

Vademecum Optional Courses

Academic year
2022-2023

**Koninklijk Conservatorium
Antwerpen**

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1 Research/history/critical reflection

1.1 Research activities 1, 2 (3 or 6 credits)

Teacher(s)	Frank Agsteribbe
Accessible	as from B1
Intake?	After a motivational interview with Frank Agsteribbe. Make an appointment via frank.agsteribbe@ap.be
Place restrictions?	no
Time of lesson	Individual appointment with the teacher
Language	Dutch and English

The student can compile or select a package from the projects below. If "3 ECTS" is mentioned, this means that this project alone is sufficient for 3 credits. If nothing is mentioned, this project should be combined with (an)other project(s) from the list:

1. participation in (ARIA) seminars / Articulate / Research sessions
Result/exam = a short written/expressive report about the impressions of the attended sessions and how these can influence or inspire him/her as an artist. (self-evaluation report of min 2 A4)
2. participation in current research project(s) (see list below)
3. After approval and a motivation, an own research project (separate from the master's thesis) linked to a research group or with a researcher as a coach can be carried out.
Result/exam = an Articulate session/presentation of the research in the presence of the KCA/KA researcher/coach/Frank quoting.

Research modules to choose from:

The Prepared Clarinet - Exploring clarinet preparation through technique and repertoire. (ENG)

Description: In this research practice module we will explore basic DIY preparations for clarinet and bass clarinet, and investigate some of the seminal pieces from this specific repertoire. Working on the emerging techniques, analyzing, practicing collectively the selected scores and improvising, we will discuss in what ways the liberating approach opened up by preparation can positively affect our creative voice as performers.

Contact: Chiara Percivati chiara.percivati@student.uantwerpen.be

Open to: Students of the clarinet classes.

Timetable: February-March 2023

Evaluation: The final presentation will likely take the shape of a live performance, sharing the works (or excerpts of works) analyzed and practiced during the module, and improvising as a group on prepared instruments. 10 marks will be based on participation during the sessions and 10 on the final performance.

Toegankelijkheid in de podiumkunsten (NED)

De ontwikkeling van artistieke methoden voor geïntegreerde toegankelijkheid, met name maar niet uitsluitend gericht op blinden en slechtzienenden (zowel publiek als performers).

Ik denk dat mijn onderzoek naar toegankelijkheid in de podiumkunsten erg interdisciplinair is en gebaseerd op creatie en ontwikkeling, ik zou het zeker interessant vinden om het als keuzevak aan te bieden, dus stel ik me zeker kandidaat, ook omdat het mijn onderzoek zelf ongetwijfeld zou verrijken door mijn artistieke methodes met studenten op de vloer te implementeren.

Contact: Max Greyson maxgreyson@gmail.com

Timetable: TBC

Evaluation: TBC

Informed Phrasing (ENG)

My research explores the analysis-practice relationship as an artistic mode of interaction. The primary aim of Informed Phrasing is to design a tool: 'a performative-analytical method', to facilitate an interaction between performance and analysis systematically. This tool will guide the students-performers in forming musical interpretations and shaping their artistic voices. In the last two academic years I have taught an optional course on my research (under the course Research practice), and this proved to be vital for my research and meaningful for the students. The course contains three components: 1. A theoretical-analytical phase in which the students learn principle of Schenkerian analysis and Gestalt psychology, 2. A practical/experimental phase in which the students learn and experiment at the piano about performative-analytical interactions, and 3. A formal experiment in which the students' performative-analytical interactions are recorded to provide data for my research project.

Contact: Nadav Katan nadavkatan110@gmail.com

Timetable: TBC

Evaluation: TBC

Mirroring creative lab (ENG)

"My artistic research wants to take advantage of a creative mirroring method based on the application of technologies (mostly open sources) useful for the self-study.

This approach is oriented to help students in the development of their artistic identity, particularly in the perspective of artistic research in music performance.

The mirroring method explores the triangulation between performers-scores-audience by comparing systematic video annotations and music analysis made by performers themselves." As experimented during the last academic year 2021-2022, I can offer a research practice activity called "Mirroring Creative Lab" based on a holistic method to improve the observation and the evaluation of gestural approaches related to score interpretation and sound results in music performance practice and research.

Contact: Giusy Caruso office.giusycaruso@gmail.com

Timetable: TBC

Evaluation: TBC

1.2 Studium Generale 1, 2 - theme: Experience (3 credits)

Teacher(s)	studiumgenerale@ap.be
Accessible	from B1
Intake?	no
Place restrictions?	no
Time of lecture	The lectures are held in the Antwerp Royal Conservatory on Wednesdays from 19 to 21 hrs.
Language	Lectures in Dutch and English

Since 2010 Artesis University College Antwerp, in collaboration with De Singel Arts Campus and the Kinsbergen Chair, has been organizing a series of lectures on a global social theme as part of the Studium Generale. This will take the form of 10 fascinating evening lectures by experts, which will also be

accessible to the 'general' public. Problematisation and critical analysis are key. The lectures focus on interdisciplinarity and social relevance.

Program: <https://www.ap.be/studium-generale>

Contact: studiumgenerale@ap.be

1.3 Philosophy of music (3 credits)

Teacher(s)	Yves Senden
Accessible	as from B1
Intake?	no
Limited number of places?	no
Timetable	Group lessons on Thursday, final lesson to be arranged in consultation on Thursday 29 September at 2 pm.
Language	Dutch

The question of musical meaning is closely linked to four components: the composer, the score, the performer and the observer. Via the philosophy of C.S. Peirce a web of meanings is mapped out in which musical judgement also has its place. This material is illustrated with examples from various, widely differing musical genres, as well as examples from visual art, film, literature, photography, etc.

1.4 History of vocal music (3 credits)

Teacher(s)	Sabrina Avantario and Aaron Wajnberg
Accessible	from B1
Intake?	no
Place restrictions?	no
Classes	Group lessons
Language	Dutch and English

The course consists of two parts:

- History of Opera and Oratory (10 lessons of 2h)
Teacher: Sabrina Avantario
For lesson planning see DigitAP or contact the teacher Sabrina.Avantario@ap.be
- History of Song (5 lessons of 2h)
Teacher: Aaron Wajnberg
For lesson planning see DigitAP or contact the teacher Sabrina.Avantario@ap.be

Evaluation: permanent evaluation (20%), opera and oratorio exam (40%), song exam (40%). The student must have passed on all exam items to pass the course.

1.5 Music history 3, 4, 5 (modules) (3 credits)

Teacher(s)	Several teachers, the principal is Stephan Weytjens.
Accessible	from B3
Intake?	no
Limited number of places?	no
Classes	Group lessons, see Vademecum General Cultural Education
Language	There are modules in Dutch and English

As a follow-up to the general music history courses 1 and 2, the music history modules focus on specific style periods, techniques, composers and/or musical genres.

Overview of the modules: see Vademecum General Cultural Training on DigitAP.

1.6 Music and literature 1, 2 (3 credits)

Teacher(s)	Koen Bollen
Admission requirement	pass for instrument/vocal 3 or music theory major 3.
Intake?	no
Limited space?	no
Lesson times	Details on DigitAP group lessons + excursions to Opera Ballet Flanders
Language	Dutch and English

The objective is to familiarize the student with the analysis of texts used in musical compositions so that he/she can analyze and interpret a text with a view to its performance. An attempt is made to examine the way in which music and literature correlate. Particular attention will be paid to Song and Opera. Texts are placed in a general cultural-historical framework and analyzed together. For poetic texts, keys are provided for translation, analysis and interpretation. For operalibretti, shifts are checked with the literary source; the text is dramaturgically analyzed; interpreted with an eye to staging.

