

Studyguide Optional Courses

Academic year
2025-2026

**Koninklijk Conservatorium
Antwerpen**

Content

1	<i>Research/history/critical reflection</i>	4
1.1	Research activities 1, 2 (3 or 6 credits)	4
1.2	Studium Generale 1, 2 - theme: Hidden networks (3 credits)	4
1.3	Philosophy of music (3 credits)	4
1.4	History of vocal music (3 credits)	4
1.5	Global Citizenship (new, 3 credits) - AP broad course	4
1.6	Music history 3, 4, 5 (modules) (3 credits)	5
1.7	Music and literature 1, 2 (3 credits)	5
1.8	Historical performance theory and practice (6 credits)	5
1.9	Research Fast Course (3 credits)	5
1.10	Art philosophy (ENG) (3 credits) from the bridging programme from the master Dance	6
2	<i>Improvisation</i>	6
2.1	Art of Preluding (3 credits)	6
2.2	Improvisation Joint modules METRIC (3 credits).	6
2.3	Practical harmony and improvisation minor subject 2, 3, 4, 5 (3 credits)	6
2.4	Practical harmony and improvisation main subject 1, 2, 3, 4, 5 (6 credits)	6
2.5	Sound in time - free improvisation for classical music students (3 credits)	7
2.6	Electronic improvisation 1 and 2 (3 credits)	7
2.7	Rythm and Odd Meters class (3 credits)	7
3	<i>Instrument/vocal practice</i>	8
A	<i>General</i>	8
3.1	Internships (3, 6, 9 or 12 credits)	8
3.2	Music practise extension (3 or 6 credits)	8
3.3	Chamber music extension (3 or 6 credits)	8
3.4	Secondary instrument 1, 2, 3, 4, 5 (6 credits)	8
3.5	Secondary instrument piano 1, 2, 3, 4, 5 (6 credits)	9
3.6	Advancement Fund International Opera Academy 1, 2 (3 credits each)	9
B	<i>For singers only</i>	10
3.7	Baroque repertoire (for singers only) (3 credits)	10
3.8	Contemporary vocal technique 1, 2, 3 (3 credits)	10
3.9	Choir Academy 1, 2, 3, 4, 5 (3 credits)	10
3.10	Opera 1, 2 (6 credits)	10
3.11	Oratorio 1, 2 (6 credits)	10
3.12	Lied 1, 2, 3, 4, 5 (6 credits)	10
C	<i>Only for keyboard instruments</i>	11
3.13	Accompaniment & coaching keyboard instruments 1, 2, 3 (3, 6 or 9 credits)	11
3.14	Concerto training 1, 2	11
3.15	Extension of chamber music in the Lieder class (3 or 6 credits)	11
4	<i>Interdisciplinary/artistic projects/creation/direction/digital skills.</i>	12
4.1	Interdisciplinary project 1, 2, 3, 4, 5 (for 3 or 6 credits)	12
4.2	International project 1, 2, 3 (3 credits)	12
4.3	RESONO Pilot (6 credits)	13
4.4	Extra Academy (3 credits)	14

4.5	Composition subsidiary subject 1, 2, 3, 4, 5 (6 credits)	14
4.6	Screen scoring (composition for audio visual media) 1, 2, 3 (6 credits)	14
4.7	Audiovisual composition with MAX/MSP (6 credits, new)	15
4.8	Introduction to digital skills (3 credits)	15
4.9	Recording techniques (3 credits)	15
4.10	Electronic music (composition) 1, 2, 3 (3 or 6 credits)	16
4.11	Introduction to hafabra conducting 1 (3 credits)	16
4.12	Introduction to hafabra conducting 2, 3, 4, 5, incl. instrumentation hafabra (6 credits)	16
4.13	Introduction to choir conducting 1, 2, 3, 4, 5 (3 credits)	16
4.14	Introduction to orchestral conducting (3 credits)	17
4.15	Orchestra Conducting minor subject 1-4 (3 credits)	17
5	<i>Elective courses for Bachelor students from the educational master's program - IN DUTCH !</i>	18
5.1	General didactics in the Arts (3 credits)	18
5.2	Developing and learning (3 credits)	18
5.3	Communication (3 credits)	18
6	<i>Movement Subjects</i>	19
6.1	Alexander technique group lesson (3 credits)	19
6.2	Physical awareness Instrument 2, 3, 4, 5 (3 credits)	19
6.3	Yoga (3 credits)	19
7	<i>Music Theory</i>	20
7.1	AML Jazz analysis and harmony 1, 2 (6 credits)	20
7.2	Analysis major 1 (3 credits) (and upgrade to major1)	20
7.3	Analysis major 2 (3 credits)	20
7.4	Analysis major 3 (6 credits)	20
7.5	Analysis major 4 (6 credits)	20
7.6	Analysis major 5 (6 credits)	20
7.7	Analysis of music from the Romantic period (3 credits)	21
7.8	Analysis of new music (3 credits)	21
7.9	Arrangement 1, 2, 3, 4, 5 (3 credits)	21
7.10	Counterpoint main subject (6 credits)	21
7.11	Harmony and counterpoint main subject 1, 2, 3, 4, 5 (6 credits)	21
7.12	Orchestration 1, 2 (3 credits)	22
7.13	Orchestration 3,4,5 (3 credits)	22
7.14	Music notation (Dorico) 1, 2 (3 credits)	22
8	<i>Other</i>	22
8.1	Student participation (3 credits)	22
8.2	Language course Dutch or English as optional course	22
9	<i>Extra curricula (without credits)</i>	23
9.1	Beginners' course Dutch on campus	23
9.2	English language course on campus	23
9.3	Project "The Wednesday" - Inclusion Dance Lab project	23
9.4	Offer outside KCA: Baroque instrument or Jazz/pop/rock (in Academy MAGO and Academy Wilrijk)	23
10	<i>Electives from other programs</i>	24
10.1	Other courses within the conservatoire	24

10.2	Courses from other programs	24
11	<i>DETAILS INTERNSHIPS</i>	25
	ASSISTANT REPETITEUR (FOR PIANISTS) AT VLAAMSE OPERA (3/6 ECTS)	25
	<i>Stage assistant production opera KCA (6 ECTS)</i>	26
	<i>Internship direction assistant opera KCA (6 ECTS)</i>	26

1 Research/history/critical reflection

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

Teacher(s)	Frank Agsteribbe
Accessible	as from B2
Intake?	After a motivational interview with Frank Agsteribbe. Make an appointment via Frank.Agsteribbe@ap.be
Place restrictions?	no
Time of lesson	Individual appointment with the teacher
Language	Dutch and English

The student can select from the projects below. This project should be combined with (an)other project(s) from the list or with:

- 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)
- participation in current research project(s) (see list below)
- 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. THE ORCHESTRA UNBOUND - postcolonial perspectives on orchestral practice

- Teacher/Researcher: Kobe Van Cauwenberghe, kobe.vancauwenberghe@ap.be
- Language: English
- How to enroll: Mail to Frank.Agsteribbe@ap.be + kobe.vancauwenberghe@ap.be
- Intensity of the module: 15 hours (3 ects)
- Module calendar: November 2025 - December 2025
- Room: TBD
- Evaluation: presence and final presentation
- Course Description:

What does an orchestra sound like when we leave behind the musical boundaries, divisions, and assumptions of the previous century? This course takes that question as its starting point, exploring the richness and diversity of collective musical practices—from classical symphony orchestras and big bands to brass ensembles and experimental groups of 100 tubas. Along the way, we deliberately set aside conventional distinctions between genres, styles, and hierarchies. Through lectures, listening sessions, and interactive jam sessions (always bring your instrument!), we collectively search for new postcolonial perspectives on established musical canons. How do these structures shape our musical practice today? And what can we learn from historical experiments and alternative models?

