities)

			<ul style="list-style-type: none"> • Galliano 1 (14 composities) • Galliano 2 (15 composities)
		Franse Musette	<ul style="list-style-type: none"> • Musette, recueil de 110 succes 1 • Musette, recueil de 110 succes 2 • Musette, recueil de 110 succes 3 • Musette, recueil de 110 succes 4 • Musette, recueil de 110 succes 5 • Musette, recueil de 110 succes 6
	Transpositie	Accordeonrepertoire DKO	Lied(jes)repertoire Repertoire Prima Vista, Begeleiding, Improvisatie
	Orkestreductie	Kennis van de registers	Consonant M I Dissonant M I M II M III
	Orkestreductie Transpositie	Accordeonensemble	Authentieke composities (max. 4 stemmen + bas) Bewerkingen (bv. Purcell, Bach, Haendel, ...) (beperkte bezettingen)
		Strijkorkest	Geen gecompliceerd orkestwerk, géén transponerende instrumenten.
	Basso Continuo Koralen	Piano Orgel Klavencimbel	Bachkoralen Koraalbewerkingen Jan Slagt
M2	Toonladders		Vervolg M 1 (indien van toepassing)
	Prima Vista M III		<ul style="list-style-type: none"> • Authentiek accordeonrepertoire 3^{de} graad DKO • Repertoriumlijst Bachelor 2 & 3 • Piano-, orgel-, klavencimbelrepertoire (barok & classicisme) 3^{de} graad DKO • Vervolg M 1
	Prima Vista Begeleiding Improvisatie		<ul style="list-style-type: none"> • Vervolg M 1 • Uitbreiding repertorium
	Orkestreductie	Accordeonensemble	<ul style="list-style-type: none"> • Authentieke composities (met solisten, slagwerk, ...) • Bewerkingen (bv. Vivaldi, Mozart, Strauss, ...) (uitgebreide bezettingen)
		Symfonisch orkest	<ul style="list-style-type: none"> • Orkestraties met diverse bezettingen • Hafabra / Symfonie / ...
	Samenwerkingsproject	Franse Musette Tango Folk Jazz	Finalisatie Accordeonpraktijk

	Parafrases op een volkslied	Russisch Europees	
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Planning and Evaluation

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

12 Post-graduate

INSTRUMENT (postgraduate/concert soloist)

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

Assessment format:

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

The skills test is worth 100% of the overall score and consists of one public exam of a minimum of 60 minutes, made up of mixed recital repertoire.

Assessment standards:

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

Specifications as to exam repertoire:

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

13 Entrance exam programme – piano

For Piano 1, the student must present a programme consisting of:

- One prelude and fugue from “Das wohltemperierte Klavier” by J.S. Bach or a contrapuntal work at an equivalent level
- One movement from a Classical sonata by Haydn, Mozart, Beethove, etc
- One étude by Czerny (opus 636 or 699), Chopin, Moszkowski, Scriabin, Rachmaninov, Liszt, Cramer
- One recital work from another style period

At least half of the proposed programme must be played from memory. The jury has the right to ask the candidate to play only part of his or her programme.

For Piano 2, 3, 4 and 5, the candidate must present a programme of at least 30 minutes consisting of:

- One contrapuntal work (Bach or a more recent composer)
- One relevant étude (Chopin, Liszt, Skriabin, etc)
- One Classical sonata in its entirety (Haydn, Mozart, Beethoven, Schubert)
- One Romantic work of the student’s own choice

All of the proposed programme must be played from memory. The jury has the right to ask the candidate to play only part of his or her programme.

For substantive questions, please consult Stephanie Proot (department chairperson for exams and coaching) and Koon Kessels (artistic direction), or Ludo Mariën, Korneel Bernolet, Joris Verdin and Piet Kuijken (teachers for accordion, harpsichord, organ and fortepiano).

