

# Vademecum Optional Courses

Academic year  
2023-2024

**Koninklijk Conservatorium  
Antwerpen**

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# 1 Research/history/critical reflection

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

Teacher(s)	Umut Eldem
Accessible	as from B1
Intake?	After a motivational interview with Umut Eldem. Make an appointment via <a href="mailto:umut.eldem@ap.be">umut.eldem@ap.be</a>
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:

### 1 'A SCORE FOR AN EMPTY POOL'

Contact: [Yasen Vasilev](mailto:Yasen.Vasilev)

language of instruction: English

Duration/intensity: 30h so 3/6ects

Schedule:

- Dec 13, 14, 15 - room 435

- Dec 20, 21, 22 - room 435

- 29, 30, 31 Jan - room 57

- 1, 2 Feb - room 57

Detailed hours and exact dates will be chosen together with the students who want to participate.

Exam: result based on participation in the sessions and a short written or recorded reflection of their experience

more on YASEN VASILEV: <https://wpzimmer.be/nl/artiesten/yasen-vasilev/>

Course Description:

In this research activity you try to sense each other as an extension of one common collective body, coordinate thoughts, actions and movements, and explore the possibility of dividing agency and moving together while in constant physical contact. The key question is how to move together as one without anyone taking the lead.

This practice is inspired and informed by the many-headed slime (also known as the slime mold, blob or physarum polycephalum), a complex single-celled organism that has no brain or central nervous system, but is able to make decisions, develop strategies and remember.

Over 3 days you will go through a series of exercises and tasks individually, in pairs, threesomes and in larger groups. The tasks deal with proximity and personal space; scanning the body and looking for internal pre-existing movements in the body; decision-making, group dynamics and group impulses; finding common rhythms of breathing, listening and moving; forming a collective body and exploring space as one.

Some of these tasks are borrowed from different methods and artists, such as authentic movement or Viewpoints, while others are original research proposals that aim to test the ability to move as the many-headed slime. You will also conduct a self-interview, write down notes and reflections, discuss the practice with each other and in a group, give feedback and try to articulate your experiences.

Ideally, the practice will have 10 participants or more and will be conducted in a dance studio, with the possibility of moving to a specific location.

## **2 Traditional cultures and performances in Africa**

Contact: Dr. [Adilia On-ying YIP](#)

Lessing time: 7 sections of 2 hours each  
15 hours (ENG) 3ects.

Every Monday, 5-7 p.m., second semester

For music, theater and dance students

Students work in groups of 2-3 persons

Final results for evaluation: artistic creation for the manza xylophone in the form of music, dance or drama, 20 minutes

A short video interview/meeting will be held to meet interested candidates in early October 2023

Course Description:

Students will learn different perspectives of traditional cultures in Africa, specifically, music, dance and theater in patrimonial society and the present. Traditional cultures in Africa have evolved over time and style, and have been influenced by various socio-cultural factors. The course provides an understanding of traditional cultures and analyzes the interrelationships with intangible cultural preservation, development and modernization, colonization and Western/global influence. The course focuses on the manza xylophone as a pragmatic example of cultural preservation and restitution. The manza xylophone is a court instrument of the Azande people in northern Democratic Republic of Congo (DR Congo) and is part of the musical instrument collection of the Africa Museum in Tervuren, Belgium. The course invites students to create new performances for this forgotten and decaying instrument, and to approach the many dimensions of traditional cultures.

## **3 Perspectives on time in the music of the second half of the 20th century (Stockhausen et al.): a performer's experience**

lecturer/researcher: [Karin De Fleyt](#)

language (ENG/NL) Can be in English as well as in Dutch

intensity of the module: 15 hours on Friday from 9:30 to 11:30 am (3ects)

Second semester

Venue: tbc

Exam: A combination of class participation and performance (lecture recital format).

Course Description:

Do you wonder how we deal with different layers of time (temporality) while performing?

How do we experience time in a contemporary repertoire piece for your instrument?

We will learn how memory and recollection can help you perform contemporary repertoire and achieve a phase of flow on stage.