The course consists of 7 sessions over the span of one semester and is open to students in classical music (performance, voice, and composition) as well as jazz. Students will develop a critical and artistic awareness of the social, historical, and creative dimensions of collective and orchestral music-making. Through listening, performing, and reflecting, you'll learn to think of the orchestra as more than just a musical form: as a social experiment, an artistic constellation, and a utopian model. In the final session, students will present a short project or reflection on a self-chosen topic related to the course content.

- Courses include:
 - 1) From the Wiener Philharmoniker to the Pan-Afrikan Peoples Arkestra: the orchestra as a constantly evolving "assemblage".
 - 2) "Awakening on the South Side": Muhal Richard Abrams' Experimental Band and the AACM.
 - 3) Visions of the Future, Revisions of the Past: Duke Ellington's orchestra and Sun Ra's intergalactic Arkestra.
 - 4) From Creative Orchestra to Multiple Orchestras: Anthony Braxton, John Cage, and Karlheinz Stockhausen.
 - 5) An Orchestra Without a Score: conducted improvisation with Butch Morris, Frank Zappa, Anthony Braxton, Walter Thompson, Tyshawn Sorey...
 - 6) Chaos or Utopia?: Improvisation, agency and hierarchy - The orchestra as micro-society.
 - 7) Inside "6 Scenes for Orchestra and Turntables" by Matthew Shlomowitz and Mariam Rezaei (2023): guest talk and discussion with turntablist/composer Mariam Rezaei (UK). + final presentations
- Schedule (provisional, subject to change):
 - Tu 03/02: h. 10-12
 - Tu 24/02: h. 10-12
 - Tu 03/03: h. 10-12
 - Tu 10/03: h. 10-12
 - Tu 17/03: h. 10-12
 - Tu 24/03: h. 10-12
 - Tu 31/03: h. 10-13

2. THE "FUTURE SHOCK ORCHESTRA"

- Teacher/Researcher: Chiara Percivati chiara.percivati@ap.be
- Language: English
- How to enroll: Mail to Frank.Agsteribbe@ap.be + chiara.percivati@ap.be
- Intensity of the module: 30 hours (6 ects)
- Module calendar: November 2025 - April 2026
- Room: TBD
- Evaluation: active participation and public presentation during Convergence 2026.

- **Course Description:**
The "Future Shock Orchestra" is your chance to dive into the exciting world of instrument invention and augmentation through a cutting-edge collaboration with the Design Faculty of the University of Antwerp.
In a series of hands-on workshops, you'll experiment with sensors, Arduino, 3D printing, laser cutting, coding, and sound design to create new instruments and enhance existing ones. Whether you're into acoustic instruments or the latest tech, this is your playground to innovate! As we progress, we'll form an ensemble of augmented and newly created instruments, culminating in a live jam session—a showcase of our collective innovation, where your creations will come to life in performance. Composers will also have the opportunity to write new works specifically for these instruments, adding another layer of creativity to the project.
The workshop is open to all students of the instrumental, composition, and electronic music classes.
- **Schedule:**
- Wed 19/11: h. 10-12 & 14-16
- Mon 19/1: h. 10-12 & 14-16
- 9-13/2: during the NextDoors/Xplore Design Week, we will collaborate with the students of the Design faculty of UAntwerp to the actual realisation of the instruments
- date in March: TBA, Concert at Convergence 2026
- date in April: TBA

3. THE QUANTUM CHOIR

- **Teacher/researcher:** Tomer Damsky tomer.damsky@ap.be
- **Language:** English
- **How to enroll:** Mail to Frank.Agsteribbe@ap.be + tomer.damsky@ap.be
- **Intensity of the module:** 30 hours (6 ects)
- **Course description:**
The Quantum Choir is a newly formed nomadic mixed heavy-folk ensemble operating like a band. It is dedicated to dissecting folk songs and ancient texts—liturgical and profane—performing extreme interpretations to a unique repertoire. The group is a hub for performers of diverse backgrounds, curious about the clash between tradition and experimentation and driven by the sonic spell of languages.
Led by interdisciplinary vocalist and composer Tomer Damsky, the group explores her extraordinary song collection and vocal methods (among them shameless ornamentation, phoneme stretching, and collective arrangements), contemplating together the process of co-creating an idiosyncratic sound with uncompromising performative energy.
Currently we are working on experiments from Damsky's research project The Voice of Many Waters, which revolves around mystical texts by 16th-century Spanish Carmelite nuns and their re-iteration through orally transmitted folk tunes, Iberian polyrhythms, and deconstructed medieval hymns. Our repertoire also includes liturgical and devotional music of various cultures and original compositions in Semitic languages. This module is for Adventurous, motivated and dedicated performers from any background who are into intense music-making. If you are ruthless vocalists, percussionists, composers, other instrumentalists, or very musical drama and dance practitioners, and want to deepen your ensemble, musicking, and listening techniques on the intersections of folk, rock, early, liturgical, and experimental music with our international supergroup – you should join us! Music reading is not obligatory. Good pitch and excellent rhythm are a must, vocal experience – a plus.
- ➔ **First impression?** www.tomerdamsky.com | www.instagram.com/mc_slice

- **Schedule:** The rehearsal times **are not final** and to be discussed as a group. These are the ranges to keep available:

Oct. 6	10:00-15:00	Rehearsal 1 RCA
Oct. 8	15:00-20:00	Rehearsal 2 RCA
Oct. 10	10:00-15:00	Rehearsal 3 RCA
Oct. 11	10:00-15:00	Rehearsal 4 RCA
Oct. 13	10:00-15:00	Rehearsal 5 RCA
Oct. 15	14:00-18:00	Rehearsal 6 RCA
Oct. 16	16:00-21:00	Concert at Het Bos Antwerp
Oct. 17	10:00-14:00	Concert at the Witte Zaal deSingel Antwerp
Nov. 24-29		Rehearsals TBD
Nov. 30		Concert at Orpheus Institute Gent

4. MIRRORING CREATIVE LAB

- **Teacher/Researcher:** Giusy Caruso giusy.caruso@ap.be
- **How to enroll:** Mail to Frank.Agsteribbe@ap.be + giusy.caruso@ap.be
- **Language:** English
- **Intensity of the module:** 15 hours (3 ects)
- **Module calendar:** November 2025 - April 2026 (final presentation ARTICULATE 2026)
- **Room:** TBD
- **Evaluation:** active participation and public presentation during ARTICULATE 2026
- **Course Description:**
In this module, students develop their performance practice as creative research by applying the "mirroring method," conceived through Giusy Caruso's research. The "mirroring method" enhances self-analysis for concerts, auditions, and recordings. It harmonizes body and mind in performance, helping musicians enter a performative state. It also improves skills in performing, presenting, and developing creative projects, as well as bachelor's/master's theses and research.
- **Schedule:**
2 lessons of two hours each month starting from November 2025 ending April 2026 (TBD with the students)
Final Presentation: on ARTICULATE 2026

5. MATERIAL TRANSLATIONS - Embodied Sound-Making through Tactile Composition and Interpretive Scoring

- Teacher/Researcher: Can Boyan (can.boyan@ap.be)
- How to enroll: Mail to Frank.Agsteribbe@ap.be + can.boyan@ap.be
- Language: English
- Intensity of the module: 15 hours (3 ECTS)
- Module calendar: January – March 2025
- Room: TBD
- Evaluation: Active participation, collaborative tactile score creation, and final group presentation or performance (open to adjustments based on Frank Agsteribbe's recommendations)
- Course Description:

This module introduces touch as a compositional tool and an alternative system of notation, framed through participatory action research methodologies. Students work with *material scores*: tactile compositions built from textures such as fabric, sandpaper, and string that communicate musical ideas through touch rather than traditional symbols.

