

Handbook

Plucked instruments

Academic year
2022-2023

**Koninklijk Conservatorium
Antwerpen**

Content

1. BACHELOR 1	3
1. INSTRUMENT	3
2. REPERTOIRE	3
3. Practical harmony & improvisation 1-3	4
2. BACHELOR 2	4
1. INSTRUMENT	4
2. AUDITION TRAINING 1 (only for harp students)	5
3. REPERTOIRE	5
4. LITERATURE STUDY 1	6
5. Practical harmony & improvisation 1-3	6
3. BACHELOR 3	7
1. INSTRUMENT	7
2. AUDITION TRAINING 1 (only for harp students)	7
3. REPERTOIRE	8
4. LITERATURE STUDY 2	8
5. Practical harmony & improvisation 1-3	9
4. MASTER 1	10
1. INSTRUMENT	10
2. AUDITION TRAINING 3 (only for harp students)	10
3. REPERTOIRE	11
4. Guitar practice	11
5. MASTER 2	12
1. MASTER'S EXAM INSTRUMENT	12
2. MASTER'S EXAM Research & lecture performance	12
3. MASTER'S EXAM creative final project	12
4. Guitar practice	12
5. AUDITION TRAINING 4 (only for Harp students)	13
6. REPERTOIRE	13
7. INSTRUMENT 5 (only in combination with Master's Exam Creative Final Project)	14
6. POSTGRADUATE	15
1. INSTRUMENT (Postgraduate Soloist and Orchestra Instrument)	15
2. AUDITIONING (Postgraduate Orchestra Instrument: only for Harp)	15
7. ATTACHMENTS	17
1. Practical harmony & improvisation 1-3	17
2. Guitar practice	17
3. REPERTOIRE FOR INDEPENDENT STUDY	17
4. REPRESENTATIVE EXAM REPERTOIRE FOR PRINCIPAL STUDY INSTRUMENTS	18
5. PLANNING OF THE YEAR GUITAR CLASS	19

1. BACHELOR 1

1. INSTRUMENT

Course	Assessment format	% of overall score
Guitar 1 Harp 1	Skills test	100%

Assessment format:

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

Assessment standards:

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

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam of 30 minutes made up of a mixed recital programme.

The student must choose the exam programme in consultation with the principal teacher. The programme must include works from various stylistic periods, from the Renaissance to contemporary repertoire.

Part-time students

Guitar 1/Harp 1 (part 1): 50% of the duration of the exam programme, which is worth 50% of the overall score

Guitar 1/Harp 1 (part 2): 50% of the duration of the exam programme, which is worth 50% of the overall score

As a part time student it is impossible to obtain all learning outcomes in one year.

2. REPERTOIRE

The aim of this course is to introduce students to the major representative works from the guitar repertoire. Over the course of the Bachelor's and Master's programme, the student must independently study, read, and analyse this basic repertoire. The biographical background of the composer should also be studied. The level of technical difficulty of the pieces increases each year.

Assessment format: skills test: the student must discuss and perform two works from the specified repertoire list.

Assessment standards: the student must play each piece sufficiently well in order to pass the whole exam.

Criteria: The student must play the pieces accurately, with correct knowledge of the text and stylistic performance practice. The student must be able to situate the composer within his or her cultural-historical context.

See below for specific repertoire.

See DigitAP > Repertoire gitaar 1+2+3+4 +5 for specific criteria guitar.

3. Practical harmony & improvisation 1-3

For Guitar read below

For harp go to the Vademecum General Music Theory Courses

Teacher: Hendrik Braeckman

B1:

Study of chords, arpeggios, scales and tonal improvisation on the basis of repertoire pieces of the instrument and the light music and jazz repertoire.

B2 and B3

- free non-tonal improvisation, starting from isolation of the different musical parameters, in specified structures with emphasis on interaction, memory and hearing.

For 1/4 of contact hours and study time.

- Study of chords, arpeggios, scales and tonal improvisation on the basis of repertoire pieces of the instrument and the light music and jazz repertoire.

For 3/4 of the contact hours and study time.

Evaluation:

- Show moment January: 3 minutes of musical beauty, responding to each other.

- Annual exam with internal jury members, preferably in concert form

- Permanent evaluation: based on attitude, interest, presence, correct execution of the requested tasks, evolution during the lessons

2. BACHELOR 2

1. INSTRUMENT

Course	Assessment format	% of overall score
Guitar 2	Skills test	100%
Harp 2		

Assessment format:

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

Assessment standards:

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

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam of 30 minutes made up of a mixed recital programme.

The student must choose the exam programme in consultation with the principal teacher. The programme must include works from various stylistic periods, from the Renaissance to contemporary repertoire.

Part-time students

Guitar 2/Harp 2 (part 1): 50% of the duration of the exam programme, which is worth 50% of the overall score

Guitar 2/Harp 2 (part 2): 50% of the duration of the exam programme, which is worth 50% of the overall score

As a part time student it is impossible to obtain all learning outcomes in one year.

2. AUDITION TRAINING 1 (only for harp students)

Course	Assessment format	% of overall score
Audition Preparation 2	Skills test	100%

Content:

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

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

Assessment format:

The skills test will take place during the scheduled exam period and before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Practical test during the May/June exam period, consisting of 4 specified orchestral excerpts. These excerpts will be given to the student at least 3 months before the exam.

