

1. Streaming tests for General Music Practice (GMP) and Ear Training

- ONLY REQUIRED FOR CANDIDATES LEVEL BACHELOR 1 !
- Instructions via the page of your department: <https://www.ap-arts.be/opleiding/muziek/inschrijven> (Look at Step 2. Register for the artistic entrance exam)

2. Video regarding your motivation and previous education

All candidates make a video in Dutch or English, based on the questionnaire on your department's page: <https://www.ap-arts.be/opleiding/muziek/inschrijven> (Check Step 2. Register for the artistic entrance exam)

3. Orientation test Practical Harmony (only for Bachelor Piano!)

The test will gauge harmonic understanding based on the repertoire played. In addition, an additional orientation test for Practical Harmony will be taken. The assignments for this test can be found here: [Education Legal Page | AP School Of Arts \(ap-arts.be\)](#)

4. Orientation test Keyboard Practice (only for Master Piano!)

This test serves to determine whether the candidate has the required basic skills, on which the Keyboard Practice course builds. The test consists of a prepared part (the assignments for this shared part can be found here: <https://www.ap-arts.be/en/education/keyboard-instruments/register/bachelor/toelating> and some tests at the moment itself, concerning hearing, harmonic insight and reading ability.

5. Entrance exam main instrument

The jury has the right to hear only a part of the candidate's audition programme.

Important: Please note that the Royal Conservatoire, Antwerp does not provide a piano accompanist for the auditions. The candidate must provide his or her own accompanist if required.

BACHELOR

Piano

Bachelor 1: (at least half of the proposed programme must be played from memory)

- One prelude and fugue from Das wohltemperierte Klavier by J. S. Bach or a contrapuntal work of a similar level
- One movement from a Classical sonata by Haydn, Mozart, Beethoven, etc.
- One étude by Czerny (op 636 or 699), Chopin, Moszkowski, Scriabin, Rachmaninov, Liszt, Cramer
- One recital piece from another stylistic period

Bachelor 2 & 3: a programme with a duration of at least 30 minutes, to be played completely from memory, consisting of:

- One contrapuntal work (Bach or a more recent composer)
- One appropriate étude (Chopin, Liszt, Scriabin, etc.)
- One Classical sonata in its entirety (Haydn, Mozart, Beethoven, Schubert)

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- One Romantic work of the candidate's choosing

Accordion

The candidate must have an instrument with three manuals (that is, free bass)

- Bachelor 1:
 - Knowledge of scales
 - One work in which M2 and M3 are combined/alternating
 - One contrapuntal work
 - One cyclical work
 - One recital piece of the candidate's choosing, to be played from memory
- Bachelor 2:
 - Scales with up to and including seven sharps and flats (on both M2 and M3). Contrary motion, scales in thirds and sixths, bellow shakes
 - One prelude and fugue by J.S. Bach
 - One sonata by A. Scarlatti
 - One composition by W.A. Solotariev (of the candidate's choosing)
 - Work by V. Semionov (of the candidate's choosing)
- Bachelor 3:
 - Scales with up to and including seven sharps and flats (on both M2 and M3). Contrary motion, scales in thirds and sixths, bellow shakes
 - One prelude and fugue by J.S. Bach
 - One sonata by A. Scarlatti
 - One composition by W.A. Solotariev: Ispaniada – Sonata 2 – Kindersuite No. 6
 - Work by V. Semionov: Estonische Rapsodie – Don Rapsodie – Caprice no. 1

Harpsichord

- Bachelor 1:
 - In the audition, the candidate must present a programme of 20 minutes consisting of works with a contrasting character at a representative level from three different stylistic periods. The proposed programme must display the candidate's musical and technical qualities.
- Bachelor 2 & 3: a mixed recital programme of a minimum of 35 minutes consisting of at least:
 - One major work of J.S. Bach: English suite, partita, the French Overture or the Italian Concerto (no preludes and fugues)
 - One French suite by a composer after the time of Louis Couperin
 - One gallant sonata or a *Sturm und Drang* sonata