Through blindfolded explorations, collaborative score construction, and group interpretation, participants cultivate embodied listening, expand structural awareness, and discover new links between physical sensation and sound. The process challenges conventional ideas of musical authorship and fosters collaborative dialogue, while opening new avenues for improvisation and ensemble practice. Students will create original tactile works and perform interpretations of their peers' scores, culminating in a showcase that demonstrates how physical materials can function as sophisticated tools for musical communication.

This module is particularly suited for students seeking to broaden their creative toolkit through experimental notation, improvisation, and multisensory approaches to performance.
- Schedule (proposed):

Tue 4/2: 10:00–13:00 + 14:00–16:00 Introduction to material scores and tactile exploration fundamentals
Tue 18/2: 10:00–13:00 + 14:00–16:00 Collaborative score construction and first interpretations
Tue 4/3: 10:00–13:00 + 14:00–16:00 Advanced interpretation techniques and performance preparation
Tue 18/3: 10:00–13:00 + 14:00–16:00 Final presentations and reflective analysis

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

Teacher(s)	studiumgenerale@ap.be (Assia Bert)
Accessible	from B1
Intake?	no
Place restrictions?	no
Time of lecture	wed 19-21h
Language	Lectures in Dutch and English

Since 2010, AP University College Antwerp, in collaboration with the Singel arts campus, has been organizing a series of lectures within the Kinsbergen Chair as part of the Studium Generale, focusing on a global social theme. This takes the form of 10 fascinating evening lectures by experts, which are also open to the 'general' public. The focus is on problematization and critical analysis. The lectures focus on interdisciplinarity and social relevance. Location: Campus De Singel.

Theme in 2025-2026: Angst(ig) / Anxious

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

Contact: studiumgenerale@ap.be

Location: DESINGEL, theater studio

Lecture series:

Opening lecture: Tuesday, September 23, 2025, starting at 8 p.m. Guest: Safae el Khannoussi (Dutch)
10/15/25: Katrien Geeraerts (Dutch)
11/26/25: Mieke Quaghebeur (English)
03/12/25: Michel Lahaye (Dutch)
10/12/25: Remy Amkreutz (Dutch)
17/12/25: Patrick Loobuyck (Dutch)
25/02/26: Pascal Gielen (English)
03/18/26: Sibob Kanobana (Dutch)
03/25/26: REantwerp - (Ruth Goossens & Nassar Nassar) (Dutch)

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 13-14h, see Asimut
Language	Dutch with English facilities

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, semester 1: Tue 14:00-16:00 / semester 2: Wed 17:00-19:00
Language	Dutch and English

The course consists of two parts:

- History of Opera and Oratory
Teacher: [Sabrina Avantario](#)
For lesson planning see group lessons schedule or contact the teacher
- History of Song
Teacher: Aaron Wajnberg

1.5 Global Citizenship (new, 3 credits) - AP broad course

Teacher(s):	Karolien Van Riel, Accessible from
Intake?	no
Place restriction?	no
Classes	Group lessons, semester 2, Thursday evenings from 6:30 p.m. to 8:30 p.m. (Meistraat campus).
Language	English

This course brings together students from different programs around a single goal: understanding and addressing social challenges. In the first seven weeks, students gain insight into worldviews, sustainability, ethics, systems thinking, and social innovation. Through theory, reflection, and interactive working methods, students explore how global challenges such as inequality, ecological degradation, and technological disruption are linked to individual and collective choices. In the following seven weeks, students work in groups on a social problem. They develop a solution-oriented project using the Theory of Change model, based on desk research and interviews with stakeholders, among other things.

This course focuses on interdisciplinary collaboration, critical thinking, global citizenship, and sustainable action.

The classes in the first seven weeks take place on Thursday evenings from 6:30 p.m. to 8:30 p.m. (Meistraat campus). After that, students work independently in groups on the project, with interim feedback and online guidance. The language of instruction is English. Students are expected to speak English during classes. International students can also register for this course.

Teaching organization

- Lectures and/or seminars: 7 hours
- Practicals and/or exercises: 7 hours
- Forms of group learning: 12 hours
- Working time outside contact hours: 49 hours

Assessment

- Portfolio (individual)
- Project assignment (group assignment)

1.6 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 Study guide 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 Study guide General Cultural Training on DigitAP/website/intranet

1.7 Music and literature 1, 2 (3 credits)

Teacher(s)	Maarten Boussery
Admission requirement	pass for instrument/vocal 3 or music theory major 3.
Intake?	no
Limited space?	no
Lesson times	Group lessons on Monday 12-14h on 30/09, 14/10, 4/11, 18/11, 2/12, 16/12 + 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.

1.8 Historical performance theory and practice (6 credits)

Teacher(s)	Anne Pustlauk
Admission criteria	pass the instrument/vocal 1 exam or the composition main course 1.
Intake?	Motivational interview with the teacher. If you want to participate, mail to anne.pustlauk@ap.be
Place restrictions?	5 students depending on availability teacher
Timetable	Lessons to be arranged individually with the teacher
Language	Dutch and English

Students choose 18th and 19th century repertoire. They will acquire knowledge and insight into important stylistic characteristics, and learn to apply these in their own practice.

1.9 Research Fast Course (3 credits)

Teacher	Hendrik Vanden Abeele
Accessible	from B1 onwards
Intake?	During the enrollment procedure it will be determined if students need to take this course, contact Hendrik.vandeabeele@ap.be
Place restrictions?	no
Timetable	On Wednesday evenings 17-19h Dutch + 19-21h English
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.

1.10 Art philosophy (ENG) (3 credits) from the bridging programme from the master Dance

Teacher	Dimitri Goossens
Accessible	from B2 onwards
Intake?	Mail to Sara.breugelmans01@ap.be and dimitri.goossens@ap.be
Place restrictions?	no
Timetable	On Wednesday 14-17h, 05/11, 12/11, 19/11, 07/01, 14/01, 21/01, 25/03
Language	English

During this course you address art-philosophic questions which you determine together with the teacher.