We will also delve into performance practice aspects of specific repertoire and learn in practice what is involved in communicating with your audience.

#### **4 Resounding Sketches: annotations of musicians and performance practice of the long 19th century.**

Teacher/Researcher: [Nicholas Cornia](#)

Language: Lectures, papers and presentations in English

Intensity of the module: 15 hours (3ects)

Module calendar: 3rd week, second semester (25/02/2024) to week 10 (29/04/2023)

Room: TBC

Evaluation:

Process (30%): Proactive participation in the lecture series will be part of a process evaluation.

Product (70%): Students will work in a group to:

- present a critical performance of chosen musical works (40%)
- an essay between 1000 and 1500 words, contextualizing their performance and the musical work. (30%)

Course Description:

The module aims to introduce students to the critical analysis of annotated scores of musicians as a valuable resource for historical performance practice.

Annotated editions, handwritten markings and treatises from the period 1830-1930 from the libraries of the Royal Conservatories of Ghent, Antwerp and Brussels will be presented to retrieve artistic choices made by musicians before the dissemination of sound recordings.

We will examine the development of musical repertoire and performance practice in the above institutions, focusing on works belonging to our modern Classical canon, the Early Music revival movement and the Romantic music of the period.

Schedule:

Second semester

- 26/02/2023 Nicholas
- 05/03/2023 Anne
- 12/03/2023 Nicholas
- 19/03/2023 Nicholas
- 26/03/2023 Nicholas
- 15/04/2023 Anne
- 22/04/2023 Nicholas
- 29/04/2023 Nicholas

## 5 Mirroring creative lab (ENG)

Contact: [Giusy Caruso](#)

Timetable: TBC

Evaluation: TBC

"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.

## 1.2 Studium Generale 1, 2 - theme: Liquid society (3 credits)

Teacher(s)	<a href="mailto:studiumgenerale@ap.be">studiumgenerale@ap.be</a> (Assia Bert)
Accessible	from B1
Intake?	no
Place restrictions?	no
Time of lecture	wed 7-9pm
Language	Lectures in Dutch and English

Since 2010 AP 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.

Theme in 2023-2024: The Liquid Society

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

woe 04/10/2023	Walter Weyns
woe 8/11/2023	Khalid Benhaddou
woe 22/11/2023	Brandon Wen
woe 06/12/2023	Sien Vanmaele
woe 06/02/2024	Byung-Chul Han (i.s.m. DE SINGEL)
woe 21/02/2024	Ans Brys
woe 28/02/2024	Christophe Busch
woe 13/03/2023	Sofie Van Bauwel
woe 27/03/2024 14.00u	Alain Platel (i.s.m. Opera Ballet Vlaanderen)
woe 17/04/2024	Eline De Clercq



### 1.3 Philosophy of music (3 credits)

Teacher(s)	Yves Senden
Accessible	as from B1
Intake?	no
Place restrictions?	no
Timetable	Group lessons on Thursday, see Asimut
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, see group lessons schedule and Asimut
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 group lessons schedule or contact the teacher
- History of Song (4 lessons of 2h)  
Teacher: Aaron Wajnberg

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 coordinator is Stephan Weytjens.
Accessible	from B3
Intake?	no
Place restrictions?	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 (Folder: info Muziek Klassiek)

## 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 group lessons schedule+ 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 <a href="mailto:anne.pustlauk@ap.be">anne.pustlauk@ap.be</a>
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 previous research paper to <a href="mailto:Thomas.Moore@ap.be">Thomas.Moore@ap.be</a> before 29/09/2023
Place restrictions?	no
Timetable	See group lesson schedule, on Wednesday evenings
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, to be requested via <a href="mailto:yves.senden@ap.be">yves.senden@ap.be</a> before 21/09/2023
Place restrictions?	8 places
Class time	the joint module is 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 by appointment with the teacher.