1.7 Historical performance theory and practice (3 credits)

Teacher(s)	Anne Pustlauk
Admission criteria	pass the instrument/vocal 3 exam or the music theory course 3.
Intake?	Motivational interview with the teacher. If you want to participate, mail to anne.pustlauk.ap.be
Place restrictions?	5 students depending on availability teacher
Timetable	Lessons to be arranged individually with the teacher
Language	Dutch and English

Students will acquire knowledge and insight into important stylistic characteristics, and learn to apply these in their own practice.

1.8 Research Fast Course (3 credits)

Teacher	Thomas Moore
Accessible	from B1 onwards
Intake?	Forward paper from previous course to Thomas.Moore@ap.be Before 1st of October
Place restrictions?	no
Timetable	See group lesson schedule
Language	Dutch and English

This elective is meant for new students at master level. During the study track counseling (when drawing up your study contract and your application for exemptions) it will become clear whether you, as a lateral entrant, have sufficient research competences to start Research 4. If not, you follow this elective as remediation. The competences are tested on the basis of a diploma comparison and on the basis of an academic paper from a previous program.

2 Improvisation

2.1 Improvisation Joint modules METRIC (3 credits).

Within a European project: Modernizing European Higher Music Education through Improvisation

Lecturer	Yves Senden + guest lecturers David Doolan, Bert Mooiman and Karst de Jong.
Admission	basic experience in improvisation.
Intake?	Intake with Yves Senden on 22 September 2022, to be requested via yves.senden@ap.be
Place restrictions?	8 places
Class time	the joint module will be organized in semester 1: eight sessions. Exact dates will be fixed during the first sessions, in consultation with the enrolled students.
Language	Dutch and English

This elective course is part of a European project between several conservatoires: the METRIC project. Eight sessions of 2 x 2 hours each are organized throughout the year within one curriculum line. Of these eight sessions, four are given by Yves Senden. He also gives the students the framework in which they will improvise. The four other sessions will be given by guest teachers David Dolan (London), Bert Mooiman (The Hague) and Karst de Jong (Barcelona). The exam will consist of a group improvisation, in the form of theme with variations, in which all the ideas and working methods of the sessions will be presented. The exam will be co-assessed by the guest lecturers.

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

The intake will take place on September 22, 2022.

Please register in advance at Yves.Senden@ap.be !

2.2 Practical harmony and improvisation minor subject 2, 3, 4, 5 (3 credits)

Teacher(s)	Yves Senden (coordination) and multiple teachers
Admission	Passed - with at least distinction - the previous level of Practical Harmony and Improvisation course.
Intake?	No test. Sign up at yves.senden@ap.be
Place limitation?	8 places (except for percussion: no limitation)
Timetable	Group-oriented lesson: hour to be arranged with the teacher
Language	Dutch and English

Specific content per level: see Vademecum General Musical Training

2.3 Practical harmony and improvisation main subject 1, 2, 3, 4, 5 (6 credits)

Teacher(s)	Yves Senden (coordination) and multiple teachers
Accessible	as of B2
Intake?	Level test, register at yves.senden@ap.be at the latest on 19 September.
Placement limitation?	Limited number of places
Timetable	Group-oriented lesson: period to be agreed with the teacher
Language	Dutch and English

Specific content per level: see Vademecum General Musical Training

Level test on 22 September 2022 after registration at Yves.Senden@ap.be

- practical test with instant assignments on your instrument
- motivation interview

Note: For this course unit you cannot combine the main subject level with the supplementary subject level in the same academic year. There is however the possibility for keyboard instruments and guitar to obtain an Upgrade from PH&I minor subjects 2 and 3 to PH&I principal subject level through the elective package. Questions about this upgrade should be addressed to your study advisor.

2.4 Sound in time - free improvisation for classical music students (3 credits)

Teacher(s)	Frederik Leroux-Roels
Accessible	from B2 onwards, students from all music disciplines are welcome.
Intake?	Contact frederik.leroux-roels@ap.be
Place restrictions?	Max 6 students
Timetable	Group lesson of 1,5 hours on Tuesdays, contact frederik.leroux-roels@ap.be
Language	English and Dutch

Max. 6 people, Max. 2 students per instrument group.

Students wishing to take a second year of Sound in Time may enroll under Practical Harmony and Improvisation minor and should explicitly notify frederik.leroux-roels@ap.be and yves.senden@ap.be

This weekly class delves into unexplored sonic territory. While putting aside the (conventional) musical score and known concepts of harmony, melody and rhythm, students will focus on a non-idiomatic approach to improvisation. Through collective listening and playing, an understanding of the many ways in which improvisation can work will be developed. A deep awareness of sound, and all of its timbral qualities, is at the heart of this development. Not only free improvisation will be dealt with; graphic scores, open/mobile forms and chance composition will also provide a useful framework for additional insights. Students will be asked to play in various settings, ranging from solo, to duo, to trio, up onto full ensemble. Group feedback discussions will be held in order to get a firmer grasp on the elusive world of sound and instant composing.

Experience in improvised music can be handy, but is by no means mandatory. Open mindedness and curiosity on the other hand are essential! A willingness to treat the instrument in new exciting ways so different possibilities can unfold is key.

Tags: European free improvisation, drone, musique concrète, contemporary classical music, spectral music, experimental, noise, ...

2.5 Electronic improvisation (3 credits)

Teacher(s)	Dago Sondervan
Accessible	to everybody
Intake?	Intake talk with Dago Sondervan on 21 september mail first at dago@soverin.net
Place restrictions?	/
Timetable	Every level takes one semester
Language	English
Contact	dago.sondervan@ap.be

Level 1:

- The student will be able to program basic sounds on a modular synth.

- The student is able to apply the learned techniques to different models and types of synthesizers.
- The student knows the basics of the jargon of classical synthesis (VCO,VCF,VCA,ENV, LFO,...)
- The student has enough knowledge to find his way in the wide range of existing music equipment and is armed against sales pitches.
- The student can decompose a sound into basic waves and approach it creatively on a subtractive and/or modular synth.
- The student has a basic understanding of the history of electronic music in both classical compositional, experimental and popular music genres.

Level 2

- The student can synthesize both melodic and percussive sounds on a synthesizer of their choice from basic waves.
- The student has mastered various synthesis techniques (subtractive, additive and FM) and can name and include a larger number (Physical Modeling, Granular Synthesis, Spectral Synthesis).
- The student is able to estimate which techniques are applicable in different settings and the technical resources required to do so.
- The student is able to creatively apply the material to their instrument and/or ensemble.
- The student has a greater understanding of the nature of electricity, the difference between digital and analog systems and the way equipment works.
- The student works on assignments at home on their own equipment, software or freeware (open source software).
- The student is able to program classical patches on a modular synth.
- The student is able to decompose existing music productions in technical parameters and to give an idea of the specific techniques used to create the work (synthesis, sampling, effects,...)
- The student expands his/her knowledge of electronic music in a variety of genres and can name a wide range of styles, genres and sub-genres. (West versus East Coast synthesis, Musique Concrète, Acousmatic Music, Algorithmic Music, Dance, Drum&Bass, Techno, Dubstep, Trance, Trap, Dub, IDM, EDM, ...)
- The student is able to find solutions to specific problems in performance practice, can interpret manuals and link different devices to effect specific functions (MIDI).

3 Instrument/vocal practice

A General

3.1 Internships (3, 6, 9 or 12 credits)

Teacher(s)	Coordinating teacher: tbc
Accessible	as from B3
Intake?	Apply via (email) and after intake interview or audition
Place restrictions?	See details below
Timetable	In consultation with the place of internship
Language	Dutch or English

The course unit internship is in line with the policy option to closely involve the professional field in the Music programme and to offer students relevant experience in the professional field during their study.

Internships behind the scenes

1. Internship as assistant pianorehearsal assistant at Opera Ballet Flanders
2. Internship in the production team in Opera Ballet Flanders
3. Internship as assistant director for Opera La Péricole in the Antwerp Conservatory
4. Internship as assistant production for Opera La Péricole in Antwerp Conservatory
5. Internship at Klara (Classical radio in Flanders)
6. You can propose your own behind-the-scenes internship at an organization in the broader arts field.