Organ

- Bachelor 1:
 - The candidate must choose audition repertoire which displays his or her musical and technical qualities. It is important that the candidate can show that his or her level is sufficient to successfully complete the study programme at a professional level. In consultation with the teacher, a choice will be made from the audition repertoire prepared by the candidate. The audition programme can consist of either repertoire from different stylistic periods or it can be a more selective choice of repertoire, according to the candidate's specific interests.
 - Available organs:
 1. The Collon organ in the Conservatoire (mechanical, II/pedal, Go and POS in the French classical style, pedal 16 8 4 + tr 8 cl 4, 1978)
 2. The Pels organ in the Sint-Laurentius church (electro-pneumatic, III/pedal, 45 reg, 2 VC, reg cresc, 1934, 8-second reverberation)

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Photos of the organs may be obtained from the department secretary on request via (conservatorium@ap.be).

- Bachelor 2 & 3: a program of a minimum of 30 minutes on one of the following instrument:
 1. The Collon organ in the Conservatoire (mechanical, II/pedal, Go and POS in the French classical style, pedal 16 8 4 + tr 8 cl 4, 1978)
 - Two works by J. S. Bach (to be chosen from his free style, chorale style, and trios)
 - A selection of works from:
 - The French classical style 1650 -1770,
 - North-German style 1650-1750
 - Repertoire of the candidate's choosing
 2. The Pels organ in the Sint-Laurentius church (electro-pneumatic, III/pedal, 45 reg, 2 VC, reg cresc, 1934, 8-second reverberation)
A selection of:
 - French symphonic music
 - 19th century German music
 - Works by Olivier Messiaen
 - Works by Max Reger
 - Works of the candidate's choosing

The stylistic designations need not be adhered to literally but must be followed in spirit. Photos of the organs may be obtained from the department secretary on request, via conservatorium@ap.be.

MASTER

Piano

For all levels: a programme with a duration of at least 30 minutes, to be played entirely from memory, consisting of:

- One contrapuntal work (Bach or a more recent composer)
- One appropriate étude (Chopin, Liszt, Scriabin, etc.)
- One Classical sonata in its entirety (Haydn, Mozart, Beethoven, Schubert)
- One Romantic work of the candidate's choosing

The jury has the right to hear only a part of the candidate's artistic entrance exam programme.

Collaborative Piano

- 1 piano solo piece of your choice (from memory), 6-8 min.
- To be performed with a singer provided by KCA:
 - R. Schumann: Widmung, Op. 25 nr. 1
 - W.A. Mozart: Deh vieni, non tardar (from Le Nozze di Figaro)
- Prima vista

If you cannot attend live due to circumstances and thus choose to take your admission test online, this is possible with a video recording of the same repertoire. However, you will be asked to provide your own singer and the sight reading will take place via another platform (e.g. zoom meeting).

Contact Jeanne-Minette Cilliers (jeanneminette.cilliers@ap.be), teacher of collaborative piano, for more information.

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Accordion

Accordion 4:

- Scales with up to and including seven sharps and flats (on both M2 and M3). Contrary motion, scales in thirds and sixths, bellow shakes
- One organ composition by J. S. Bach
- One prelude and fugue by J.S. Bach
- One sonata by A. Scarlatti
- One composition by A. Kussyakov (of the candidate's choosing)
- One composition by Ole Schmidt (of the candidate's choosing)
- One composition by Franck Angelis (of the candidate's choosing)

Accordion 5:

- Scales with up to and including seven sharps and flats (on both M2 and M3). Contrary motion, scales in thirds and sixths, bellow shakes
- One organ composition by J. S. Bach: chorale
- One organ composition by J.S. Bach: toccata and fugue
- One baroque composition of the candidate's choosing
- One composition by W. Subitzky: Karpaten Suite – Partita Concertante
- One composition by Franck Angelis of the candidate's choosing

Harpichord

For all levels: the candidate must present a mixed recital programme with a duration of at least 35 minutes, containing at least the following:

- One major work of J.S. Bach: English suite, partita, the French Overture or the Italian Concerto (no preludes and fugues)
- One French suite by a composer after the time of Louis Couperin
- One gallant sonata or a Sturm und Drang sonata

