

Vademecum Optional Courses

Academic year
2021-2022

**Koninklijk Conservatorium
Antwerpen**

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2.50	Internship / Intensive internship (subject to permission) (3, 6, 9 or 12 credits)	25
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1 Warmly recommended

1.1 Research activities 1, 2 (3 or 6 credits) (after motivation-check)

Frank Agsteribbe

Contact Frank.agsteribbe@ap.be

The tutor will decide after a meeting if a student can take this optional course. Then will also be agreed upon the terms to completing the course successfully. Students can select from the following activities. If "3 ects" is mentioned it means this activity is enough, if not the activity needs to be combined with others:

1. Participate to the (ARIA) seminars / Articulate / Research sessions
Result/exam = a short written-oral report on the impressions these talks left and how they will influence the student as an artist in the future. (self-evaluation report of minimum 2 A4's)
2. Take part in ongoing research projects from the list below
3. After an oral motivation on the 1st of October a student can also be allowed to perform an individual research project (on top of the masterpaper). This can be linked to one of the research groups or with a researcher as coach. Result/exam = an Articulate-session / presentation of the research which will be evaluated by the researcher/coach/Frank Agsteribbe.

List of research project available for students KCA:

Informed Phrasing (ENG)

Description: This research practice module is an analysis course for instrumentalists. Students will be introduced to Schenkerian analysis and core concepts of music cognition and performative analysis. Thereafter, they will experiment and learn how their performance abilities shape their analytical interpretations, and how these interpretations can assist them in developing their own artistic and performative independence. The students' participation in this course will contribute to the ongoing *Informed Phrasing* research project, and, accordingly, the students will get acquainted with artistic research practices and methodologies.

Contact: nadavkatan110@gmail.com, +32456307185

Max amount of students: Open to all musical performance students. Maximum of 5 participants.

Time table:

Semester 1- intro sessions (online):

24.09 16:00-17:00 What is 'Phrasing'?

01.10 16:00-17:00 Schenker & Mozart Piano sonata k.331: 'Out of the depths I'

08.10 16:00-17:00 Schenker & Beethoven Piano sonata op.2 no.1: 'Out of the depths II'

15.10 16:00-17:00 Schenker & Mozart Piano sonata k.330: 'Out of the depths III'

22.10 16:00-17:00 Schenker & Beethoven Piano sonata op.110: 'Out of the depths IV'

29.10 16:00-17:00 Schenker & Brahms, intermezzo op.117 no.2: 'Out of the depths V'

19.11 16:00-17:00 Schenker & Brahms: motives and diminutions

26.11 16:00-17:00 'The whole is bigger than the sum of its parts I' Gestalt psychology and musical performance

03.12 16:00-17:00 'The whole is bigger than the sum of its parts II' Gestalt psychology and musical performance

10.12 16:00-17:00 'The whole is bigger than the sum of its parts III' Gestalt psychology and musical performance

17.12 16:00-17:00 Mozart piano sonatas: 'a performative analysis I'

24.12 16:00-17:00 Mozart piano sonatas: 'a performative analysis II'

Semester 2: 'Hands on': acquiring performative-analytical skills (individual 30 minutes live session)

11.02 students experimenting at the instrument with performative-analytical interactions.

18.02 students experimenting at the instrument with performative-analytical interactions.

25.02 students experimenting at the instrument with performative-analytical interactions.

11.03 students experimenting at the instrument with performative-analytical interactions.

18.03 students experimenting at the instrument with performative-analytical interactions.

25.03 students experimenting at the instrument with performative-analytical interactions.

Individual sessions: becoming research collaborators (individual 30 minutes live session)

01.04 final project: students experimenting with a piece of their choice

22.04 final project: students experimenting with a piece of their choice

29.04 final project: students experimenting with a piece of their choice

06.05 Formal recorded experiment: performative-analytical interaction with a piece of the student's repertoire

13.05 drawing conclusions: analyzing recorded experimentation with 'Sonic Visualizer'

Evaluation: Evaluation comprises of attendance to the lessons, submission of assignments, and a final individual project.

MIRRORING CREATIVE LAB: Become Aware of Your Body in Performance! (ENG)

Description: A futuristic laboratory for music performance research and practice by Giusy Caruso, pianist & postdoc artist researcher

OBJECTIVES:

- PREPARING AUDIO/VIDEO RECORDING SESSIONS, AUDITIONS, CONCERTS, ARTISTIC RESEARCH PROPOSALS
- METHODS IN MUSIC PERFORMANCE ANALYSIS AND IN ARTISTIC RESEARCH
- SELF-STUDY, SELF-OBSERVATION AND SELF-EVALUATION IN MUSIC PERFORMANCE
- GESTURE CONTROL RELATED TO SCORE INTERPRETATION AND SOUND RESULTS
- CONCENTRATION, MEMORY, STAGE PRESENCE AND POSTURE
- STRATEGIES FOR INSTRUMENTAL DISTANCE LEARNING

Do you need more tools and insights to structure your practice, potentiate your gestural-sound control, stage presence, concentration, memory, etc. and prepare auditions, concerts, performances, recording sessions or an artistic research project? Do you want to enhance methods for the analysis of your performance?

Discover the potentialities of the creative application of cutting-edge technologies as augmented mirrors to evaluate and improve your performance!

Body awareness while playing is one of the most important elements for musicians. Nowadays audio/video/motion analysis, provide a major feedback that can stimulate musicians to a deeper self-reflection and self-analysis of posture, gesture, sound, stage presence, concentration, memory etc. during their preparation of a performance.

Mirroring Creative Lab is a course and workshop on music performance analysis and technology that offers students a holistic method to develop the observation and evaluation of their own corporeal engagement related to their own score interpretation and sound result.

Contact: office.giusycaruso@gmail.com (*waiting for my ap account*)

Open to instrumentalists and singers (max 15 participants)

Timetable:

2h-workshops, on Tuesday or Thursday each two weeks, from October 2021 to March 2022 + an official presentation of the projects done by the students in late spring 2022, during a co-organized seminar by Umut Eldem on *cross-sensory/intermedia/synaesthetic art in theory and practice* (online or offline to be determined according to the Covid restrictions)

October 2021 (second half)

Lesson 1 - TO BE AN ARTIST

1. From theory to practice
2. Artistic knowledge, Artistic process and Artistic Practice
3. STAGE PRESENCE: Entering the performative state - Living the performative space

November 2021

Lesson 2 – TECHNOLOGY-ENHANCED MIRROR

1. From score to sound: analytical and performative parameters. Description and verbalization of a music performance by following a structured performance model and related score annotations.
2. Methods and technological applications for self-observation, self-description and self-evaluation

Lesson 3 - AUDIO/VIDEO ARCHIVE (@ IPEM ASIL LAB in Ghent or IMMERSIVE LAB in Antwerp)

1. Documenting a performance practice and preparing an audio/video archive
2. Camera and microphone positioning
3. Workshop on the use of the Motion Capture System to prepare a *performative experiment*

December 2021

Lesson 4 – An experiment conceived within the research *Informed Phrasing* by the RCA PhD student Nadav Katan (day 1 - only pianists @IPEM LAB)

Lesson 5 – Video/Audio and Motion Capture of a Music performance (day 2 – instrumentalists and singers)

January 2022

Lesson 6 - ANALYSING PERFORMANCE AND PERFORMING ANALYSIS

1. Analysis of music performance practice
2. Intentionality, gesture and sound

Lesson 7 - VIDEO ANALYSIS

1. Video analysis as a feedback to enhance strategies for self-study, review and assessment during instrumental learning
2. Introduction of the use of ELAN software for video analysis (OPEN SOURCE)

February 2022

Lesson 8 - AUDIO ANALYSIS

1. Audio analysis as a feedback to enhance strategies for self-study, review and assessment during instrumental learning
2. Introduction of the use of SONIC VISUALISER software for audio analysis (OPEN SOURCE)

Lesson 9 - MOTION ANALYSIS

1. Motion data processing
2. Aligning video-audio and motion data

March 2022

Lesson 9 - LOOKING INTO AN AUGMENTED MIRROR: SELF-EVALUATION AND RESULTS

1. Artistic Practice towards Artistic Research: evaluation of the ELAN projects prepared by students
2. EMBODIED PERFORMANCE : Cognitivism and mind-body connection: embodiment, body awareness, body image and body schema