2 Improvisation

2.1 Art of Preluding (3 credits)

Lecturer	Jeroen Malaise
Admission	B1, not for pianists
Intake?	interview, to be requested before October 1 via jeroen.malaise@ap.be
Place restrictions?	no
Timetable	To be arranged individually with the instructor
Language	Dutch and English

The tradition of The Art of Preluding is considered the first step towards the domain of improvisation. Training in this discipline allows the musician to improvise introductions to repertoire pieces, fermatas, and cadenzas. This course is based on research into historical practice. For more information, see: <https://www.the-art-of-preluding.com>

2.2 Improvisation Joint modules METRIC (3 credits).

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

Lecturer	Yves Senden + guest lecturers David Dolan and Bert Mooiman.
Admission	basic experience in improvisation.
Intake?	Intake with Yves Senden, to be requested via yves.senden@ap.be before 21/09/2023
Place restrictions?	8 places
Timetable	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 3 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 other sessions will be given by guest teachers David Dolan (London), and Bert Mooiman (The Hague).

The exam will consist of a group improvisation, in the form of theme with variations or a suite, 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

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

Teacher(s)	Yves Senden (coordination) and multiple teachers
Admission	Passed - with at least distinction - the previous level of Practical Harmony and Improvisation course.
Intake?	No test. Sign up at yves.senden@ap.be 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 Study guide General Musical Training

This course unit is part of the mandatory theory elective in the curriculum of Bachelor 2: a package of 6 credits for Analysis Secondary Course 2, Harmony and counterpoint Secondary Course 2 or Practical Harmony & Improvisation Secondary Course 2, with the student taking two of the three courses in the mandatory curriculum. The third course unit may be included as an elective.

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

Teacher(s)	Yves Senden (coordination) and multiple teachers
Accessible	as of B2
Intake?	Level test, register at yves.senden@ap.be 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 Study guide General Musical Training

Level test after registration at Yves.Senden@ap.be

- practical test with instant assignments on your instrument

- motivation interview

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

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

Teacher(s)	Frederik Leroux-Roels
Accessible	from B2 onwards, students from all music disciplines are welcome.
Intake?	Contact frederik.leroux-roels@ap.be
Place restrictions?	Max 6 students
Timetable	Weekly group lesson of 1 hour on Tuesdays, at 14:30 from 24 September on
Language	English and Dutch

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

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

This weekly class delves into unexplored sonic territory. While putting aside the (conventional) musical score and known concepts of harmony, melody and rhythm, students will focus on a non-idiomatic approach to improvisation. Through collective listening and playing, an understanding of the many ways in which improvisation can work will be developed. A deep awareness of sound, and all of its timbral qualities, is at the heart of this development. Not only free improvisation will be dealt with; graphic scores, open/mobile forms and chance composition will also provide a useful framework for additional insights.

Students will be asked to play in various settings, ranging from solo, to duo, to trio, up onto full ensemble. Group feedback discussions will be held in order to get a firmer grasp on the elusive world of sound and instant composing.

Experience in improvised music can be handy but is by no means mandatory. Openmindedness 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, ...

2.6 Electronic improvisation 1 and 2 (3 credits)

Teacher(s)	Dago Sondervan
Accessible	to everybody
Intake?	Intake talk with Dago Sondervan on Wednesday 18 September - mail to register
Place restrictions?	no
Timetable	Lessons on Wednesday, see Asimut, Every level takes one semester
Language	English
Contact	dago.sondervan@ap.be - dago@soverin.net

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 get an introduction to live coding, a technique to improvise while programming.

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).

2.7 Rythm and Odd Meters class (3 credits)

Teacher(s)	Stephane Galland
Accessible	from B1
Intake?	No, register at els.smedts@ap.be
Place restrictions?	no
Teaching time	Daily from 11-15:30u from 2-6 December 2024
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: Elisabeth Sturtewagen
Accessible	as from B3
Intake?	Apply via (email) elisabeth.sturtewagen@ap.be 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 rehearsal coach at Opera Ballet Vlaanderen – more info in chapter 11 of this guide
2. Internship in the production team at Opera Ballet Vlaanderen
3. International Opera Academy: Internship as assistant director (Cosi Fan Tutti, Little Women)
4. Internship as assistant director for the opera production (the KCA production team) more info in chapter 11 of this guide
5. Internship as assistant producer for the opera production (the KCA production team) more info in chapter 11 of this guide
6. You can propose your own behind-the-scenes internship with an organization in the broader arts field.

Orchestra and ensemble internships:

1. Internship at Opera Ballet Vlaanderen (strings only) (after audition)
2. Internship at Casco Phil (after audition)
3. Internship at I Solisti (after audition)
4. The Orchestra Academy (NOB + De Munt) (after audition)

Singing internships: MM Academy – De Munt

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

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 bart.geysels@ap.be
Place restrictions?	no
Timetable	Depends on the production; see Study guide 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 Study guide 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; coordinator Stephanie Proot contact: Kamermuziek.kca@ap.be
Accessible	from instrument 3 onwards. For instrument 1 or 2: ask permission to justus.grimm@ap.be
Intake?	no
Place restriction?	no
Lessons	to be arranged with the assigned chamber music teacher
Language	Dutch or English

Students may opt to form an additional group, **in addition** to the compulsory package in Chamber Music. The student presents chamber music repertoire at the annual exam in the second semester. More info in the Study guide 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), deadline is 30 September! 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 stephanie.proot@ap.be
Place restrictions?	Max 14 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.

3.6 Advancement Fund International Opera Academy 1, 2 (3 credits each)

Teacher(s)	Teachers from the International Opera Academy
Accessible from	For master's students in piano or voice
Intake?	Yes, register via sabrina.avantario@ap.be
Limited places?	No
Teaching times	Spread throughout the academic year
Language	Dutch or English

IOA and KCA are jointly providing an advanced program for students of singing and piano accompaniment in order to optimize the transition from the Conservatory's programs to IOA. For voice students, this program will include:

- Repertoire coaching and language coaching
- Additional German language coaching lessons
- Peer review sessions with Hein Boterberg
- Preparation for performing monologues
- Masterclasses (active and passive)

For piano accompanists, this program will include:

- Additional language coaching lessons in German and English
- Peer review sessions with Hein Boterberg
- Additional coaching in singing and playing
- Preparation for performing monologues
- Masterclasses

Interested students should contact sabrina.avantario@ap.be.

B For singers only

3.7 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 Korneel Bernolet before 1 st October
Place restrictions?	Limited availability
Timetable	Subject to change: October 14, October 21, November 18, November 25, November 27 (masterclass Sigrid T'Hoofst), December 2, December 9, December 16. Availability on all dates is required.
Language	Dutch or English

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

3.8 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: Luc.anthonis@ap.be
Place restrictions?	Max 8 places
Timetable	See study guide vocal department
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.

3.9 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 Luc.anthonis@ap.be
Place restrictions?	Very limited
Timetable	According to production schedule of La Monnaie
Language	Dutch and English

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

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

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

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

3.10 Opera 1, 2 (6 credits)

Teacher Guy Joosten

See Study guide Vocal Section

3.11 Oratorio 1, 2 (6 credits)

Teacher Ewald Demeyere

See Study guide Vocal Section

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

Teacher Aaron Wajnberg

See Study guide Vocal Section

C Only for keyboard instruments

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

Teacher(s)	Sabrina Avantario, Stephanie Proot
Accessible	from Piano 3
Intake?	Sightreading and intake meeting Sign up with sabrina.avantario@ap.be and stephanie.proot@ap.be
Place restrictions?	no
Timetable	In consultation with the coach and the teacher of the class to be accompanied.
Language	Dutch and English

In this course, students are called upon to accompany various instrumental and/or vocal classes on the piano. They may also accompany the orchestra conducting class, artistic practice rehearsals (opera, choir project, etc.) or ballet classes.