A detailed description of what is on offer can be found at the end of this booklet.

Admission requirement: as of B3 and after an intake interview. Apply via elisabeth.sturtewagen@ap.be (mailadres beschikbaar vanaf 19 september). Voor 19 september via elisabeth.sturtewagen@hotmail.com

Orchestra and ensemble internships

1. Internship in Opera Ballet Flanders
2. Internship in Casco Fil
3. Internship at I Solisti del Vento

The detailed description of the offer is located at the end of this booklet.

Admission requirement: as of B3 and after an intake interview. Apply via elisabeth.sturtewagen@ap.be (mailadres beschikbaar vanaf 19 september). Voor 19 september via elisabeth.sturtewagen@hotmail.com

3.2 Musician's practice extension (3 or 6 credits)

Coordination	Bart Geysels
Accessible	as from B1
Intake?	Admission required, participation depending on the productions and instrument offered, to be discussed with bart.geysels@ap.be
Place restrictions?	no
Timetable	Depends on the production; see Vademecum Music Practice and on DigitAP
Language	Dutch or English

Students may choose to do additional projects within the framework of Music practice. The productions are described in the Vademecum Music Practice.

In addition to collaborating in extra productions and ensembles, this also includes collaborating in cross-programme initiatives such as accompanying dance practice for percussionists.

3.3 Chamber music extension (3 or 6 credits)

Coordination	Yannicke Belis ; principal Justus Grimm
Accessible	from instrument 3 onwards. For instrument 1 or 2: ask permission to justus.grimm@ap.be
Intake?	no
Place restriction?	no
Lessons	to be arranged with the assigned chamber music teacher
Language	Dutch or English

Students may opt to form an additional group, **in addition** to the compulsory package in Chamber Music. The student presents 20 minutes of chamber music repertoire (no duets) at the annual exam in the second semester. More info in the Vademecum Chamber Music.

3.4 Secondary instrument 1, 2, 3, 4, 5 (6 credits)

Teacher(s)	multiple
Accessible	from B1 in KCA and playing level comparable to the fourth degree of the DKO
Intake?	Level test with some representative works for the level. Apply to the department chair of this instrument
Place limitation?	Limited availability, depending on the instrument.
Timetable	To be arranged individually with the assigned teacher.
Language	Dutch or English

Students who play a second instrument at a level similar to the fourth grade level of the music academy may take this instrument as a secondary instrument. Permission will be granted after a level test with some representative works and as far as there is room available in the classes.

If you have a lower level or want to be sure you can take lessons, consider enrolling in Part-time Art Education (DKO).

Certain students are required to take a side instrument e.g. the keyboard students in track B3. They are given priority. After that, the students for whom it concerns a related instrument, will be given priority.

3.5 Secondary instrument piano 1, 2, 3, 4, 5 (6 credits)

Teacher(s)	Bart Verheyen, John Gevaert
Accessible	from For bachelor students who do not play a keyboard instrument
Intake?	Level test with some representative works for the level. Sign up with the department chairperson of this instrument
Place restrictions?	Max 19 places
Timetable	Individual appointment with the assigned teacher
Language	Dutch or English

In this course you will acquire a pianistic basis and harmonic insight into pianistic scores.

B Singers only

3.6 Baroque repertoire (for singers only) (3 credits)

Teacher(s)	Korneel Bernolet
Accessible	Only for vocal classical students, from M1 on. Bachelor students on request.
Intake?	Permission is granted after consultation with your principal study teacher and Korneel Bernolet.
Place restrictions?	Limited availability
Timetable	Individual agreement to be made with the teacher
Language	Dutch or English

The vocal students are introduced to the baroque repertoire and perform a number of baroque works.

3.7 Contemporary vocal technique 1, 2, 3 (3 credits)

Teacher(s)	Els Mondelaers
Accessible	Only for vocal Music Classical students, from B3 onwards
Intake?	Allocation takes place via the department chairperson of the vocal department Luc.anthonis@ap.be
Place restrictions?	Max 8 places
Timetable	to be arranged individually with the teacher
Language	Dutch and English

The Contemporary Vocal Technique course actively initiates the student into all facets of the singing voice as it is used in contemporary performances by innovative music theater companies, contemporary music ensembles, dance companies, theater companies and performance.

In addition to contemporary scores, graphic and with musical notation, improvisation and discussion with the composer are also covered. In dialogue with the students, the instructor will look for the personal qualities that will allow them to stand out among the creators of contemporary performances.

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

Ism MM Academy, Choir Academy of La Monnaie

Coordinating teacher	Luc Anthonis
Accessible	as from B1
Intake?	Allocation takes place after an external audition, information provided by the department chairperson of the vocal department Luc.anthonis@ap.be-
Place restrictions?	Very limited
Timetable	According to production schedule of La Monnaie
Language	Dutch and English

The choir academy of La Monnaie is an initiative of the Royal Monnaie Theatre in Brussels. The intention is to offer professional experience through the academy to students who aspire to a career in one of the many opera professions.

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

Vocal students, who have passed the Choir Academy audition, are selected for one or more productions.

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

3.9 Opera 1, 2 (6 credits)

Teacher Guy Joosten
See Vademecum Vocal Department

3.10 Oratorio 1, 2 (6 credits)

Teacher Ewald Demeyere
See Vademecum Vocal Department

3.11 Lied 1, 2, 3, 4, 5 (6 credits)

Teacher Aaron Wajnberg
See Vademecum Vocal Department

C Only for keyboard instruments

3.12 Accompaniment & coaching keyboard instruments 1, 2, 3 (3, 6 or 9 credits)

Teacher(s)	Andrew Wise, Stephanie Proot
Accessible	from Piano 3
Intake?	Sign up at andrew.wise@ap.be and stephanie.proot@ap.be
Place restrictions?	no
Timetable	In consultation with the coach and the teacher of the class to be accompanied.
Language	Dutch and English

In this course keyboard instrument students are employed as piano accompanists in various instrument and/or singing classes. Accompanying in the orchestra conducting class, in artistic practice rehearsals (opera, choir project, etc.) or in dance classes is also possible.

Depending on the scope of the assignment, this course unit can be chosen for 3, 6 or 9 credits, with the student supervising in 1, 2 or three classes respectively. For each 3 credits, 45 hours of piano coaching are expected, either in class with the teacher or in rehearsals with the students. Coaching is done partly by the principal study teacher and the regular accompanist of the class to be accompanied and partly by Andrew Wise.

There is room for 2 principal study piano students to supervise the Introduction to Conducting and Orchestral Conducting Ancillary Classes on a biweekly basis. This involves reductions of orchestral scores on 2 pianos or quatre-mains.

There is also the possibility of doing accompaniment dance, with a series of observation lessons and active accompaniment lessons. If you are interested in this, please contact stephanie.proot@ap.be.

Evaluation is both process-oriented (evolution in rehearsals and lessons) and product-oriented (during an annual exam or concert)

3.13 Extension of chamber music in the Lieder class (3 or 6 credits)

Teacher(s)	Aaron Wajnberg
Accessible	from B2 onwards
Intake?	register with Aäron Wajnberg aaron.wajnberg@ap.be
Place restrictions?	no
Timetable	In duo format, in consultation with the teacher
Language	Dutch and English

Pianists can study the song repertoire, either as part of the chamber music course or as an extra course in chamber music extension.