14 Belgian piano literature after 1950

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

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

- Frank Agsteribbe: Piano Sonata 1 (1990) (8') (manuscript) *
- Jeroen D'hoë: Pianosuite nr. 1 (1995) (10') *
- André Laporte: Ascension (1967) (8') *
Sonata (1954) (8') *
- Jean Louel: Toccata (1972) (10') *
- Ingrid Meuris: Les épisodes mystiques (only part V 'Vers le souffle de Dieu...') (4') *
- Wim Henderickx: Toccata (1988) (3') *
Memento mori (selected parts) (2005) (25')
- Janpieter Biesemans: Nocturne (2009) (10') *
- Peter Cabus: Sonate (1958) (16') *
- Boudewijn Buckinx: Sonatine académique (2010) (10') *
De draad van Ariadne (2001) (7') *
- Boudewijn Cox: Equinox (2002) (9') *
- Roland Coryn: 3 stukken (1981) (9') *
Per pianoforte solo opus 5 (1972) (5') *
- Marcel De Jonghe: Introspection III (1986) (5') *
Introspection VI (1990) (10') *
- Jan De Maeyer: Ritratto di sette dei Romani (1982) (12') *
- Claude Coppens: Série et variations (1960) (6') *
- Luc Brewaëys: 'Nobody is perfect!' (1996) (2'30") *
- Arthur Meulemans: Atmosferiliën (1962) (10') *
- Frédéric Devreese: Maskerade (1954) (15') *
- Victor Legley: Cinq Portraits, opus 46 (1955) (10') *
Sonate nr 2, opus 84 nr 1 (1974) (7') *
Sonate nr 4, opus opus 107 (1985) (7') *
- Willem Kersters: 3 preludes opus 56 (1971) (11') *
- Luc Van Hove: Sonatine (1982) (7') *
5 Preludiën (1979) (8') *
5 Inventionen (1987) (10') *
- Koen Dejonghe: Preludio, toccata en aria (1990) (7') *
Ritorno eterno (1989) (6') *
- Mathias Coppens: Episoden (manuscript) (2004) (5')
- Louis De Meester: Petites variations (1954) (8') *
- Jan Decadt: Pourquoi...? (1989) (5') *
- Lucien Goethals: Tweehandige inventive (1991) (9') *
- Kris Defoort: Dedicatio 6 (2007) (8')
- Jean-Luc Fafchamps: Back to the sound (2009) (7')
- Jacqueline Fontyn: Ballade (1963) (7')
- Frank Nuyts: 3 Pieces from Bekker (2003) (15') *
Sonata nr. 7 (2008) *
Sonata nr. 1 (1992-2006) (16') *
Sonata nr. 5 (2003) (21') *

Sonata nr. 6 (2006) (20') *
 Sonata nr. 4 (2006) (22') *
 Sonata nr. 2 (2002) *
 Au depart (2007) (6') *
 Willy Soenen: Sonate (2000) *
 Johan Sluys: Arpie (2003) *
 Daniël Schroyens: Prélude non mesure (1988) (6') *
 Paul Craenen: Falco Tinnunculus (2000) (5) (manuscript) *
 Marinus De Jong: Drie schilderijen uit een tentoonstelling van Vincent Van Gogh (10') (1950) *
 Frédéric Devreese: Mascarade (1953) (12') *
 Peter Swinnen: Xedalvu: omaggio a Paul Delvaux (1995) (7') *
 Arabesque (1998) (6') *
 DaliRium (1990) (5') *
 Bart Vanhecke: Les raciness du monde (1998) (8') *
 Monodie (1992) (10') (difficult to read) *
 Marc Verhaegen: Sonatine (1987) (12') *
 Seguedillas (1998) (12') *
 Rhapsody (1998) (13') *
 Raoul De Smet: Meditatie 6 (1999) (6') (manuscript – difficult to read) *
 Frans Geysen: Toetsenstuk voor Lucien Goethals (1996) (7') (manuscript – difficult to read) *
 Piet Swerts: 5 Preludes (1993) (7') *
 2 Nocturnes (only the 2nd Nocturne) (1994) (4') *
 Piano Sonata (1997) (10') *
 Sonetto 63 del Petrarca 1986 (7') *
 Renier Van Der Velden: Nocturne en Studie (1968) (15') *
 Jan Van Landeghem: Isoritmische Passacaglia (...) (6') *
 Stefan Van Puymbroeck: 3 Etudes voor clavier (1996) (7') (difficult to read) *
 Bram Van Camp: Piano Piece no.1 (2005) (4')
 Stéphane Vande Ginste: 3 Miniatures (2003) (5') *
 Pierre Bartholomé: Variations (1999) (13') *
 Wilfried Westerlinck: Fantasia-Sonata (...) (8') *
 Sonate (1983) (18') (difficult to read) *
 Karel Albert: Bloeiende lotus (1956) (4') *
 Herman Roelstraete: Sonatina (1957) *
 Karel Goeyvaerts: Litanies I (1979) **
 Pas à pas **
 Frederik Neirinck: Aphorismes (2001) (8')

