Study guide

Royal Conservatoire Antwerp

AP HOGESCHOOL ANTWERPEN

Optional Courses

Academic year 2026—2027

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1 Research/history/critical reflection

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

Teacher(s)	Frank Agsteribbe
Accessible	as from 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 modules below. This module can/should be combined with (an)other module(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. MIRRORING CREATIVE LAB

- Teacher/Researcher: Giusy Caruso giusy.caruso@ap.be
- How to enroll: Mail to Frank.Agsteribbe@ap.be and giusy.caruso@ap.be
- Language: English
- Intensity of the module: 15 hours (3ects)
- Module calendar: November 2026 - April 2027 (final presentation ARTICULATE 2027)
- Room: TBD
- Evaluation: active participation and public presentation during ARTICULATE 2027
- Course Description: Develop your own performance practice, experiment with new ways of preparing for the stage, and present the results of your artistic research during the ARTICULATE Festival 2027. In this creative lab, you will work with the “mirroring method”, a research-based approach designed to help performers observe, analyse and develop their own artistic practice. Through practical experiments, you will use the method to investigate how you prepare for concerts, auditions, recordings and other performance situations. You will explore how body and mind interact in performance, how you can enter a focused performative state, and how greater awareness of your own physical and artistic processes can support your work on stage. The mirroring method can also help you develop the way you present and communicate artistic projects. You can apply it to the preparation of performances, creative projects, bachelor’s or master’s theses, and even future artistic research proposals. The module is connected to research into embodied music cognition, performance analysis and interactive gestural technology. Rather than approaching these themes only theoretically, you will test them directly through your own artistic practice and use your experiences as material for reflection and further development. Throughout the module, you will work as a creative researcher of your own performance practice: experimenting, observing, reflecting and refining your artistic choices. At the end of the module, you will share the outcome of your project with an audience in a public lecture-performance during the ARTICULATE Festival 2027.
- Schedule: 2 lessons of two hours each month starting from November 2026 ending April 2027 (TBD with the students)
  Final Presentation: on ARTICULATE 2027

2. HEARSAY: A Workshop Cycle on Voice, Gossip, and Collective Improvisation

- Teacher/Researcher: Miriana Faieta
- Contact: miriana.faieta@gmail.com
- How to enroll: Not specified in source document
- Language: English / multilingual
- Intensity of the module: 8 hours (niet voldoende om 3ECTS te behalen – moet worden gecombineerd met ander project uit de lijst of een extra taak; contacteer hiervoor Frank Agsteribbe)
- Module calendar: December 2026 and February 2027
- Room: TBD
- Evaluation: based on presence
- Course Description: Turn everyday speech into rhythm, music and collective performance. In this workshop, you will experiment with gossip, overheard stories and spoken language as material for vocal improvisation. You will explore the space between speaking and singing: a story may develop a rhythm, a conversation can become call-and-response, and different voices can grow into a polyphonic performance. Through playful vocal and verbal exercises, you will practise listening, responding and creating meaning together. The workshop develops from what the group brings into the room, so your own language, voice and experiences become part of the artistic material.
  You will also learn how to create and facilitate participatory performance situations yourself. At the end of the workshop cycle, the group will put this into practice by facilitating a public session during the Next Doors festival.
  All voices, mother tongues and backgrounds are welcome. You do not need a specific vocal or musical background to participate.
- Schedule:
  07/12/26: 10–12
  14/12/26: 10–12
  01/02/27: 10–12
  15/02/27: 14–16 (NextDoors final session)

3. I’ve Heard on Skipper Street

- Teacher/Researcher: Dr Ioannis Panagiotou
- Contact: Ioannis Panagiotou johny_p@windowslive.com

- How to enroll: mail johny_p@windowslive.com and frank.agsteribbe@ap.be
- Language: rehearsals, mentoring and feedback sessions in English
- Intensity of the module: 15 hours (3ects)
- Module calendar: TBC (approximately end of second semester)
  The dates will be confirmed before the beggining of the semester, based on the availability of Sibil-la Ensemble and availability of rooms/dates for the concert from the Conservatoire. These days will also be discussed with the students.
- Room: TBC
- Evaluation: active participation in rehearsals and final concert as well as oral feedback by Ioannis Panagiotou and Sibil-la Ensemble
- Course Description: Perform alongside the professional Sibil-La Ensemble and help bring a new multimedia work to the stage. As a participant, you will rehearse, improvise and perform in I've Heard on Skipper Street, a new work by composer Ioannis Panagiotou combining contemporary music, early-music practices, multimedia and improvisation.
  During a series of rehearsals with the Hague-based Sibil-La Ensemble, you will develop the musical and improvisational material of the piece and experience how a new interdisciplinary work takes shape through collaboration between composer and performers.
  The work explores the layered identities of Skipper Street and traces of its former Greek community through sound, multimedia and improvisation. The project culminates in a public performance, giving you direct experience of working with professional musicians within a contemporary multimedia production.
  The module is open to performers working with instruments, voice, computers or synthesizers, particularly students interested in contemporary music, improvisation, early music and/or human-computer interaction. It is an opportunity to expand your artistic practice while contributing to the creation of a new work.
- Schedule: TBC Second semester