Depending on the scope of the assignment, this course unit can be chosen for 3, 6, or 9 credits, with the student accompanying 1, 2, or 3 classes, respectively. For every 3 credits, 45 hours of piano accompaniment are expected, either in class with the teacher or in rehearsals with the students.

During the first semester, a number of workshops on the art of accompaniment will take place. Afterwards, students are assigned to projects or called upon as piano accompanists in various instrument and/or singing classes. Accompaniment in the orchestra conducting class, in artistic practice rehearsals (opera, choir project, etc.) or in ballet classes is also possible. The workshops are given by Sabrina Avantario and, if necessary, the regular accompanist of the class to be accompanied.

Interested in ballet accompaniment?

We have developed a partnership with Opera Ballet Vlaanderen for a training program to become a ballet accompanist, for three master's students in piano.

Level 1 consists of 20 hours of workshops with the regular ballet accompanist of Opera Ballet Vlaanderen (OBV), Albina Skvierskaja, plus 10 hours of passive internship with her accompaniments with the dancers of OBV. In level 2, students can take 10 hours of workshops + 20 hours of active internship under the supervision of Albina Skvirskaya.

In 2025-2026, we will organize level 1: 10 x 2-hour lessons, combined with 10 hours of passive internship.

The workshop lessons and internship sessions will take place on the Eilandje (North Antwerp), in the rehearsal rooms of the OBV ballet department, and will be spread throughout the year. The other dates will be determined during the introductory lesson, in consultation with the participating students.

First lesson:

Content items:

If you want to take Level 1, choose the elective course Accompaniment and Coaching for Keyboard Instruments 1 for 3 ECTS.

Contact the course coordinator to register: Sabrina.Avantario@ap.be

There is room for two piano majors to accompany the biweekly classes **Introduction to Conducting and Orchestral Conducting Minor**. This involves reductions of orchestral scores on two pianos or quatre-mains.

Evaluation is ongoing, both process-oriented (evolution in rehearsals and classes) and product-oriented (during an annual exam or concert).

3.14 Concerto training 1, 2

Teacher(s)	Your own main subject teacher for piano: Polina Leschenko, Sergei Edelmann, Nikolaas Kende, Roberto Giordano, Arash Rokni
Accessible from	Master 1
Intake?	Students who are eligible to enroll in this course will be informed by the department chair after their B3 exam or after their entrance exam. For more information: jens.vermeiren@ap.be
Limited places?	Yes
Teaching moment	To be determined in consultation with the teacher: 30 minutes of teaching time per week.
Language	Dutch and English

In this course, piano students delve deeper into the repertoire for piano and orchestra. For more practical information, please refer to the study guide for Keyboard Instruments.

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

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

Pianists can study the song repertoire, either as part of the chamber music course or as an extra course in chamber music extension. More information: see Study guide 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)	Jeroen malaise
Accessible	as from B1
Intake?	See modules and inform jeroen.malaise@ap.be
Place restrictions?	no
Timetable	Individually to be agreed upon
Language	Dutch and English

Possible projects in the course Interdisciplinary project:

1. Immersive storytelling

Collaboration with various courses within AP college:

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

Coach from KCA: [Umut Eldem](mailto:umut.eldem@ap.be). Other coaches from the Academy of fine arts and the ICT department.

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.

Contact Umut Eldem: umut.eldem@ap.be

Takes place in semester 1: Every Monday 13-15h, Ellerman campus at North: classes, workshops and project follow-up

Lessons are conducted in English.

2. Sound&Vision

Co-create with a student from the visual arts and fashion department from Royal Academy of Arts contact [Jeroen.malaise@ap.be](mailto:jeroen.malaise@ap.be)

3. Take part in the interdisciplinary projects of Creative Project 1 TBC by Jeroen Malaise jeroen.malaise@ap.be

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 jeroen.malaise@ap.be and 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.

Potential projects:

1. Participation in ContemPlay (TBC)

Just like last year, students from all programs can participate in the contemPLAY module in Vilnius, provided you register for the elective International Project in your diploma contract. You will be supervised by teachers from Vilnius Academy, Maastricht Conservatory, Antwerp Conservatory, and knowledge teachers of improvisation and composition (TBD).

Timing: Live event: February 1, 2026-February 8, 2026

Arrival: Sunday, February 1, 2026

Lectures start from the morning of Monday, February 2

Final concert: Saturday, February 7, 2026

Departure: Sunday, February 8, 2026

The week will be preceded and followed by online workshops to prepare and debrief the students.

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 offers a platform for free improvisation. The core of the festival workshop is formed by the Lithuanian Academy of Music and Theater, the students and teachers of the study programs for contemporary music performance, improvisation, and composition, and the Center for Music Innovation Studies, supplemented by the organizations LENsemble and Improdimensija.

CONTEMplay invites composers of acoustic and electronic music, performers of contemporary music, and improvisers to develop contemporary and experimental projects during six intensive days in Vilnius in February 2025.

There are several tracks

1. Performance of contemporary works by student composers, with scores, with chamber ensemble (sinfonietta). For this, students with at least one year of experience playing contemporary music scores are sought.

2. Improvisation groups. For this, students with experience in improvisation are sought.

3. A group focusing on electronic music. Students with experience through, for example, our electronic music or electronic improvisation course can apply for this.

All groups will interact during the working week.

Of course, there will be concerts that everyone can attend, lectures, jam sessions, and other opportunities for interaction.

Students can participate by registering with the organizer in Vilnius before October 1 (the form will be available in the second week of September; contact email: rima.rimsaite@lmta.lt)

Detailed information about the contemPLAY project and coaches can be found here: <https://lmta.lt/en/?s=contemplay>

CONTEMplay has been set up as a BIP, so that students can apply for an Erasmus grant to cover the costs. If you wish to take advantage of this, the International Project course must be included in your diploma contract (i.e., not in a credit contract or exam contract).

More information about this grant can be found at <https://student.ap.be/en/erasmus-short-blended-mobility-erasmus-sbm>.

If you would like to participate, please contact Charlotte.saelemakers@ap.be

A grant is never guaranteed, and you can also participate at your own expense.

2. **Take part in a module within the European Opera Academy**
<https://europeanopera.academy/>
3. **Take part in a Blended Intensive Project (BIP) within the European network on improvisation METRIC**
<https://metricimpro.eu/intensive-programmes/>
4. **Propose your own idea or project**

4.3 RESONO Pilot (6 credits)

Lecturer(s)	Mathias Coppens, lecturers from partner institutions in Vilnius and Porto
Accessible from	B1
Intake?	Yes
Limited places?	Yes
Teaching moment	The RESONO Pilot offers various live and online activities during the academic year, both in Antwerp, Vilnius, and online.
Language	English

A collaboration between

- Royal Conservatoire of Antwerp (RCA) - Antwerp - Belgium
- Escola Superior de Música e Artes do Espectáculo (ESMAE) - Porto - Portugal
- Lithuanian Academy of Music and Theater (LMTA) - Vilnius - Lithuania

The RESONO Pilot is intended for composer-performers who want to explore interdisciplinary creation with sound, image, and visualization through composition, performance, and improvisation. This 6-credit elective has an international dimension and includes activities and work weeks in Antwerp (live), Vilnius (live), and Porto (online).

