

# Vademecum Composition

Academic year  
2021-2022

**Koninklijk Conservatorium  
Antwerpen**

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# 1 Foreword

The search for and development of one's own musical language is a creative process, and in this sense, to compose is to create. Central to this creative process is the unique personality of the composer, who uses his or her knowledge, expertise, insight and an open and questioning mindset to mould his or her creativity and originality in order to make new music.

Composition teacher, Wim Henderickx, leads an enthusiastic team of teachers. They will stimulate you as an individual to discover and develop in an open manner your own creative language, on the one hand with respect for tradition, and on the other hand with a passion for innovation.

Bachelor's students receive intensive coaching to help them develop strong and reasoned analytical knowledge and an inquiring attitude. Your quest for your own creative personality will be supported by general musical knowledge and technical skills. The composition programme encompasses courses on Practical Harmony and Improvisation, Harmony and Counterpoint, Orchestration, and Electronic Music, which provide a strong knowledge-base. Artistic research and rigorous analysis are also important components of the curriculum.

The two-year master's study focuses specifically on the refinement and development of your own musical language and offers a range of (interdisciplinary) projects, concerts, collaborations and masterclasses. In addition to a limited number of fixed courses, the programme offers the student ample opportunity for personal choice.

This broad and open approach, in combination with coaching from various composition teachers, provides an ideal breeding ground for building your own musical language and writing style. Each new idea will be treated with respect, in an open manner using various approaches, and always in an environment involving consultation and discussion.

## 2 Organigram

Section Leader: Wim Henderickx

### Teachers

Composition teachers: Wim Henderickx, Alain Craens, Bram Van Camp, Mathias Coppens

Orchestration and Instrumentation Theory teachers: as above

## 3 Composition

### 3.1 Teaching data

Basic programme:	Music
Option:	Music Theory and Harmony and Counterpoint: Composition option
Course:	Composition (principal subject)
Head teachers:	Wim Henderickx
Year:	B1, B2, B3, M1, M2
Credit load: (contact hours)	B1: 30 contact hours B2: 30 contact hours B3: 30 contact hours M1: 45 contact hours M2: 45 contact hours
Study points (ECTS):	B1: 9 B2: 9 B3: 12 M1: 18 M2: 21

## 3.2 Relevant initial knowledg

### Initial level:

- Clearly demonstrable composition skills
- Basic knowledge of compositional techniques
- Knowledge of music literature

### Entrance exam level:

- As above

## 3.3 Learning outcomes

### B3:

- Knowledge of contemporary music
- Independent development of the student's own idiom
- Knowledge of orchestration (in relation to music history)
- Basic research skills

### M2:

- Knowledge of contemporary music
- Independent development of the student's own idiom
- In-depth study of orchestration
- Research skills in relation to the student's own artistic activity

## 3.4 Course contents

- Discussion of the student's works
- References to music literature
- Study of contemporary composition techniques
- Study of orchestration
- Development of research skills
- Preparation of a complete final exam programme (B3, M2)

### 3.5 Teaching methods

- Individual lessons
- Group lessons (Forum)
- Organisation of small concerts: Workgroup for Contemporary and Current Music (WHAM), dance-composition collaborations

### 3.6 Teaching materials

- Scores
- Books
- Journals
- Internet
- Recordings

### 3.7 Assessment

**Assessment format:**

Annual review/Portfolio: compositions are assessed by an exam commission

**Assessment standards:**

Originality, skill, musical erudition, inventiveness, and competence in research

**Master's exam composition:**

Presentation of the student's Portfolio for an internal and external jury.  
Concert and presentation of work, to be performed by Ensemble XXI or the student's own ensemble.

**Master's exam Research and lecture performance:**

Defence of the master's dissertation (see the Vademecum Master's exam Research and lecture performance)

**Assessment format:**

Internal assessments of the study course will take place during contact sessions and during the discussions with the relevant teachers about the reflective portion of the master's exam. The public master's exam will take place during the scheduled exam period and before an internal and external jury.

The programme of the master's exam consists of the following components:

Final assignment worth 100% of the overall score, consisting of:

- (a) The creation of one or several compositions, preferably with a performance of the composition(s) in a concert or in a performance during the scheduled exam period.
- (b) The student must develop a critical reflection centred on one or more components of the programme performed in the master's exam. This reflection may be presented in various manners.

Assessment standards:

The jury will assess if, and the extent to which, the student has achieved the specified general final competencies.

Course components may be evaluated separately. Students must pass each component in order to pass the master's exam. Students will receive more detailed information about the master's exam at the start of the academic year.

## 4 Orchestration and instrumentation theory

### 4.1 Teaching data

Basic programme:	Music
Option:	Music Theory and Harmony and Counterpoint: Composition major, and Wind and Brass Band Conducting major
Course:	Instrumentation Theory/Orchestration
Heads teachers:	Wim Henderickx
Year:	B3, M1, M2
Credit load: (contact hours and study loads)	B3: 30 contact hours, 45 hours' study load M1: 30 contact hours, 45 hours' study load M2: 30 contact hours, 45 hours' study load
Study points (ECTS):	B3: 3 M1: 3 M2: 3

### 4.2 Relevant initial knowledge

<b>Initial level:</b>  Knowledge that is equivalent to at least 2 years of Introduction to Composition
<b>Entrance exam level:</b>  Students must have passed the B2 course, Introduction to Composition

### 4.3 Learning outcomes

<ul style="list-style-type: none"><li>- To orchestrate existing literature</li><li>- To create one's own orchestral work</li><li>- Stylistic understanding (in an historical perspective)</li></ul>
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### 4.4 Course contents

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- In-depth knowledge of individual instruments
- An awareness of the major orchestral literature

#### 4.5 Teaching methods

- Individual lessons
- Small group lessons
- Concert attendance

#### 4.6 Teaching materials

- Scores
- Books (orchestration)
- Recordings

#### 4.7 Assessment

**Assessment format:**

Annual report (ongoing evaluation throughout the year)

**Assessment standards:**

A stylistic, technically-correct, and inspiring orchestration

## **5 Supporting Instrument (see the relevant vademecums)**

## **6 Creative Project (see the vademecum for Creative Project)**

## **7 Part-time study**

At the time of the entrance exam for the master's programme in Conducting, it may be suggested to students that they undertake M1 on a part-time basis (that is, spread over two years), or that they take a preparatory year. This gives students an extra study year to gain the required knowledge and skills, and it ensures that a student's master's exam on an instrument does not take place in the same year as his or her master's exam in Conducting.

### **Assessment**

Both in M1 (part 1 of 2) and M1 (part 2 of 2), students are required to take a complete end-of-year exam, as described for full-time students of M1 Conducting under "Assessment". Students that study part-time cannot obtain all learning outcomes in one year.