Lesson 10- IN FRONT OF A CAMERA OR IN FRONT OF AN AUDIENCE

1. Strengths and weaknesses during live performances and recording sessions
2. Performing strategies: a focus on posture, gestures, breath and sound, relaxation, concentration, control and memory

April 2022 PUBLIC PRESENTATION OF THE PROJECTS by the RCA students and final performance

Evaluation: of the 20 points 10 will be based on active participation in the sessions and 10 will be based on the contribution to the public presentation in April

Making Visual Music with Max/MSP (ENG)

Description: This module is for musicians and composers who are invested in using computers to create audiovisual performances/compositions. No experience with programming or visual design is necessary, only a computer with access to Max/MSP is required. With Max/MSP you can not only manipulate sounds, but also create visuals that react to those sounds. For example, you could design graphics that change their shapes, colors, and movements based on the music they are playing live with a microphone or a MIDI controller. This course will teach the basics of working with Max/MSP, manipulating videos in real-time, creating 3D graphics, and making it all react to sound and music. We will think about how music interacts with the other senses, and how we can combine them in creative ways. The students will be guided to create an original work as an end-assignment.

Contact: umut.eldem@ap.be

Participants: Any music student is welcome, maximum 15 students.

Evaluation: An original audiovisual work created by the student will be used for evaluation

Duration: 8 lessons of two hours each.

The Creative Social Club - Exploring creation and connection to the self and others. (ENG)

Description: In this research practice module, we will develop an understanding of the three vagal states - safe/connected, fight/flight and shutdown/freeze, and explore works by composers and songwriters whose music aids in the self-regulation to a safe, connected state. Using social connection, play, meditation and an understanding of the neuroscience of safety, we will also create and share our responses to the following question: 'What happens when we make what we need, rather than making what we think we should?'

Contact: Geoffa.fells@ap.be

Open to instrumentalists, singers, composers and visual artists.

Timetable: Session 1 - 14th February - 1-3pm

Session 2 - 15th February 10-12pm

Session 3 - 7th March - 1-3pm

Session 4 - 8th March - 10-12pm

Sharing preparation & support - 21st March - 10-12

Sharing - 21st March 1-3

Evaluation: The nature of the final sharing (presentation) will be decided by group discussion in regards to the needs of the group and will most likely not take the shape of a traditional performance. This is to improve inclusivity and avoid fight/flight responses. It may take place at a local cafe for example or may be partially or entirely pre-recorded. It may or may not include an audience beyond those taking the module. 10 marks will be based on participation during the sessions and 10 on the sharing event in March.

Practicing nervous systems (eng)

Description: live-performers, composers and visual artists will be introduced to the active role and qualities of embodiment as a way of thinking and cognizing when improvising, composing, and creating. Nervous Systems is an interdisciplinary and sensitive place that moves around the cracks between experiencing and understanding our artistic practices.

When practicing Nervous Systems, we will test environments where the body is not in search for any ideal centeredness, attention, or focus when performing. Through a series of open scores we will explore awareness of anticipation, forgetting, losing attention, and misunderstanding in practice and performance.

We will start with exercises for extending awareness and vision. In the second stage of the practice, Nervous Systems allows to integrate own techniques and technologies in order to broaden our experience of what is 'already in play' and/or 'resonates' in the body when creating, improvising, or composing. Practicing Nervous Systems flourishes through diversity and differences between participants and disciplines/media. In Nervous Systems we trust that the artistic activity itself is a form of thinking through doing, however, throughout the four sessions we will also dive into group- and self-reflection and -evaluation.

CONTACT: Klaas Devos klaas.devos@ap.be

OPEN TO: instrumentalists, singers, actors, dancers, composers and visual artists

TIMETABLE: session 1: Febr. 10th, 10h00 - 12h00
 session 2: Febr. 11th, 10h00 - 12h00
 session 3: Febr. 17th, 10h00 - 12h00
 session 4: Febr. 18th, 10h00 - 12h00

MORE INFO: www.klaasdevos.eu

Evaluation: based on participation during the sessions

Polyfonie in Antwerpen in Europese context (2 modules van elk 3 ects, Module 1 NED, Module 2 NED/ENG)

Description: Muzikanten uit de Lage Landen (het huidige Vlaanderen met aangrenzende regio's) waren topmusici, zeer gegeerd aan alle Europese hoven en kathedralen. In deze module(s) gaan we, aan de hand van de situatie van het muzikleven in de Onze-Lieve-Vrouwekerk (nu kathedraal) van Antwerpen op zoek naar het hoe en waarom van deze enorme bloei van meer dan twee eeuwen. Aan de hand van rondleidingen 'in situ' en een praktijkmodule kan je theorie en praktijk combineren en doordringen in het rijke weefsel van de muziek van deze muzikale topvedetten. Module 1 gaat in op het meer muziekhistorische en contextuele, module 2 op de polyfonie in de praktijk. Je kan die twee modules combineren (30u of dubbele module) of je kan één van beide kiezen (15u of enkele module). Een spannende exploratie van deze vaak 'secret art' van de polyfonisten is in beide gevallen verzekerd!

1. Module 1 DUTCH- Theoretisch deel, met bijzondere aandacht voor de uitvoeringspraktijk en de leefwereld van de laat-middeleeuwse mens 15u; op vrijdag 13-16u, meestal op verplaatsing in Antwerpen

- 12/11, 2u: Inleiding (in het Conservatorium): polyfonie door de eeuwen
- 19/11, 3u: In de Kathedraal
- 26/11, 2u: Het Vleeshuis
- 3/12, 2u: Toren – beiaard – klokken (kathedraaltoren)
- 10/12, 3u: Museum Plantijn-Moretus / ev. Rockocxhuis
- 17/12, 3u: Brussel, Koninklijke bibliotheek, luxueuse muziekhandschriften- en drukken

2. Module 2 ENG - Practical part: introduction to Renaissance polyphony in practice (with music) 15h; full weekend in the conservatoire (12-13 February 2022)

- 2u: Theoretical introduction to the evolution and decipherment of musical notation

- 2u: The Antwerp printer Susato: souterliedekens; dansereyen
 - 2u: Phalesius - Attaignant - Plantin
 - 2u: Beautifully illuminated Alamire manuscripts
 - 2u: The oldest preserved polyphonic music print in the world: Petrucci (1501)
 - 2u: Black notation and coloured notation
 - 2u: Other notation systems (tablatures for lute, organ, string instruments; older systems: the modal notation)
 - 1u: Transcribing; canon techniques
- Contact: eugeen.schreurs@ap.be
 Participants: all music students, max. 10
 Evaluation:
 Part 1: oral exam
 Part 2: transcription of a polyphonic work

Translated with www.DeepL.com/Translator (free version)

Animated Scores laboratory (ASLab) – understanding, performing and creating graphic and animated scores (3 ects, ENG)

Description: This research practice module aims to introduce performers and composers to the world of graphic and animated musical scores. The Animated Score Laboratory (ASLab) will be space for the study, experiments and performance of graphic and animated scores. The results will be publicly presented in a public event on May 13th, 2022, at the KCA.

The research practice module is articulated in two semesters: participants can take part in one or both semesters.

Contact: marco.fusi@ap.be

Open to instrumentalists, singers, composers and visual artists.

Timetable:

First semester

Session 1: October 12th, 2021. 10:00 - 12:00 [online]

Session 2: October 18th, 2021. 16:00 - 18:00 [at the KCA]

Session 3: October 19th, 2021. 16:00 - 18:00 [at the KCA]

Second semester (exact dates and times to be confirmed)

Session 1: March, 2021. 2h

Session 2: April 2021. 2h

Session 3: May 13th, 2021. 2h - **Public performance @ KCA**

1.2 Improvisation through Joint Modules from the European METRIC-project (3 credits) (only for students with a basic experience in improvising)

Yves Senden

This elective subject is part of a European project between several conservatoires: the METRIC project. Eight sessions are organized throughout the year, each lasting 2 x 2 hours within one student line.

