

# Studyguide General Cultural Courses

Academic year  
2025-2026

**Koninklijk Conservatorium  
Antwerpen**

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## 1. Introduction

Every student of the Classical Music program of the Antwerp Conservatoire receives a solid foundation of music-historical, contextual, investigative and professional knowledge. These are designed within the field of General Cultural Education and are embedded in the study trajectory of every student, from Bachelor 1 to Master 2. This study guide provides an overview of the lessons and expectations. Always consult Asimut and DigitAP for current information and any changes.

### Start of classes and attendance:

Lessons start in the first week of the academic year. Students are expected to be present from the start and to have composed their study program. For a number of course units, a (partial) permanent evaluation is used. Attendance is required for this to be assessed. More information about this can be found in this study guide, on DigitAP and in the ECTS sheets.

### Live on campus:

All classes take place live on campus, unless otherwise stated in the study guide or on Digitap. This means that as a student you are expected to be present. Digital extras are provided for some courses. More concrete agreements per course can be found on DigitAP for the relevant course.

### Language use during lessons:

Although the Bachelor of Music is a Dutch program, lessons are often given from two language perspectives: Dutch and English. If you start the program as a non-Dutch speaking student, you may not yet have a sufficient level of the Dutch language and you could use some help and practice to express yourself and to learn specific terminology. However, since the field of work for musicians is also very international, it is also important for everyone to be able to express themselves in English as the general language. That is why we also consciously work with and around language in the supporting courses.

A number of course units take place in both Dutch and English: you will find the information in this study guide, in the timetable, and on the DigitAP page of the relevant courses. Nevertheless, it is recommended to have a sufficient level of both Dutch and English.

Would you like to improve your knowledge of Dutch and/or English? Then look at the options in the study guide of Elective courses.

Within the courses of Music History 1 and Research skills there will be some integrated workshops and coaching sessions on languages. More information will be spread through digitAP.

Do you have any questions about language? Please contact [Joanna.Britton@ap.be](mailto:Joanna.Britton@ap.be).

Stephanie Proot  
Responsible Artistic Staff

## 2. Overview

Course unit	B1	B2	B3	M1	M2
MUSIC HISTORY 1	X				
MUSIC HISTORY 2		X			
MUSIC HISTORY 3, 4 AND 5			X*		
MUSIC HISTORY 3, 4 AND 5				X°	
MUSIC HISTORY 3, 4 AND 5					X°
INTRODUCTION TO ARTS AND HUMANITIES 1	X				
INTRODUCTION TO ARTS AND HUMANITIES 2		X			
LITERATURE STUDY 1		X**			
LITERATURE STUDY 2			X**		
RESEARCH SKILLS	X				
INTRODUCTION TO ARTISTIC RESEACH		X			
ARTISTIC RESEARCH			X		
MASTERPAPER & LECTURE PERFORMANCE					
RESEARCH FAST COURSE					
ARTIST IN SOCIETY			X		
ENTREPRENEURSHIP				X	

X\* = not for option Voice

X° = Composition and Music Pedagogy

ASM:

Course representatives:

Music history  
 Introduction to the Arts and Humanities  
 Research  
 Artist in society  
 Entrepreneurship

Stephanie Proot

Stephan Weytjens  
 Dimitri Goossens  
 Yves Senden  
 Jeroen Malaise  
 Jeroen Malaise

### 3. Music history 1

Course unit	Assessment format	% of overall score
Music History 1	Knowledge test	80%
	Portfolio	20%

Teacher: Stephan Weytjens

Contents: Overview of music history from ancient times to 1800.

Course materials:

- Weytjens, Stephan, Introduction to Western Music History, part 1: Classical Antiquity to Renaissance
- Weytjens, Stephan, Introduction to Western Music History, part 2: Baroque and Classical era
- PowerPoint presentations with musical examples and exam questions available via DigitAP

Duration and contact hours:

- Semester 1 and semester 2
- 45 lesson hours. The definitive dates will be available on DigitAP.
- As a supplement to the lessons, the student must attend a number of concerts: five compulsory concerts and five concerts which the student chooses him- or herself. Further Information regarding the Curriculum Concerts will be communicated via Digitap.

Schedule of Curriculum Concerts 2025 - 2026:

Check DigitAP

Assessment format:

- Knowledge test: a written and/or oral exam will take place at the end of each semester or, alternatively, the knowledge test may take the form of a paper. The half-yearly test is worth 40% of the overall score and the end-of-year test is worth 40% of the overall score.
- Portfolio: the student must write an account of five of the concerts which have been attended, which together make up a portfolio. The portfolio will be assessed and this can potentially also involve an oral presentation (worth 20% of the overall score).