What?

The RESONO Pilot offers various live and online activities during the academic year in Antwerp, Vilnius, and Porto. The 6 ECTS package includes:

1. Online workshops organized by ESMAE in Porto.
November-December 2025. Exact dates to be determined.
These workshops are preparatory in nature.
2. An international BIP week with classes, lectures, jam sessions, and concerts in Vilnius
BIP ContemPlay - February 1-7, 2026 - week on location in Vilnius, Lithuania.
Thematic focus: Sound, image, and improvisation
In addition to improvisation-based ensemble work and composition workshops, the 2026 edition will integrate visualization as a creative vector. Informed by the RESONO pilot structure, participants will engage in artistic research on topics such as:
 - Visualizing sound: from abstract real-time projection to conceptual dramaturgy
 - Live audio analysis: exploration of sonification, transfiguration, and hybrid media
 - Performing with image: choreography of presence, gesture, and spatial dramaturgy
 - Amplification and manipulation: aesthetics influenced by music technology and their performative implications
 - Creative use of AI in the context of improvisation and reactive visual content
3. An international creation BIP week led by Mathias Coppens and Klaas Verpoest in Antwerp
April 19, 2026 - April 24, 2026 - week on location in Antwerp.

Thematic focus: music and visuals

Workshop week in which music is visualized through live audio analysis.

The student groups will work closely with students from the New Media Design program, Graphic Design department of LUCA, Sint-Lukas Brussels. The student groups can continue working on their pieces created in ContemPlay and will integrate visuals into their creations.

Challenges:

- Reflecting on visualization: absolute or programmatic, in dialogue with the visual/video artist
 - Which composition techniques are useful from the concept of visualization (e.g., composing textural music with a clear gestural character that works visually)?
 - Thinking about amplification and live audio manipulation (reverb, delay, distortion, etc.) and what that does to the image
- Final result: all pieces (miniatures of approximately 5 minutes) will be shown in a presentation, accompanied by short interviews.

Who is it for?

We are looking for at least 5 students from each partner school for this RESONO pilot. We are targeting students with a dual profile as composer/performer. We welcome performers who compose and composers who perform. But composers who are not yet strong performers, or vice versa, but who want to grow in this area, are also welcome! Both Bachelor's and Master's students can register.

How to apply?

- Please contact Mathias Coppens mathias.coppens@ap.be and Charlotte Saelemakers charlotte.saelemakers@ap.be as soon as possible.
- Register by sending your contact details, motivation, and portfolio before September 19. The team will decide on your application at the end of September 2025.

It is important that students in the RESONO Pilot commit to all activities!

Would you like to participate in only one creative week?

You can participate in only the BIP Contemplay (3 ECTS, under the elective International Project) or only the creative BIP week in Antwerp (3 ECTS, under the elective Interdisciplinary Project).

An Erasmus grant is available for participation in international BIPs. Consult the International Relations Coordinator.

4.4 Extra Academy (3 credits)

Teacher(s)	Clara Van den Broek
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 9/10 , 16/11 , 11/12 , 29/01 , 12/02 , 19/03 , 23/04 , 07/05
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) 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>

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

Teacher(s)	Bram van Camp (coordination), Alain Craens
Accessible	as from B1
Intake?	Level test on 24/09/2023 at 13 o'clock in room 147 based on portfolio and intake interview, contact bram.vancamp@ap.be BEFORE 20/9/24
Place restrictions?	6 places
Timetable	Individual appointment with assigned teacher
Language	Dutch and English

Composition subsidiary subject guides the student 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.

4.6 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 mathias.coppens@ap.be before 26 September. The admission is not an exam or test, but rather an interview on your artistic profile.
Place restriction?	Limited availability
Timetable	1st year: Thursday from 5-7pm in room 147 2nd year: Thursday from 7-9pm in room 147 Projectweek: 09/12/2025 tem 12/12/2025
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)
IMPORTANT: deadline for admission = Thursday 26 Sept. 2024. 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 9-12.
1st year: Thursday from 4-6pm in room 147
2nd year: Thursday from 6-8pm in room 147

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

Teacher(s)	Umut Eldem
Accessible	as of B2, both for students of the classical and the jazz-departments
Intake?	No, freely accessible. Mail first to umut.eldem@ap.be
Placement limitation?	No
Timetable	On Friday 13:00-17:00
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

4.8 Introduction to digital skills (3 credits)

Teacher(s)	Roel Poriau
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	Friday morning 9-11h in room 147
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 (maw 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 12 sessions from 9-11h on 26/9, 3/10, 10/10, 17/10, 24/10, 26/1, 6/02, 27/2, 6/3, 27/3, 24/04, 08/05 (reserve day 22/05)

4.9 Recording techniques (3 credits)

Teacher(s)	Roel Poriau
Accessible from	Accessible for Classical and Jazz students from B2 onwards after following Introduction to digital skills
Intake?	Mail to Els.smedts@ap.be

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	Fridays 11:00-13:00 on 10/10, 17/10, 24/10, 26/01, 6/02 + Friday full days on 27/02, 13/03 en 27/03
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 Roel's 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.

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

Teacher(s)	Umut Eldem
Accessible	to Classical and Jazz students from B1 onwards
Intake?	Introduction on Monday 22 September 2025 10-12h in room 147 contact umut.eldem@ap.be
Place restrictions?	12-15 places
Timetable	group lessons on Monday 10-13h in classroom 147 and online First lesson = 7 October 2024
Language	Mixed Dutch-English

In the Electronic Composition course, we explore music technology concepts 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 concrete stage realizations and studio workflow. The curriculum includes Analog and digital sound synthesis, Live Electronics, Surround sound, Sound design, Algorithmic composition, Recording and sampling techniques, Audio editing and mixing, History and analysis of repertoire works. Collaborations with Ensemble XXI, guest lectures and workshops are also organized.

The course is taught as a group lesson, but with a focus on following up individual projects. We welcome both beginning and more experienced students who wish to create new compositions in which technology plays a central or supporting role. Each student will work on a portfolio of new works and assignments throughout the year.

Classes continue every Monday in room 147, from 10 am to 1 pm. You will receive a detailed overview at the start of the course.

For questions, contact Maarten Buyl (maarten.buyl@ap.be)

4.11 Introduction to hafabra conducting 1 (3 credits)

4.12 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 18 September 2023 at 16h
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 17 September at 12:30 pm, participation after prior contact with Steven Verhaert and Luc Anthonis: steven.verhaert@ap.be and luc.anthonis@ap.be, this in function of the choice of the works to be conducted.

Content of the test:

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

4.13 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 Wednesday 18 September at 9:30am
Place restriction?	no
Timetable	Classical lesson in choral conducting + participation in the conductor's practice choir (that the student will also conduct) Monday 10-11:30h
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 17 September at 9:00am, participation after prior contact with Luc Anthonis:

luc.anthonis@ap.be.