3. REPERTOIRE

The aim of this course is to introduce students to the major representative works from the guitar repertoire. Over the course of the Bachelor's and Master's programme, the student must independently study, read, and analyse this basic repertoire. The biographical background of the composer should also be studied. The level of technical difficulty of the pieces increases each year.

Assessment format: skills test: the student must discuss and perform two works from the specified repertoire list.

Assessment standards: the student must play each piece sufficiently well in order to pass the whole exam.

Criteria: The student must play the pieces accurately, with correct knowledge of the text and stylistic performance practice. The student must be able to situate the composer with his or her cultural-historical context.

See below for specific repertoire.

See DigitAP > Repertoire gitaar 1+2+3+4 +5 for specific criteria guitar.

4. LITERATURE STUDY 1

- In this course, the student will gain an overview of the history, the building and the development of the instrument.
- The student will gain an understanding of the circumstances in which the repertoire of the instrument came into existence. The genres, styles and general acoustic theory are explained and illustrated using CDs, scores and study trips.
- A fixed part of this course is also research into sources, emanating from the following two questions: (i) where can I find interesting literature about the instrument, the composers, and the compositions? (ii) where can I find the scores themselves? Attention is drawn to the need for a critical reading and a correct, scholarly and responsible approach to the source material.

Lessons are taught on an alternating basis: in one year, Bachelor 2 and Bachelor 3 students will take part 1, and in the following year, they will take part 2.

Assessment consists of a knowledge test, which can either be a written or oral test and/or paper. Students who have to re-sit their exam in the second exam period are tested only by way of a knowledge test.

Guitar 1 and 2:

Overview (2-year course) of the history of the guitar and lute. The student will gain an understanding of the circumstances in which the repertoire for these instruments came into being, and the genres and styles will be explained and illustrated using CDs, scores, studying tablature, study trips, and examining historical instruments.

- Part 1 (first academic year): the origin of plucked instruments, their history up to 1850, practical knowledge of French tablature, introduction to the vihuela and baroque guitar.
- Part 2 (the following academic year): from Francesco Tarrega to contemporary repertoire, introduction to the romantic guitar.

Harp

Part 1: the period from the Renaissance to 1830, which is the period of historical performance practice for the harp. In addition to an overview of the cultural spirit of the times and the way in which the harp took its place in the cultural landscape, harp composers and their repertoire will be discussed (with listening examples) as well as transcriptions and instrument making.

Part 2: the period from 1830. The modern harp came into existence around 1820 and the whole repertoire for this new instrument and its developments in the 20th century will be covered (see Tournier - La harpe, Emmanuel - La harpe, Erard-Dossiers, Salzedo-Modern study of the harp).

5. Practical harmony & improvisation 1-3

For Guitar read below

For harp go to the Vademecum General Music Theory Courses

Teacher: Hendrik Braeckman

B2 and B3

- free non-tonal improvisation, starting from isolation of the different musical parameters, in specified structures with emphasis on interaction, memory and hearing. For 1/4 of contact hours and study time.
- Study of chords, arpeggios, scales and tonal improvisation on the basis of repertoire pieces of the instrument and the light music and jazz repertoire. For 3/4 of the contact hours and study time.

Evaluation:

- Show moment January: 3 minutes of musical beauty, responding to each other.
- Annual exam with internal jury members, preferably in concert form
- Permanent evaluation: based on attitude, interest, presence, correct execution of the requested tasks, evolution during the lessons

3. BACHELOR 3

1. INSTRUMENT

Course	Assessment format	% of overall score
Guitar 3 Harp 3	Skills test	100%

Assessment format:

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

Assessment standards:

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

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one public exam of 45 minutes made up of a mixed recital programme.

The student must choose the exam programme in consultation with the principal teacher. The programme must include works from various stylistic periods, from the Renaissance to contemporary repertoire. Guitar 3 students must also play a specified work.

Part-time students

The part-time study exams for Bachelor 3 consist of the following:

Guitar 3/Harp 3 (part 1): an exam with 50% of the programme to be played for an internal jury.
Guitar 3/Harp 3 (part 2): exam with a presentation of the complete Bachelor's 3 programme (part 1 may be included again) for an internal and external jury.
As a part time student it is impossible to obtain all learning outcomes in one year.

2. AUDITION TRAINING 1 (only for harp students)

Course	Assessment format	% of overall score
Audition Preparation 1	Skills test	100%

Content:

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

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

Assessment format:

The skills test will take place during the scheduled exam period (May/June) and before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to the exam repertoire:

Skills test: the student must prepare 6 specified orchestral excerpts. These excerpts will be given to the student at least one month before the exam.

3. REPERTOIRE

The aim of this course is to introduce students to the major representative works from the guitar repertoire. Over the course of the Bachelor's and Master's programme, the student must independently study this basic repertoire, which should be read and analysed by the student. The biographical background of the composer should also be studied. The level of technical difficulty of the pieces increases each year.

Assessment format: skills test: the student must discuss and perform two works from the specified repertoire list.

Assessment standards: the student must play each piece sufficiently well in order to pass the whole exam.

Criteria: The student must play the pieces accurately, with correct knowledge of the text and stylistic performance practice. The student must be able to situate the composer within his or her cultural-historical context.

See below for specific repertoire.