Please register in advance at [Yves.Senden@ap.be](mailto: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 <a href="mailto:yves.senden@ap.be">yves.senden@ap.be</a> before 21/09/2023
Place restrictions?	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 <a href="mailto:yves.senden@ap.be">yves.senden@ap.be</a> before 21/09/2023
Place restrictions?	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 after registration at [Yves.Senden@ap.be](mailto: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 <a href="mailto:frederik.leroux-roels@ap.be">frederik.leroux-roels@ap.be</a>
Place restrictions?	Max 6 students
Timetable	Group lesson of 1,5 hours on Tuesdays, at 2:30pm
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](mailto:frederik.leroux-roels@ap.be) and [yves.senden@ap.be](mailto: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 1 and 2 (3 credits)

Teacher(s)	Dago Sondervan
Accessible	to everybody
Intake?	Intake talk with Dago Sondervan on 20 september - mail to register

Place restrictions?	no
Timetable	Every level takes one semester
Language	English
Contact	<a href="mailto:dago.sondervan@ap.be">dago.sondervan@ap.be</a> - <a href="mailto:dago@soverin.net">dago@soverin.net</a>

**Level 1.**

On the use of hardware, software, effects, sequencers, triggers, controllers, interfaces, synths, etc..., and how they can be used in interaction with acoustic, electric and electronic instruments in real time, with a strong focus on improvisation between musicians in group.

You will learn how to program basic sounds on a modular synth and how to apply the learned techniques to different synthesizers. You will discover the basic language of classical synthesis (VCO, VCF, VCA, ENV,LFO,...) and tools to find your way around the wide range of existing music equipment. You will become familiar with analyzing a sound to its fundamental waveforms and creatively recreating it on a subtractive and/or modular synthesizer, and you will get an idea of the history of electronic music in both classical and experimental composition and popular music genres.

**Level 2.**

You will learn to synthesize both melodic and percussive sounds on a synthesizer of your choice from basic waveforms. You also have a practical understanding of various synthesis techniques (subtractive, additive and FM) and can name and understand various other techniques (Physical Modeling, Granular Synthesis and Spectral Synthesis).

You will learn how to creatively apply the material to your own artistic practice and you will work at home on assignments using your own equipment, software or freeware. You will learn to program classical patches on a modular synth and link different devices to achieve specific functions (MIDI).

**2.6 Rythm and Odd Meters class (3 credits)**

Teacher(s)	Stephane Galland
Accessible	from B1
Intake?	No, register at <a href="mailto:els.smedts@ap.be">els.smedts@ap.be</a>
Place restrictions?	no
Teaching time	Daily 2-3 hours during NextDoors week (February 19-23, 2023)
Language	English

Specific sessions on creative rhythmic specifics: quintuplet & septuplet subdivisions as basis, unequal time signatures, polyrhythmic challenges and approaches. Theoretical and practical work and integration with specifically related songs, collective compositions and improvisations. Development of new directions in phrasing vocabulary and creative ideas through rhythm. Open to all motivated, enthusiastic and dedicated students.

Prior knowledge: interest and daily attendance will suffice  
 Study materials required: no

### 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 piano rehearsal assistant at Opera Ballet Flanders
2. Internship in the production team in Opera Ballet Flanders
3. Internship at Klara (Classical radio in Flanders)
4. 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](mailto:elisabeth.sturtewagen@ap.be)

##### 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](mailto:elisabeth.sturtewagen@ap.be)

##### 3.2 Music practise 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 <a href="mailto:bart.geysels@ap.be">bart.geysels@ap.be</a>
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 and on the DigitAP course Music Practise.

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 contact: <a href="mailto:Kamermuziek.kca@ap.be">Kamermuziek.kca@ap.be</a>
Accessible	from instrument 3 onwards. For instrument 1 or 2: ask permission to <a href="mailto:justus.grimm@ap.be">justus.grimm@ap.be</a>
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 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	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 after consulting <a href="#">Korneel Bernolet</a>
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 chairperson of the vocal section: <a href="mailto:Luc.anthonis@ap.be">Luc.anthonis@ap.be</a>
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 chairperson of the vocal section <a href="mailto:Luc.anthonis@ap.be">Luc.anthonis@ap.be</a>
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 Section

### 3.10 Oratorio 1, 2 (6 credits)

Teacher        Ewald Demeyere  
See Vademecum Vocal Section

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

Teacher        Aaron Wajnberg  
See Vademecum Vocal Section

## 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?	Sightreading and intake meeting Sign up at <a href="mailto:stephanie.proot@ap.be">stephanie.proot@ap.be</a>
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.