4. From digital gesture to live performance?

- Teacher/Researcher: Maria Luigia Gioffrè
- Contact: studio.mlgioffre@gmail.com / gioffremarilu@gmail.com / tel or whatsapp. +39 366 8757 788
- How to enroll: mail gioffremarilu@gmail.com and frank.agsteribbe@ap.be
- Language: English
- Intensity of the module: 15 hours (3ects) / 1st semester
- Module calendar: from 26/10/2026 until 28/10/2026 (10h-13h and 14h-18h)
- Room: TBC
- Evaluation:
    - Process participation (50%): Proactive in the compositional process
    - peer-to-peer feedback (20%): Students will work in a group to critically engage with the outcome of the research days
    - critical tools (30%): students will reflect merging practice and theory on the compositional outcome
- Course Description: Take TikTok dances, POV videos, filters, poses, loops and other social-media gestures off the screen and transform them into live performance. During three intensive research days, you will use familiar visual and physical languages from social media as raw material for movement, text and composition.
  Through practical exercises, you will experiment with repetition, imitation, slowing down, looping, glitching, abstraction and transformation. What happens when a movement designed for a smartphone screen enters a physical performance space? How does a digital gesture change when it is performed by a live body in front of an audience?
  Working individually and collectively, you will create and test short compositional ideas while exploring questions of self-representation, intimacy, spectatorship, ritual and contemporary visual culture. Practical experimentation will be combined with peer feedback, discussion and reflection connecting performance with media theory and pop culture. You do not need to use TikTok yourself. The aim is not to reproduce online content, but to critically and creatively transform it into artistic material.
  Rather than working towards one finished performance, the module gives you space to experiment with new compositional processes and discover how digital culture can inform your own performance practice. You will not need to be necessarily a TikTok user, as the aim is not to reproduce online contents, but to use them as material for artistic research. The sessions are not aimed at producing a final piece, but at focusing on compositional processes that do merge media theory, pop culture and performing arts practice.
- Schedule: 3 full days in October 26+27+28

5. P. Multitudinis (2018) for creative orchestra by George E. Lewis

- Teacher/Researcher: Kobe Van Cauwenberghe
- Contact: kobe.vancauwenberghe@ap.be
- How to enroll: mail kobe.vancauwenberghe@ap.be and frank.agsteribbe@ap.be
- Language: English
- Intensity of the module: 30 hours (6ects)
- Module calendar: February-March: 3 rehearsal sessions (3h); April 29-30 + May 3-4: rehearsals; concerts on May 5, 6 & 7
- Room: Music Studio (DE SINGEL)
- Evaluation: Presence and active participation
- Course Description: Join musicians from Antwerp, Brussels and Ghent in a large creative orchestra where the performers themselves help determine how the music unfolds. You will rehearse and perform George E. Lewis's P. Multitudinis together with students from both jazz and classical backgrounds, culminating in three public concerts in Antwerp, Ghent and Brussels.
  There is no conventional orchestral score to simply follow. Instead, you will work with notated material and a grid of tasks, continuously making artistic decisions about how to navigate the musical environment—both individually and as an ensemble. This means that every performance becomes different.
  Guided by Kobe Van Cauwenberghe and working in the presence of George E. Lewis himself, you will experiment with collective improvisation, shared leadership, alternative orchestral practices and musical forms that move beyond strict divisions between jazz and classical music, or between composition and improvisation.
  The project draws on the experimental practices and ideas associated with the Association for the Advancement of Creative Musicians (AACM), placing collective responsibility, interaction and attentive listening at the centre of the ensemble. This is an intensive opportunity to experience an orchestra as an artistic laboratory rather than a fixed hierarchy.

Master's level is recommended, but musicians from all backgrounds are welcome. Experience with improvisation can be useful but is not required.

- Schedule:
  February-March: 3 rehearsals (dates TBD)
  April 29-30 + May 3-4: rehearsals
  5/5 Dress rehearsal + Concert DESINGEL, Antwerpen
  6/5 Concert Miry, Gent
  7/5 Concert Rosas Performance Space, Brussel

6. Electroacoustic Ensemble

- Teacher/Researcher: Davide Paolillo
- Contact: davide.paolillo@ap.be / +32 493 978481
- How to enroll: mail davide.paolillo@ap.be and frank.agsteribbe@ap.be
- Language: English
- Intensity of the module: 15h (3 ects)
- Module calendar: Second semester - Feb (3rd Week, after NextDoors) to April (3rd week, after Easter Holidays)
- Room: TBC
- Evaluation: Process (100%): proactive participation during the encounters
- Course Description: Create, improvise, build and perform experimental sound together in a new electroacoustic ensemble. During rehearsals, listening sessions, group improvisations and an instrument-building workshop, you will explore different ways of making sound with instruments, electronics and technology.
  Rather than starting from a fixed repertoire, the ensemble will develop its artistic identity through collective experimentation. You will test ideas, listen closely to the work of others, improvise together and develop your own approach to experimental sound-making.
  You will also investigate how technologies influence the way we create and listen to music and how individual sound practices can become part of a collective musical environment. One session will be dedicated specifically to building instruments or sound-making tools, giving you another way to approach technology creatively and physically. The longer-term ambition is to establish a stable electroacoustic ensemble at the Conservatoire that can perform both inside and outside the school. As a participant, you therefore help shape not only the music, but also the identity and working methods of the ensemble itself.
- Schedule: 6 sessions of 2h each + 1 workshop of 3h to be defined with the students before the Krokusvakantie (1st week of Feb)