Four of these eight sessions are given by Yves Senden. He also gives the students the framework within which they will improvise. The other four sessions are given by David Dolan (London), Bert Mooiman (The Hague) and Karst de Jong (Barcelona).

The exam consists of a group improvisation, in the form of a theme with variations, in which all the ideas and working methods of the sessions are presented. The exam is co-evaluated by the guest lecturers.

<http://metricimpro.eu/joint-modules/Joint-Module-on-Tonal-improvisation/>

DATA: the joint module is organized in semester 2: eight sessions, on Thursdays, from 5:45 pm to 8:45 pm. Precise dates will be set during the first sessions, in consultation with the enrolled students.

1.3 Interdisciplinary project 1, 2, 3, 4, 5 (for 3 or 6 credits)

Steven Prengels

Music students can participate in cross-over creation projects such as the project dance-composition, the project composition -word, Labo, etc. and thereby develop specific interdisciplinary skills and a different kind of creativity. The student is expected to show an independent and proactive attitude.

Students Master 1 and 2 can integrate the interdisciplinary project in the compulsory course Creative (Final) project, after consultation with the teacher. They can, however, participate in a second interdisciplinary project through the elective course Interdisciplinary Project.

For a detailed description of the offers contact Steven Prengels steven.prenghels@ap.be

Accessible from Ba1 onwards and after consultation with the teacher.

1.4 Studentenparticipatie (3 studiepunten)

Stefaan de Ruyck

The students preferably take an active role in the functioning of the student council and are in any case involved in the student council by attending the SAS meetings. They represent the interests of their fellow students and contribute to (the improvement of) the organization of the KCA.

The students proactively question their fellow students in order to identify their needs and inform them about decisions taken and ongoing processes.

In addition, the students take part in the introduction workshops, around the structure of the college and hold efficient meetings.

Finally, the students take on a number of deepening or broadening tasks (number of activities to choose from below, for a total of 5 points)

- o Participation in the program committee of one's own program (2)
- o Participation in the training evaluation of another training (2)
- o Participation in the overarching student consultation organized by the Student-Focused Services (1)
- o Organizing an activity/event of Sphinx vzw (2)
- o Taking the role of a Buddy
- o Representing the KCA at SID fairs and info days (2 for all days present).
- o Representation in other councils/bodies (Steering Board, SofA Council) (1)
- o Take up management position within the SAS (1)
- o Participation in the professionalization project on student participation of the Student-Focused Services: develop support material for student representatives, develop actions to promote awareness of student participation (develop folder/video/presentation), survey students, elaborate ideas/actions on student participation within the arts, etc. (3)
- o Support / ambassador function / practical role in the organization of reception days, study days, congresses, research festivals within KCA (1)

1.5 Studium Generale 1, 2 (3 credits)

TBC

Contact: studiumgenerale@ap.be

Since 2010, the Artesis Plantijn University College of Antwerp organizes in collaboration with the art campus deSingel and as part of the Chair Kinsbergen, a series of evening lectures on global social issues in the frame of the Studium Generale. This happens in the form of exciting evening lectures by experts that are also accessible to the 'ordinary' audience. The lectures focus on problematization and critical analysis. They have an interdisciplinary and social relevance.
Open to students from Ba1 onwards

No entrance fee. Registration is compulsory [through this link](#)

All lectures start at 7 pm and finish at 9 pm. They take place at the Yellow Hall of Royal Conservatoire Antwerp:

Campus deSingel

25 Desguinlei

2018 Antwerpen

CONTENT SEE [DigitAP](#) or [the website](#)

2 Optional courses:

2.1 Related wind instrument 1, 2, 3, 4, 5 (6 credits)

The following related instruments can be followed:

- clarinet, bass clarinet and clarinet in Eb
- bassoon and contrabassoon
- flute and piccolo
- oboe and English horn (cor anglais).

Students principal instrument can follow a related instrument from their instrument family without entrance exam. Permission is granted to the extent that there is a place available in the class concerned (via the Admissions commission).

Open to non-Dutch speaking students.

Class hour to be agreed upon individually with the teacher.

2.2 Related keyboard instrument 1, 2, 3, 4, 5 (subject to permission) (6 or 9 credits)

Students principal instrument can follow a related instrument from their instrument family without entrance exam. Concerns piano, fortepiano, harpsichord, organ. Is a compulsory course in Ba3.

Accessible from Ba1

Open to non-Dutch speaking students.

Class hour to be agreed upon individually with the teacher.

Students key instrument can also follow a related key instrument more intensively for 9 credits as a kind of a second principal instrument, subject to passing a level test. Permission is granted to the extent that there is a place available in the class concerned (via the Admissions commission).

Accessible from Ba2

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher.

2.3 Alexander technique group lesson

Helga Henckens (helga.henckens@ap.be), coordinator Magda Thielemans

Accessible: after having passed LB1, cant' be combined with Yoga in the same academical year, can only be taken once

Maximum 12 participants
30 lessons on Thursday: 17-18h
Continuous Evaluation, Presence is compulsory,

The Alexander Technique is not a postural technique but a method to find the vital and dynamic balance and coordination in the body. You learn to perceive and stop harmful tension patterns that impede proper functioning, without conjuring up new tensions. The intention is to be able to maintain the freedom of body and mind at all times in order to improve the quality of your 'being' and thus your performance.

The opportunity exists to play, sing, dance, act, using the Alexander Technique. Introduction moment on Thursday 30 september at 13:00

2.4 AML Jazz analysis and harmony 1, 2, 3 (subject to permission from the supervisor for the courses Jazz and Popular Music) (6 credits)

Ben Sluijs

The student gains insight into the basic concepts of functional, tonal jazz harmony: the study of harmonies and their relationship and making connections between harmony, rhythm and form. The ability to apply these basic concepts in the analysis of the (jazz) music, specifically jazz music from its origins to the 50s. Being able to harmonize a simple tonal melody, to re-harmonize a simple tonal standard and to realize voicings of chord connections with tensions.

Accessible from Ba1

Group lessons: see timetable

2.5 General Music Theory training extra (3 credits)

Tom Collier

For students who need or want extra training, coaching and guidance in the field of AML, there is the possibility to follow the optional course AML extra. In this elective course, the subject matter that is treated in the AML lessons is offered or further developed in an intensive and remedial way. These lessons take place weekly. More info: see Vademecum Algemene Muzikale Vorming.

2.6 General Music Theory in depth (3 credits)

Tom Collier

Students who want to delve deeper into the subject matter of AML after the first two years can choose 'AML deepening' as an elective. These classes also take place on a weekly basis. More info: see Vademecum General Musical Education.

2.7 Analysis principal study 1, 2 (subject to a level test) (3 credits)

Frank Agsteribbe

On the basis of repertoire from the entire history of music, specifically focused on the instrument of the student, you will be guided in making a written and oral analysis, where all musical parameters are dealt with. Various analysis systems are thoroughly discussed.

Level test: based on an interview during the first lesson Frank Agsteribbe assesses whether or not you can be admitted to the first level. Direct moving on from the first to the second level.

! Students who also have Analysis subsidiary course 1 or 2 in their study programme, only require 3 credits for the upgrade to Analysis principal study.

Accessible from Ba1

Group lessons: see timetable

2.8 Analysis principal study 3 (subject to a level test) (6 credits)

Stephan Weytjens

On the basis of repertoire from the entire history of music, specifically focused on the instrument of the student, you will be guided in making a written and oral analysis, where all musical parameters are dealt with. Various analysis systems are thoroughly discussed.

Students are advised to take this elective course in function of the master thesis.

Level test: based on an interview the teacher assesses whether or not you can be admitted.

Direct moving on from the second level Analysis principal study.

Group lessons: see timetable

2.9 Analysis principal study 4, 5 (subject to a level test) (6 credits)

Wim Henderickx and Steven Prengels

On the basis of repertoire from the entire history of music, specifically focused on the instrument of the student, you will be guided in making a written and oral analysis, where all musical parameters are dealt with. Various analysis systems are thoroughly discussed and a link is made with the subject of the research project or the integrated master's degree.

Level test: based on an interview Wim Henderickx assesses whether or not you can be admitted.

Direct moving on from the third level Analysis principal study.