More information: see Vademecum Vocal department

4 Interdisciplinary/artistic projects/creation/direction.

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

Teacher(s)	Pieter Matthyssens
Accessible	as from B1
Intake?	individual motivational interview in the first week of the academic year, appointment via pieter.matthyssens@ap.be
Place restrictions?	6 places (excl. students enrolling for the creation module in Vilnius)
Timetable	Individually to be agreed upon
Language	Dutch and English

Music students can participate in cross-program creation projects in house or with partners, take part in the international EOA creation module in Vilnius (February 2023, BIP project with possibility of Erasmus scholarship) or set up their own interdisciplinary projects with in-house students or students from other (art) programs. As a result, they develop specific interdisciplinary skills and a different kind of creativity. The student is expected to have an independent and proactive attitude.

Master 1 and 2 students discuss in advance with Pieter Matthyssens and with Jeroen Malaise the possible overlap with the course unit Creative (Final) Project. They can participate in multiple interdisciplinary projects through this course in addition to the Creative (Final) Project.

Participation in the Opera Creation, Improvisation and performance Incubator (OCIS) module 1-14 febr 2023 in Vilnius can be done through a registration for the course unit Interdisciplinary Project. If you participate in this module, you do not have to realize a project in Antwerp.

International Opera Creation, Improvisation and Performance Incubator (OCIS) invites singers, composers, music and theatre performers, as well as other artists (directors, visual and media artists, writers, etc.) to develop contemporary opera/musical theatre projects during the period of two intensive weeks in Vilnius in February of 2023.

You can participate by applying to the organizer in Vilnius via this form before September 26:

https://forms.office.com/Pages/ResponsePage.aspx?id=I9-sCcebBUSj7Ts_9ti2IAuPTSw2UktLsb9L3y3OLINUMDRWUEQ1QkpORzdVWTNGNEhPQjM1VDRITy4u

Please note: the module will only take place if there are at least 15 participants in total (from all partners).
Content info and coaches: <https://europeanopera.academy/module/vil-2-2022-23/>

The module is set up as a BIP, which allows students to apply for an Erasmus scholarship to intervene in the costs. More information about this scholarship at Charlotte.saelemakers@ap.be

4.2 International project 1, 2, 3 (3 credits)

Teacher(s)	Lies Colman
Accessible	as from B1
Intake?	Motivational interview with lecturer, appointment via lies.colman@ap.be
Place restrictions?	Depending on the international projects offered.
Timetable	to be arranged individually
Language	Dutch and English

The program is active in a number of international networks, in which certain cooperation projects are set up in which students can participate. Their participation can be converted into a credit via this elective course component.

4.3 Extra Academy (3 credits)

Teacher(s)	Teun Verbruggen
Accessible	from B1
Intake?	no
Limited places?	no
Timetable	Extra Academy takes place in Het Bos, Ankerrui 5-7, 2000 Antwerp, usually on Thursday at 19h.
Language	Dutch/English

Extra Academy organizes an open program of lectures, performances, workshops and screenings around artistic practice, reflection and research.

Extra Academy is a cooperation project between the Royal Academy of Fine Arts Antwerp and Sint Lucas School of Arts, curated by Nico Dockx (Academy), Teun Verbruggen (Conservatory) and Helen Mauli Dowling (Sint Lucas).

Extra Academy introduces young artists to practices and visions that are not, or hardly, addressed in the media or in art education. In doing so, it aspires to create a much broader picture of the stratification and rich complexity of what a contemporary artistic practice can mean in dialogue with, among others, art-historical, socio-political, philosophical and economic implications.

Extra Academy takes place at Het Bos, Ankerrui 5-7, 2000 Antwerp.
Program details: <https://www.hetbos.be/extra-academy>

4.4 Composition subsidiary subject 1, 2, 3, 4, 5 (6 credits)

Teacher(s)	Wim Henderickx (coordination), Mathias Coppens, Bram van Camp, Steven Prengels, Alain Craens
Accessible	as from B1
Intake?	Level test: based on portfolio and intake interview, contact willem.henderickx@ap.be
Place limitation?	Limited availability

Timetable	Individual appointment with assigned teacher
Language	Dutch and English

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

4.5 Composition for audiovisual media 1, 2 (6 credits)

Teacher(s)	Mathias Coppens
Accessible	For classical and jazz students
Intake?	Mail to mathias.coppens@ap.be
Place restriction?	Limited availability
Timetable	To be arranged individually with the assigned teacher
Language	Dutch and English

4.6 Introduction to digital skills (3 credits)

Teacher(s)	Nicolas Rombouts
Accessible	For classical and jazz students from B1 onwards
Intake?	No, free entrance
Place restrictions?	Two semester groups of 15 participants, allocation in the order of registration.
Timetable	Monday morning 10-12 hrs.
Language	Mixed Dutch and English

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 will also learn to listen and watch recordings critically.

Evaluation takes place through continuous artistic practice (max attendance in class is mandatory) and partly through a skills test with one's own realization. An examination in the second examination period is not possible.

Group teaching. The course is organized twice per academic year in 8 sessions of 2h. The first session starts in the first half of October. The second session starts in February.

4.7 Electronic music (composition) 1, 2, 3 (3 or 6 credits)

Teacher(s)	Wim Henderickx (coordination), Maarten Buyl, David Baeck, Steven Maes
Accessible	to Classical and Jazz students from B1 onwards
Intake?	Level test only for level 1: contact David Baeck (david.baeck@ap.be)
Place restrictions?	10 places for level 1, inflow to level 2-3 in consultation with the teachers
Timetable	Partly group lessons on Friday in classroom 147 and online, partly individual follow-up tasks, First lesson October 14
Language	Mixed Dutch-English

"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?

There is an admission for all new students. The admission is not an exam or test, but rather an interview on your artistic profile. Contact David Baeck (david.baeck@ap.be), complete the questionnaire he will send you, and mail your answers to the E.M. teachers.

IMPORTANT: deadline for admission = Friday 23 Sept. 2022.

After approval by the teachers, you can register for this optional course.

For whom is this course intended?

Our main focus is to create (compose) new works, regardless of workflow, aesthetic approaches or instrumentation & software choices. The course welcomes both beginners and more experienced students. We expect every student to prepare new portfolio work(s) during the year and deliver the finished version(s) early June.

What are the SUBJECTS?

- Sound synthesis, sound programming
- Algorithmic composition
- Live electronics
- Digital media production, including film scoring & sound design for film/TV, trailers, commercials, animation
- Sampling, digital audio, audio editing & mixing
- History & repertoire works
- Workshops: Recording technique, mixing, production

How are the LESSONS organised?

14 group lessons on Friday, either live on campus in room 147, and/or online.

- Maarten Buyl: 6 lessons
- David Baeck: 6 lessons
- Steven Maes: 2 lessons (recording technique)

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, Max, algorithmic composition (Maarten Buyl)
 - film scoring & postproduction for screen (David Baeck)

4.8 Introduction to hafabra conducting 1 (3 credits)

4.9 Introduction to hafabra conducting 2, 3, 4, 5, incl. instrumentation hafabra (6 credits)

Teacher(s)	Steven Verhaert
Accessible	from B1 onwards. The student cannot combine introduction to hafabradirection 1 with other elective courses Introduction to Direction.

Intake?	Level test mandatory on Wednesday 21 September 2022 at 3 pm
Place restriction?	Limited availability
Timetable	Except for level 1 (group lessons), lessons can be arranged individually with the teacher
Language	Dutch and English

As an interested future hafabra conductor, the teachers will teach you the basics of conducting. Conducting, score analysis and basic ensemble skills are the most important parts of this classroom course. This basis can be used later when conducting ensemble groups in the academy or a hafabra orchestra. It also forms a starting point for a possible master's degree in Hafabra conducting.

Level test: The test will take place on Wednesday 21 September 2022 at 3 pm, participation after prior contact with Steven Verhaert and Luc Anthonis: steven.verhaert@ap.be and luc.anthonis@ap.be, this in function of the choice of the works to be conducted.

Content of the test:

- practical test with CD (conducting a work of your choice - minimum level Vlammo repertoire list 1st division excellence);
- hearing test (recognizing distances and chords, always related to the conducted work);
- questions about instruments from the hafabra world; exploratory discussion.