7. MOVEMENT, SOUND AND SPACE – embodied resonance

- Teacher/Researcher: Matias Mucchi Alonso
- Contact: Matias Mucchi mucchimatias@gmail.com
- How to enroll: mail mucchimatias@gmail.com and frank.agsteribbe@ap.be
- Language: English
- Intensity of the module: TBC
- Module calendar: TBC
- Room: TBC
- Evaluation: TBC
- Course Description: Explore what happens when movement, sound and space start influencing one another. In this practice-based laboratory, musicians and dancers will work side by side through improvisation, physical exercises and short collaborative compositions.
  You will create performative studies using tension, rhythm, dynamics and spatiality as shared artistic materials. Instead of treating sound, movement and space as separate disciplines, you will experiment with how they can interact while still maintaining their own identities.
  The workshop begins with exercises inspired by somatic and movement practices. You will then transfer these ideas to the relationship between performer and instrument, approaching the instrument not only as something that produces sound but also as a physical body that moves through and interacts with space.
  Through collaborative exercises and improvisation, you will explore what Matias describes as embodied resonance: resonance understood not only as an acoustic phenomenon, but as a process of mutual influence between bodies, sounds and spaces.
  You will gradually build short compositional studies in which several layers coexist—almost like a contemporary form of counterpoint in which movement, sound and spatial organisation become equal compositional voices.The module is open to both musicians and dancers and invites you to step outside the usual boundaries of your discipline.

8. Experiment with 19th-century piano repertoire (ONLY FOR PIANISTS)

- Teacher/Researcher: Alastair Matthews
- Contact: alastair.matthews@ap.be
- How to enroll: Only for pianists, mail alastair.matthews@ap.be and frank.agsteribbe@ap.be
- Language: English
- Intensity of the module: TBC
- Module calendar: TBC
- Room: TBC
- Evaluation: Presence
- Course Description: Experiment with 19th-century piano repertoire by combining musical analysis with ideas taken from remarkable historical recordings. You will listen, play, record yourself, imitate unfamiliar performance techniques and deliberately test different ways of interpreting the same music. Rather than treating analysis as something that tells you how a piece should be played, you will use it as a starting point for artistic experimentation. Can the same analytical idea lead to completely different performances? Can you deliberately play against what an analysis appears to suggest?
  You will work with selected passages by Chopin, Beethoven, Schubert and Chaminade, alongside historical recordings and piano rolls by performers including Josef Hofmann, Arthur Schnabel, Ignacy Jan Paderewski and Carl Friedberg.
  Part 1 – Play with analysis
  You will explore score-based analyses of the selected repertoire and consider their possible narrative and metaphorical implications.

You will then choose a case study and make 3–5 short recordings, responding to the same analytical ideas in different ways. Instead of simply "bringing out" analytical features, you will experiment with them critically and creatively and document your experiences in a short journal.
Part 2 – Steal ideas from historical performers
You will listen closely to historical recordings and identify performance practices that differ from contemporary conventions. Using close listening, comparative analysis and digital tools such as tempo graphs and spectrograms, you will experiment with features including large tempo fluctuations, rhythmic flexibility, spread chords, hand dislocation and freer approaches to the written score. The objective is not to copy historical performers exactly, but to absorb unfamiliar techniques and transform them into something useful for your own playing. You will record these experiments and document what happens in your practice.
Part 3 – Reimagine the music
Finally, you will return to the same musical passages and analytical ideas from Part 1—but now with the new performance techniques you discovered through historical recordings. You will create another 3–5 recorded interpretations and explore whether these new ways of playing change how you understand the music, the analysis or your own artistic choices. By comparing your recordings and discussing the experiments together, you will investigate a central question of the module: can changing the way we perform music also change the way we understand it?

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

Teacher(s)	studiumgenerale@ap.be (Assia Bert)
Accessible	from B1
Intake?	No, sign up for the lectures
Place restrictions?	no
Time of lecture	10 Wednesdays 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 2026-2027: Connectivity
Details: https://www.ap.be/studium-generale
Contact: studiumgenerale@ap.be
https://ects.ap.be/ects/opleidings-onderdeel/241671

SEM 1		TITEL	GUEST
1	woensdag 14 oktober 2026	How Connection and Connectivity Create Solidarity and Nation Branding for Palestine.	Ashtar Theatre-Iman Aoun ENG
2	woensdag 21 oktober 2026		Beno Schraepen NL
3	woensdag 28 oktober 2026	Co-creatie door confrontatie	Pim van Gestel NL
4	woensdag 18 november 2026	De grote verbinding	Nancy Vinke en Robin Wauters NL
5	donderdag 26 november 2026	Parade Noordelicht	Noorderlicht NL/ENG
SEM 2			
1	woensdag 24 februari 2027	Intention and Emergence: Human and Machine in Musical Co-Creation	Giusy Caroso en Umut Eldem EN
2	Woensdag 10 maart 2027	Weaving together past and futures in the seamen's club.	Club Zee vzw-Cleo Foole NL/ENG
3	Dive In week woensdag 17 maart 2027	Stil Bewogen	Intivzw-Anabel Schellekens NL
4	woensdag 24 maart 2027	No inventions but interventions	Eagles of architecture-Bart Hollanders ENG
5	woensdag 14 april 2027	Cartografische verbindingen in ruimte en tijd	

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	Mix Dutch & English

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	as from B1
Intake?	no
Place restrictions?	no
Classes	Oratorio & Opera Tue 14:00-16:00 / Lied: Fri 09:45-11:45
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

Contact: sabrina.avantario@ap.be

1.5 Introduction to the Arts and Humanities 1 /2 (3 ECTS credits) – for transfer students at Master's level

Lecturer(s):	Dimitri Goossens
Accessible from	B1
Intake required?	no
Limited places?	No
Classes	Level 1 Monday 18:00-20:00 - first half of the year in DUTCH, second half in ENGLISH Level 2 Tuesday 18:15-20:15 - first half of the year in DUTCH, second half in ENGLISH
Language	Dutch and English

This course provides a general cultural and art-historical framework in which key events and developments in the cultural history of mainly the Western world, from prehistory to the present day, are explored and examined in greater depth.
Level 1 focuses specifically on the period from the emergence of culture up to 1900. The main lines of development addressed are the awareness of death or human vulnerability in relation to cultural production, the evolution of ideas surrounding beauty and ideals of beauty, and the connections and dialogue between these developments.