See DigitAP > Repertoire gitaar 1+2+3+4 +5 for specific criteria guitar.

4. LITERATURE STUDY 2

- In this course, the student will gain an overview of the history, the building and the development of the instrument.
- The student will gain an understanding of the circumstances in which the repertoire for the instrument originated.
- The genres, styles and general acoustic theory are explained and illustrated using CDs, scores and study trips.
- A fixed part of this course is also research into sources, emanating from the following two questions: (i) where can I find interesting literature about the instrument, the composers, and the compositions? (ii) where can I find the scores themselves? Attention is drawn to the need for a critical reading and a correct, scholarly and responsible approach to the source material.

Lessons are taught on an alternating basis: in one year, Bachelor 2 and Bachelor 3 students will take part 1, and in the following year, they will take part 2.

Assessment consists of a knowledge test, which can either be a written or oral test and/or paper. Students who have to re-sit their exam in the second exam period are tested only by way of a knowledge test.

Guitar 1 and 2:

Overview (2-year course) of the history of the guitar and lute. The student will gain an understanding of the circumstances in which the repertoire for these instruments came into being, and the genres and styles will be explained and illustrated using CDs, scores, studying tablature, study trips, and examining historical instruments.

Part 1 (first academic year): the origin of plucked instruments, their history up to 1850, practical knowledge of French tablature, introduction to the vihuela and baroque guitar.

Part 2 (following academic year): from Francesco Tarrega to contemporary repertoire, introduction to the romantic guitar.

Harp

Part 1: the period from the Renaissance to 1830, which is the period of historical performance practice for the harp. In addition to an overview of the cultural spirit of the times and the way in which the harp took its place in the cultural landscape, harp composers and their repertoire will be discussed (with listening examples) as well as transcriptions and instrument making.

Part 2: the period from 1830. The modern harp came into existence around 1820 and the whole repertoire for this new instrument and its developments in the 20th century will be covered (see Tournier - La harpe, Emmanuel - La harpe, Erard-Dossiers, Salzedo-Modern study of the harp).

5. Practical harmony & improvisation 1-3

For Guitar read below

For harp go to the Vademecum General Music Theory Courses

Teacher: Hendrik Braeckman

B2 and B3

- free non-tonal improvisation, starting from isolation of the different musical parameters, in specified structures with emphasis on interaction, memory and hearing.

For 1/4 of contact hours and study time.

- Study of chords, arpeggios, scales and tonal improvisation on the basis of repertoire pieces of the instrument and the light music and jazz repertoire.

For 3/4 of the contact hours and study time.

Evaluation:

- Show moment January: 3 minutes of musical beauty, responding to each other.

- Annual exam with internal jury members, preferably in concert form

- Permanent evaluation: based on attitude, interest, presence, correct execution of the requested tasks, evolution during the lessons

4. MASTER 1

1. INSTRUMENT

Course	Assessment format	% of overall score
Guitar 4	Skills test	100%
Harp 4		

Assessment format:

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

Assessment standards:

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

Specifications as to the exam repertoire:

Skills test worth 100% of the overall score, consisting of one yearly exam of 35 minutes made up of a mixed recital programme.

The student must choose the exam programme in consultation with the principal teacher. The programme must include works from various stylistic periods, from the Renaissance to contemporary repertoire.

Part-time students

Guitar 4/ Harp 4 (part 1): 50% of the duration of the exam programme, which is worth 50% of the overall score

Guitar 4/ Harp 4 (part 2): 50% of the duration of the exam programme, which is worth 50% of the overall score

As a part time student it is impossible to obtain all learning outcomes in one year.

2. AUDITION TRAINING 3 (only for harp students)

Course	Assessment format	% of overall score
Audition Training 2	Skills test	100%

Content:

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

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

Assessment format:

The skills test will take place during the exam period in May/June before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

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

Specifications as to the exam repertoire:

Practical test during the May/June exam period, consisting of 8 specified orchestral excerpts. These excerpts will be given to the student at least one month before the exam.

Part-time students

Audition Training 2 and Audition Training (Orchestral Playing option) 1 cannot be taken as a part-time course. The skills tests for these courses must therefore be completed in their entirety with part 1 or part 2 of Instrument 4.

3. REPERTOIRE

The aim of this course is to introduce students to the major representative works from the guitar repertoire. Over the course of the Bachelor's and Master's programme, the student must independently study, read and analyse this basic repertoire. The biographical background of the composer should also be studied. The level of technical difficulty of the pieces increases each year.

Assessment format: skills test: the student must discuss and perform two works from the specified repertoire list.

Assessment standards: the student must play each piece sufficiently well in order to pass the whole exam.

Criteria: The student must play the pieces accurately, with correct knowledge of the text and stylistic performance practice. The student must be able to situate the composer within his or her cultural-historical context.

See below for specific repertoire.

4. Guitar practice

Teachers: Hendrik Braeckman, Frederik Leroux, Yves Senden

M1:

Module 1 (Yves Senden, half year) Joint Module
Will be Coordinated by Yves Senden.

Module 2 (Hendrik Braeckman, half year)

Style improvisation based on classical or other literature.

5. MASTER 2

1. MASTER'S EXAM INSTRUMENT

Course	Assessment format	% of overall score
Master's Exam Instrument	Final assignment	100%

Assessment format:

- Internal assessments of the study course will take place during lessons 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 demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

The student must pass each component of the master's exam in order to pass the whole master's exam.