Group lessons: see timetable

2.10 Analysis Music from Romanticism and early 20th century (subject to a level test) (3 credits)

Wim Henderickx and Steven Prengels

Based on romantic and early 20th century orchestral repertoire you will be guided in making a written and oral analysis, where all musical parameters are dealt with.

Students who treat romantic or early 20th century music in their master thesis, are advised to include this course in their package of optional courses.

Level test: based on an interview Wim Henderickx assesses whether or not you can be admitted.

Accessible from Ma1

Group lessons: see timetable.

2.11 Analysis New music (subject to a level test) (3 credits)

Wim Henderickx and Steven Prengels

Based on 20th century and contemporary repertoire you will be guided in making a written and oral analysis, which cover all musical parameters.

Students who treat 20th century or contemporary music in their master thesis, are advised to include this course in their package of optional courses.

Level test: based on an interview Wim Henderickx assesses whether or not you can be admitted.

Accessible from Ma1

Group lessons: see timetable

2.12 Arrangement 1, 2, 3, 4, 5 (3 credits)

Peter Thys

In the course Arrangement, you learn to make arrangements at the level of 'Deeltijds Kunstonderwijs' (Belgian part-time music education system). You work for different ensembles, from piano four hands to full symphony orchestra.

Open to

- students music theory / writing from Ba1

- other students if they have passed for the subsidiary courses Music Writing 2 and Analysis 2.
Limited availability, permission is granted if there is a place in the relevant class (via the Admissions commission).

Class hours to be agreed upon individually with the teacher.

2.13 Baroque Repertoire (only for singers) (3 credits)

Guy De Mey

The students singing become acquainted with the baroque repertoire and perform a number of works. This optional course can only be followed from the master programme. Bachelor students on request. Permission is granted after consultation with the teacher of the principal study and insofar as there is place in the relevant class (via the Admissions commission).

Only open to students of the vocal department.

Open to non-Dutch speaking students

Class hours to be agreed upon individually with the teacher.

2.14 Accompaniment & Coaching keyboard instruments 1, 2, 3 (3, 6 or 9 credits)

Aaron Wajnberg, Andrew Wise

In this elective course, students of keyboard instruments engaged as accompanists in various instrumental and/or vocal classes. Depending on the workload, this course can be chosen for 3, 6 or 9 credits, whereby the student accompanies in 1, 2 or 3 classes. Per 3 credits, 45 hours of piano accompaniment are expected.

Open to students key instrument from Ba3.

A detailed description of the offer can be found in the back of this booklet.

Register with Aaron Wajnberg (aaron.wajnberg@ap.be)

Open to non-Dutch speaking students.

Schedule in consultation with the teacher to be accompanied.

2.15 Counterpoint principal study, 1, 2, 3 (6 credits) (subject to level test and availability)

Peter Thomas, Ewald Demeyere, Alain Craens

Based on the study of eighteenth-century composition treatises, the analysis of works of this period and the composition of own pieces inspired by these historical models, you will be introduced into the craft of baroque counterpoint. Spread over five years you write works within the following genres: dance, invention, trio sonata, ornate coral, canon and fugue.

Open to students from Ba1 who pass the level test.

Level test: Information about the placement test will be given by Alain Craens

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher.

2.16 Composition subsidiary course 1, 2, 3, 4, 5 (subject to a level test) (6 credits)

Wim Henderickx, Alain Craens

Composition subsidiary course guides you in a your quest for a personal, creative, musical expression. The course offers a clear frame of reference. Besides individual lessons, group activities are also provided.

Level test: based on portfolio and interview

Accessible from Ba1

*Open to non-Dutch speaking students.
Class hours to be agreed upon individually with the teacher.*

2.17 Electronic music 1, 2, 3 (subject to a level test before level 1) (3/6 credits)

Wim Henderickx(coordination), Jorrit Taminga, David Baeck, Steven Maes

The Electronic Music course is for creative persons who are eager to create new works, either on stage, in the studio or media for screen. It is a stimulating series of lessons and workshops by 3 different teachers on various aspects of sound composition, recording & production. There is a specific focus on both live electronics and composition for screen. Students are free to choose which focus they prefer. The course is not about software---training! Yes we do talk about Ableton Live, Logic, Pro Tools etc, but we **don't** offer a hands---on software training for one particular DAW. The course introduces you to the ideas, strategies and workflows of professional artists working at the cutting edge of modern sound production. We hope to inspire you to say: "I never thought of working that way".

How do you APPLY for this course?

- o There is an **admission** for all new students. The admission is not an exam or test, but rather an interview on your artistic profile.
- o Contact David Baeck (david.baeck@ap.be), complete the questionnaire he will send you, and mail your answers to the E.M. teachers.
- o **IMPORTANT: deadline** for admission = **Friday 24 Sept. 2021**.
- o After approval by the teachers, you can register for this optional course.

For whom is this course intended? What is the course (not) about?

- o This course is definitely NOT a step-by-step guide (bootcamp) in f.ex. recording technique, how to set up microphones, how to create loops, nor how to operate a particular software (f.ex. Logic, Ableton Live, Max etc.).
- o Our main focus is to create (**compose**) new works, regardless of workflow, aesthetic approaches or instrumentation & software choices.
- o For the exam, we expect every student to prepare new portfolio work(s) during the year, and deliver the finished version(s) early June.

Who are the TEACHERS? What are the SUBJECTS?

- o Wim Henderickx (composer, artistic coordinator & supervisor of the E.M. course)
- o Jorrit Taminga (electronic composer / sound artist):
 - Sound synthesis, sound programming
 - Live electronics
 - Algorithmic composition
 - Software: SuperCollider, Spear, PureData, Ableton, Max
- o David Baeck (TV-composer / audio postproduction, VRT Belgian Television):
 - Digital media production, including film scoring & sound design for film/TV, trailers, commercials, animation
 - Sampling, MIDI, digital audio, audio editing & mixing
 - History & repertoire works
 - Studio visit & workshop at VRT Broadcast Center, Brussels (live or video)
 - Software: Pro Tools, Logic Pro, Ableton, Reaper
- o Steven Maes (visiting lecturer /sound engineer, Studio MotorMusic Mechelen):
 - Workshops: Recording technique, mixing, production

How are the LESSONS organised?

- o 14 lessons on Friday, either live on campus in room 147, and/or online.
 - David Baeck: 7 lessons
 - Steven Maes: 2 lessons (recording technique)
 - Jorrit Taminga: 5 lessons
- o Usually, most lessons are group meetings + individual appointments.
- o **1st year** : general introduction & orientation in electronic music
- o **2nd + 3rd year** : students can choose a focus on either (or both):

- live electronics & programming (Jorrit Tamminga)
- film scoring & postproduction for screen (David Baeck)

What do we expect from E.M. students?

- o A professional, punctual attitude regarding appointments, lessons & deadlines. We regard appointments, deadlines, showing up on time, like in real life. Professional commitment is an absolute necessity!
- o A critical, down-to-earth / feet-on-the-ground attitude towards your own work.
- o We do expect all students to attend every lesson, and show up on time. If you are **absent** for any reason, **always** contact your teacher by mail ASAP!
david.baeck@ap.be
jorrit.tamminga@ap.be
- o If you wish feedback on your work-in-progress, it's your responsibility to start working on your portfolio work(s) on time. Procrastination (uitstelgedrag) won't get you very far.

What about EXAMS & exam works?

- o 1st year : create 2 short electronic works
 - 50% = Jorrit Tamminga (1 work)
 - 50% = David Baeck (1 work)
- o 2nd & 3rd year :
 - 100% = exam work ("taak"), either Jorrit Tamminga OR David Baeck
- o MA students in Composition get 6 study credits and have to deliver a portfolio of several electronic composition works at the end of the year.
- o Deadline for delivery of exam works = Friday 03 June 2022

2.18 Encyclopedia of the organ 1, 2, 3 (3 credits)

Peter Strauven

This course gives you an overview of the various organ styles between 1500 and today. You are introduced to the major organ repertoire, per historical period and the sound image of the different types of organ. You are also taught the practice of registration.

This optional course is appropriate for students who take organ as related, second or supporting instrument.

Class hours to be agreed upon individually with the teacher.