Level 2 builds on the Cultural Movements 1 course and focuses on the 20th and 21st centuries. The main line of development explored is the issue of the "boundary" or "limit", which is inherent to 20th- and 21st-century art and culture. This theme of the "boundary" or "limit" is explored through two concepts from aesthetics that both fundamentally engage with this issue: transgression, or the crossing of boundaries, and the sublime. Through these two concepts, students explore the contemporary world of art and culture, while also examining the further development of themes already introduced in Cultural Movements 1, such as vulnerability and the crisis of beauty.

1.6 Global Citizenship (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)

ATTENTION! **Tip for Creative Project students:** Are you working on an artistic project with a clear social, ecological or global dimension? You can take **Global Citizenship** as an elective course and align both trajectories in terms of content. This allows you to further investigate and substantiate the societal context and potential impact of your artistic project. Global Citizenship is an AP-wide elective course worth 3 ECTS. The learning outcomes and assessment criteria of both course units remain separate.

1.7 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

1.8 Advanced Entrepreneurship (subject to approval) (3 ECTS credits) = NEW

Teacher(s)	Jeroen Malaise
Accessible from	Admission requirement: successful completion of Introduction to Entrepreneurship in the Arts
Intake?	Register by emailing jeroen.malaise@ap.be
Limited places?	Approx. 5 students
Class schedule	Wednesdays 19:00-21:00 and external learning pathways
Language	Dutch and English

When transitioning into professional practice, you will often encounter questions such as:
How do I develop an action plan for a feasible project? How and where do I apply for funding? How can I increase my visibility? How do I collaborate with partners or venues? Who can advise me?
What can you expect from Advanced Entrepreneurship? Together with the course coordinator, you will develop a personalised learning pathway that may include:

- a selection of sessions from Introduction to Entrepreneurship at RCA that are relevant to your learning pathway. These classes take place on Wednesday evenings from 19:00 to 21:00, from November until the end of May.
- participation in external learning pathways and training opportunities on entrepreneurship offered by the arts sector, depending on your specific questions, needs and cases
- participation in classes and projects in collaboration with UA Cultural Management
- individual guidance and coaching

You will work hands-on on topics including: business model, action plan, branding, professional partners, entrepreneurship and innovation, funding, social media, professional advice, etc.

1.9 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 Tuesday 17:30-19:30 + excursions to Opera Ballet Flanders check the study guide of the vocal department and Asimut
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.

1.10 Historical performance theory and practice 1, 2 (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 centuryrepertoire. They will acquire knowledge and insight into important stylistic characteristics, and learn to apply these in their own practice.

1.11 Research Fast Course (3 credits)

Teacher	Floris Van der Veken
Accessible	from B1 onwards
Intake?	During the enrollment procedure it will be determined if students need to takr this course, contact floris.vanderveken@ap.be
Place restrictions?	no
Timetable	ENG - Classes on: 23/10 Articulate, 27/11, 04/12, 11/12, 18/12, 08/01
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) it will become clear whether you, as a lateral entrant, have sufficient research competences to start Artistic Research for your Master paper in M1. 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.

1.12 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 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 end September
Place restrictions?	8 places
Timetable	the joint module is organized in semester 1: eight sessions on Wednesday between 9 and 12h. 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/

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

Teacher(s)	Yves Senden (coordination) and multiple teachers
Admission	Passed - with at least distinction - the previous level of Practical Harmony and Improvisation course.
Intake?	No test. Sign up at yves.senden@ap.be before 25/09/2023
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.

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

Teacher(s)	Yves Senden (coordination) and multiple teachers
Accessible	as of B2
Intake?	Level test on 24/09/2026 , register at yves.senden@ap.be before 23/09/2026
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.

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

Teacher(s)	Frederik Leroux-Roels
Accessible	from B2 onwards, students from all music disciplines are welcome.

Intake?	Contact frederik.leroux-roels@ap.be
Place restrictions?	Max 10 students
Timetable	Weekly group lesson of 1 hour on Tuesdays, at 14:30
Language	English and Dutch

In this weekly class, you explore uncharted musical territory and discover new ways of listening, playing and creating. By temporarily letting go of the traditional score and familiar concepts of harmony, melody and rhythm, you explore a form of improvisation that does not start from one specific musical style, but from sound, interaction and collective creativity.
Through collective listening and playing, you develop a deeper understanding of the many ways in which improvisation can work. Scores may also be used as a starting point for free improvisation, allowing you to discover how a score can not only provide instructions, but also create space for freedom, experimentation and collective creativity.
You play in different formations – from solo and duo to a full ensemble – and are given the opportunity to experiment, take risks and further develop your own musical language.

Maximum 10 participants, with a maximum of 2 students per instrument group. Weekly attendance is compulsory.
Students who wish to take Sound in Time for a second year can enrol under Practical Harmony and Improvisation – Secondary Subject and must explicitly inform frederik.leroux-roels@ap.be and yves.senden@ap.be.

2.5 Electronic improvisation 1 and 2 (3 credits)

Teacher(s)	Dago Sondervan
Accessible	to everybody
Intake?	Intake talk with Dago Sondervan - mail to register to dago.sondervan@ap.be and els.smedts@ap.be
Place restrictions?	no
Timetable	Lessons on Wednesday, Every level takes one semester ask timing of courses with els.smedts@ap.be
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).