Specifications as to the exam repertoire:

The final assignment consists of one public master's exam of 50 minutes' duration made up of works of the student's choosing. The student can use this as an opportunity to delve deeper into the repertoire in which he or she wishes to specialise. The student can present mixed repertoire from a diverse range of stylistic periods from the Renaissance to contemporary repertoire, or can focus on a very specific part of the instrument's repertoire.

The following competencies are taken into consideration:

Competencies in relation to the principal subject: rhythm, melodic line, understanding of harmony, ensemble playing, analytical thinking skills, stylistic matters, interpretation, musical maturity, artistic drive, individuality, independence, originality, vision, stage presentation, progress, and potential.

Part-time students

Guitar / Harp Master's exam (part 1): 50% of the duration of the exam programme, which is worth 50% of the overall score

Guitar / Harp Master's exam (part 2): 50% of the duration of the exam programme, which is worth 50% of the overall score

As a part time student it is impossible to obtain all learning outcomes in one year.

2. MASTER'S EXAM Research & lecture performance

Read the vademecum Master's exam Research & lecture performance.

3. MASTER'S EXAM creative final project

Read the vademecum Creative project.

4. Guitar practice

Teachers: Hendrik Braeckman, Frederik Leroux, Yves Senden

Module 1 (Frederik Leroux, half year) free improvisation

Module 2 (Hendrik Braeckman, half year)
(solo) improvisation, either on own work or existing work.

Evaluation:

- Show moment January: 3 minutes of musical beauty, responding to each other.
- Annual exam with internal jury members, preferably in concert form
- Permanent evaluation: based on attitude, interest, presence, correct execution of the requested tasks, evolution during the lessons.

5. AUDITION TRAINING 4 (only for Harp students)

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

Content:

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

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

Assessment format:

The skills test will take place during the specified exam period before an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

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

Specifications as to the exam repertoire:

During the exam period in May/June:

- 8 specified orchestral excerpts, which will be given to students at least one month before the exam.
- One audition work, to be chosen in consultation with the principal subject teacher.

Part-time students

Audition Training 3 cannot be taken as a part-time course.

6. REPERTOIRE

The aim of this course is to introduce students to the major representative works from the guitar repertoire. Over the course of the Bachelor's and Master's programme, the student must independently study, read and analyse this basic repertoire. The biographical background of the composer should also be studied. The level of technical difficulty of the pieces increases each year.

Assessment format: skills test: the student must discuss and perform two works from the specified repertoire list.

Assessment standards: the student must play each piece sufficiently well in order to pass the whole exam.

Criteria: The student must play the pieces accurately, with correct knowledge of the text and stylistic performance practice. The student must be able to situate the composer within his or her cultural-historical context.

See below for specific repertoire.

7. INSTRUMENT 5 (only in combination with Master's Exam Creative Final Project)

Course	Assessment format	% of overall score
Guitar 5	Skills test	100%
Harp 5		

Assessment format:

- Internal assessments of the study course will take place at class recitals and group lessons by the teacher(s).
- The skills test will take place during the specified examination period provided for that purpose before an internal+external jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

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

Specifications as to the exam repertoire:

Skill test, worth 100% of overall score, consisting of one 50-minute public exam with a mixed recital program.

The student chooses the program in consultation with the principal teacher. The program will include works from various style periods, from Renaissance to contemporary repertoire.

Part-time students

Instrument 5 (part 1): annual exam with 50% of the program

Instrument 5 (part 2): public exam with presentation of the entire instrument 5 program (part 1 may be retaken).

A student who studies part-time cannot achieve all the final competencies in one year.

6. POSTGRADUATE

The student must formulate a learning pathway at the start of the academic year, stimulated by his or her specific motivations, such as an orchestral audition, taking part in a competition, or exploration of a specific chamber music discipline. On the basis of the student's motivations, the student and teacher together make a choice of the works which the student will study. This learning pathway will be noted and given to the responsible member of the artistic direction before the start of the lessons.

1. INSTRUMENT (Postgraduate Soloist and Orchestra Instrument)

Course	Assessment format	% of the overall score
Instrument	Skills test	100%

Assessment format:

- Internal assessments of the study course will take place during class concerts or group lessons by the teacher or teachers.
- The public skills test will take place during the scheduled exam period and before an internal and external jury.

Assessment standards:

The student must have acquired the final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score with understanding, stylistic knowledge and in an artistic manner.

The minimum pass mark is 10/20 for this course unit, and the result is not open for negotiation.

Specifications as to exam repertoire:

Skills test, worth 100% of the overall score, consisting of one public exam of a minimum of 60 minutes' duration, made up of a mixed recital programme which is customized to the chosen specialization. The student must choose the programme in consultation with the principal subject teacher.

2. AUDITIONING (Postgraduate Orchestra Instrument: only for Harp)

Course	Assessment format	% of the overall score
Auditioning (Postgraduate Orchestra Instrument)	Skills test	100%

Assessment format:

The skills test will take place during the scheduled exam period (May/June) and before an internal jury.

Assessment standards:

The student must have acquired the specified final competencies, must be able to demonstrate that he or she has mastered the instrument and that he or she can perform a score in the very specific context of an audition with understanding, stylistic knowledge and in an artistic manner.