Assessment standards:

- Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.
- The pass mark for each of the two semester exams for this course unit is at least 50%. Should the student not achieve 50% in one exam or both, the lowest score will take precedence and the student will then have to re-sit the exams in the following exam period. This rule only applies to the knowledge test itself.
- The portfolio of written accounts of the five concerts counts for only 20% of the overall score.

## 4. Music history 2

Course unit	Assessment format	% of overall score
Music History 2	Knowledge test	80%
	Portfolio	20%

### Teacher:

Stephan Weytjens (semester 1) and Yves Senden (semester 2)

Contents: Western classical music history from 1800 to today.

### Course materials:

- Weytjens, Stephan, Introduction to Western Music History, part 3: Music in the Romantic Era
- Buckinx, B. en Y. Senden, De Muziekgeschiedenis van de 20ste eeuw [English DeepL translation available]
- PowerPoint presentations with musical examples and exam questions available via DigitAP

### Duration and contact hours:

- Semester 1 and semester 2
- 45 lesson hours. Finalised details of this will be available on DigitAP and Asimut.
- As a supplement to the lessons, the student must attend a number of concerts: five compulsory concerts and five concerts which the student chooses him- or herself. More information about the Curriculum Concerts will be communicated via Digitap.

Curriculum Concerts: Check DigitAP

### Assessment format:

- Knowledge test: a written and/or oral exam will take place at the end of the semester or, alternatively, the knowledge test may take the form of a paper. The half-yearly test (1<sup>st</sup> semester, Stephan Weytjens) is worth 40% of the overall score and the end-of-year test is worth 40% of the overall score (2<sup>nd</sup> semester Yves Senden).
- Optional alternative exam for English-speaking students second semester (Yves Senden) for the oral, open-book exam part: The student receives a list handed out at the beginning of the semester. The student studies independently about the composers, compositions and musical genres from this list. It is strongly recommended to take part in the group lessons to listen to the repertoire on the list and to be able to ask questions to the teacher. (English students who choose this option must also review two cd's as mentioned above.)
- Portfolio: all students must write an account of five of the concerts which have been attended, which together make up a portfolio. The portfolio will be assessed and this can potentially also involve an oral presentation (worth 20% of the overall score).

### Assessment standards:

- Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.
- The pass mark for each of the two semester exams for this course unit is at least 50%. Should the student not achieve 50% in one exam or both, the lowest score will take precedence and the student will then have to re-sit the exams in the following exam period. This rule only applies to the knowledge test itself.
- The portfolio of written accounts of the five concerts counts for 20% of the overall score.

## 5. Music history 3, 4, and 5

Course unit	Assessment format	% of overall score
Music History 3, 4, and 5	See the explanatory notes for each module on DigitAP	100%

### Course content:

Modules: various modules from music history.

### Course materials:

In this course unit, students may choose from various modules on offer. Students should communicate their choice of modules to the course coach and to Stephan Weytjens ([stephan.weytjens@ap.be](mailto:stephan.weytjens@ap.be)) at the start of the academic year.

The teacher will provide the requisite course materials (scores, articles, etc).

Duration and contact hours: see the explanatory notes for each module on DigitAP.

- Semester 1 and/or semester 2
- One module of 30 contact hours and/or two modules each of 15 contact hours
- Finalised details of this will be available on DigitAP
- Students instrument Ba3 take 3 credits, i.e. 1 module of 30 hours or 2 modules of 15 hours.
- Students bachelor 3 composition/theory take 6 credits, i.e. 2 modules of 30 hours, or 4 modules of 15 hours, or 1 module of 30 hours and 2 modules of 15 hours.
- Students master 1 and 2 composition/theory take 3 credits, i.e. 1 module of 30 hours or 2 modules of 15 hours.

Subscription for the modules is only possible via Digitap

Questions and remarks: [stephan.weytjens@ap.be](mailto:stephan.weytjens@ap.be)

### Overview modules:

#### **SEMESTER 1**

##### **Module 1: “Female composers”**

Yves Senden, (30h, only in Dutch)

First Semester:

Thursday 16:00-18:00

##### **Module 2: “Claude Debussy and Impressionism”**

Stephan Weytjens (15h, ENG)

Second half of the first semester:

Wednesday 10:00-12:00

##### **Module 3: “Music in Flanders in the 19th and early 20th century”**

Hannah Aelvoet, (15h, ENG)

Second half of the first semester:

Wednesday 16:00-18:00

#### **Module 4: "Traditional cultures and performances in Africa"**

Adilia Yip (15h, ENG)

Second half of the first semester:

Friday 14:00-16:00

Dates: 7, 14, 21, 25, 27, 28 November

Second half of the first semester

7, 14, 21 November 2025 14-16u

25, 27 November 2025 16-18u

28 November 2025 13-17u

Lesson 1: Introduction: African traditional music in the past and present societies

7/11/2025 Friday 14-16u

Lesson 2: Songs and lyrics

14/11/2025 Friday 14-16u

- *Ritual songs of Luba in Democratic Republic of Congo, overtones and click sound of Xhosa in South Africa, lament songs*
- *Political songs and messages in mainstream popular genres*

Lesson 3: String instruments

21/11/2025 Friday 14-16u

- *Umuduli-bow in Rwanda, Kora and griots in West Africa, ngombi harps in Central Africa Republic, Umrubhe mouth bow of Xhosa*
- *Acholitronix by Leo Palayeng*

Workshop (compulsory, suitable for all musicians): West African balafon polyrhythms

25/11/2025 Tuesday, 16-18u, room 325

27/11/2025 Thursday, 16-18u Witte Zaal

28/11/2025 Friday, 13-15u, Witte Zaal

- *Teachers: Youssouf Keita and Aly Keita – traditional balafon musicians of Bobo and Bamana peoples in West Africa*
- *Learning balafon polyrhythm and coordination skills*
- *Suitable for all instrumentalists and vocalists*

Post-workshop presentation concert (compulsory, open to general audience for viewing)

28/11/2025 Friday, Witte Zaal

- *Sound check: 15-15u30*
- *Concert: 16-17u*

## **SEMESTER 2**

#### **Module 5: 'Chamber and ensemble music towards and in the 21st century'**

Nico Couck (15h, ENG)

First half of the second semester:

Monday, 15:00-17:00

#### **Module 6: "Electronic music"**

Davide Paolillo (15h, ENG)

First half of the second semester:

Wednesday, 16:00-18:00

**Module 7: "Introduction to World Music"**

Adilia Yip (15h, ENG)

First half of the second semester:

Friday, 14:00-16:00

Dates: 30 January, 6, 27 February, 6, 13, 20, 27 March 2026.

Optional visit of Africa Museum, Tervuren on Friday 13 February (Next Doors project week).

Exam: 24 April

**SEMESTER 1 EN 2****Module 8: "History of Vocal Music"**

Sabrina Avantario & Aäron Wajnberg (NL/ENG, 30h)

Lesson times: see study guide vocal department

**Module 9: "Jazz history 1"**

Thomas Jillings (NL/ENG, 30h)

Lesson times: see information within the jazz department.

**Module 10: "Jazz history 2"**

Thomas Jillings (NL/ENG, 30h)

Lesson times: see information within the jazz department.

## 6. Introduction to the arts and humanities 1

Course unit	Assessment format	% of overall score
Introduction to the Arts and Humanities 1	Knowledge test	100%

Teacher: Dimitri Goossens

Course contents:

Introduction to the Arts and Humanities offers a framework of general cultural and art-historical issues in which important events and evolutions from (primarily western) cultural history from pre-history to the present day are covered and explored.

Introduction to the Arts and Humanities 1 deals with the time period from the start of culture until 1927. Themes which will be explored are: (a) awareness of vulnerability in relation to cultural production, (b) the evolution from concepts surrounding beauty or the ideal of beauty, and (c) the cohesion or dialogue between the evolutions of (a) and (b).

Course materials:

Course materials and slides will be shared via DigitAP. This will be supplemented with specific notes.

Duration and contact hours:

22.5 contact hours during the first semester. Lessons will be in a combination of English and Dutch. Final details will be published in the schedule of all group lessons and on DigitAP and on Asimut.

Assessment format:

Assignment requiring the student's critical reflection.

Assessment standards:

Basic knowledge must be paired with understanding. The minimum pass mark is 10/20.

## 7. Introduction to the arts and humanities 2

Course unit	Assessment format	% of overall score
Introduction to the Arts and Humanities 2	Assignment	100%

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Teacher: Dimitri Goossens

Course content:

Introduction to the Arts and Humanities 2 builds on the course unit, Introduction to the Arts and Humanities 1. It deals with the period from the late inter-war year of the 1920s to the end of the 20th century and contemporary art. Themes which will be explored are: the problematic nature of “borders”/“limits”, which is inherent to 20th- and 21st-century art and culture. The theme of borders or limits will be explored via two notions from aesthetics which both fundamentally involve this conundrum: transgressions (border crossing) and the sublime. Using these two concepts, the contemporary world of art and culture will be explored, with attention being paid again to the further evolution of the themes dealt with in Introduction to the Arts and Humanities 1 (vulnerability/crisis of beauty, etc).