2.19 Aural training extra (3 credits)

Paul Dinneweth

For students who need or wish extra training, coaching and guidance in the field of Hearing Training, there is the possibility to follow the elective course Hearing Training. In this elective course, the subject matter that is treated in the lessons Hearing Training is offered or further developed in an intensive and remedial manner. These lessons take place on a weekly basis. More info: see Vademecum Algemene Muzikale Vorming

2.20 Aural training advanced (3 credits)

Paul Dinneweth

Students who want to delve deeper into the subject of hearing formation after the first two years can choose 'Hearing formation deepening' as an elective subject. These classes also take place on a weekly basis. More info: see Vademecum Algemene Muzikale Vorming".

2.21 20th-century harmony (3 credits)

Alain Craens

In this optional course you will learn about the variety of harmonic styles in twentieth-century music.

By looking at examples from the music literature, you will analyze and discuss a broad palette of techniques of sound combination

Open to students having passed Harmony and Counterpoint – major 1 and Analysis – major 1.

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher.

2.22 Vocal training Contemporary music (3 credits) (only for voice students from B3 level on)

Els Mondelaers

This course initiates the student actively in all aspects of the voice as used in contemporary performances of innovative music theater companies, contemporary music ensembles, dance companies, theater companies and contemporary performances.

In addition to contemporary scores and musical notation, improvisation and the dialogue with a composer are also discussed. The teacher goes into dialogue with the students in search of the personal qualities with which they can position themselves in the world of contemporary performances.

Maximum 8 students allowed.

2.23 Harmony and counterpoint subsidiary course 3, 4, 5 (3 credits)

Alain Craens

Following the subsidiary course Harmony and counterpoint 1 and 2, students continue to specialize in composing.

Open to non-Dutch speaking students

Class hours to be agreed upon individually with the teacher.

2.24 Historical performance theory and practice (3 credits)

Ewald Demeyere

The student builds knowledge and gains insight into important stylistic features, and learns to apply in his own practice.

Admission requirement: having passed B1 Instrument / song or Composition / theory

Limited access, applications via Ewald.demeyere@ap.be

Class hours to be agreed upon individually with the teacher.

2.25 History of vocal music (3 credits)

Introduction to Oratorio and Introduction to Lied were merged. The new course specifically highlights the history of vocal music:

- Opera and Oratorio (10 lessons of 2 hours)

Teacher: Sabrina Avantario

Lessons on 20/12, 10/1, 2/02 (not on Mondays; times to be decided), 14/02, 7/03, 21/03, 28/03, 25/04, 2/05, 16/05, 30/05 each from 16.30 - 18.30

- Lied (5 lessons of 2 hours)

Teacher: Aaron Wajnberg

Classes on 6/10, 10/11, 8/12, 2/02, 9/03 each from 18h00 - 20h00

Evaluation: permanent evaluation (20%), opera and oratorio exam (40%), song exam (40%). The student must pass both tests.

2.26 Introduction to Hafabra (brass orchestra) conducting 1 (subject to level test) (3 credits) and Introduction to Hafabra conducting 2, 3, 4, 5 incl. Hafabra instrumentation (subject to level test) (6 credits)

Steven Verhaert

As a driven future conductor of brass orchestras, you are made familiar by the teachers with the basics of Hafabra conducting. Conducting, score analysis and basic skills of ensemble playing constitute a major portion of this group course.

This basis can later be used in conducting ensembles in music academies or a brass orchestra, but also constitutes a step towards a possible master course in Hafabra conducting.

Open to students from Ba1 onwards, having passed a level test. There are a few places available in the class of Steven Verhaert.

The student cannot combine introduction to Hafabra conducting 1 with one other elective courses Introduction to Conducting.

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher.

Level test:

When: Tests on Wednesday after consultation with Steven Verhaert and Luc Anthonis

Content of the test:

- practical test with CD (conducting a piece of your choice - minimum level Vlamo-repertoire list 1st division-excellence);
- hearing test (to recognize intervals and chords, always related to the orchestral work);
- questions about instruments from the hafabra world;
- exploratory interview.

Practical: Prospective students must, prior to the test, also contact Steven Verhaert, in function of the choice of works to be conducted: steven.verhaert@ap.be and luc.anthonis@ap.be

2.27 Introduction to Choral conducting 1, 2, 3, 4, 5 (subject to level test) (3 credits)

Marleen De Boo, Luc Anthonis

As a driven future conductor of choirs, you are made familiar by the teachers with the basics of choral conducting. Conducting, score analysis and basic skills of ensemble singing constitute the major part of this group course. This basis can later be used in conducting choirs in music academies or in the flourishing amateur choral practice. It also constitutes a step towards a possible master course in Choral Conducting.

Open to students from Ba1 onwards, subject to a level test.

The student cannot combine introduction to Choral conducting 1 with one other elective courses Introduction to Conducting.

In addition to the classroom hour of choral conducting, the student sings in the conducting practice choir (which he will also conduct).

Open to non-Dutch speaking students.

Class hours and individual coaching to be agreed upon with the teacher.

Level test after contact with Luc Anthonis

Content of the test:

- indication of chords with tuning-fork;
- hearing test;
- conducting of a choir work or folk song of student's own choice;

- exploratory interview.

Practical: contact Luc Anthonis (luc.anthonis@ap.be).

2.28 Introduction to Orchestra conducting 1 (subject to special permission) (3 credits)

Ivo Venkov

The teacher makes you, a driven future orchestral conductor, familiar with the basics of conducting. Conducting, score analysis and basic skills of music ensemble constitute the major part of this group course. This basis can later be used in conducting groups or orchestras in music academies. It also constitutes a step towards a possible course in Orchestral Conducting subsidiary course.

Open to students from Ba1 onwards. The student cannot combine Introduction to orchestral conducting 1 with other optional courses Introduction to Conducting

Class hours to be agreed upon individually with the teacher.

Number of students: limited availability, the first year students get on hour of group lesson on Fridays 15 till 16 o'clock.

Practical: contact Ivo Venkov, ivo.venkov@rocketmail.com and Luc.Anthonis@ap.be

The exam at the end of the year will determine if a student can continue to Orchestra conducting subsidiary course.

2.29 Organology (3 credits)

Alain Craens

The course introduces you into the orchestral instruments. Of each instrument, a brief history, characteristics, applications in music, etc. are discussed. Although part of the course is theoretical, organology is mainly a listening course.

No prerequisites. Open to students from Ba1 onwards.

Limited availability, permission is granted to the extent there is place available.

Group-oriented classes: class hours to be agreed upon with the teacher.

2.30 Introduction to digital skills (3 credits)

Andrew Claes

Weekly lessons on Wednesday

Accessible for Classical and Jazz students. Introductory and practical course in the use of amplification, recording, video and audio. The course provides a limited theoretical context.

The students learn to make recordings of their own artistic practice in order to register for auditions and for promo films. Different types of cameras, microphones, formats and software will be discussed. Students also learn to listen and watch recordings critically.

The evaluation takes place partly through permanent artistic practice (which makes presence in the lessons compulsory) and partly through a skills test with an own realization. Finally, there is also a theoretical test. An exam in the second exam period is not possible.

Contact: Andrew.claes@ap.be

2.31 Introduction to the Keyboard Practice (3 credits)

Joost Van Kerckhoven

The course Introduction to Keyboard Practice provides pianistic-tonal tools at every level to optimally use the instrument in the lessons as an accompaniment instrument. On the one hand there is a focus on arrangement by means of chord symbols and tonal insight, on the other hand on a reduction of difficult to

play parts. By means of tonal functions and transposing them, skills are developed that can be used in almost every tonal context.

In addition, the possibilities of a keyboard as a didactic instrument are also explored within the framework of musical education, harmony theory, ear training, etc.

The lessons run throughout the school year with a view to sufficient study time in between.

2.32 Introduction Vocal Ensemble (3 credits)

Ilse Duyck

'Introduction Vocal Ensemble' is aimed at musicians who want to improve their voice and their improvisation skills, and who want to explore new possibilities to let their authentic musical voice be heard, using Circle Songs and improvisation games.

This course can take place when a minimum of 5 students register.