4.10 Introduction to choir conducting 1, 2, 3, 4, 5 (3 credits)

Teacher(s)	Marleen De Boo, Luc Anthonis
Accessible	from B1 onwards. Students cannot combine Introduction to Choral Conducting 1 with the other elective course Introduction to conducting
Intake?	Level test required on Wednesday 21 September 2022 12:30 hrs.
Place restriction?	no
Timetable	Classical lesson in choral conducting + participation in the conductor's practice choir (that the student will also conduct)
Language	Dutch and English

As an interested future choir conductor the teachers will teach you the basics of conducting. Conducting, score analysis and basic singing skills are the most important parts of this classroom course. This basis can be used later when conducting choirs in the academy or in the rich amateur choir life. It also forms a starting point for a possible master's degree in Choral Conducting.

Level Test: The test will take place on Wednesday 21 September 2022 12:30h , participation after prior contact with Luc Anthonis: luc.anthonis@ap.be.

Content of the test: hearing test + exploratory interview.

4.11 Introduction to orchestral conducting (3 credits)

Teacher(s)	Ivo Venkov
Accessible	as of B1. Students cannot combine Introduction to Orchestra Conducting with other elective courses Introduction to Conducting.
Intake?	Level test compulsory on Friday 23 September at 10.00 am
Place restriction?	Maximum 10
Timetable	Group lessons on Friday between 15 and 16 hrs.

Language Dutch and English

As an interested future orchestra conductor you will learn the basics of conducting. Percussion technique, score analysis and basic ensemble playing skills are the most important parts of this class. You can use these basics later when conducting ensemble groups or orchestras in the academy. It also forms a starting point for a follow-up course in Orchestral Conducting.

Level test: The test will be held on Friday, September 23 at 10:00 am, participation after prior contact with Luc Anthonis: luc.anthonis@ap.be and Ivo Venkov ivo.venkov@ap.be

Content of the test:

- hearing test;
- exploratory interview.

4.12 Orchestra Conducting minor subject 1-4 (3 credits)

Teacher(s)	Ivo Venkov
Accessible	as of B2 and subject to passing Introduction to Orchestra Conducting. Students cannot combine additional course in orchestral conducting with other elective courses in Introduction to Conducting.
Intake?	no
Place restriction?	max 10
Timetable	Individual lessons on Fridays, to be arranged with the teacher ivo.venkov@ap.be
Language	Dutch and English

Orchestral conducting Ancillary course is the continuation of Introduction to orchestral conducting and teaches the basics of conducting. Conducting, score analysis and basic ensemble skills are the most important parts of this course. You will be able to use this basis later when conducting ensemble groups or orchestras in the academy.

Practical: contact Ivo Venkov and Luc Anthonis, ivo.venkov@ap.be and luc.anthonis@ap.be.
The exam at the end of the year determines who may continue studying in the orchestral conducting subsidiary subject. If there are free places, students can take a level test on Friday, September 23, 2022 at 10:00 am.

Content of the test:

- hearing test;
- conducting with CD of a concerto grosso or a work in consultation with Ivo Venkov (ivo.venkov@ap.be)
- exploratory interview

5 Elective courses for Bachelor students from the educational master's program

ATTENTION

During the Regular Music Master you cannot take courses from the compulsory program of the Educational Master, neither as electives nor as credit contracts. You can, however, do a combination with the abbreviated Educational Master of Music. In that case -> contact marjolein.desmet@ap.be

Only in the bachelor the following course units from the Educational Master can be taken as electives:

1. General didactics in the arts (3 credits)
2. Development and learning (3 credits)
3. Communication (3 credits)

These 9 credits do need to be replaced by other courses during the Educational Master's to arrive at 120 credits.

5.1 General didactics in the Arts (3 credits)

Teacher(s)	Jan Staes
Accessible	from B2 onwards
Intake?	No test, but please email marjolein.desmet@ap.be if you wish to include this
Place restriction?	no
Timetable	Semester 1, Monday 13-15h
Language	Dutch

This course offers insights into what didactics is and how to transform your artistic vision into an artistic-pedagogical vision. Students learn to name the most important didactic skills and insights based on a broad theoretical framework, to apply them and to reflect critically on them.

5.2 Developing and learning (3 credits)

Teacher(s)	Liesbeth Goossens
Accessible	from B2 onwards
Intake?	No test, but please send an email to marjolein.desmet@ap.be if you would like to take it.
Place restrictions?	no
Timetable	Semester 1, Friday 13.30-15.30
Language	Dutch

Development and Learning covers the psychomotor, cognitive, affective and social development of humans through the age stages. You also acquire knowledge of learning theories; the psychological processes that initiate learning in humans. In the lessons, connections are always made with art education and teaching practice. The lectures are interactive and make use of a handbook, PowerPoint and image and film material.

5.3 Communication (3 credits)

Teacher(s)	Eva De Hondt
Accessible	from B2 onwards
Intake?	No test, but please email marjolein.desmet@ap.be if you would like to include this
Place restriction?	Timetable Semester 2, Friday 09.00-11.00 or Friday 11.00-13.00 (you choose one of these two moments)
Language	Dutch

In the course Communication, the student/teacher gains insight into the way people constantly influence each other in their communication. How does the communication process work? When does it work efficiently? When does it not? What are the causes? To gain insight into this, a number of communication theories will be provided. These theories form the theoretical basis of the course. The theoretical insights are tested by means of practical exercises and role plays. Concrete tools are provided to make the communication process smoother, more conscious and more efficient. Concrete skills in the field of speaking and voice technique and speaking in front of a group are practiced. The trainee teacher learns to control his/her voice and speech better and learns to speak with confidence, charisma and conviction in front of a group.

6 Movement Subjects

6.1 Alexander technique group lesson (3 credits)

Teacher(s):	Helga Henckens; Principal: Magda Thielemans
Accessible	from B2 after passing physical awareness 1. Can not be combined with Yoga.
Intake?	No, places are allocated in order of registration
Place limitation?	Max 12 places
Timetable	Tuesday 17:00-18:00
Language	English and Dutch

The Alexander Technique is not a posture technique but a method for regaining vital and dynamic balance and coordination in the body. You learn to perceive and stop harmful tension patterns that prevent you from functioning properly, without creating new tensions. The aim is to be able to maintain the freedom of body and mind at all times to improve the quality of your 'being' and therefore your performance. There is the opportunity to play, sing, dance and act, using the Alexander Technique. Introductory meeting on 20/09/2022 at 2 p.m.

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

6.2 Physical awareness Instrument 2, 3, 4, 5 (3 credits)

Teacher(s):	Stijn Vanhove, Title: Magda Thielemans
Accessible	from B2 onwards after passing Physical Awareness 1. Cannot be combined with Yoga.
Intake?	No, places are allocated in order of registration
Place limitation?	Max 30 places (2 x 15)
Timetable	Friday 12.00-13.00 and Friday 15.00-16.00
Language	Dutch and English

In the Physical Awareness class the student learns what a good relaxed and supported posture is. You will train breathing, posture support, flexibility of the shoulders/arms/fingers/back/legs and strengthen the muscles that are necessary to play your instrument without strain. You will learn how to warm up, before and after studying your instrument.

This course is mandatory for Ba1 Classical students and can be continued afterwards as an optional course.