Course materials:

Course materials and slides will be shared via DigitAP. This will be supplemented with specific notes.

Duration and contact hours:

22,5 contact hours during semester 2. Lessons will be in a combination of English and Dutch. Final details will be published on DigitAP and Asimut.

Assessment format:

Assignment requiring the student’s critical reflection. The assignment will be publicized on DigitAP in the beginning of the second semester and will be discussed during class.

Assessment standards:

Basic knowledge must be paired with understanding. The minimum pass-mark is 10/20.

## 8. Literature study

Course unit	Assessment format	% of the points
Literature study 1	Knowledge test	100%
Literature study 2	Knowledge test	100%

Literature Study is a compulsory course within the Classical Music program (except for voice and composition) and contributes to a deeper understanding of the musical tradition within the student's own instrument group. Students engage with relevant texts on the history, development, and performance practice of their instrument and its repertoire. The course focuses on historical, societal, and stylistic insights: students study important works and theoretical texts that shed light on the evolution of their field. This includes both the classical tradition and later or alternative developments. Attention is also given to repertoire outside the classical canon.

Teachers use a variety of teaching methods, such as lectures and seminars, in combination with, for example, masterclasses, individual assignments, listening sessions, concerts, and excursions (to museums or instrument makers), allowing students to deepen their knowledge through practical examples and discussions, and to clearly articulate and apply insights in their artistic practice.

Literature Studies enhances understanding of the musical repertoire and the socio-historical context of the student's own instrument or instrument group, enabling them to make more informed artistic choices.

This course is an important complement to subjects such as the principal study, Chamber Music, Creative Project, and Music Practice, contributing to the development of both technical proficiency and personal artistic vision.

The course is structured differently per section/instrument group. For more information, please consult your section's study guide or the course teacher.

## 9. Research skills

Course unit	Assessment format	% of overall score
Research skills	Reflection assessment	100%

Teachers: Hendrik Vanden Abeele ([hendrik.vandenabeele@ap.be](mailto:hendrik.vandenabeele@ap.be)) and Frank Agsteribbe ([frank.agsteribbe@ap.be](mailto:frank.agsteribbe@ap.be))

### Course materials:

- Computer with internet connection and access to the library with online sources
- Personal notes, teaching material delivered via Digitap
- Quickstart Research (versions in Dutch and English are available)
- “Schrijfwijzer” – “Style Guide” (English version)
- Conservatory library

### Duration and contact hours:

- 20 contact hours
- Final details will be published on DigitAP

### Course content:

- Introduction to the principles of artistic research
- Introduction to the basic principals of research and research in the arts.
- Introduction to the most important reference books, catalogues and databases for research in relation to music
- Start to Write: basic principles of scientific writing: types of writing, formulation of research question, focus, methodology, classification and style of writing.
- Tracing and critical reading of sources in relation to music
- Targeted applications, closely aligned with the student’s own musical practice, help students become familiar with efficiently sourcing information on the one hand, and (artistically) interpreting relevant literature and existing research on the other.

### Assessment format:

On-going evaluation throughout the year; testing of knowledge and skills during the lessons; a writing assignment. Each of the five sessions are mandatory.

Because of the interactive operation of the course, attendance is mandatory.

### Assessment standards:

The minimum pass mark is 10/20.

## 10. Introduction to artistic research

Course unit	Assessment format	% of overall score
Research 2	Case-study test hands-off permanent	100%

Teachers: Anne Pustlauk ([anne.pustlauk@ap.be](mailto:anne.pustlauk@ap.be)) and Hendrik Van den Abeele ([hendrik.vandenabeele@ap.be](mailto:hendrik.vandenabeele@ap.be))

### Course materials:

- Relevant literature is provided during the lessons
- Computer with internet connection and access to the library with online sources
- Conservatorium library
- “Schrijfwijzer” – “Style Guide” (English version)

### Duration and contact hours:

- 20 contact hours
- Final details will be published on DigitAP

### Course content:

In Introduction to Artistic Research, the research knowledge and skills acquired in the previous year are further developed and applied in a focused manner. Through concrete case studies, possible models, formats, and outputs of artistic research are illustrated, and various types of research methodologies are examined. For this purpose, lectures with moderated Q&A sessions are organized; the detailed schedule will appear on DigitAP.