Extension chamber music (3 or 6 credits)

Coordination: Yannicke Belis

Students may choose to create an additional group, in addition to the mandatory package in chamber music. The student presents a 20-minute chamber music repertoire (no duos) during the year exam in the second semester.

Freely accessible from Level 3. When instrument level 1 or 2: subject to permission, to be requested from Justus Grimm

More information in the Vademecum Chamber music.

2.33 Kinemusical improvisation (3 credits)

Luc Nys

'Kinemusical Improvisation' is an elective subject within the Educational Master of Music, in which the student's own improvisational skills are linked to an educational level.

Different (instrument oriented) kinemusical activities are offered to experiment with movement and music - and especially with the possible link between both - from making music together. These activities result from a theoretical/conceptual framework and are interspersed with moments of group reflection, and are a reason to get to work and develop artistic (-educative) activities.

2.34 Choir Academy 1, 2, 3, 4, 5 (3 credits)

Luc Anthonis

In collaboration with MM Academy, Choir Academy of the Munt

The choir academy is an initiative of the Royal Monnaie Theatre in Brussels.

The idea is to offer through the academy professional experience to students aspiring a career in one of the many opera professions.

From the press release: "We offer voice students the opportunity to gain stage experience in an internationally renowned opera house."

The vocal students who passed the audition of the Choir Academy will be selected for one or more productions.

The Royal Monnaie Theatre decides which productions will be assigned to the successful students, taking into account a balanced spreading over the productions and a good voice distribution within the choir.

Auditions

Once the audition dates are published by the Royal Monnaie Theatre, they will be communicated to the vocal students.

2.35 Physical awareness Instrument 2, 3, 4, 5 (subject to availability) (3 credits)

Coordinator Magda Thielemans, Teacher: Stijn Vanhove (stijn.vanhove@ap.be)

The student is taught how to have a well relaxed and supporting posture. You train breathing, posture support, flexibility of the shoulders / arms / fingers / back / legs and you learn to strengthen the muscles that are needed to play your instrument without strain . You will learn how to warm up, to relax before and after playing your instrument.

This course is compulsory for students Ba1 classic and can later be continued as an optional course.

Accessible from Ba2

Two groups with Maximum 12 participants:

Friday 12-13h

Friday 15-16h

permission is granted as long as there is room, *Presence is compulsory*,

30 lessons

Continuous Evaluation (min 20 lessons to be present to succeed)

Open to non-Dutch speaking students

Group lessons: Friday 12-13 see timetable.

2.36 Lied studio 1, 2 (6 credits)

Teacher: Aaron Wajnberg

Info moment: 1 October at 15h

Classes: (from 16h to 20h)

- October 11+ 13
- November 15 + 17
- December 13 + 15
- February 7 + 9
- March 14 + 16
- May 2 + 4

Repertoire: Send 1 week in advance by e-mail to: aaron.wajnberg@ap.be

Concerts:

- January 28 at 6 pm
- 3 June at 18h

Masterclasses:

- Hans Eijsackers: Clara & Robert Schumann (Dec '21, date to be determined)
- Malcolm Martineau (25 Feb 2022)
- Ulrich Eisenlohr: Brahms & Wolfgang Rihm (6 & 7 May 2022)

Introduction to song:

(6pm to 8pm)

- 6 Oct
- 10 nov
- 8 Dec
- 2 Feb
- 9 March

There is no final exam: points are given on attendance, preparation and attitude throughout the year. Students have to choose their own repertoire in consultation with their voice teacher and Jeanne-Minette Cilliers.

This choice of repertoire must be communicated in a letter to Aaron Wajnberg at the latest two weeks before the concert where the selected music will be performed.

2.37 Music practice extension (only after special permission) – (3 or 6 credits)

Ann Lommelen

Possibilities for extension: see Vademecum Music practice.

Apart from the students' own productions and ensembles this course also includes the participation in cross-programme initiatives such as Practice of dance accompaniment for percussionists, of which a more detailed description is found in the addendum at the back of this vade mecum.

The possibility of participation is to be discussed with Ann Lommelen.

Open to non-Dutch speaking students.

Contact Ann.lommelen@ap.be

PERCUSSION ACCOMPANIMENT AT DANCE LESSONS

In a nutshell

Series of observation classes and active accompaniment lessons by Geert Van Impe during regular classes of the Dance Training at the Royal Conservatoire of Antwerp.

embedding in training

- Percussion students levels 3-5, transition year, preparatory year and PG
- 3 ECTS to be recorded as course 'expansion music practice'.

contact & registration

Ann Lommelen, production manager RCA, 03 244 18 06, ann.lommelen@ap.be

Geert Van Impe, geert.vanimpe@ap.be

2.38 Music notation (finale & sibelius) 1, 2 (3 credits)

Peter Knockaert

Students are initiated into working with music notation programmes Finale and Sibelius.

- Basic techniques to input music
- Simple layout of scores
- Creating your own templates
- Advanced formatting techniques
- Import and export possibilities

Open to students from Ba1 onwards.

During the first semester, the courses are given in Dutch for the Dutch speaking students, during the second semester they are in English.

Limited availability: permission is granted if there is room.

Group lessons: see timetable.

2.39 Music and Literature 1, 2 (only after special permission) (3 credits)

Arne Hermans & Koen Bollen

Objective is to familiarize the students with the analysis of texts used in musical compositions so that he/she is able to make a substantiated analysis and interpretation in view of the performance. Students examine how music and literature correlate. The course focuses on Lied and Opera. Texts are situated in a general cultural-historical framework and analyzed in group. For the poetic texts keys to the translation,

analysis and interpretation are supplied. For opera libretti, shifts in comparison with the literary source are examined, the text is analyzed from the dramatic point of view and interpreted with a view on staging.
Prerequisites: to have passed Instrument 3 or Harmony and counterpoint principal course 3.

2.40 History of music 3, 4, 5 (modules) (3 credits)

Stephan Weytjens

Following the general courses History of music 1 and 2, the modules History of music enter more deeply into specific style periods, techniques, composers and/or musical genres.

The modules: See Vademecum General Cultural Courses

Admission: to have passed History of music 2

There are two English modules for non-Dutch speaking students.

Group lessons: see timetable.

2.41 Second Instrument 1, 2, 3, 4, 5 (only after special permission) (3 credits)

Students who play a second instrument at the level of the higher grade of a music academy (DKO), can study this instrument as second instrument.

Very limited availability: permission is granted by the Admissions Committee provided there is room.

Level test with a few representative works for the level.

Time to be agreed upon with the teacher in question.

Repertoire per level and instrument you will find [annex to this document at the bottom](#).

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher.

Also possible with jazz instruments, contact els.smedts@ap.be

2.42 Second instrument piano 1,2,3 (3 credits)

Bart Verheyen, John Gevaert

In this course you acquire a pianistic basis. You gain harmonic insight, using the piano and the vocal repertoire. You play song accompaniments in a reduced version.

Open only to Bachelors who do not play a keyboard instrument. Limited places.

Class hours to be agreed upon individually with the teacher.

2.43 Opera 1, 2 (6 credits)

Guy Joosten

TBC

2.44 Oratorio 1 and 2 (6 credits)

Teacher: Ewald Demeyere

Lesson moment: Friday, 12h30-16h00 (tbc)

Contact: ewald.demeyere@ap.be

Evaluation:

- Performances (30% of the points): a student has passed if he or she can convincingly perform the works to be treated;

- Oral examination (30% of the points): a student has passed if he or she has sufficient mastery of the treated repertoire in terms of genesis, concept and performance practice;

- Continuous evaluation for 40% of the points.

2.45 Organ building 1,2 (3 credits)

Joris Verdin

You get an introduction to the practice of organ building as it is necessary for today's organist: understanding the various mechanisms, tuning practice, minor maintenance and repairs. Workshops in the classroom, in the organ studio and on location.

This optional course is only open to students who play the organ as related instrument.

Open to non-Dutch speaking students.

Group oriented lesson: class hour to be agreed with the teacher

2.46 Orchestral conducting subsidiary course 1-4 (3 credits)

Ivo Venkov

Orchestral conducting subsidiary course follows to *Introduction to Orchestral conducting* and makes you, a driven future orchestral conductor, familiar with the basics of conducting. Conducting, score analysis and basic skills of music ensemble constitute the major part of this group course. This basis can later be used in conducting groups or orchestras in music academies.