2.6 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 during the Next Doors week in February 2026
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. Work placement as an assistant rehearsal director at Opera Ballet Vlaanderen – further information at the back of this guide
2. Internship in the production team at Opera Ballet Vlaanderen
3. Internship Opportunity – Assistant Director for *Les Enfants Terribles* at the International Opera Academy; more information at the back of this guide
4. Internship – Assistant Director for OperaLab #3 and #4 with OBV (International Opera Academy & Opera Ballet Vlaanderen); more information at the back of this guide
5. Assistant production internship for the opera production (the KCA production team); more information at the back of this guide
6. You can propose your own behind-the-scenes internship placement with an organisation in the wider arts sector.

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)
5. Internship with Hermes Ensemble for this production: https://desingel.be/nl/programma/muziek/hermesensemble-koen-kessels-2
6. Internship with Il Gardellino (HIP-students, after audition)

Singing internships: MM Academy – De Munt (after audition)

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 stephanie.proot@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, Aaron Wajnberg
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 jens.vermeiren@ap.be
Place restrictions?	Max 12 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 Voice training

Teacher(s)	Valerie Vervoort
Accessible from	After level test
Intake?	Yes, mail to valerie.vervoort@ap.be and luc.anthonis@ap.be
Limited places?	Max 8
Teaching times	Individual appointments
Language	Dutch or English

Basic vocal training.

3.7 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

3.8 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 22 September 2026
Place restrictions?	Limited availability
Timetable	Tuesday afternoon spread over the year, first class on 29/09/2026
Language	Dutch or English

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

3.9 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.

3.10 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.

3.11 Opera 1, 2 (6 credits)

Teacher Benoit De Leersnyder
See Study guide Vocal Section

3.12 Oratorio 1, 2 (6 credits)

Teacher Ewald Demeyere
See Study guide Vocal Section

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

Teacher Aaron Wajnberg
See Study guide Vocal Section

C Only for keyboard instruments

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

Teacher(s)	Marie-Claude Roy
Accessible	from Piano 3
Intake?	Sightreading and intake meeting Sign up with marie-claude.roy@ap.be en jens.vermeiren@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. 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 Marie-Claude and, if necessary, the regular accompanist of the class to be accompanied. Students must record their supervision hours four times per academic year in the Excel document provided for this purpose. The lecturer will announce the deadlines at the start of the academic year.

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 2026-2027, we will organize level 1 and 2 (level 2 = active internships)

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.

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: marie-claude.roy@ap.be and register for the course Accompaniment and coaching for 3ects.

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).

3.15 Concerto training 1, 2

Teacher(s)	Your own main subject teacher for piano: Polina Leschenko, Sergei Edelmann, Nikolaas Kende, Roberto Giordano
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.

3.16 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, Nicko Couck and Umut Eldem

Accessible	as from B2
Intake?	See modules
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 degree programmes at AP University of Applied Sciences:
ICT, Fine Arts, Music, Drama, Midwifery, Nursing, Special Educational Needs, Journalism
Lecturer(s) Umut Eldem
Open to students from B2

Intake? Register with Umut Eldem by 5 October 2026 via umut.eldem@ap.be
Places limited? 15
Timing Semester 1, every Monday 13.00–15.00, Ellerman campus in Noord: lectures, workshops and project follow-up
Language English
What: Storytelling in Virtual Reality.
Students discover the new narrative techniques of Immersive Storytelling. They do this by developing the workflow of an interdisciplinary Immersive project right through to the final prototyping stage. This is a programme in which art students can develop their artistic ideas with non-art students and learn to safeguard them. A form of co-creation using technology, in which you rely on the expertise contributed by other non-art students. In doing so, you safeguard your artistic ideas and take on a leading role in their development.

KCA coach: Umut Eldem: umut.eldem@ap.be
Some examples of projects realised in 2025–2026:
https://www.youtube.com/watch?v=jW3MbnoeOCU
https://www.youtube.com/watch?v=PYE7WIAAcws
Link to playlist featuring all projects from previous years

2 Interaction with Live Coders

Tutor(s) Nico Couck
Accessible from B2
Intake? Register via https://forms.gle/HpJBcEwfkiVGvs1r6
All enquiries via nico.couck@ap.be
Limited places? No
Course schedule Intensive programme on NextDoors and in March 2027
Language English

From 9 to 13 March 2027, the International Conference on Live Coding (ICLC) will take place on our campus. Over the last 20 years, 'live coding' has grown into a global community that connects digital media with music and numerous other performing arts – and is increasingly finding its way into everything from concert halls to late-night jazz cafés. Participating students need only meet one requirement: a sense of adventure.
The specific artistic content, format and concert arrangements will be determined during Semester 1 of the 26–27 academic year in consultation with the conference's artistic directors. Exactly what this will look like depends on the number of registered students and instruments. Ideally, you should take part as an existing ensemble (e.g. as a regular quartet or percussion duo, etc.), but you can also join individually and be assigned to an ad hoc ensemble.

Further information (including a provisional schedule) and registration via https://forms.gle/HpJBcEwfkiVGvs1r6 .
Do you have any questions (regarding content, the intake interview, expectations)?
Please contact nico.couck@ap.be

3 Take part in GUESTFEST

Would you like to explore unfamiliar disciplines? Do you enjoy experimenting on the stage? Would you like to collaborate with drama students?
Do you see the city as a stage? Are you interested in how circus, music, documentary, dance, social participation, etc. can merge with theatre? Do you have time for two weeks, from morning to evening, in the second half of September?
Then you can take part in GUESTFEST.