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

Specifications as to the exam repertoire:

During the exam period in May/June:

- 8 specified orchestral excerpts, which will be given to students at least one month before the exam.
- One audition work, to be chosen in consultation with the principal subject teacher.

For substantive questions, please consult Nico Couck (Section Coordinator), Justus Grimm (member of the artistic direction), or Inge Simoens (head of Music).

7. ATTACHMENTS

1. Practical harmony & improvisation 1-3

Teachers:

Year	Semester 1	Semester 2
Ba1	Nico Couck	Nico Couck
Ba2	Hendrik Braeckman	Hendrik Braeckman
Ba3	Hendrik Braeckman	Maarten De Splenter

B1:

Study of chords, arpeggios, scales.

B2 and B3:

- Free non-tonal improvisation, starting from isolation of the various musical parameters, in specified structures with the emphasis on interaction, memory and hearing. For 1/4 of contact hours and study time.

- Study of chords, arpeggios, scales and tonal improvisation using repertoire pieces of the instrument and light music and jazz repertoire.

For 3/4 of contact hours and study time.

Evaluation Forms:

- Tone Moment January: 3 minutes of musically beautiful, responding to each other.

- Annual exam with internal jury members, preferably in concert form.

- Continuous evaluation: based on attitude, interest, presence, correct execution of the required tasks, evolution during the lessons

2. Guitar practice

Teachers: Hendrik Braeckman, Frederik Leroux, Yves Senden

M1:

Module 1 (Yves Senden, half year) Joint Module

Is coordinated by Yves Senden.

Module 2 (Hendrik Braeckman, half year)

Style improvisation based on classical or other literature.

M2:

Module 1 (Frederik Leroux, half year) free improvisation

Module 2 (Hendrik Braeckman, half year)

(solo) improvisation, either on own work or existing work.

Evaluation forms:

- Tone Moment January: 3 minutes of musically beautiful, responding to each other.

- Annual exam with internal jury members, preferably in concert form.

- Permanent evaluation: based on attitude, interest, presence, correct execution of the requested tasks, evolution during the lessons.

3. REPERTOIRE FOR INDEPENDENT STUDY

Guitar

-Bachelor 1: Introduction to independent study of representative works from the guitar repertoire.

Independent study of the following compositions:

Francesco Da Milano (16^e eeuw); Fantasia La Compagna
John Dowland (1563-1626); Lachrimae Antiquae Pavan
Johann Sebastian Bach (1685-1750); Courante 3e Cellosuite BWV 1009
Fernando Sor (1778-1839); Studie op. 29 nr. 5 in C
Francisco Tarrega (1852-1909); Capricho Arabe
Joaquin Turina (1882-1949); Sonate op. 61 deel 3
Heitor Villa-Lobos (1887-1959); Studie 8
Jorge Morel (1931-); Danza E minor

-Bachelor 2: Independent study of the following representative works from the guitar repertoire:

Domenico Scarlatti (1685-1757) ; Sonate L. 395
Silvius Leopold Weiss (1686-1750); Fantasia in Em
Napoleon Coste (1806-1883); Les Soirées d'Auteuil
William Walton (1902-1983); Bagatelle 3
Vicente Asencio (1908-1979); Collectici Intim dl. 1 La Serenor
Leo Brouwer (1939-); El Decameron Negro dl. 3
Marco Pereira (1951-); O Choro de Juliana
Roland Dyens (1955-); Hommage a Villa-Lobos dl. 3

-Bachelor 3: Independent study of the following representative works from the guitar repertoire:

Manuel Ponce(1882-1948); Tres Canciones Populares Mexicanas
Agustin Barrios (1885-1944); Danza Paraguaya
Federico Moreno Torroba (1891-1982); Sonatina deel 3
Joaquin Rodrigo (1901-1999); Passacaglia (Tres Piezas)
Maurice Ohana (1914-1992); Tiento

-Master 1: Independent study of the following representative works from the guitar repertoire:

Dionisio Aguado (1784-1849); Rondo in la mineur
Frank Martin (1890-1974); Quatre Pièces Brèves dl. 2-4
Mario Castelnuovo-Tedesco (1895-1968); Tarantella
Antonio José (1902-1936); Sonate dl. 4
Hans Werner Henze (1926-2012); Tiento nr. 2
Toru Takemitsu (1930- 1996); All in Twilight dl. 4

-Master 2: Independent study of the following representative works from the guitar repertoire:

Johann Sebastian Bach (1685-1750); Chaconne
Manuel de Falla (1876-1946); Homenaje Le Tombeau de Claude Debussy
Elliott Carter (1908-2012); Shard
Benjamin Britten (1913-1976); Nocturnal
Alberto Ginastera (1916-1983); Sonate delen 1-2

4. REPRESENTATIVE EXAM REPERTOIRE FOR PRINCIPAL STUDY INSTRUMENTS

Guitar

Level 1 (B1)

- Studies: H. Villa-Lobos: Studies 1, 5, 8; Carcassi: Studie op. 60 nr. 25, Sor: opus 35, opus 31 nr. 9, 20; Studies Brouwer
- Bach: Prelude, Allemande, Courante Derde Cellosuite, Weiss: Fantasia, Dowland: Fancy
- Tarrega: Capriccio Arabe; Ponce: Wals, Carlevaro: Preludios Americanos: Campo, Tamboriles; Brouwer: Elogio de la danza; Dyens: Songe Capricorne; Piazzolla: Verano Porteno, Villa-Lobos: Choro, Preludes