Prerequisites: open only to students having passed introduction to Orchestral conducting.

The student cannot combine Orchestral conducting with other optional courses Introduction to Conducting.

Open to non-Dutch speaking students.

Class hours to be agreed upon individually with the teacher. ivo.venkov@ap.be

2.47 Practical harmony and improvisation subsidiary course 2, 3, 4, 5 (subject to permission) (3 credits)

Yves Senden

Specific content per year: see Vade mecum General Music Courses (AMV)

Open to students who finished the previous level of this course with at least 'distinction' (cum laude).

Limited availability: about 8 places (except for guitar and percussion: no limit)

Open to non-Dutch speaking students.

Group oriented lesson: class hour to be agreed with the teacher contact yves.senden@ap.be

2.48 Sound in time (3 studiepunten)

Frederik Leroux-Roels

This course delves into the world of non-notated avant-garde music of the 20th century. The material presented will range from European Free Improvisation, to Musique Concrète, to Japanese, to Drone. More so than merely presenting the student with a chronological overview and an understanding of how these musics came to life, the course aims to open up one's own musical imagination through confrontation with a wide variety of listening and playing attitudes. Extensive deep listening, as well as discussion of the presented materials, will help to do so. Students of all disciplines are welcomed. Groepsles van 1,5u op dinsdag

Contact: frederik.leroux-roels@ap.be

2.49 Organ-specific skills 1, 2, 3, 4, 5 (3 credits)

Joris Verdin

Guest lecturers in accordance with their specific competences give case studies. You follow collective and individual workshops by a schedule, which is determined annually.

Example: Spanish classical organ music, contemporary improvisation, Ricercar, the French organ symphony.

Open only to students of the course Organ related instrument.

Open to non-Dutch speaking students.

Group oriented lesson: class hour to be agreed with the teacher

2.50 Internship / Intensive internship (subject to permission) (3, 6, 9 or 12 credits)

The course Internship is in line with the policy to closely involve the professional field in the Music education. There is a possibility for an internship behind the scenes as an assistant piano [répétiteur in the Flemish Opera](#), an internship with one of our partner organizations or you can propose your own internship.

Admission: from Ba3 onwards, and after an intake interview. Registration via Inge.Simoens@ap.be

The detailed description of the offer is found at the back of this booklet.

There is also the possibility to include an educational internship (6 credits). In connection with the course Educational Project of the Teacher Training, students can do internships in the educational field.

Admission: only possible for students who enroll for Educational Project. More info via Annouk Van Moorsel and Sanne Caluwaerts (Teacher Training)

Open to non-Dutch students

2.51 Yoga (3 credits)

Coordination: Magda Thielemans

Teacher: Zehra Proch

Accesible: passed LB1, cant' be combined with Alexander Technique in the same academical year,

Yoga is based on a Hindu philosophy which teaches to control the mind, feeling and body.

Maximum 15 participants

Wednesday 18:00-19-15

Date: October: 6-13-20-27; November: 10-17-24; December: 1-8-15; January: 26; February: 2-9-16;

March: 9-16-23-30; April: 27; May: 4-11-18

Presence is compulsory, Open to non-Dutch speaking students.

2.52 Dutch language course as an elective course

for non-Dutch speaking students

The course 'Dutch for foreign students' of Linguapolis can count as an optional course.

<https://www.uantwerpen.be/en/centres/linguapolis/>

There are three options:

- IMMERSION at the beginning of the academic year (at the Royal Conservatoire or the Royal Academy of Fine Arts)
45 hours – intensive language course during 2 weeks – on a daily basis – 3 ECTS
The obtained credits can be included in the current academic year.
- SEMESTER TRAINING (at Linguapolis)
45 hours - 15 weeks - 1 evening per week - 3 ECTS
The obtained credits can be included only in the next academic year.
- INTENSIVE TRIMESTER COURSE
90 hours – 10 weeks – 3 times a week – 6 ECTS
The results can be included only in the following academic year.

Open to all (outside the curriculum, without credits)

In the **optional courses package**, courses from the section Jazz/Popular Music and from other programmes of the Royal Conservatoire may be chosen, after consultation with Els Smedts and subject to approval by of the admissions committee.

Furthermore, all courses from **the Antwerp University and University Colleges of the Antwerp Association** may be selected, subject to approval from those institutions and approval of the admissions committee. Registration for the course is done at the Royal Conservatoire of Antwerp, after the student has obtained approval for the participation from the university faculty involved.

These optional courses and the results may be included in the diploma contract of the same academic year.

Students are responsible for the coordination of the scheduling of the classes and exams between the Conservatoire and the University of Antwerp.

If you want your package of electives to include any courses from other conservatoires, university colleges and/or universities outside of the Association, then the results of these can only be included as credits in the next academic year.

ADDENDUM

Programme: Auditions, entrance exams, and streaming tests

MUSIC degrees 2018/2019: Subsidiary and Auxiliary Instruments

Woodwind

- Piccolo, flute, oboe, cor anglais, clarinet, Eb clarinet, bassoon, contrabassoon, saxophone: one or two works of repertoire of the candidate's choosing with a duration of 10 minutes. The difficulty of the works must be representative of the required level.
- Bass clarinet: a programme with a duration of 10 minutes consisting of one work, which may potentially be a transcription of a work for clarinet. The difficulty of the work must be representative of the required level.

Brass

- French horn, trumpet, trombone, tuba and saxhorn:
 - one technical étude
 - one representative recital piece or a melodic étude
- Specific methods which are representative of the required level:
 - for trombone and tuba: études by Kopprasch and Bordogni/Rochut
 - for French horn: études of Maxime Alphonse (first or second book); études of Gallay (études for second horn); études of Muller

Strings

Violin, viola, cello, and double bass: two works of the candidate's choosing. The difficulty of the works must be representative of the required level.

Keyboard Instruments

- Piano:
 - Subsidiary instrument: the minimum required level is lower Grade 4 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of one contrapuntal work and one work of his or her choosing.
 - Auxiliary instrument: the minimum required level is middle Grade 3 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of 10 minutes, with two representative works from two different stylistic periods.

- Harpsichord:
 - Subsidiary instrument: the minimum required level is lower Grade 4 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of one contrapuntal work and one work of his or her choosing.
 - Auxiliary instrument: the minimum required level is middle Grade 3 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of 10 minutes, with two representative works from two different stylistic periods.

- Organ:

Subsidiary and auxiliary instrument: candidates must prepare a programme of 20 minutes consisting of the following:

- One toccata with simple pedal by Johann Pachelbel or something of a comparable level
- One *manualiter* piece from the period 1600-1750, such as by Cornet, Kerckhoven, Sweelinck, or a selection from a French suite
- One work of the candidate's choosing which fits with the style of the organ in the Conservatoire

The specifications of the Collon organ in the Conservatoire are as follows: mechanical, II/pedal, Go and POS in the French classical style, pedal 16 8 4 + tr 8 cl 4, 1978

- Accordion:
 - Subsidiary instrument: candidates should have a four-course instrument with M3 (free bass) and should prepare a programme of 15 minutes consisting of the following:
 - One contrapuntal work (Bach, Scarlatti, Mozart, etc.)
 - Scales up to and including two sharps and flats (the candidate may choose his or her own interpretation of the scale)
 - One composition by Eddy Flecyn
 - One recital piece (for either FB or SB accordion) of the candidate's choosing

 - Auxiliary instrument: candidates should have a four-course instrument with M3 (free bass) and should prepare a programme of 30 minutes consisting of the following:
 - One contrapuntal work (Bach, Scarlatti, Mozart, etc.)
 - One recital piece of the candidate's choosing from "Accordion Progression 4-5-6"
 - Scales up to and including four sharps and flats (the candidate may choose his or her own interpretation of the scale)
 - A French Musette
 - One recital piece with FB of the candidate's choosing
 - One recital piece with SB of the candidate's choosing

Plucked instruments

Guitar, mandolin, harp: two contrasting works of the candidate's choosing which are representative of the required level.

