Programme guide

Royal Conservatoire Antwerp

Classical Music

AP HOGESCHOOL ANTWERPEN

Academic year 2026—2027

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There is 1 place to go to, where many of your questions will be answered:

student.ap.be

This handbook provides students and teachers with specific information about the Classical Music programs. More general information that applies to students of all programs can be found on the intranet: student.ap.be. Every student is expected to be aware of the agreements mentioned in this Music Classical Handbook.

Specific studyguides for students of Classical Music have been prepared as follows:

- Studyguide Chamber Music
- Studyguide Composition
- Studyguide Conducting
- Studyguide Creative Project
- Studyguide General Cultural Courses
- Studyguide General Music Training
- Studyguide Master exam Research & Lecture performance
- Studyguide Keyboard Instruments
- Studyguide Lower Strings
- Studyguide Music Practice
- Studyguide Optional Courses
- Studyguide Percussion
- Studyguide Plucked Instruments
- Studyguide Postgraduate Suzuki
- Studyguide Violin
- Studyguide Vocal Department
- Studyguide Woodwinds & Brass

On top of that you can also find essential information in the following documents:

- Year calendar Classical Music
- Group lesson schedule Classical Music

All above mentioned documents can be found on the intranet “My programme-Study programme-Study guides” and in the specific courses on DigitAP. Planning of lessons and reservations of rooms can be found in Asimut.

1 Contacts, mission and programmes

Programmes

- Bachelor in Music
- Master in Music
- Postgraduate in Music

Contacts

Dean Royal Conservatory Antwerp: Piet Menu

Music programme			
Head of Classical Music	Inge Simoens	inge.simoens@ap.be	03 244 18 00
Head of Jazz Music	Els Smedts	els.smedts@ap.be	03 244 18 09

Artistic direction	
Conducting, Woodwinds, Vocal section, Percussion, Music practice, Wind Instruments, Composition	Koen Kessels
Head of Jazz	Els Smedts
Head of Classical Music	Inge Simoens
Head Royal Conservatoire Antwerp	Piet Menu
Accompaniment, General Music Training, Keys, General Cultural Training, Chamber music, String instruments, Plucked instruments	Stephanie Proot

Support Music programme			
Planning Music: *schedules and examination planning Music*	Catherine Van de Vyver	planning.kca@ap.be	03 800 01 74
Production manager Classical Music: *Music Practice, internships Music, planning and organisation of concerts*	Bart Geysels	Bart.geysels@ap.be	03 800 01 65
Administrative support &	Yannicke Belis Eva Luna Goeman	yannicke.belis@ap.be evaluna.goeman@ap.be	03 244 18 15 03 244 18 00
Chamber Music coordination	Yannicke Belis	Kamermuziek.kca@ap.be	03 244 18 15
Programme development	Charlotte Saelemakers	charlotte.saelemakers@ap.be	03 244 18 23
International affairs	Charlotte Saelemakers	charlotte.saelemakers@ap.be	03 244 18 23
Study programme counselling *for guidance in composing your individual study programme and transfer of credits and scholarships*	Magda Thielemans (all new bachelor 1 students) Charlotte Saelemakers (master students & postgraduates) Yannicke Belis (transfer students in Bachelor) Advice by section coordinators: Luc Anthonis (Conducting, Vocals) Adrian Castro Capuz (koperblazers) De Fleyt Karin (Woodwinds) Nico Couck (Plucked instruments)	magda.thielemans@ap.be charlotte.saelemakers@ap.be yannicke.belis@ap.be luc.anthonis@ap.be adrian.castrocapuz@ap.be karin.defleyt@ap.be	03 244 18 22 03 244 18 23 032441815

	Bram Van Camp (Composition) Guide de Neve (Violin) Elisabeth Sturtewagen (Lower strings) Jens Vermeiren (Keyboard instr.) Koen Wilmaers (Percussion)	nico.couck@ap.be bram.vancamp@ap.be guido.deneve@ap.be elisabeth.sturtewagen@ap.be jens.vermeiren@ap.be koen.wilmaers@ap.be
Artistic coordinator Educational master of Music	Ward Ginneberge	ward ginneberge@ap.be

Reception
03/244 18 00
open between 8h and 20h
Manu Mores, Iván López Domínguez, Elien Vansteenlandt
onthaal.kca@ap.be

Programme support – administration desk
03/244 18 00 conservatorium@ap.be

Student Center - studentenadministratie@ap.be (general mailbox)
General mailbox for everything related to student administration: student files, de-registrations, change of study program, reorientations. But also questions related to:
- Diplomas and attestations, archive questions for former students (e.g. lost diplomas)
- VDAB students, working students, Flemish training leave, etc.
- Residence permits for foreign students
In short: all questions a current or former student may have about his or her registration with the AP (or questions of a program officer regarding an individual student file).

inschrijven@ap.be
All questions from prospective students regarding their first enrollment at AP High School (including questions regarding the artistic entrance test)

toelating@ap.be
Questions concerning the (special) admission requirements* for enrolling at AP-High School (e.g. advice concerning foreign degrees, admission test for graduate program,...).
(*) general admission requirements can always be found on the AP website

opleidingsadministratie@ap.be
Mainly intended for communication between programs and the Student Center: e.g. curriculum (changes), admission committee files, questions/problems or corrections regarding credit registrations or deliberations, etc.
Questions/problems regarding access to iBaMaFlex! are also handled via this email address.