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](mailto: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 <a href="mailto:aaron.wajnberg@ap.be">aaron.wajnberg@ap.be</a>
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 section

## 4 Interdisciplinary/artistic projects/creation/direction/digital skills.

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

Teacher(s)	Pieter Matthynssens
Accessible	as from B1
Intake?	individual motivational interview in the first week of the academic year, appointment via <a href="mailto:pieter.matthynssens@ap.be">pieter.matthynssens@ap.be</a>
Place restrictions?	6 places (excl. students enrolling for the creation module in Vilnius)
Timetable	Individually to be agreed upon
Language	Dutch and English

#### Possible projects in the course Interdisciplinary project in 2023-2024

##### 1. Participation in ContemPlay

Like last year, students from all programs can participate in the creation module contemPLAY, from February 3 to 9, 2024 in Vilnius, provided you register for the elective Interdisciplinary Project in your diploma contract. You will be supervised by teachers from Vilnius Academy, Sibelius Academy (TBC), Cologne University of Music (TBC) and knowledge teachers of improvisation and composition (TBD).

If you participate in this module you may, but do not have to, realize an additional interdisciplinary project in Antwerp.

ContemPLAY is an international creative festival workshop for contemporary experimental and improvisational music, with an emphasis on creativity. It interferes with existing contemporary music and jazz festivals and provides a platform for free improvisation. The hub of the festival-

workshop is formed by the Lithuanian Academy of Music and Theater, the students and teachers of the study programs in contemporary music performance, improvisation and composition, and the Center for Music Innovation Studies, supplemented by the organizations LENsemble and Improdimensija. Vilnius hosts prominent artists and their students from Germany, Finland, Belgium and Estonia.

CONTEMplay invites composers of acoustic and electronic music, performers of contemporary music and improvisers to develop contemporary and experimental projects during the period of 6 intensive days in Vilnius in February 2024.

You can participate by applying to the organizer in Vilnius by Sept. 29. The form will be available in early September.

Please note that the module will take place only if there are min. 15 participants.

Content info on the latest contemPLAY project and coaches:

<https://lmta.lt/en/renginys/contemplay/>

CONTEMplay is set up as a BIP, allowing students to apply for an Erasmus scholarship to help cover costs. If you want to use this, the Interdisciplinary Project course must be included in your diploma contract (i.e. not in a credit contract or exam contract).

More information about this scholarship can be found at <https://student.ap.be/en/erasmus-short-blended-mobility-erasmus-sbm> . If you would like to participate contact [Charlotte.saelemakers@ap.be](mailto:Charlotte.saelemakers@ap.be)

## 2. Participation in Immersive storytelling

Collaboration with various courses within AP college:

ICT, Fine Arts, Music, Drama, Midwifery, Nursing, Orthopaedagogy, Journalism

Coach from KCA: [Umut Eldem](#). Other coaches from Academy and ICT:

What: Storytelling in Virtual Reality.

Students discover the new narrative techniques of Immersive Storytelling. They do this by working out the workflow of an interdisciplinary Immersive project up to the stage of final prototyping. This is a process in which art students can develop and learn to monitor their artistic ideas with non-art students. Co-creation with technology where you rely on the expertise contributed by other non-art students. In doing so, you guard your artistic ideas and take a directing role in them.

### practical

Continues in semester 1:

Every Monday 13-15h, Ellerman campus at North: classes, workshops and project follow-up

Mon 25 September 2023 = introduction

Mon 2 Oct 2023 = first day of classes.

Lessons are conducted in English.