Organ

For all levels: the candidate must present a programme with a duration of at least 30 minutes on one of the following two instruments:

1. The Collon organ in the Conservatoire (mechanical, II/pedal, Go and POS in the French classical style, pedal 16 8 4 + tr 8 cl 4, 1978)
 - Two works by J. S. Bach (to be chosen from his free style, chorale style, and trios)
 - A selection of works from:
 - The French classical style 1650 -1770,
 - North-German style 1650-1750
 - Repertoire of the candidate's choosing
2. The Pels organ in the Sint-Laurentius church (electro-pneumatic, III/pedal, 45 reg, 2 VC, reg cresc, 1934, 8-second reverberation)

A selection of:

 - French symphonic music
 - 19th century German music
 - Works by Olivier Messiaen
 - Works by Max Reger
 - Works of the candidate's choosing

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The stylistic designations need not be adhered to literally but must be followed in spirit. Photos of the organs may be obtained on request by emailing conservatorium@ap.be.

POSTGRADUATE

POSTGRADUATE INSTRUMENTAL CONCERT SOLOIST

- **In general:** candidates must prepare a programme with a duration of a minimum of 30 minutes, with at least two representative works from a least two different stylistic periods.
- **Specifications/Supplements to the general rule:**
 - **piano:** the program consists of:
 - a polyphonic work (Bach is allowed by later composers as well)
 - a relevant etude (Chopin/Liszt/Skrjabin etc)
 - a classical sonata (Haydn, Mozart, Beethoven, Schubert)
 - a romantic work of your choice
 - **harpsichord:** a mixed recital of 35 minutes with at least:
 - a major work by J. S. Bach: English suite, partita, the French Overture or the Italian Concerto (no prelude & fugue)
 - a French suite from after L. Couperin
 - a gallant sonata or a Sturm-und-Drang sonata.
 - **organ:** on one of the following 2 instruments:
 - the Collon organ in the conservatory (mechanical, II/ped, Go and POS in French classical style, pedal 16 8 4 + tr 8 cl 4, 1978):
 - 2 works by Bach (choose from J.S. Bach: Free style ; J.S. Bach: Coral style ; J.S. Bach: Trio playing)
 - to be completed with a selection of works to be worked out:
 - French classical style 1650-1770
 - North German style 1650-1750
 - Student's choice repertoire
 - the Pels organ of St. Laurentius church (electropneumatic, III/ped, 45 reg, 2 VC, reg cresc, 1934, 8 sec reverb), a selection from :
 - French symphonic music
 - Germany 19th century
 - Olivier Messiaen
 - Max Reger
 - Student's choice repertoire

The style designations should not be understood according to the letter, but according to the spirit.

You can request pictures and specifications of the organs at conservatorium@ap.be.

POSTGRADUATE COLLABORATIVE PIANO

- 1 piano solo piece of your choice (from memory), 4-6 min.
- Play and sing: *Susanna*, or *via sortite* (act 2 trio, Le Nozze di Figaro)
- To be performed with a singer provided by KCA:
 - C. Debussy: *Il pleure dans mon coeur* (from **Ariettes oubliées**)
 - L. van Beethoven: *O wär ich schon...* (Marzelline's aria from **Fidelio**)
- Prima vista

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- Translate 'a prima vista' a text (in French, German or Italian) to the IPA (International Phonetic Alphabet).

If you cannot attend live due to circumstances and thus choose to take your admission test online, this is possible with a video recording of the same repertoire. However, you will be asked to provide your own singer and the sight reading will take place via another platform (e.g. zoom meeting).

Contact Jeanne-Minette Cilliers (jeanneminette.cilliers@ap.be), teacher of collaborative piano, for more information.

POSTGRADUATE CHAMBER MUSIC

Candidates must prepare a programme of 30 minutes with representative works from at least two different stylistic periods, of which at least one is a solo work and one is a chamber music work. The solo work must be performed from memory.

6. Entrance exam subsidiary and auxiliary instruments

At the start of the academic year, the candidate student contacts the teacher concerned for an intake interview, on the basis of which it is decided whether the candidate student can take the course.