ATTENTION! Continuous evaluation (minimum of 20 lessons present and on time in order to succeed)

6.3 Yoga (3 credits)

Teacher(s):	Dorine Mortelmans / Zehra Proch, Title: Magda Thielemans
Accessible	from B2 after passing physical awareness 1. Cannot be combined with Alexander Technique.
Intake?	No, places are allocated in order of registration
Place limitation?	Max 20 places
Timetable	22 group lessons of 1h15 on Thursday 15.30-16.45 (dates in Myarts)
Language	English and Dutch

Yoga is based on a Hindu philosophy that teaches how to control the mind, feelings and body.
ATTENTION! Continuous evaluation (min 20 lessons to be present and on time in order to succeed)

7 Music Theory

7.1 AML Jazz analysis and harmony 1, 2 (6 credits)

Teacher(s)	Ben Sluijs
Accessible	from B1
Intake?	Request permission from Els.smedts@ap.be
Place restrictions?	Depending on the number of jazz students contact els.smedts@ap.be
Timetable	Ask Els.smedts@ap.be
Language	Dutch and English (to be discussed with Els)

The student will acquire insight into the basic concepts of functional, tonal jazz harmony: studying consonances and their mutual relationships and making connections between harmony, rhythm and form. To be able to apply these basic concepts in the analysis of (jazz) music, more specifically jazz music from its origins through the 1950s. The ability to harmonize a simple tonal melody, to reharmonize a simple tonal standard, and to voice chordal connections with tensions.

7.2 Analysis major 1, 2 (3 credits)

Teacher(s)	Frank Agsteribbe, Umut Eldem
Accessible	from B1
Intake?	Level test: during the first week of lessons one of the analysis lecturers will assess whether you can be admitted to Analysis main subject 1 or 2. Direct progression from the first to the second level is possible.
Place restrictions?	no
Timetable	See group lesson schedule Music Classical
Language	Dutch and English

On the basis of repertoire from the entire history of music, specifically geared to the student's instrument, you will be coached in making a written and oral analysis in which all musical parameters are addressed. Various analysis systems will be discussed in detail.

Please note: for this course unit, you cannot combine your main subject level with a subsidiary subject level in the same academic year. There is, however, the possibility of an upgrade from minor to main subject through the elective package.

Questions about this upgrade can be directed to your study pathway counsellor.

7.3 Analysis major 3 (6 credits)

Lecturer(s)	Stephan Weytjens
Accessible	from B3
Intake?	22 September 2022. Based on an interview, Stephan Weytjens gauges whether you can be admitted. Direct transfer from the previous level Analysis major. Mail stephan.weytjens@ap.be before September 19 for an appointment.
Place restriction?	no
Timetable	See group lesson schedule Music Classical
Language	Dutch and English

On the basis of repertoire from the entire history of music, specifically geared to the student's instrument, you will be coached in making a written and oral analysis in which all musical parameters are addressed. Various analysis systems will be discussed in detail. Students are advised to take this course unit in function of the master's thesis.

7.4 Analysis major 4, 5 (6 credits)

Teacher(s)	Wim Henderickx and Steven Prengels
Accessible	as of M1
Intake?	20 September 2022. Based on an interview, Wim Henderickx will assess whether you can be admitted. Direct transfer from the previous level Analysis Main subject. Mail willem.henderickx@ap.be before 17 September 2022 for an appointment.
Place restriction?	no
Timetable	See group lesson schedule Music Classical
Language	Dutch and English

On the basis of repertoire from the entire history of music, specifically geared to the student's instrument, you will be coached in making a written and oral analysis in which all musical parameters are addressed. Various analysis systems will be discussed in detail and a link will be made with the subject of the research project or the integrated master's thesis.

7.5 Analysis of music from the Romantic period and early 20th century (3 credits)

Teacher(s)	Wim Henderickx and Steven Prengels
Accessible	from B3
Intake?	20 September 2022. On the basis of an interview Wim Henderickx will assess whether you can be admitted. Mail willem.henderickx@ap.be before September 17, 2022 for an appointment.
Place restriction?	no
Timetable	See timetable for group lessons Music Classical
Language	Dutch and English

Based on romantic and early 20th century orchestral repertoire, you will be guided in making a written and oral analysis, covering all musical parameters. Students whose Master's thesis deals with romantic or early 20th century music are advised to include this course in their elective package.

7.6 Analysis of new music (3 credits)

Teacher(s)	Wim Henderickx and Steven Prengels
Accessible	as of B3
Intake?	20 September 2022. On the basis of an interview, Wim Henderickx will assess whether you can be admitted. Mail willem.henderickx@ap.be before September 17, 2022 for an appointment.
Place restriction?	no
Timetable	See group lesson schedule Music Classical
Language	Dutch and English

On the basis of 20th century and contemporary repertoire you will be guided to make a written and oral analysis in which all musical parameters are addressed. Students whose master's thesis covers 20th-century or contemporary music are recommended to include this course unit in their elective.

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

Teacher(s)	Peter Thys
Accessible	composition students as from B1, other students if they have passed Harmony and counterpoint course 2 and Analysis course 2.
Intake?	based on an interview with the instructor, email peter.thys@ap.be by September 23, 2022 for an appointment.
Place restriction?	Limited availability, permission will be granted to the extent that there is room in the relevant class.
Timetable	Time of lesson to be arranged individually with the teacher.
Language	Dutch and English

In the arrangement course you will learn to make arrangements at the level of part-time art education. You will work for various instrumentations, from piano four hands to full symphony orchestra.

7.8 Counterpoint main subject (6 credits)

Teacher(s)	Ewald Demeyere
Accessible	Open to students from B1 who pass the level test.
Intake?	23 September 2022: motivational interview and placement test. For appointment mail Ewald.Demeyere@ap.be before September 19, 2022
Place restrictions?	6 places available
Timetable	Lessons to be arranged individually with the teacher
Language	Dutch and English

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

Specific content per year: see vade mecum General Musical Training.

7.9 Ear training extra (3 credits)

Teacher(s)	Edwig Abrath
Accessible	from B3 or earlier if Ear Training 2 has been completed.
Intake?	no
Place restrictions?	no

Timetable	Weekly group lessons, see group lessons schedule.
Language	Dutch and English

Students who want to go deeper into the subject of ear training after the first two years can choose 'Ear training in depth' as an optional course. These lessons take place weekly. More information: see Vademecum General Music training.

7.10 Harmony of the 20th century (3 credits)

Teacher(s)	Steven Prengels
Accessible	for students who have passed the Music Theory major 1 and Analysis major 1.
Intake?	no
Restriction of place?	no
Timetable	To be arranged individually with the teacher
Language	Dutch and English

This course unit provides an overview of the various harmony styles of the 20th century. Various "harmonic techniques" are analyzed and discussed by means of (music) literature.

7.11 Harmony and counterpoint main subject 1, 2, 3, 4, 5 (6 credits)

Teacher(s)	Alain Craens
Accessible	after taking a level test/interview
Intake?	Interview on September 20, 2022 room 108 between 10-17h, mail to alain.craens@ap.be before September 17, 2022
Place restriction?	According to availability teacher
Timetable	Lessons to be arranged individually with the teacher
Language	Dutch and English

Students may upgrade from the subsidiary subject of Harmony and counterpoint to the main subject via the elective package on condition that they pass a test. This test will test the student's theoretical and practical knowledge through a series of exercises of gradually increasing difficulty. If necessary, an interview and feedback with the student will follow in which his/her motivation will be gauged."

Note: For this course unit, you cannot combine level main subject with level subsidiary subject in the same academic year. However, there is the possibility to get an upgrade from level side course to level main course through the elective package.

Questions about this upgrade should be addressed to your study advisor.

7.12 Orchestration 1, 2 (3 credits)

Teacher(s)	Steven Prengels
Accessible	as from B1
Intake?	Interview on September 20, mail to alain.craens@ap.be
Place restrictions?	3 places
Timetable	Group-oriented lesson in second semester: period to be arranged with teacher steven.prengels@ap.be
Language	Dutch and English

In this course you are introduced to orchestral instruments. A short history of the instruments, specific characteristics, applications in the music academy, etc. is discussed. Although part of the course is theoretical, instrument theory is mainly a listening course. Specific prior knowledge is not required.