What: GUESTFEST is the drama programme's annual interdisciplinary opening festival.
When: Two weeks, Monday to Friday. You must take part for the full two weeks!
There is a half-day workshop every day, supplemented by independent rehearsal work.
Week 1: 28 September – 3 October 2026
Week 2: 5 October – 9 October 2026
Where: At the school and/or around the city
Who: 8 artists, each working with a group of 10 students. 8 non-drama students may take part; places will be allocated on a first-come, first-served basis
Artists:
You can choose from the shortlist of artists or go for a surprise.

Week 1: Carly Rae Heathcote / Kato Van Ermen / Tibau Beirnaert / Heike Langsdorf / Castélie / Yalombo Lilongé / Sipân Segzin Tekin / Nur Garabli / Anne-Lene Nöldner
Week 2: Maxime Arnould / Lili Sels VanBavaerts / Manizja Kouhestani / Danae Theodoridou

ECTS: if you wish to receive credits for your participation in Guestfest, you must enrol on the elective module 'Interdisciplinary Project 1, 2, 3, 4, 5' for 3 credits.
Registration: Email simon.baetens@ap.be to register before 1 September.

4 Take part in the interdisciplinary projects of Creative Project 1 and 2

These projects will be announced at the start of the academic year; for more information, contact Jeroen Malaise: jeroen.malaise@ap.be.
Have a look at this website featuring the creative projects for 2025–2026: https://www.ap-arts.be/creatieve-projecten-2026

For 3 credits: participation in one project
For 6 credits: participation in two projects

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

Teacher(s)	See below
Accessible	as from B1
Intake?	See details
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:
Participation in a module at the European Opera Academy
https://europeanopera.academy/
For the 2026–2027 academic year, scholarships are available for short modules organised within the EOA network (various dates). If you wish to apply for one, a suitable module must be included in your degree contract (i.e. not in a credit contract or examination contract). Please contact sabrina.avantario@ap.be and Charlotte.saelemakers@ap.be as soon as possible if you wish to take part in a module as a singer or accompanist.
Participation in the Intensive Project Week organised by the European improvisation network METRIC
https://metricimpro.eu/intensive-programmes/
Three scholarships are available for participation in the Intensive Project Week in 2026–2027 at KonCon The Hague (22–27 February 2027). If you wish to apply for one of these, the course 'International Project' must be included in your degree contract (i.e. not in a credit contract or examination contract). Please contact yves.senden@ap.be and Charlotte.saelemakers@ap.be as soon as possible if you wish to take part in this Intensive Project Week.
Participation in PERCOMEL
The Valencia Conservatoire is organising a PERCOMEL Intensive Project Week from 21–25 September 2026 for students of live electronics, composition, percussion and marimba. Seven scholarships are available for participation in this IP. If you wish to take advantage of these, the 'International Project' module must be included in your degree contract (i.e. not in a credit contract or exam contract). Please contact your main subject tutor and Charlotte.saelemakers@ap.be as soon as possible.
Participation in Innovation in the Music Industry
Inholland University of Applied Sciences in Haarlem is organising a week-long programme focusing on innovation in the contemporary music sector during the second semester (dates to be confirmed). Four grants are available for participation in this week. If you wish to take advantage of this, a suitable module must be included in your degree contract (i.e. not in a credit contract or examination contract). Please contact Charlotte.saelemakers@ap.be as soon as possible if you wish to take part.
You can draft a reasoned proposal yourself

4.3 Extra Academy (3 credits)

Teacher(s)	Clara Van den Broek clara.vandenbroek@ap.be
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 8/10, 12/11, 10/12, 28/01, 11/02, 18/03, 22/4, 6/05
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.
The programme is available on the Stadsform website (Stadsform – Centre for dialogue on the city of tomorrow) and on the school's website (Extra Academy | AP School of Arts).

Students are welcome to contribute their ideas: who have you always wanted to hear speak? Guests from neighbouring countries are also welcome; there is a limited budget for travel expenses. You can find the archive here: Extra Academy — Stadsform. Please send your suggestions to clara.vandenbroek@ap.be.

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

Teacher(s)	Bram van Camp
Accessible	as from B1
Intake?	Level test on 22/09/2026 at 15 o clock in room 147 based on portfolio and intake interview, contact bram.vancamp@ap.be BEFORE 21/9/2026
Place restrictions?	limited
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.

4.5 Screen scoring (composition for audio visual media) 1, 2, 3 (6 credits)

Teacher(s)	Mathias Coppens
Accessible	B2 For classical and jazz students
Intake?	Mail to mathias.coppens@ap.be before 24 September 2026. 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 14-16h in room 147, **2nd year**: Thursday from 16-18h in room 142
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 24 Sept. 2026.** 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?
- Basic recording, mixing editing
- Sample libraries, virtual orchestration, mock ups
- Assistant tasks (f.e. midi clean up, orchestration, score prep, session prep, etc)
- Hybrid scores, analogue synthesis
- Media music analysis
- Media music history
- Media music conducting
- HoWEST-project
- Guest speakers and masterclasses

How are the LESSONS organized?
Every week two hours either in group or individual. Project week from December 7-9.
1st year: Thursday from 14-16h in room 147
2nd year: Thursday from 16-18h in room 147

4.6 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

4.7 Introduction to digital skills (3 credits)

Teacher(s)	Roel Poriau
Accessible	For classical and jazz students from B2 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 sessions from 2 hours on First half of the year: 2/10, 9/10, 16/10, 23/10, 13/11 – second half of the year: 26/2, 5/03, 12/03, 19/03, 30/04, (reserve day 14/05)

4.8 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 3 full days in an external studio
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.
Class dates:

- 2, 9, 16 and 23 October
- 13 November
- 26 February
- 5, 12 and 19 March
- 30 April
- reserve day 14 May

ATTENTION: Seven classes will take place in the studio at the conservatoire. Three classes will take place at Studio Poribi in Borgerhout.