Students then use their own repertoire as a starting point to develop a personally relevant research topic, which will ultimately be presented to the class.

### Assessment format:

Assessment of knowledge and skills during class, supplemented by an individual assignment linked to the bachelor paper or other relevant repertoire. This assignment is presented in class.

### Assessment standards:

The minimum pass mark is 10/20.

## 11. Artistic research

Course unit	Assessment format	% of overall score
Research 4	Reflection assessment	100%

### Teachers:

- Yves Senden
- Nico Couck
- Korneel Bernolet
- Anne Pustlauk
- Hendrik Vanden Abeele
- Umut Eldem

### Course materials:

- Computer with internet connection and access to the library with online sources
- Conservatorium library
- Quickstart Research 2.0 (versions in Dutch and English are available)
- “Schrijfwijzer”– “Style Guide” (English version)

### Duration and contact hours:

15 contact hours: individual follow-up sessions with the teacher (known as the academic promotor) and co-supervisor (usually the main subject teacher).

### Course content:

Application of the knowledge and skills acquired in Research 1, 2 and 3.

The acquired knowledge and skills will be applied and followed up on the basis of the working version of the master’s thesis.

Concrete implementation: See study guide Research & lecture performance

Assessment format: Master’s thesis.

Assessment standards: The minimum pass mark in 10/20

## 12. Research fast course

Students for Research Fast Course join Research Skills: see information above.

## 13. Research transition program

Students for Research Transition program join Research Skills and Introduction to artistic research: see information above.

## 14. Artist in society

Course unit	Assessment format	% of overall score
Artist in society	Reflection assignment	30%
	Reflection assignment permanent	70%

Teacher: Pieter Matthyssens (Music) and Wouter Hillaert (Drama)

'Artist in Society' provides a framework for the performing artist who consciously wants to position themselves within society. From both reflective and practical-artistic perspectives, students are given the opportunity to become attuned to the complexity of the societal context. They learn ways to engage with this complexity through their artistic practice and to enter into dialogue with social actors. Students are challenged to seek inspiration and experiences in the professional field and to shape them creatively and reflectively.

### Course contents:

- Cross-disciplinary introductory seminars with experts on the role and place of art and the artist in society.
- Engaging in group discussions.
- Focused exploration of the broader (socio-)artistic field.
- Creative processing and presentation of personal experiences and perspectives.

1st Semester: Group classes and reflection.

2nd Semester: Field visits, practical exploration, and a small concluding assignment.

### Evaluation Methods:

Students are assessed based on their active participation in seminars and interim assignments, as well as the final reflective assignment. Attendance at lectures is mandatory, and students must complete a certain number of field visits.

Details: See DigitAP.

### Evaluation standards:

The student has passed if he has obtained at least 10/20 on the final assignment + the oral defense. You must pass both parts to pass the whole.

## 15. Entrepreneurship

Course unit	Assessment format	% of overall score
Entrepreneurship	Casestudy test permanent	50%
	Casestudy test	50%

Teacher: Jeroen Malaise

Content:

Entrepreneurship deals with themes that a beginning performing artist is confronted with in the professional field. The students learn to promote themselves and each other with a view to career development and present a strategic plan to introduce their own project to the professional artistic circuit. Various sessions and assignments cover a wide range of themes and topics. The students will obtain a specific mindset and build towards a specific toolkit that will form the basis for the final assignment in the form of a case study.

More information: <https://sites.google.com/view/arts-entrepreneurship/homepage>

Period and contact hours:

The material will partially be given during the sessions and partly be in the form of audio-visual modules. These modules are linked to regular assignments, which cumulate into a final assignment. There are intervision sessions with the teacher. All information is published on <https://sites.google.com/view/arts-entrepreneurship/homepage>.

Evaluation methods:

50%: The student is evaluated by means of a practical, interactive form in which presentations are given and assignments are carried out. This counts for 50% and is only possible in the 1st session. A paper/portfolio is also requested that also counts for 50% and can be submitted in both the 1st and 2nd examination period.

The student must pass each partial test of the course in order to pass the entire course. If a partial test is not passed, the lowest mark of the partial test becomes the mark for the entire course unit and the student is referred to the next examination period for the entire course unit. Please note: no second exam chance is possible for the partial test Permanent Evaluation. The mark for the partial test Permanent Evaluation of the first examination period is transferred to the second examination period.

Evaluation standards:

Demonstrating that the study material has been processed independently in the various assignments and case study, with clear insight and own input. More details will be published on DigitAP. Standard: 10/20.