## 3. Sound&Vision

Co-create with a student from the Royal Academy of Arts

#### 4. Create your own interdisciplinary project

#### 5. Take part in the interdisciplinary projects of Creative Project 1

##### Noorderlicht Parade

Heart-warming parade full of music, dance, theater and art. An artistic happening by and for students from different art disciplines and art educations, artists, local residents and organizations from the Northern part of Antwerp. Followed by a neighborhood party in Het Oude Badhuis. This year's theme is 'Sooner, Later'.

Thursday 30 November from 18h00 - 21h00 - Party 21h00 - 00h00

##### **Silent Movie**

De Cinema and The Royal Conservatoire Antwerp are joining forces for a project in which students create new soundtracks for silent movies. The theme for the coming edition is 'James Ensor'. The performance date(s) will be announced later.

##### **Moving Image**

Students from the Royal Conservatoire Antwerp work together with students from the Royal Academy of Fine Arts. Music and image meet in an interactive creative process.

This project takes place in the second semester of the academic year.

##### **Graphic Design Media AP**

Students from the Royal Conservatoire Antwerp work together with students from the Graphic Media Design Ap department on interactive interfaces where art and technology meet.

This project takes place in the second semester of the academic year.

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

Teacher(s)	Inge Simoens/Jeroen malaise
Accessible	as from B1
Intake?	Motivational interview with lecturer, appointment via inge.simoens@ap.be
Place restrictions?	Depending on the international projects offered.
Timetable	to be arranged individually
Language	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
Place restrictions?	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)	Mathias Coppens, Bram van Camp (coordination), Steven Prengels, Alain Craens
Accessible	as from B1
Intake?	Level test on 19/09/2023 at 13 o'clock based on portfolio and intake interview, contact <a href="mailto:bram.vancamp@ap.be">bram.vancamp@ap.be</a>
Place restrictions?	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 Screen scoring (composition for audio visual media) 1, 2, 3 (6 credits)

Teacher(s)	Mathias Coppens
Accessible	B2 For classical and jazz students
Intake?	Mail to <a href="mailto:mathias.coppens@ap.be">mathias.coppens@ap.be</a> . Deadline for admission = Thursday 21 Sept. 2023. The admission is not an exam or test, but rather an interview on your artistic profile.
Place restriction?	Limited availability
Timetable	<b>1st year:</b> Thursday from 4-6pm in room 147- <b>2<sup>nd</sup> year:</b> Thursday from 6-8pm in room 147
Language	Dutch and English

The Screen Scoring course is open for composers and creative musicians with compositional experience. The course is structured over two years. The first year focusses on the development of writing and production tools connected to certain film styles: comedy, animation, drama, horror, action. There is a separate focus on writing music for games. The second year is more focused on developing an own

compositional voice within the field of screen scoring. There are real life projects connected to the course that will enable you to establish connections and start your career as a media composer.

### How do you APPLY for this course?

There is an admission procedure for all new students. The admission is not an exam or test, but rather an interview on your artistic profile. Contact Mathias Coppens ([mathias.coppens@ap.be](mailto:mathias.coppens@ap.be))

**IMPORTANT: deadline for admission = Thursday 21 Sept. 2023.** After approval, you can register for this optional course.

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

The main focus is to create (compose) music that supports cinematic narratives, whether those are connected to film, series or games. Through an analysis of scenes connected to different styles the course will give an insight in cinematic clichés both artistically and production-wise offering building blocks to start developing conceptual thinking and an own compositional voice within the field of media music.

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.).

For the exam, every student is expected to prepare new portfolio work(s) during the year and deliver the finished version(s) early June.

### What are the SUBJECTS?

- o Basic recording, mixing editing
- o Sample libraries, virtual orchestration, mock ups
- o Assistant tasks (f.e. midi clean up, orchestration, score prep, session prep, etc)
- o Hybrid scores, analogue synthesis
- o Media music analysis
- o Media music history
- o Media music conducting
- o HoWEST-project
- o Guest speakers and masterclasses

### How are the LESSONS organized?

Every week two hours either in group or individual. Project week from December 11-16.