15 Piano literature after 1950

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

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

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

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

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

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

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

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

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

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

Bern Alois Zimmermann: Konfigurationen (1956) (10') **

Alagoana (1956) (18') (selection of parts) **
Enchiridion (1954) (22') (selection of parts) **

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

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

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

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

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

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

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

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

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

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

Toru Takemitsu: Uninterrupted Rest I (1960) (10') **
For away (1973) (8') *
Piano distance (1961) (8') *
Litany (1990) (10') **
Rain Tree Sketch (1982) (3') **

Sofia Gubaidulina: Chaconne (1962) (9')
Michael Finnissy: Zwei Deutsche mit Coda (2006) **
Thomas Adès: Mazurkas opus 27 (2009) (11') **
Jean Françaix: *En cas de succès* (1965) (2') **
Peter Schat: Inscriptions (1959) (2') **
Klaas de Vries: *Toccatà Americana und Echo* (1978) (5') **
Daan Manneke: Polychroon (1978) (4') **
Theo Loevendie: *Twee korte stukken voor piano* (1976) (4') **
Tristan Keuris: *Fingerprints* (1976) (3') **
Frederic Rzewski: The days fly by (1998) (5') **
Louis Andriessen: Image de Moreau (1999) (3') **
Milton Babbitt: The old order changeth (1998) (8') **
Alfred Schnittke: Variationen über einen Akkord (1966) (5') **
Arvo Pärt: Toccata en Fughetta (1959) (4') **
Valentin Silvestrov: Serenade (1966) (3') **
John Adams: *China gates* **
Frygian gates **

Salvatore Sciarrino: Due Notturmi crudeli (1998) (4') **

Olivier Messiaen: Vingt Regards sur l'Enfant Jésus (1944) (not Regard du Père) *
Catalogue d'oiseaux (1958): Boek I: Le chocard des Alpes (7') *
Le loriot (8') *
Le merle bleu (12') *
Boek II: Le traquet Stapazin (14') *
Boek III: La chouette hulotte (8') *
L'alouette-lulu (12') *
Boek IV: La rousserolle efarvatte (30') *
Boek V: L'alouette calendrelle (6') *
Le bouscarle (12') *
Boek VI: Le merle de roche (19') *
Boek VII La buse variable (9') *
La traquet rieur (8') *
Le courlis cendré (9') *

Petites Esquisses d'oiseaux (19) (15') (selection)
Cantéyodjâya (1949) (12') *
Quatre études de rythme (1949) (17') (selection) *

Dmitri Sjostakovitch: 24 preludes en fuga's (1950) (selection) *
Maurice Ohana: Etudes boek I (not Agrégats Sonores) (1982)
Etudes boek II (not Sons confondus, Imitations-Dialogues) (1982)
24 Preludes (1973) (selection)