Content of the test: hearing test + exploratory interview.

Dates choir Monday 10:00-11:30u

SEM 1: 22/9, 6/10, 20/10, 3/11, 17/11, 1/12, 15/12

SEM 2 weekly 28/01 to 18/05

4.14 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?	Infomeeting on 19 September at 10h for new and continuing students
Place restriction?	Maximum 10
Timetable	Group lessons on Friday between 16 and 17 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 Monday September 23 at 14h, participation after prior contact with Luc Anthonis: luc.anthonis@ap.be and Ivo Venkov ivo.venkov@ap.be

Content of the test:

- hearing test;
- exploratory interview.

4.15 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 8
Timetable	Individual lessons on Fridays, to be arranged with the teacher i ivo.venkov@ap.be
Language	Dutch and English

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

Practical: contact Luc Anthonis: luc.anthonis@ap.be and Ivo Venkov 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 20 at 10h.

Content of the test:

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

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

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 jankris.vinken@ap.be if you wish to include this
Place restriction?	no
Timetable	Semester 1, Friday 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)	TBC
Accessible	from B2 onwards
Intake?	No test, but please send an email to jankris.vinken@ap.be if you would like to take it.
Place restrictions?	no
Timetable	SEM 1 Monday 13-15h
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 jankris.vinken@ap.be if you would like to include this
Place restriction?	Timetable Semester 2, Friday 09.00-11.00 or Friday 11.00-13.00 (you choose one of these two moments)
Language	Dutch

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

6 Movement Subjects

6.1 Alexander technique group lesson (3 credits)

Teacher(s):	Helga Henckens; Principal: Magda Thielemans
Accessible	from B2 after passing physical awareness 1. Can not be combined with Yoga.
Intake?	No, places are allocated in order of registration
Place restrictions?	Max 12 places
Timetable	Tuesday 16:45-17:45 first lesson Tuesday 7 October
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.

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)

Teacher(s):	Dorine Mortelmans / 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 Tuesday 17.00-18.15 (dates in Asimut) First class on October 7.
Language	English and Dutch

Yoga is based on a Hindu philosophy that teaches how to control the mind, feelings and body.

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

7 Music Theory

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

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

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

7.2 Analysis major 1 (3 credits) (and upgrade to major1)

Teacher(s)	Frank Agsteribbe
Accessible	from B1
Intake?	Contact frank.agsteribbe@ap.be Level test Friday 26/9 13h
Place restrictions?	no
Timetable	Friday 13-15h
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 2 (3 credits)

Teacher(s)	Umut Eldem
Accessible	from B3
Intake?	Contact umut.eldem@ap.be Level test at Tuesday 22/9 between 10 and 12h
Place restrictions?	no
Timetable	Wednesday 13:00-15:00h
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.

7.4 Analysis major 3 (6 credits)

Teacher(s)	Stephan Weytjens
Accessible	from B3
Intake?	Based on an interview, Mail stephan.weytjens@ap.be before 20 September for an appointment.
Place restriction?	no
Timetable	Thursday 12-14h
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.

7.5 Analysis major 4 (6 credits)

Teacher(s)	Steven Prengels
Accessible	as of M1
Intake?	Based on an interview, Mail steven.prengels@ap.be before 22 September for an appointment.
Place restriction?	no
Timetable	Tuesday 16-18h
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.

7.6 Analysis major 5 (6 credits)

Teacher(s)	Mathias Coppes
Accessible	as of M1
Intake?	Based on an interview, contact mathias.coppens@ap.be before 23 September for an appointment.
Place restriction?	no
Timetable	Tuesday 17-19h

Language	Dutch and English
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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.

7.7 Analysis of music from the Romantic period (3 credits)

Teacher(s)	Stephan Weytjens
Accessible	from B3
Intake?	Based on an interview, Mail stephan.weytjens@ap.be before 20 September 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.

7.8 Analysis of new music (3 credits)

Teacher(s)	Mathias Coppes or Steven Prengels
Accessible	M1
Intake?	Contact Frank.agsteribbe@ap.be before Tuesday 23 September
Place restriction?	no
Timetable	Tuesday 4:00-6:00 p.m. (first half of the 20th century) or 5:00-7:00 p.m. (second half of the 20th century and 21st century)
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.

7.9 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 level 1 and Analysis level 1.
Intake?	based on an interview with the instructor, email peter.thys@ap.be by September 24 for an appointment.
Place restriction?	7 places, limited availability
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.

7.10 Counterpoint main subject (6 credits)

Teacher	Ewald Demeyere
Accessible	From B1
Intake?	Contact the teacher Ewald.Demeyere@ap.be
Place restriction?	4 places available
Timetable	Time of the lesson to be arranged individually with the teacher
Language	Dutch and English

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

Teacher	Bram Van Camp and Alain Craens Bram.vancamp@ap.be
Accessible	Obligatory for composition students. From B1 other 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 follows in which motivation will be gauged.
Intake?	Contact the teacher Bram.vancamp@ap.be , the level test is on 16 September 17:30h
Place restriction?	limited places available
Timetable	Time of the lesson to be arranged individually with the teacher
Language	Dutch and English

Music writing major consists of both harmony and counterpoint. In this course you will learn to write music in a variety of styles

MSHV1 Early Baroque

MSHV2 High and Late Baroque

MSHV3 Late Baroque and Classicism

MSHV4 Romanticism and 20th century

MSHV5 20th and 21st century

7.12 Orchestration 1, 2 (3 credits)

Teacher(s)	Steven Prengels
Accessible	for: -Master students conducting -students that have composition as optional/extra course -Composition students (compulsory in B1+2) -other students if they pass the test for Harmony and counterpoint main subject
Intake?	Contact the teacher Bram.vancamp@ap.be , the level test is on 16 September 17:30h
Place restrictions?	3 places
Timetable	Group lessons on Monday 15:30-17:30h
Language	Dutch and English

Orchestration 1 and 2 consists of two modules spread over the academic year (Orchestration for Strings & Orchestration for Winds). The order of the modules is free to choose. Students orchestrate existing piano music for string instruments or wind instruments.

7.13 Orchestration 3,4,5 (3 credits)

Teacher(s)	Steven Prengels
Accessible	for students who completed level 2
Intake?	Contact the teacher Bram.vancamp@ap.be before 20 September, the level test is online.
Place restrictions?	Very limited
Timetable	Group lessons on Monday 13:30-15:30h
Language	Dutch and English

Orchestration 3 consists of orchestrating piano music to chamber- or symphonic orchestra.

7.14 Music notation (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	Thursday 9-11h and 11-13h SEM1 = level 1, SEM2 = level 2
Language	During the first semester in Dutch, during the second semester English

ATTENTION every student needs to bring their own laptop with Dorico installed on it.

Students are introduced to working with music notation program Dorico.

- Basic techniques for writing digital sheet music / notation
- 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 Piet Menu, Magda Thielemans
Accessible	as from B1
Intake?	no
Place restriction?	no
Timetable	Group-oriented introductory workshops as published in the DigitAP course <ul style="list-style-type: none">• Mon 17 and 24 Nov 2:00-4:00 p.m.• Mon 1 Dec 2:00-4:00 p.m.• Tue, Jan. 27, 2:00-4:00 p.m.• Mon, Feb. 2, March 2, 9, and 16, 2:00-4:00 p.m.• Tue, March 24 and 30, 2:00-4:00 p.m.
Language	Dutch and English

In the subject of Student Participation, we consider two topics. On the one hand, we explore the concept of leadership and discover which personality traits of yourself fit well with your form of leadership. In addition, you learn to cooperate through self-reflection and conversation techniques.