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

Teacher(s)	Umut Eldem
Accessible	to Classical and Jazz students from B1 onwards
Intake?	Contact umut.eldem@ap.be
Place restrictions?	12-15 places
Timetable	group lessons on Monday 10-13h in classroom 147
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)

4.10 Introduction to hafabra conducting 1 (3 credits)

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

Teacher(s)	Steven Verhaert
Accessible	from B1 onwards. The student cannot combine introduction to hafabradirection 1 with other elective courses Introduction to Direction.
Intake?	Level test mandatory on Monday 28 September 2026 at 15h
Place restriction?	Limited availability
Timetable	Except for level 1 (group lessons Monday 13-14h), 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 Monday 28 September at 15h, 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 Vlamo repertoire list 1st division excellence);
- hearing test (recognizing distances and chords, always related to the conducted work);
- questions about instruments from the hafabra world; exploratory discussion.

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

Teacher(s)	Marleen De Boo, Luc Anthonis
Accessible	from B1 onwards. Students cannot combine Introduction to Choral Conducting 1 with the other elective course Introduction to conducting
Intake?	Level test required Monday 28 September at 10 am
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 Monday 28 September at 10:00am, 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

12/10, 26/10, 16/11, 30/11, 14/12, 1/02, 1/03, 8/03, 15/03, 22/03, 19/04, 26/04, 3/05, 10/05, 24/05

4.13 Introduction to orchestral conducting (3 credits)

Teacher(s)	Ivo Venkov
Accessible	as of B1. Students cannot combine Introduction to Orchestra Conducting with other elective courses Introduction to Conducting.
Intake?	Infomeeting on 1 October 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.
Contact Luc Anthonis: luc.anthonis@ap.be and Ivo Venkov ivo.venkov@ap.be

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

Teacher(s)	Ivo Venkov
Accessible	as of B2 and subject to passing Introduction to Orchestra Conducting. Students cannot combine additional course in orchestral conducting with other elective courses in Introduction to Conducting.
Intake?	Info meeting 2 October 10h
Place restriction?	max 9
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.

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 ward.ginneberge@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 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 ward.ginneberge@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 ward.ginneberge@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 ward.ginneberge@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) FULL

Teacher(s):	Helga Henckens; Principal: Magda Thielemans
Accessible	from B2 after passing physical awareness 1. Can not be combined with Yoga.
Intake?	No, places are allocated in order of registration.
Place restrictions?	Max 12 places
Timetable	Tuesday 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) Can not be combined with Yoga or alexander technique.

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)	Nic Thys (level 1) + Ben Sluijs (level 2)
Accessible	from B1
Intake?	Request permission from Els.smedts@ap.be
Place restrictions?	Depending on the number of jazz students
Timetable	Check with 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 2/10 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 B2
Intake?	Contact umut.eldem@ap.be Level test at 28/9 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 28 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 28 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 28 September for an appointment.
Place restriction?	no
Timetable	Tuesday 14-16h
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.

7.7 Analysis Romantic music (3 credits)

Teacher(s)	Stephan Weytjens
Accessible	from B3
Intake?	Yes, mail stephan.weytjens@ap.be before 28 September
Place restriction?	no
Timetable	Thursday 12-14h
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 music 1st half of the 20st century (3 credits)

Teacher(s)	Steven Prengels
Accessible	M1
Intake?	Contact steven.prengels@ap.be before Tuesday 28 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 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 music are recommended to include this course unit in their elective.

7.9 Analysis music 2nd half of the 20st and 21st century (3 credits)

Teacher(s)	Mathias Coppens
Accessible	M1
Intake?	Contact mathias.coppens@ap.be before Tuesday 28 September
Place restriction?	no
Timetable	Tuesday 2:00-4:00 p.m.
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.

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

Teacher(s)	Joost Van Kerkhoven
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 joost.vankerkhoven@ap.be
Place restriction?	6 places, limited availability
Timetable	Friday 14-15h
Language	Dutch and English

In the arrangement course, you will learn to adapt and simplify music for amateur ensembles and ensemble groups within Part-time Arts Education. Instrumental combinations can range from duets to mixed ensembles, amateur choirs and pop ensembles.
You will familiarise yourself with all the modern tools that can assist in this process (notation software such as MuseScore, creating digital mock-ups, AI-based voice separation, etc.). You will also learn to assess what (young) amateur musicians at different levels are and are not capable of on their instruments, and to apply this knowledge creatively to write an arrangement that is both interesting and feasible.

7.11 Counterpoint main subject (6 credits)

Teacher	Ewald Demeyere
Accesible	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

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

Teacher	Bram Van Camp Bram.vancamp@ap.be
Accesible	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 level test.
Intake?	Contact the teacher Bram.vancamp@ap.be, the level test is online in the week of 19-20 September 2026
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

7.13 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 and steven.prengels@ap.be
Place restrictions?	3 places
Timetable	Group lessons on Monday 13:30-15:30h
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.

7.14 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 18 September
Place restrictions?	Very limited
Timetable	Group lessons on Monday 15:30-17:30h
Language	Dutch and English

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

7.15 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, This course comprises 10 two-hour sessions; the timetable will be drawn up together during the first session so that anyone who wishes to take part can do so. The first session will take place on Monday 16 November from 5.30 pm to 7.30 pm
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 19:00–21:00: 10 November 2026 – 11 May 2027
The follow-up course, level 1.2, will also take place on campus:
Monday 19:00–21:00 12/10/2026 – 1/03/2027
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 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: TBC
Participation after intake, attendance at all sessions a prerequisite.
Email to nienke.reehorst@ap.be

9.3 Offer outside KCA:

Baroque instrument or jazz/pop/rock (at the MAGO Academy and the Wilrijk Academy)

In addition to their studies at KCA, students can follow an additional specialised course within the Part-time Arts Education programme. We have established a close partnership with these two academies. Provided your main subject teacher agrees, you can take an introductory course in a Baroque instrument or jazz/pop/rock at MAGO or the Wilrijk Municipal Academy. MAGO has Baroque instruments available for loan. Wilrijk can provide a transverse flute.