7.13 Music notation (Finale, Sibelius & Dorico) 1, 2 (3 credits)

Teacher(s)	Peter Knockaert
Accessible	as from B1
Intake?	no
Place restrictions?	Permission will be granted in the order of application as long as there are places available.
Timetable	Group-oriented class: see class schedule
Language	During the first semester, during the second semester English

Students are introduced to working with music notation programs Finale and Sibelius.

- Basic techniques for entering music
- Simple formatting of scores
- Creating your own templates
- Advanced formatting techniques
- Import and export possibilities

8 Other

8.1 Student participation (3 credits)

Teacher(s)	dean Stefaan De Ruyck
Accessible	as from B1
Intake?	Interview with Stefaan De Ruyck to discuss your engagement
Place restriction?	no
Timetable	Group-oriented introductory workshops. After that depending on your engagements
Language	Dutch and English

The students prefer to take an active role within the functioning of the student council and are involved in the student council anyway by attending the SAS meetings. They promote the interests of their fellow students and contribute to (improving) the organization of the KCA.

The students proactively question fellow students to identify their needs and inform them about decisions made and processes in progress.

In addition, the students participate in introductory workshops, around the structure of the college, diversity and inclusion and the code of conduct.

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, to be discussed in September with the holder Stefaan de Ruyck)

- Participation in the program committee of the own program (2)
- Participation in the program evaluation of another program (2)
- Participation in the umbrella student consultation organized by the Student Services (1)
- Organizing an activity/event of Sphinx vzw (2)

- Taking on a Buddy function
- Represent the KCA at SID fairs and info days (2 for all days present)
- Representation in other councils / bodies (Stuvi Council, SofA Council) (1)
- Take up board position within the SAS (1)
- Participation in the professionalization project on student participation of the Student Oriented Services: develop support materials for student representatives, develop actions to promote awareness of student participation (develop folder/video/presentation), survey students, develop ideas/actions on student participation within the arts, etc. (3)
- Take up support / ambassadorial role / practical role in the organization of welcome days, study days, conferences, (research) festivals within KCA (1)

Evaluation:

- mandatory presence at 2 of the 3 thematic workshop sessions (between November and end of April)
- writing a report about own activities/ own commitment (see list above)
- writing a personal reflection with recommendations on a specific theme (can be based on theme from the workshop sessions or own theme)

8.2 Language course Dutch or English as optional course

KCA students receive a discount on language courses at Linguapolis, the language center of the University of Antwerp. Music students who take a course in Dutch or English at Linguapolis can use the acquired ECTS credits the following year as an elective in the study contract at the Conservatory.

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

Dutch lessons:

<https://www.uantwerpen.be/en/centres/linguapolis/language-courses/languages/dutch/>

Course 45u -> 335 EUR

Course 90u -> 545 EUR

English lessons:

<https://www.uantwerpen.be/en/centres/linguapolis/language-courses/languages/english/>

Course 60u -> 410 EUR

9 Extra curricula (without credits)

9.1 Beginners' course Dutch on campus

The conservatory works together with a language school (CVO Vitant) to organize Dutch classes for students at school. This is an external partnership, so you have to pay a small fee for the year (normally about 70€), and you do not currently receive ECTS credits for it. This is a beginners course, it is organized on Thursday evenings at our campus. No ECTS certificates will be issued for this.

If you are interested, please fill out this form and you will receive more information by email:

<https://tinyurl.com/DutchRCA>

9.2 Module Resilient Artists

Teacher(s)

Bart Michiels and Tessa Weyns

Accessible	For non B1 students, because for them this module is included in the course physical awareness 1
Intake?	No
Place restriction?	20 places: permission will be granted as far as there are places available.
Timetable	Friday afternoon from 15-17h
Language	slides ENG, talks mixed NDL/ENG

Psycho-educational course to strengthen the mental resilience of artists. The course consists of 6 two-hour sessions and includes a more theoretical part (3 sessions) and a practical application-oriented part (3 sessions). This module is for Music Classical students only.

Free registration for students from B2 on who no longer have Lich Consciousness 1 and e.g. Lich Consciousness 2-3-4-5. Lich Consciousness 2-3-4-5 or students who want to follow this module without putting it in their study contract.

You can subscribe by adding your name to this google doc:

https://docs.google.com/document/d/1XadxofKVysslAwc6iMBhCx_mueiPVZij2GvMoYj-K0E/edit

Dates:

18 Nov 15-17h

02 Dec 15-17h

16 Dec 15-17h

10 Feb 15-17h

10 Mar 15-17h

24 Mar 15-17h

21 Apr 15-17h (extra spare day)

9.3 Offer outside KCA: Baroque instrument or Jazz/pop/rock (in Academy MAGO and Academy Wilrijk)

Students can take an additional specialization course in Part-time Art Education in addition to their studies at KCA. We have established a close collaboration with two academies. On condition that your main subject instrument teacher agrees, you can follow an initiation to baroque instrument or jazz/pop/rock at MAGO or the Stedelijke Academie Wilrijk. MAGO has baroque instruments on loan. Wilrijk can provide a traverso.

You pay for these lessons yourself, there is a discount rate for students up to 24 years old. Registration must be done before September 30, directly at MAGO or at the Academy of Wilrijk.

info@ma-go.be; <https://ma-go.be/>

info@academiewilrijk.be; <https://www.stedelijkonderwijs.be/academie-wilrijk>

These lessons are separate from the training program that the student follows in KCA, so you get no credits for them.

Academy Wilrijk:

- Historical guitar with Floris De Rycker - floris.derycker@so.antwerpen.be
- Baroque lute and Renaissance lute with Floris De Rycker - floris.derycker@so.antwerpen.be
- Traverso with Katrien Gaelens - katrien.gaelens@so.antwerpen.be
- Accordion jazz-pop-rock with Stan Maris - stan.maris@so.antwerpen.be
- Flute jazz-pop-rock by Michael Brijs - michael.brijs@so.antwerpen.be

- Trombone jazz-pop-rock by Sam Joris - sam.joris@so.antwerpen.be
 - Clarinet jazz-pop-rock with Firas Al Alwani - firas.alalwani@so.antwerpen.be
- Registration fee Wilrijk Academy: €160 (18-24y), €363 (as from 25y)

Academy MaGO!:

- Traverso (with Pieter Van Overloop)
 - Baroque oboe (with Frauke Elsen)
 - Natural trumpet (with Alain De Rudder)
 - Baroque trombone (with Wim Becu)
 - Cornetto (zinc) (with Marleen Leicher)
 - Baroque violin (with Ann Van Laethem)
 - Baroque cello (with Herlinde Verheyden)
 - Gamba (with Pieter Vandevreire)
 - Baroque bass (with Lode Leire)
- Enrolment fee MaGO!: €155 (18-24y), €355 (25y and over)

Electronic music on offer at Wilrijk Academy

There are 3 courses. These lessons are separate from the training program that the student follows in KCA, so you get no credits for them.

Audio Engineering (2h/week)

Audio Engineering is a specific training to become a sound engineer. You go into detail about sound, microphone techniques, connectivity, mixing desks, effects, MIDI, synchronization and mixing. You will visit professional studios and learn to record, mix and master a band or ensemble. You receive for these lessons a personal Ableton Live 11 Intro license.

Teacher: Staf Verbeeck - staf@stiffstudio.com

Live/studio electronics (2h/week)

In this course you learn to use electronics as an instrument. You learn everything about modular soft- and hardware synths, sampling and editing sounds in Ableton Live and the new world of Immersive Audio. You will also learn to independently develop ideas and creatively deal with the (almost) infinite possibilities of current technologies in a studio and/or live setting. You receive for these lessons a personal Ableton Live 11 Intro license.

Tutor: Diederik Van Lembergen - diederik.vanlembbergen@so.antwerpen.be

Music production (2h/week)

In the Music Production course, creativity and technique meet. Recording techniques, mixing, sound synthesis and sound design; it's all covered. You receive for these lessons a personal Ableton Live 11 Intro license.