And, with leadership comes responsibility.

As a vital exercise for this school, we ask you to make a commitment. You contribute to changing and improving the organization of the Royal Conservatory of Antwerp. You get to know the policy, you know what is going on among students, you proactively question their wishes and needs and you represent their interests.

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 Conservatoire for 3ects per obtained level.

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

9 Extra curricula (without credits)

9.1 Beginners' course Dutch on campus

The conservatory collaborates with a language school (CVO Vitant) to organize Dutch lessons for students at the school. This is an external partnership, so you have to pay a small fee for the year, and you currently do not receive any ECTS credits for it. It is a beginner's course, organized on Thursday evenings on our campus. No ECTS certificates are issued for this course.

For beginners (level 1.1), there are two groups:

Tuesday 7:00 p.m. to 9:00 p.m. (level 1.1) - November 4, 2025 – May 5, 2026

Thursday 7pm-9pm (level 1.1) - 06/11/2025 – 07/05/2026

The follow-up course, level 1.2, also takes place on campus:

Monday 7pm-9pm (level 1.2) - 06/10/2025 – 09/02/2026

After completing these two courses, students receive a certificate.

Both courses 1.1 and 1.2 together cost approximately EUR 170.

Afterwards, students can move on to 2.1 on the Vitant campus.

If you are interested, please contact joann.britton@ap.be.

9.2 English language course on campus

AP does not currently offer English language support. As a pilot for a possible expansion within Taalsprong, KCA is exceptionally providing a parallel session in English with workshops on academic language use in English.

These sessions will take place on Saturday mornings in the first semester.

Time: Saturday mornings from 10:00 a.m. to 12:15 p.m., starting on October 11 (11/10, 18/10, 25/10, 8/11, 15/11, 22/11, 6/12, 13/12)

Content: open module (no exam and no certificate). Focus on skills for your studies at the RCA, including (academic) writing in English, vocabulary, grammar review, how to write a paper, time for questions and interaction.

Level: B1-B2 (online level test before you start)

Target group: open to all students

Price: EUR 80 for the lessons + EUR 5 administration fee = EUR 85

Registration:

· Take the level test: <https://niveaubepalingtalen.encora.be/>

· Register via <https://forms.gle/1NFsaQBXL9C761h86>

· Questions: joanna.britton@ap.be

9.3 Project "The Wednesday" - Inclusion Dance Lab project

Inclusion and diversity are the central themes in the Bachelor of Dance Education's Inclusion Dance Lab project. Through practice-based research, the project strives to ensure the sustainable development and implementation of these themes within dance studies and, by extension, their resonance within the conservatory. In workshop modules of four sessions, artists with inclusive practices are invited to share them with Bachelor students and external participants. The project starts from movement and connects to other disciplines. The central question is: How can inclusive thinking and practice take us into new areas of intersectionality?

Schedule: 13:30-15:30 on

Wednesdays 1/10, 8/10, 15/10, 22/10 (TBC)

Thursdays 6/11, 13/11, 20/11, 27/11 (TBC)

Participation after intake, attendance at all sessions a prerequisite.

Email to nienke.reehorst@ap.be

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

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

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

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

academie.wilrijk@stedelijkonderwijs.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 - lessons on Friday

- Baroque lute and Renaissance lute with Floris De Rycker - floris.derycker@so.antwerpen.be - lessons on Friday

- Traverso with Katrien Gaelens - katrien.gaelens@so.antwerpen.be - lessons on Thursday

- Flute jazz-pop-rock by Michael Brijs - michael.brijs@so.antwerpen.be - lessons on Friday

- Trombone jazz-pop-rock by Sam Joris - sam.joris@so.antwerpen.be - lessons on Monday
- Clarinet jazz-pop-rock with Firas Al Alwani - firmas.alalwani@so.antwerpen.be - lessons on Wednesday

Registration fee and planning Wilrijk Academy: 183 euro (18-24 years old), 415 euro (25+ years old)

Academy MaGO!

- Traverso (with Pieter Van Overloop)
- Baroque oboe (with Frauke Elsen)
- Natural trumpet (with Alain De Rudder)
- Baroque trombone (with Bart Vroomen)
- 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!: 178 euro (18-24 years old) and 410 euro (25+ years old)

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 program for sound engineers offered in collaboration with the Rockstar Recordings recording studio. You will learn in detail about sound, microphone techniques, mixing desks, effects, and mixing, and you will learn to work with analog equipment and software in a professional setting. Classes are held in a top-notch professional studio that regularly welcomes artists such as Blackwave, K's Choice, Alex Agnew, and Lady Lynn, under the guidance of in-house engineer Cyrille Obermüller. Teacher: Cyrille Obermüller - obermullercyrille@gmail.com

Live/studio electronics (2h/week)

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

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

Music production (2h/week)

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

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

Register at www.academiewilrijk.be

You pay for these lessons yourself, there is a discount for students up to 24 years old.

Registration must be done before September 30, directly at the Academy of Wilrijk

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

Registration fee: €183 (18-24y), €415 (from 25y)

10 Electives from other programs

10.1 Other courses within the conservatoire

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

Programme Heads:

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

10.2 Courses from other programs

Art philosophy (ENG) (3 credits) from the bridging programme for the Master Dance

Teacher	Dimitri Goossens
accessible	B2
Intake?	Mail Sara.breugelmans01@ap.be and dimitri.goossens@ap.be
availability?	5 places first comes first gets
Planning	Wednesday 14-17h on 05/11, 12/11, 19/11, 07/01, 14/01, 21/01 en 25/03 (oral exam)
Language	English

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

Contact & registration:

First the student should contact 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.

Stage assistant production opera KCA (6 ECTS)

Level: from Bachelor 2 classical music

Tasks

- Attending rehearsals
- Prepare rehearsal schedules in consultation with artistic team and communicate (to cast/crew, to production team, technique, other involved parties)
- Maintain list of N/A's and communicate with artistic team
- Prepare and communicate overview of schedule changes
- Contact between artistic team and technical team (in function of e.g. Light cues)
- Contact between artistic team and production team
- Draw up a list of props and look it up with the production team
- Costumes: assistance (if applicable)
- Catering assistance (if applicable)
- Supertitling input and serving (if applicable)

Skills

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

Internship direction assistant opera KCA (6 ECTS)

Level: from Bachelor 2 classical music

Tasks

- Attending rehearsals
- Keeping track of changes in script and distribution
- Note and communicate remarks for technique (e.g. lighting positions, cues,....)
- Writing down the director's remarks
- Contact between artistic team and students
- Contact between artistic team and production team
- operation of surtitles if applicable and light cues

Skills

- Work meticulously
- Communicative
- Computer literate
- Multilingual (written and oral)
- Flexible in terms of availability
- Pro-active

Registration for these internships is only possible after an intake interview with the colleagues of the Production Team of KCA. Contact: Ilse Muysers at ilse.muysers@ap.be