**1st year:** Thursday from 4-6pm in room 147

**2<sup>nd</sup> year:** Thursday from 6-8pm in room 147

## 4.6 Audiovisual composition with MAX/MSP (6 credits, new)

Teacher(s)	<a href="#">Umut Eldem</a>
Accessible	as of B2, both for students of the classical and the jazz-departments
Intake?	No, freely accessible. Mail <a href="mailto:umut.eldem@ap.be">umut.eldem@ap.be</a>
Placement limitation?	No
Timetable	To be agreed with the teacher. Introduction session on October 2nd 16:00
Language	English

Audiovisual compositions combine music and visual elements to create an interdisciplinary experience. In this course, music students engage in the theory and practice of making algorithmic and audiovisual

compositions through using computers and new technology. Max/MSP is a programming language widely used by musicians and artists that helps them use computers to process and generate sounds as well as visuals in new and creative ways. During the lessons students are shown the basics of the language and ways of algorithmic thinking in music. They are eventually guided into creating their own compositions that combine new music with new visual ideas and technology. There is no prior knowledge of computers or programming expected.

No prerequisite knowledge  
No study materials needed

#### 4.7 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?	One group 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 in 8 sessions of 2h.

Dates 2023:

- Woe 27 sept 9-11u
- Woe 4 okt 9-11u
- Woe 11 okt 9-11u
- Woe 8 nov 9-11u
- Woe 15 nov 9-11u
- Woe 22 nov 9-11u
- Woe 20 dec 9-11u

#### 4.8 Recording techniques (3 credits)

Teacher(s)	Nicolas Rombouts
Accessible from	Accessible for Classical and Jazz students from B2 onwards after following Introduction to digital skills
Intake?	Mail to <a href="mailto:Els.smedts@ap.be">Els.smedts@ap.be</a>
Place restriction?	Maximum 10 participants. Open both to jazz students and live electronics students. Live electronics students have priority. Classical students can sign up if they have permission (in case of limited places) from the head of jazz.
Time of class	Mail to <a href="mailto:Els.smedts@ap.be">Els.smedts@ap.be</a>
Language	Mixed Dutch-English



We follow the path of sound in a recording studio or on location (field recordings) and learn how to get the best result starting from the sound source to the DAW.

We look at the definition of sound and contrast that with the different types of microphones and microphone techniques. The chain then continues to pre-amp, compressor, eq and interface to the digital world. We work analog on tape and through an analog desk as well as digital and explore complementarity. We look at alternative recording techniques and sound manipulations live in the studio and also perform them ourselves on a wide range of instruments.

We will actively work in Nicolas' own studio with setups and make our own recordings.

In a second phase we dive into the mixing process, both in the box and analog and hybrid forms of it. The students make mixes of the recordings they have made which are then discussed in a peer to peer evaluation process.

That's a nice sound!

"A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians." F. Zappa. It's those air molecules that we're going to record and manipulate.

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

Teacher(s)	Maarten Buyl(coordination), David Baeck, Steven Maes
Accessible	to Classical and Jazz students from B1 onwards
Intake?	Level test only for level 1: contact Maarten Buyl ( <a href="mailto:maarten.buyl@ap.be">maarten.buyl@ap.be</a> )
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 Composition course is a series of classes and workshops on composition with music technology. We explore ideas and strategies in contemporary music production that you can integrate into your own artistic practice as a composer and performer. This course focuses on expanding your personal creative and technical skills for music and sound composition, with a focus on stage realizations and studio workflow. This includes:

How do you apply for this course?

There is admission for all new students. Admission is not an exam or test, but rather an interview about your artistic profile. Please contact Maarten Buyl [maarten.buyl@ap.be](mailto:maarten.buyl@ap.be).

IMPORTANT: deadline for admission = Friday, Sept. 29, 2023 (also introductory class, see above).

After faculty approval, you may enroll in this optional course.

Who is this course intended for?

Our main focus is the creation (composition) of new works, regardless of workflow, aesthetic approaches or instrumentation & software choices. The course welcomes beginners as well as more experienced students. We expect each student to prepare new portfolio works during the year and deliver completed version(s) in early June.