Teacher: Diederik Van Lembergen - diederik.vanlembbergen@so.antwerpen.be

Register at www.academiewilrijk.be

You pay for these lessons yourself, there is a discount for students up to 24 years old. Registration must be done before September 30, directly at the Academy of Wilrijk

info@academiewilrijk.be; <https://www.stedelijkonderwijs.be/academie-wilrijk>

Registration fee: €160 (18-24y), €363 (from 25y)

10 Electives from other programs

10.1 Other courses within the conservatoire

Within your elective package, course units from the Jazz major and other courses of the Royal Conservatoire may be chosen, after consultation with the Head of the programme of that course, and subject to the approval of the Admissions Committee.

Programme Heads:

- Jazz: els.smedts@ap.be
- Drama: clara.vandenbroek@ap.be
- Dance: annouk.vanmoorsel@ap.be
- Classical: inge.simoens@ap.be
- Education: annouk.vanmoorsel@ap.be

10.2 Courses from other programs

Furthermore, all course units from the University and the Colleges of the Antwerp Association may be chosen, subject to the agreement of these educational institutions and the approval of the admissions committee. Enrollment for the course unit takes place at the Royal Conservatory of Antwerp, after the student has obtained approval for participation from the university faculty involved. These elective course units and results can be taken in the same academic year and incorporated in the diploma contract.

Students are responsible for coordinating the scheduling of classes and exams between KCA and the UA.

CAUTION If you wish to include course units from conservatories and/or colleges and/or universities from outside the association in the elective package, the results can only be entered as credit in a following academic year.

11 DETAILS INTERNSHIPS

Contact person: Elisabeth Sturtewagen from 1 Sept 2022; Ann Lommelen until 30 Aug 2022

NEW: INTERNSHIP ASSISTANT PRODUCTION OPERA KCA, 6 ECTS

Level: from Bachelor 2 music classical

Tasks

- Attend rehearsals
- Draw up rehearsal schedules in consultation with the artistic team and communicate them (to cast/crew, to production team, to technique, other parties involved)
- Maintain list of ANA's and communicate with artistic team
- Create and communicate an overview of changes in the planning
- Contact person between artistic team and technical team (in function of e.g. Light cues)
- Contact between artistic team and production team
- Draw up and search for props list in collaboration with production team
- Costumes: assistance (if applicable)
- Catering (if applicable)
- Supertitling input and service (if applicable)

Skills

- Hands-on mentality
- Communicative
- Computer literate
- Multilingual (written and oral)
- Flexible in availability
- Pro-active

Registration is only possible after an intake meeting with colleagues in the Production team. Contact: Ilse Muysers.

NEW: INTERNSHIP DIRECTING ASSISTANT OPERA IN KCA , 6 ECTS

Level: from Bachelor 2 music classical

Tasks

- Attend rehearsals
- Keep track of changes in script and distribution
- Taking notes and communicating technical remarks (e.g. lighting positions, cues,)
- Taking notes on stage directions
- Contact between artistic team and students
- Contact between artistic team and production crew
- Operating surtitles if applicable and light cues

Skills

- Precise working
- Communicative
- Computer literate
- Multilingual (written and oral)
- Flexible in availability
- Pro-active

Registration is only possible after an intake meeting with colleagues in the Production team. Contact: Ilse Muysers.

ASSISTANT REPETITEUR (FOR PIANISTS) AT VLAAMSE OPERA (3/6 ECTS)

Contact: Ann Cnop (under reserve)

The repetiteur is responsible for:

- Choir lessons, i.e. the rehearsal of notes and text with part of the choir (e.g. the men or the women). Under the direction of the choir director or the rehearsal director alone.
- Musical rehearsal with the soloists. Led by the conductor or his assistant.
- Choral ensembles, i.e. tutti choir. Under the direction of the choir director
- Coaching with the solos, i.e. taking one soloist aside to improve his/her errors in singing, both musically and vocally. Under the direction of the rehearsal director.

- Coaching with the ensemble singers, who are the regular soloists of the house. They are required to rehearse with whole roles. Under the direction of the rehearsal director.
- Accompanying Rp's (direction-piano, so in a rehearsal room) and Tp's (stage-piano, so on stage, with piano in/on the orchestra pit). Led by the conductor and the director. Sometimes without a conductor.
- Playing the VGP (pregenre piano), so complete run-through. Under the direction of the conductor.
- Attending Italiennes (orchestra+vocals), BOs (Bühne-Orchester), VGO (pre-general orchestra) and Generale.
- Presence in the hall, as a listening ear to be able to tell the conductor and singers how it sounds, and what needs to be improved.
- Performance monitoring. Listening each performance (from the audience), noting for solos and conductor what is going wrong and could be better, and communicating this to them the next performance before the start in a constructive manner.
- If necessary: conducting off-stage (off-stage) choir or banda (small orchestra, sometimes only a few instruments).
- Sometimes: playing a small orchestra keyboard part
- Accompanying auditions for soloists, choristers, orchestra members. Always first a (short) rehearsal, and then playing for the jury.
- Always: singing the missing vocal parts while accompanying, as a rejoinder for those who are there. Also at auditions.

Embedded in the course:

- Optional course 6 credits (180 study hours) from B3
- Compulsory course unit 6 credits in the option "coaching and supervision" in M1
- The internship is organised in collaboration with Flanders Opera
- The student works on 1 complete production during 1,5 to 2 months. In addition, the student can attend a number of
- rehearsals for other operas and auditions.

Profile of the repetiteur:

- You show a willingness to serve, a willingness to help everyone else, offer concrete solutions to musical and vocal problems.
- From the first day of a production you know the whole work. You should be able to hear all the mistakes of all the participants, and to correct them in a friendly way. You know the full text, and can sing it along.
- You can reduce an orchestral score in such a way that you sound like an orchestra, that everyone recognizes the music, and that all feel rhythmically supported.
- You adjust your own interpretation to that of the conductor. Musically you always follow him; however, you can make suggestions to him. If you accompany the singers at the piano in a rehearsal without a conductor, you take his interpretation into account.
- You build a friendship relationship with the singers during the rehearsal process so that they trust you when you want to improve them. Diplomacy and psychology play a big role. You are the confidant of the conductor, choir director, singers, 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.
- You will be open to all styles of music that may occur in an opera house.

Your role:

- The student attends rehearsal services as an assistant/shadow of the piano rehearsal team of Flanders Opera.
- The student also performs organizational or some artistic-executive tasks at the Vlaamse Opera
- The student applies the skills and insights gained in Flanders Opera as a rehearsal assistant in the vocal department's projects.
- The student learns to reduce opera scores on piano.
- The student writes a personal reflection at the end of the internship that shows that he/she has an understanding of the workflow, task and responsibilities of a rehearsal leader
- The student will demonstrate the ability to actively apply the skills and insights gained in a rehearsal process as a rehearsal leader of a KCA project (opera scenes)
- The student prepares a reduction and performs about 15 minutes of it on an annual exam. He/she demonstrates the ability to apply the skills and insights gained in a concert situation. He/she can include some fragments (max. 15 minutes) from the reduction in the programme for the course unit Piano 3, 4 or 5.
- The student will be coached and specifically prepared for making reductions by Andrew Wise in the conservatory. If necessary, the student can receive additional coaching for this purpose from the teachers of Practical Harmony & Improvisation.
- At the Vlaamse Opera, the student will be supervised and evaluated by the team of rehearsers: Jef Smits (Head of musical rehearsal) or one of his colleagues.

Contact & registration:

First the student should contact Aaron Wajnberg aaron.wajnberg@ap.be for an exploratory interview. Afterwards the student attends an audition or rehearsal to get acquainted with the internship supervisor of the internship institution. In the case of Flanders Opera: keep a whole day free for this, it usually takes place at the Opera in Ghent (Schouwburgstraat 3). This is followed by an interview with Jef Smits.