Percussion

- Percussion:

Candidates should choose one of the following programmes to present for audition:

- A rhythmic programme of 10 minutes consisting of the following works, which should be representative of the required level:
 - One étude for snare drum with single strokes, closed drum rolls, accents and ornaments
 - One étude for drums which demonstrates the candidate's mastery of independent parameters (such as *Drumstudies* by F. de Witte)
 - One étude for timpani
- A melodic programme of 10 minutes with two works for xylophone, vibraphone or marimba, which should be representative of the required level.
- Marimba:
 - Subsidiary instrument: the minimum required level is lower Grade 4 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of two works which are representative of the required level.
 - Auxiliary instrument: the minimum required level is middle Grade 3 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of 10 minutes, with two representative works from two different composers. Candidates are required to have the technical ability to play with four sticks.

Voice

- Subsidiary instrument: the minimum required level is lower Grade 4 of the Belgian Music Schools and Academies for Amateurs. Candidates must prepare a programme of three works in various languages and the programme must include at least one aria (opera or oratorio) and at least one *Lied*.
- Auxiliary instrument: the candidate must prepare a programme with three pieces in various languages and the programme must include at least one aria (opera or oratorio) and at least one *Lied*. The programme must be sung from memory.

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.

INTERNSHIP assistant REPETITEUR (FOR PIANISTS) AT THE FLEMISH Opera

Contact Aaron.Wajnberg@ap.be

In a nutshell

The tutor is responsible for

- Choir Lessons, i.e. studying notes and text with a part of the choir (e.g. men or women). Led by the choirmaster or the répétiteur only.
- Musical rehearsal with the soloists. Led by the conductor or his assistant
- Choir Ensembles, i.e. tutti choir. Led by the choirmaster
- Coaching with the soloists, i.e. taking apart one soloist, to improve his/her mistakes in the singing field, both musically and vocally. Led by the répétiteur.
- Coaching with the ensemble singers, who are the permanent soloists of the house. They should study full rolls. Led by the répétiteur.
- Accompanying the rehearsals for production-piano, in a rehearsal room and the stage rehearsals with piano, in the orchestra pit). Led by the conductor and the director. (Sometimes without a conductor.)
- Playing the pre-general rehearsal on piano, complete walk-through led by the conductor
- Attending Italiennes (orchestra + singing), BO's (Bühne-Orchestra), PGO's (pre-general rehearsal with orchestra) and dress rehearsal. Be present in the hall and listen, to be able to say to the conductor and the singers what it sounds like, and what should be better.
- Monitoring of the performances. Listen to every performance (from the hall), taking note for soloists and conductor what is going wrong and can be better, and communicate this to them before the next performance in a constructive way.

- Indien nodig: het dirigeren van off-stage (naast het toneel) koor of banda (klein orkestje, soms slechts enkele instrumenten).
- If necessary: the conducting of off-stage (next to the stage) choir or banda (small orchestra, sometimes only a few instruments).
- Sometimes: playing a small piano reduction.
- Begeleiden van audities voor solisten, koristen, orkestleden. Telkens eerst een (korte) repetitie, en vervolgens het spelen voor de jury.
- Accompany auditions for soloists, members of the choir, orchestra members. First a (short) rehearsal, and then play it for the jury.
- Always: singing of the missing vocals while accompanying, as a reply to those who are there. Also during auditions.

Embedding in the training

- Elective course 6 credits (180 study hours) from B3 onwards.
- Compulsory course 6 credits in the option "accompaniment and coaching" in M1.
- The training is organized in collaboration with the Flemish Opera.
- The student participates in one full production for 1,5 to 2 months. In addition, the student can attend some rehearsals for other operas and auditions.

Profile of a professional répétiteur:

- You are willing to help the others and to offer concrete solutions for musical and vocal problems.
- Vanaf de eerste dag van een productie ken je het hele werk. Je dient alle fouten van alle participanten te kunnen horen, en op een vriendelijke manier te kunnen corrigeren. Je kent de volledige tekst, en kan hem meezingen.
- From the first day of the production you know the whole work. You should be able to hear all errors of all participants, and to correct in a friendly way. You know the complete text, and can sing it.
- You can reduce an orchestral score so that you sound like an orchestra, everyone recognizes the music, and that all should feel rhythmic support.
- You tune your own interpretation to that of the conductor. You always follow him musically, but you may make suggestions to him. If you accompany the singers on the piano in a rehearsal without the conductor, you take his interpretation into account.
- During the rehearsal process, you establish friendly relations with the singers, so they trust you if you want to correct them. Diplomacy and psychology play a major role. You are the trustee of the conductor, the choir leader, the singers, the director and all assistants.
- You are open to all languages. You will learn to correct the singers on their German, French, Italian, English and even Russian.
- Je staat open voor alle muziekstijlen die in een operahuis mogelijk voorkomen.
- You are open to all styles of music that may appear in an opera house.

your role:

- The student attends the rehearsals as assistant/shadow of the piano répétiteur of the Flemish Opera.
- The student also performs some organizational or artistic-executive duties in the Flemish Opera.
- The student applies the skills and insights acquired at the Flanders Opera as répétiteur in the projects of the vocal department.
- The student learns to reduce opera scores on the piano.
- De student schrijft na afloop van de stage een persoonlijke reflectie waaruit blijkt dat hij/zij inzicht heeft in de workflow, taak en verantwoordelijkheden van een repetent
- At the end of the internship, the student writes a personal reflection proving that he/she understands the workflow, role and responsibilities of a répétiteur.
- De student toont aan dat hij de opgedane vaardigheden en inzichten actief kan toepassen in een repetitieproces als repetent van een KCA-project (operascènes)

- The student shows that he/she can actively apply the acquired skills and insights in a rehearsal process as répétiteur of a RCA project (opera scenes).
- The student prepares a score reduction and plays about 15 minutes of it on a year exam. He/she demonstrates that he/she is able to apply the acquired skills and insights in a concert situation. He/she can include some excerpts (max 15 minutes) from the reduction in the programme for the course Piano 3, 4 or 5.
- The student is guided at the conservatoire and specifically prepared to make reductions by Andrew Wise. If necessary, students can be further coached by the teachers of Practical Harmony and improvisation.
- De student wordt in de Vlaamse Opera begeleid en geëvalueerd door het team van repetenten : Jef Smits (Hoofd muzikale instudering) of één van zijn collega's.
- The student is coached at the Flemish Opera and evaluated by the team of répétiteurs: Jef Smits (Head musical rehearsing) or one of his colleagues.

Contact & registration

The student should first contact Aaron Wajnberg for an exploratory interview. Subsequently, the student attends an audition or rehearsal to get acquainted with the supervisor of the host organization. In the case of the Flemish Opera: keep for this a whole day free, it usually takes place at the Opera in Ghent (Schouwburgstraat 3). There is an interview with Jef Smits.

Accompaniment keyboard instrument

Contact

Aäron Wajnberg, aaron.wajnberg@ap.be

A) ACCOMPANIMENT IN OTHER MUSIC LESSONS

The student accompanies other instrumentalists and singers in the classes principal study, in the classes conducting or in group lessons of artistic practice (oratorio, opera ...)

The number of students who subscribe to accompany a particular principal study class is unlimited.

Coaching is done partly by the head teacher and the regular accompanist of the class and partly by the titular teacher.

Evaluation is both process-oriented (evolution in rehearsals and classes) and product-oriented (during a year examination or concert).

B) PIANO ACCOMPANIMENT IN THE CLASS ORCHESTRAL CONDUCTING

There is room for two students piano principal instrument or practical harmony principal course 4 and 5 to accompany every two weeks the lessons Introduction to management and Orchestral Conducting subsidiary course. It concerns reductions of orchestral scores on two pianos or four-handed.

C) PIANO ACCOMPANIMENT AT DANCE LESSONS

Series of observation classes and active lessons in accompaniment by Remco Devroede during dance lessons at the Academy of Community Education Antwerp (MAGO) and related dance studio Arlekino.

Find out more: Remco Devroede: 0497 44 34 87; info@dansstudio-arlekino.be

Embedding in the training

- students piano levels 3-5, transition year, preparatory year and PG
- 3 ECTS to be recorded as course 'accompaniment key instrument'
- 3 ECTS mean 45 hours of effective accompaniment (in the classroom with the teacher or in rehearsals with the students).