Level 2 (B2)

- Studies: Sor opus 6 nr. 3,6,9 H. Villa-Lobos: Studies 4, 11; Carlevaro: Studie 2
- Da Milano: Fantasia La Campagna; Bach: Prelude BWV 998, Prelude, Sarabande BWV 997; Dowland: Lachrimae; Huet: Fantasia, Scarlatti Sonates

- Barrios: Walsen, Las Abejas, Maxixe; Turina: Fandanguillo; Laura: Walsen; Morel: Cancion y Danza; Rodrigo: En los Trigales; Sor: Variaties op een Schots thema, Malbrough variaties; Villa-Lobos: Suite Populaire Brésilienne;

Level 3 (B3)

- Studies: Sor opus 6 nr. 11, opus 29 nr. 1, 5, H. Villa-Lobos studie 2, 3, 12, Gnattali: Studie 9
- Bach: Prelude en Presto BWV 995, Gavotte en Rondeau BWV 1004; Weiss: Suite in D
- Barrios: La Catedral, Il ultimo Tremolo; Morel: Sonatina; Albeniz: Asturias, Mallorca; Ponce: Sonatina Meridional; Moreno-Torroba: Madronos; Turina: Hommage à Tarrega; Asencio: Suite Pentecostes, Mompou: Suite Compostellana; Brouwer: Variaties op een thema van Django Reinhardt; Domeniconi: Koyunbaba Suite; Sinesi: Cielo Abierto; de la Maza: Platero y Yo; Heynen: Lente; Lauro: Suite Venezolano; Duarte: English Suite;

Level 4 (M1)

- Studies Regondi, Studies H. Villa-Lobos 7, 10
- Bach Luitsuites, Cellosuites,
- Mertz: Fantasie Hongroise; Turina: Sonate; Ponce: Sonata III; Rodrigo Junto al Generalive; Llobet: Scherzo Vals; Pujol: Guajira; Sor: Mozart Variaties; Brouwer: Decameron Negro; Takemitsu: All in twilight, Equinox; Krieger: Ritmata; Barrios: Sueno en la floresta; Rodrigo: Sonata Giocosa; Henderickx: Saeta; Bellinati: Valse Brillante, Piazzolla: Primavera Porteno;

Level 5 (M2)

- Aguado: Rondo; Bach: Chaconne; Tarrega: Gran Jota; Regondi: Reverie, Mertz: Elegie; Manjon: Aire vasco, Petrassi: Nunc, Martin: Quatre Pièces, brèves, Walton: Bagatelles; Britten: Nocturnal, Ginastera: Sonata; Obrovská: Quatre Images du Japon; Rautavaara: Serenades of the unicorn; Vassiliev: variations op theme van Berg; Regondi: Introduction et Caprice; Brouwer: Sonata;

Postgraduate

- Meerdere werken: Bach, Weiss, Giuliani, Regondi, Mertz, Sor, Barrios, Asencio, Coste, Aguado, Brouwer, Ponce, Rodrigo, Ginastera, Takemitsu, Walton, Bennett, Berkeley, Castelnuovo-Tedesco, Berio, Britten, Brouwer
- Concerti: Rodrigo, Villa-Lobos, Brouwer, Giuliani, Ponce

Harp

B1:

J.S. Bach, C. Saint Saens, D. Scarlatti, Louis Spohr, I. Albeniz, B. Andres, A.Zabel, G.Peschetti, C. Salzedo, E. Parish-Alvars, N. Rota, A. Roussel, J.Thomas, Caplet.

B2:

Joseph Jongen, Louis Spohr, Albert Roussel, Paul Patterson, Nino Rota, Maurice Ravel, Reinecke, J.S. Bach, A. Katchaturian, E. Schmidt, H. Holliger, S.Prokofiev,

B3 :

John Dowland, H. Renié, M.Tournier, I. Albeniz, Manuel De Falla, B.Britten,

M1:

Gabriel Fauré, L.Liebermann, M.Tournier, R.Glière, F.Godefroid, C.P.E. Bach, P. Hindemith, F.A. Boieldieu, A. Ginastera, L. Berio

M2 :

Claude Debussy, Gabriel Fauré, Maurice Ravel, G. Tailleferre, A. Zabel, B.Britten, J.M. Damase, N. Flagello

5. PLANNING OF THE YEAR GUITAR CLASS

Guitar Professors

Roland Broux

roland.broux@ap.be

guitar (Wednesday, Thursday, Friday), Literature Study (Friday)

Hendrik Braeckman

hendrik.braeckman@ap.be

Practical Harmony Ba2-3-Ma1, Music Practice Jazz, Plectrum Technique

Jan Sanen

jan.sanen@ap.be

Assistant Guitar, Chamber Music, Guitar Pedagogy (Educational Master)

Nico Couck (section coordinator)

nico.couck@ap.be

Assistant Guitar, Chamber Music, Practical Harmony Ba1, Projects, Research

All emails to students will be sent to the corresponding AP-email address.