What are the SUBJECTS?

- Analog and digital sound synthesis
- Computer-assisted and algorithmic composing
- Live electronics and surround sound
- Digital media production, film music and sound design
- Recording techniques, sampling, audio editing and mixing
- History and analysis of repertoire works
- Studio visit and workshop at VRT Broadcast Center, Brussels
- Studio visit & workshop at MotorMusic, Mechelen, Belgium
- Collaborations with Ensemble XXI

How are the LESSONS organized?

Classes take place every Friday in room147:

10h - 13h: all group classes

14h - 17h: additional workshops, individual appointments or personal work time.

- Maarten Buyl: 16 lessons

- David Baeck: 6 lessons

- Steven Maes: 2 lessons (recording technique) and 2 days of studio workshops

A detailed overview of the program will be available at the beginning of the year.

o 1st year : general introduction & orientation in electronic music

o 2nd + 3rd year : students can choose to focus on either (or both):

- live electronics, Max, algorithmic composition (Maarten Buyl)

- film scoring & post-production for the screen (David Baeck)

For further questions about the course, contact Maarten Buyl ([maarten.buyl@ap.be](mailto:maarten.buyl@ap.be))

#### **4.10 Introduction to hafabra conducting 1 (3 credits)**

#### **4.11 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 20 September 2023 at 5 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 20 September 2023 at 5 pm, participation after prior contact with Steven Verhaert and Luc Anthonis: [steven.verhaert@ap.be](mailto:steven.verhaert@ap.be) and [luc.anthonis@ap.be](mailto: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.

#### 4.12 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
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 20 September 2023 at 9:30am, participation after prior contact with Luc Anthonis: [luc.anthonis@ap.be](mailto:luc.anthonis@ap.be).

Content of the test: hearing test + exploratory interview.

#### 4.13 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 22 September 2023 at 10am
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](mailto:luc.anthonis@ap.be) and Ivo Venkov [ivo.venkov@ap.be](mailto:ivo.venkov@ap.be)

Content of the test:

- hearing test;
- exploratory interview.

#### 4.14 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 i
<a href="mailto:ivo.venkov@ap.be">ivo.venkov@ap.be</a>	
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 Luc Anthonis: [luc.anthonis@ap.be](mailto:luc.anthonis@ap.be) and Ivo Venkov [ivo.venkov@ap.be](mailto:ivo.venkov@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 22, 2023 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](mailto:ivo.venkov@ap.be))
- exploratory interview

## 5 Elective courses for Bachelor students from the educational master's program - IN DUTCH !

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 [jankris.vinken@ap.be](mailto:jankris.vinken@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)	Joke Klaassen
Accessible	from B2 onwards
Intake?	No test, but please email <a href="mailto:jankris.vinken@ap.be">jankris.vinken@ap.be</a> 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 <a href="mailto:jankris.vinken@ap.be">jankris.vinken@ap.be</a> 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 <a href="mailto:jankris.vinken@ap.be">jankris.vinken@ap.be</a> 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) **Already full**

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 restrictions?	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 restrictions?	Max 30 places (2 x 15)
Timetable	see group lessons schedule
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) **Already full**

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 restrictions?	Max 20 places
Timetable	22 group lessons of 1h15 on Thursday 15.30-16.45 (dates in Asimut)
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 <a href="mailto:Els.smedts@ap.be">Els.smedts@ap.be</a>
Place restrictions?	Depending on the number of jazz students
Timetable	Ask <a href="mailto:Els.smedts@ap.be">Els.smedts@ap.be</a>
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)	Umut Eldem
Accessible	from B1
Intake?	Contact <a href="mailto:umut.eldem@ap.be">umut.eldem@ap.be</a> BEFORE 19/9. Level test at 19/9 17 o'clock
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)