Tristan Murail: Comme un oeil suspendu et poli par le songe (1967) (7') **

Estuaire (1987) (...) **
Cloches d'adieu, et un sourire... (in memoriam Messiaen) (1998) (6') **
 La Mandragore (1993) (9') **
 Henri Dutilleux: Résonances (1965) (6') *
 3 Préludes (1988) (13') (selection) *
 Sonate (1948) (24') *
 George Benjamin: Sortilèges (1981) (12') *
 Galina Ivanovna Ustvolskaya: 12 Preludes (1953) **
 Sonata no. 3 (1952) (18') **
 Sonata no. 4 (1957) (11') **
 Sonata no. 5 (1988) (18') **
 Sonata no. 6 (1988) (8') **

16 Flemish piano literature

Peter Benoit

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

Edgar Tinel

Scherzo in c, opus 3 (1875) (8')

Paul Gilson

Suite Nocturne d'après Aloïsius Bertrand (1896-1901/1915) (17')

Lodewijk Mortelmans

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

Marinus de Jong

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

Emanuel Durllet

Chrysanten (3'30)

Jos. Watelet

Tarentella (ca 1922?)

Joseph Ryelandt

5 Fantasiestücke, op. 9 (1895) (13')
 Suite 'En Ardenne', opus 43 (1905) (18')
 Prelude en Fuga, opus 49 (1910) (8'30)
 Sonate nr 2, opus 24 (1898) (21')
 Sonate nr 4, opus 51 (1911) (19')
 Sonate nr 7, opus 67 (1917) (20')
 Nocturne nr 1, opus 81 (1923) (5')
 Nocturne nr 2, opus 90 (1927) (4'30)
 Nocturne nr 4, opus 93 (1929) (5'30)

Nocturne nr 5, opus 97 (1929) (5')
Nocturne nr 6, opus 126 (1939) (4'30)
6 Préludes opus 62 (1925) (8'30)
3 Préludes opus 96 (1929) (7')

August De Boeck

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

Arthur De Greef

Coucher de soleil (1913) (8')

Robert Herberigs

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

Prosper Van Eechoute

Suite ancienne (22')

Arthur Meulemans

Atmosferiliën (1962) (10')

Frédéric Devreese

Maskarade (1954) (15')

Victor Legley

Cinq Portraits, opus 46 (1955) (10')
Sonate nr 2, opus 84 nr 1 (1974) (7')
Sonate nr 4, opus opus 107 (1985) (7')

Willem Kersters

3 preludes opus 56 (1971) (11')

Luc Van Hove

Sonatine, opus 11 (1982) (7')

17 Harpsichord repertoire

Representative repertoire for Level 1

- Mixed recital, with at least one prelude and fugue by J.S. Bach and one suite by Louis Couperin or Froberger.

Representative repertoire for Level 2

- Mixed recital with at least (a selection from) a French suite by J.S. Bach, a 'virginalist' and two Scarlatti sonatas.

Representative repertoire for Level 3

- Mixed recital with at least one major work by J.S. Bach, a French Suite from after François Couperin and a galant sonata.

Representative repertoire for Level 4

- Exam programme: Mixed recital programme with representative choices from the repertoire studied.

Representative repertoire for Level 5

- Mixed recital programme with representative choices from the repertoire studied

Representative repertoire for post-graduate

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

18 Organ repertoire

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

Representative repertoire for Level 1

Representative choices from the works studied:

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

Representative repertoire for Level 2

Representative choices from the works studied:

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

Representative repertoire for Level 3

Representative choices from the works studied:

- J.S. Bach: free style
- J.S. Bach: chorale style
- J.S. Bach: trio

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

Representative repertoire for Level 4

Representative repertoire for Level 5

Representative repertoire for post-graduate

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

19 Accordion repertoire

Representative repertoire for Level 1

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

Representative repertoire for Level 2

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

Representative repertoire for Level 3

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

Representative repertoire for Level 4

- Mixed recital programme with representative choices from the repertoire studied

Representative repertoire for Level 5

- Mixed recital programme with representative choices from the repertoire studied

Representative repertoire for post-graduate

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