Ba 1 - MA 2: Individual Guitar Classes

All students have a weekly lesson with their appointed Professor of Guitar Roland, Jan, or Nico. You can exchange your lesson for a lesson with another professor to have a second opinion. Use it: an extra opinion can be very valuable.

All lessons are open to other students who want to attend a guitar lesson of one of their colleagues. This is interesting if somebody plays pieces you are playing or want to play.

Important: if you are unable to attend a lesson due to illness etc., please alert your professor. Also contact another student that can take your lesson in your place. In this way no time gets lost.

Masterclasses which are organised outside the normal curriculum have to be attended by all the students. In addition to the normal lessons there will be extra auditions, lessons in group, lessons in the music halls, class concerts.

The individual lessons are at all times organized according to the current corona protocols.

BA 1: Seminar Guitar Technique

Course in Ba1 : weekly 1 hour:

- In general: sitting, position of the back, shoulders, neck, head, positioning arms and hands, methodology of the motoric apparatus, efficient use of the muscles
- Right hand: position of wrist, hand, fingers, angle of attack, nails, motorics of the attack, independancy of the fingers, fingers resting, arpeggio, scales, apoyando-tirando, rasgueado, special effects, endurance, articulation, training endurance and speed attacks
- Left hand: position of wrist, hand, fingers, playing angle, pinky, thumb, independance of fingers, pressure, slurs, barré, stretchings, position change, special techniques, precision and endurance, power
- Coordination of both hands
- Methodology of studying: how do we study a music piece? Intense technique study separate from repertoire study

Ba 1-2-3, Ma 1: Practical Harmony and Improvisation

In all the years of the curriculum students have one weekly hour practical harmony on the guitar and improvisation/Guitar practice jazz and lighter music. Melodic and harmonic basics on the guitar, accompaniment, improvisation on the guitar (chords knowledge, scales, chord progressions, riffs, strumming techniques, combo playing). The professors for this course are:

Year	Semester 1	Semester 2
Ba1	Nico Couck	Nico Couck
Ba2	Hendrik Braeckman	Hendrik Braeckman
Ba3	Hendrik Braeckman	Maarten De Splenter
Ma1	Hendrik Braeckman	Sterre De Raedt
Ma2	Maarten De Splenter	Frederik Leroux

Ba 1-2-3: Related Instrument: Electric Guitar

This optional course covers representative music from the history of the electric guitar. More specifically, it concerns a selection of excerpts from accompaniments, solo's, concertal cadences, orchestral and chamber music parts since the 20th century. Subjects that are dealt with during this course: basic concepts of instrument/effect pedals/amp, setting up/use of/respond to effect pedals, pick-up use, overlaps and differences with playing techniques and styles of classical guitar.

Required materials: electric guitar, plectrum, overdrive pedal (e.g. Blues Drive, King of Tone, Soul Food, Tube Screamer), instrument cables. Other categories of effects are welcome and will be integrated during classes, but one overdrive is minimum. Amp is available at the conservatory.

Ba 3: Plectrum Technique

In Bachelor 3 Hendrik gives an introduction to plectrum playing on the guitar.

Ba 1 - Ma 2: Repertoire Study

Repertoire = work during the year = SELF STUDY

Objective is to learn these basic repertoire pieces to have an overview of styles and composers

- Search background information on the composer of the piece
- Play a slow but musically appropriate version of each piece
- Maximum two pieces can go to your regular repertoire
- See digitAP for the repertoire and exam modalities. A version on paper of the pieces can be acquired through Roland/Nico

Ba 1

Francesco Da Milano (16 th century)	Fantasia La Compagna
John Dowland (1563-1626)	Lachrimae Antiquae Pavan
Johann Sebastian Bach (1685-1750)	Courante 3rd Cello Suite BWV 1009
Fernando Sor (1778-1839)	Study op. 29 nr. 5 in C
Francisco Tarrega (1852-1909)	Capricho Arabe
Joaquin Turina (1882-1949)	Sonate op. 61 part 3
Heitor Villa-Lobos (1887-1959)	Study 8
Jorge Morel (1931-)	Danza E minor

Ba 2

Domenico Scarlatti (1685-1757)	Sonate L. 395
Silvius Leopold Weiss (1686-1750)	Fantasia in Em
Napoleon Coste (1806-1883)	Les Soirées d'Auteuil
William Walton (1902-1983)	Bagatelle 3
Vicente Asencio (1908-1979)	Collectici Intim dl. 1 La Serenor
Leo Brouwer (1939-)	El Decameron Negro dl. 3
Marco Pereira (1951-)	O Choro de Juliana
Roland Dyens (1955-)	Hommage a Villa-Lobos - part 3

Ba 3

Manuel Ponce (1882-1948)	Tres Canciones Populares Mexicanas
Agustin Barrios (1885-1944)	Danza Paraguaya

Federico Moreno Torroba (1891-1982)	Sonatina - part 3
Joaquin Rodrigo (1901-1999)	Passacaglia (Tres Piezas)
Maurice Ohana (1914-1992)	Tiento

Ma 1

Dionisio Aguado (1784-1849)	Rondo in A minor
Frank Martin (1890-1974)	Quatre Pièces Brèves - part 2-4
Mario Castelnuovo-Tedesco (1895-1968)	Tarantella
Antonio José (1902-1936)	Sonate - part 4
Hans Werner Henze (1926-2012)	Tiento n° 2
Toru Takemitsu (1930- 1996)	All in Twilight - part 4

Ma 2

Johann Sebastian Bach (1685-1750)	Chaconne
Manuel de Falla (1876-1946)	Homenaje Le Tombeau de Claude Debussy
Elliott Carter (1908-2012)	Shard
Benjamin Britten (1913-1976)	Nocturnal
Alberto Ginastera (1916-1983)	Sonate - parts1-2

Ba1 - Ma 2: Chamber Music

Jan Sanen is the coordinator for guitarists playing chamber music and mostly he gives the lessons. In the busy period before the exams other professors can give extra chamber music lessons. The program choice is approved of by Roland, Jan or Nico or other chamber music teachers.