You pay for these lessons yourself; a discounted rate is available for students aged 24 and under. Enrolment must take place by 30 September, either directly with MAGO or at the Wilrijk Academy
info@ma-go.be; https://ma-go.be/academie.wilrijk@stedelijkonderwijs.be; https://www.stedelijkonderwijs.be/academie-wilrijk
These lessons are separate from the course programme that the student is following at KCA; in other words, you will not receive any 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 - firas.alalwani@so.antwerpen.be - lessons on Wednesday

Registration fee and planning Wilrijk Academy: 186 euro (18-24 years old), 421 euro (25+ years old)

MaGO! Academy

In the Early Music department, you can enrol in:

· Traverso (with Pieter Van Overloop) pieter.vanoverloop@ma-go.be
· Baroque oboe (with Frauke Elsen) frauke.elsen@ma-go.be
· Natural trumpet (with Alain De Rudder) info@ma-go.be

· Baroque trombone (Ntb) info@ma-go.be
· Cornetto (zink) (with Marleen Leicher) marleen.leicher@ma-go.be
· Baroque violin (with An Van Laethem) an.vanlaethem@ma-go.be
· Baroque cello (with Herlinde Verheyden) herlinde.verheyden@ma-go.be
· Viola da gamba (with Pieter Vandeveire) pieter.vandeveire@ma-go.be
· Baroque bass (with Lode Leire) lode.leire@ma-go.be
· Lute (with Oman Kamisnky) oman.kaminsky@ma-go.be

In the Jazz Pop department, you can enrol with
· Nathan Wouters, Jazz Double Bass nathan.wouters@ma-go.be
· Ben Sluijs, Jazz Saxophones and Flute ben.sluijs@ma-go.be
· Peter Kox, Jazz Trumpet, Trombone peter.kox@ma-go.be
· Thomas Nobels, Jazz Piano thomas.nobels@ma-go.be
· Nico Manssens, Jazz Drums nico.manssens@ma-go.be

MaGO! enrolment fee: €181 (18–24 years), €416 (25 years and over)

Electronic music on offer at Wilrijk Academy
There are 3 courses. These lessons are separate from the training program that the student follows in KCA, so you get no credits for them.

Audio Engineering (2h/week)
Audio Engineering is a specific training 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.vanlembergen@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.vanlembergen@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: €186 (18-24y), €421 (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: bob.selderslaghs@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 (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
- 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 – Assistant Director OperaLab #3 and #4 with OBV (Opera Ballet Flanders) - 6 ETCS
OperaLab #3 (07/12/2026 - 18/12/2026)
in collaboration with the International Opera Academy & Wouter Deltour
OperaLab #4 (14/06/2027 - 25/06/2027)

in collaboration with the International Opera Academy & Elaine Kidd

Rehearsals and performances at International Opera Academy Ghent
Would you like to experience up close how an opera production comes to life and take on an active role within the artistic process? Then this internship might be perfect for you.
As an assistant director, you will be part of the artistic team and follow a production from the first rehearsal through to the performance. You will support the director, work closely with singers, technical staff and production, and act as an important link between the various people involved. At the same time, you will gain a unique insight into the practice of professional opera-making, build experience within a professional artistic environment and expand your network.

For both Operalab #3 and #4, we are looking for a motivated assistant director intern.

What do we offer?
- A unique behind-the-scenes experience in a high-level opera production with international young artists
- An intensive rehearsal period at the International Opera Academy in Ghent
- Artistic collaboration with the director (Wouter Deltour or Elaine Kidd) and the production team
- A full performance at the International Opera Academy in Ghent
- Real experience as a full member of the directing team
- A chance to build professional networks in the opera world

Responsibilities
As an assistant director, you are an integral part of the artistic process. You support the director and act as a link between the different teams. Your tasks include, among others:
- Attending all rehearsals
- Keeping track of changes in the script, score, and rehearsal materials
- Noting stage directions
- Recording and communicating technical notes, such as lighting states, cues, set changes, etc.
- Acting as a stand-in during rehearsals for absent singers
- Recording directorial notes during rehearsals
- Serving as a point of contact between the artistic team and students/singers
- Supporting communication between the artistic team and the production crew

Required skills
We are looking for students who:
- Are flexible in terms of availability during the indicated period
- Take initiative independently and act proactively
- Work accurately and in a structured manner
- Have strong communication skills
- Can express themselves in writing and orally in several languages

- Have an interest in opera, music theatre, and artistic creation processes

Practical Info Operalab #3
Rehearsals start: 7 December 2026
Performances: 17 and 18 December 2026
Rehearsals and performances in Ghent, at the International Opera Academy
Full availability during this period is required
This internship can be accredited as part of your practical training in consultation with your study trajectory councellor

Practical Info Operalab #4
Rehearsals start: 14 June 2027
Performances: 24 and 25 June 2027
Rehearsals and performances in Ghent, at the International Opera Academy
Full availability during this period is required

This internship can be accredited as part of your practical training in consultation with your study trajectory councellor

Interested?

Please send a short motivation letter and CV to benediktedevos@ioacademy.be by 14 October 2026