Teacher(s)	Stephan Weytjens
Accessible	from B3
Intake?	Based on an interview, Mail <a href="mailto:stephan.weytjens@ap.be">stephan.weytjens@ap.be</a> before 19 September 2023 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)	Steven Prengels
Accessible	as of M1
Intake?	Based on an interview, Mail <a href="mailto:steven.prengels@ap.be">steven.prengels@ap.be</a> before 21 September 2023 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)	Steven Prengels
Accessible	from B3
Intake?	Based on an interview, Mail <a href="mailto:steven.prengels@ap.be">steven.prengels@ap.be</a> before 21 September 2023 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)	Mathias Coppens
Accessible	as of B3
Intake?	On the basis of an interview, contact <a href="mailto:mathias.coppens@ap.be">mathias.coppens@ap.be</a> before September 21, 2023 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 <a href="mailto:peter.thys@ap.be">peter.thys@ap.be</a> by September 22, 2023 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	Ewald Demeyere
Accesible	From B1
Intake?	Contact the teacher <a href="mailto:Ewald.Demeyere@ap.be">Ewald.Demeyere@ap.be</a>
Place restriction?	6 places available
Timetable	Time of the lesson to be arranged individually with the teacher
Language	Dutch and English

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

Contact [Bram.vancamp@ap.be](mailto:Bram.vancamp@ap.be)

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.

## 7.10 Orchestration 1, 2 (3 credits)

Teacher(s)	Steven Prengels
Accessible	as from B1
Intake?	Interview on September 19, mail to <a href="mailto:steven.prengels@ap.be">steven.prengels@ap.be</a>
Place restrictions?	3 places
Timetable	Group-oriented lesson in second semester: period to be arranged with teacher <a href="mailto:steven.prengels@ap.be">steven.prengels@ap.be</a>
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.

## 7.11 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 in Dutch, 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/>

English lessons:

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

PLEASE ALSO CHECK OUR SUPPORT COURSES FOR FOREIGN STUDENTS

Contact multilingualism coordinator: [Joanna.britton@ap.be](mailto:Joanna.britton@ap.be)

## 9 Extra curricula (without credits)

### 9.1 Beginners' course Dutch on campus

The conservatoire collaborates 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 Wednesday and 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)	Olivia Van de Peer
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 contacting [magda.thielemans@ap.be](mailto:magda.thielemans@ap.be)

### 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](mailto:info@ma-go.be); <https://ma-go.be/>

[info@academiewilrijk.be](mailto: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](mailto:floris.derycker@so.antwerpen.be)
- Baroque lute and Renaissance lute with Floris De Rycker - [floris.derycker@so.antwerpen.be](mailto:floris.derycker@so.antwerpen.be)
- Traverso with Katrien Gaelens - [katrien.gaelens@so.antwerpen.be](mailto:katrien.gaelens@so.antwerpen.be)
- Accordion jazz-pop-rock with Stan Maris - [stan.maris@so.antwerpen.be](mailto:stan.maris@so.antwerpen.be)
- Flute jazz-pop-rock by Michael Brijs - [michael.brijs@so.antwerpen.be](mailto:michael.brijs@so.antwerpen.be)
- Trombone jazz-pop-rock by Sam Joris - [sam.joris@so.antwerpen.be](mailto:sam.joris@so.antwerpen.be)
- Clarinet jazz-pop-rock with Firas Al Alwani - [firas.alalwani@so.antwerpen.be](mailto: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)

Registration 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](mailto: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](mailto: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](mailto:diederik.vanlembbergen@so.antwerpen.be)

Register at [www.academiewilrijk.be](http://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](mailto: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](mailto:els.smedts@ap.be)
- Drama: [clara.vandenbroek@ap.be](mailto:clara.vandenbroek@ap.be)
- Dance: [annouk.vanmoorsel@ap.be](mailto:annouk.vanmoorsel@ap.be)
- Classical: [inge.simoens@ap.be](mailto:inge.simoens@ap.be)
- Education: [annouk.vanmoorsel@ap.be](mailto: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

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

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 rehearsalers: Jef Smits (Head of musical rehearsal) or one of his colleagues.

Contact & registration:

First the student should contact [Elisabeth.sturtewagen@ap.be](mailto:Elisabeth.sturtewagen@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.