Read the Vademecum of Chamber Music carefully.

Ba 2 - Ba 3: Literature Study

Professors: Roland Broux (1500-1850) and Nico Couck (1850-present)

This item is seen as the preparatory study for the academical research work in Ba 3 - Ma 1 - Ma 2 and the Master's Paper.

Learning content during academic year 2021-22: Part 1: start to 1850:

The historical repertoire of the guitar is being covered: Renaissance guitar, Baroque guitar, Romantic guitar. In addition: the repertoire of the lute (with an emphasis on the solo repertoire) and derived instruments (theorbo, chitarra). Students will also be initiated in reading and playing from French lute tablature.

Learning content during academic year 2022-23: Part 2: 1850 to present

The guitar repertoire is historically contextualized: the development of the modern guitar, Andrés Segovia and his contemporaries, historical tendencies based on the guitar as a folkloristic and/or new instrument, the introduction of the electric guitar in art music, the growing role of the guitar within ensembles.

Ma 1 - Ma 2: Creative Final Project

All Master students get the task to think about a creative application of the musical skills they have acquired. Feedback is given by Roland, Nico or Jan and the personal coach. In Master 2 the students organize a project, concert, recital,... with a freely chosen program. Normally it is played extra muros of the school (solo recital, chamber music recital, multidisciplinary project, musical, electric guitar, theatre with music or dance or..., avant-garde, video performance, installation,...).

The student must have a key role in the project.

The academical research work can be linked to this project. In this case the project is organised in the Conservatory.

Also students in the Educational Master must take this course.

Academical Research and Master's Paper

Head of department: Yves Senden

Supervisor for the guitarists: Nico Couck

Co-supervisor for the guitarists: Roland Broux

The subject of your paper is to be discussed together with your guitar teachers. Start these conversations as of Ba 3. The subject is to be communicated to Yves Senden, after which the trajectory can start. Nico and Roland must approve of your paper prior to submitting.

Read the Vademecum Research & Lecture Performance carefully.

Examinations

FOR EACH ITEM THERE IS A SECOND CHANCE IN SEPTEMBER EXCEPT FOR ITEMS WITH PERMANENT EVALUATION (PROJECTS AND MUSIC PRACTICE).

A student can decide not to participate in the first exam of June. He/she gets receives the quotation 'did not participate' and will have to do the exam in September. There are no guitar lessons during summer. Your teacher may be able to provide additional classes as of the end of August.

Examination Guitar

Timing is mid June or end Augustus.

For Bachelor 1 there is an orientational test in January (15 minutes playing time, no quotation)

Examinations are performed by heart.

1. Class Examination

Ba 1 and Ba 2: program with a variety of styles: 30 minutes approx.

Ma 1: 30 to maximum 40 minutes program

Repertoire played in a previous exam can not be played again.

After the exams all the student are separately invited to the jury to hear the quotation and receive an extensive comment from the president and all the members of the jury.

2. Public Examination (External Jury)

Timing: mid June

Ba 3: a program of 45 minutes with one piece imposed to all participants

Ma 2: Master Podium: program of 50 to 60 minutes

Educative Master: 50 minutes

The programs of the master education are different from those of master podium. Some repertoire can be studied in Master 1 and included in the Master 2 program. Some pieces can be performed in the creative project, eventually in chamber music combinations).

After the concert exams all the student are separately invited to the jury to hear the quotation and receive an extensive comment from the president and all the members of the jury.

Examination Chamber Music

Timing: January and May. Ba 1 students only play at the end of the year in May.

Read the Vademecum Chamber Music carefully.

Examination Practical Harmony and Improvisation

Timing: end of May: 1 examination in groups of players

Examination Guitar Practice

Timing: end of May: 1 examination playing in group

Examination Repertoire Study

One examination before end of June, two fixed moments, one in January and one in June, OR a moment to be appointed by the student and Roland. You have to perform two pieces in a SLOW TEMPO and comment composer and the piece. Some more questions are asked concerning the piece and the composer, style, etc.

Examination Literature Study (Ba 2-Ba 3)

Permanent evaluation, study of tabulature, oral or written exam, paper.

Examination Plectrum Technique

Timing: 1 examination, end of May/start of June

Examination Related Instrument: Electric Guitar

Timing: 1 examination, end of May/start of June

Musical practice

Details mentioned in internally sent Year Plan.

Masterclasses

Details mentioned in internally sent Year Plan.

Participation in the masterclasses are also taken into account for Musical Practice.

Class Auditioning

Several times during the year students can perform for each other in class concerts and auditions. Try to participate as much as possible.