First Aid

Reception Conservatoire:	03 244 18 00	(intern 1800)
Security DESINGEL:	0497 522 920	(intern: *920)
For first aid, please contact the secretariat, or go to the 3rd floor, the physiotherapy-osteopathy room (room 399).		

Emergency

General emergency numbers (in Belgium and abroad):	112
UZA (University Hospital Antwerp)	tel. 03 821 38 06
Sint-Vincentius Hospital	tel. 03 285 20 21
Sint-Augustinus Hospital	tel. 03 443 39 00

Bring with you: your identity card and insurance documents (in case of accident). When an accident has occurred, please retain the invoice for the purposes of reimbursement.

Mission Statement

Training professional musicians with a distinct artistic personality…

At the Royal Conservatoire, Antwerp, we welcome musicians with passion and talent and transform them into musicians with unique artistic personalities who are equipped with the professional excellence, creativity, entrepreneurship and know-how to take on an active role in both the local and international music scene and within the community.

…through outstanding, bespoke study programmes

With training that is highly customized to the individual, every student is given the chance to blossom and to reach the highest possible standards of artistry. An internationally-renowned teaching staff provides extensive, individual coaching within the various specialisms. The musical development of the student is supported by a broad basis of artistic, theoretical, and general cultural competencies and shaped by a rich spectrum of hands-on professional experience, flanked by interdisciplinary initiatives and courses.

…with a critical and open approach

Our programmes focus strongly on research within the arts, linked to artistic performance practice and creation. Through a process of continuous review and assessment, in dialogue with external stakeholders, we ensure that our courses are highly reactive to the artistic, socio-cultural, economic and social evolutions that take place in professional music life.

…in a truly international context

By contextualizing the study programmes within the field of professional practice, our students are constantly stimulated to actively present themselves within today's international music scene. Our unique collaboration with DESINGEL arts campus, our positioning within the AP University College, and our many national and international partnerships provide exceptional opportunities which are used both for the benefit of the Conservatoire as a whole and also for the optimization of the study experience of each unique student.

2 Structure of the bachelor and master programme

From general training to your own music personality

In the 3-year bachelor's programme in Music, students are given the basic tools with which they can further develop into a distinct artistic personality during the 2-year master's programme. Our acclaimed teaching team consists of outstanding artists and passionate teachers, and our campus facilities are magnificent. It is therefore no surprise that, year after year, the program delivers excellent, critical, entrepreneurial and creative music masters, who are often already working in the (inter)national professional music landscape during their education.

The music program is divided into academic bachelor and master programs, between which one can progress directly or indirectly or by taking an artistic entrance exam in the case of the Master Conducting.

Other combinations of academic bachelor's and master's programmes are also possible, subject to the completion of an exploratory artistic admission test and additional conditions. Students with a professional bachelor's degree can enter the master's program through a transition program. The transition programs in the music program focus on general cultural competences and teach academic skills.

International side-entry students who have an academic bachelor's degree, but for whom it is determined on the artistic admission tests or after program comparison that they need additional competencies to successfully complete a Flemish master's program in music, are given a customized preparation program. They can follow this program at the same time as their master's program.

The academic bachelor program consists of 180 credits, 3 years of full-time study.
The academic master program consists of 120 credits, 2 years of full-time study.

In the Music Master's degree program, you can take multiple Master's degrees in Classical Music, multiple options, and multiple forms of Master's exams.

Programmes:

- Bachelor and master Instrumental/Vocal Studies
- Bachelor and master Composition
- Master Conducting (Orchestral conducting, Wind and Brass Band Conducting and Choir Conducting)

Within the master Piano (Classical Music) a student can opt for the option *Piano Solo, Chamber music and accompaniment or opera repetitor.*

After completing their bachelor's degree, Classical Music students can also transfer to (or re-enter after completing their master's degree) the Live Electronics master's program within the jazz specialization, provided they pass the aptitude test and complete a preparatory program.
The sister program, the Master's in Education, is also accessible after completing the Bachelor's program in Classical Music, provided that the student has sufficient command of the Dutch language (level B2 in the CEFR). Students who prefer to focus on the Master's in Music first can take a separate 60-credit program in Education, known as the shortened Master's in Education.

The following Classical Music instruments are taught: alto oboe*, viola, bass clarinet*, bass trombone*, cello, double bass, contrabassoon*, bassoon, flute, guitar, harp, oboe, horn, clarinet, harpsichord, marimba*, organ, percussion, piano, piccolo*, saxhorn family, saxophone, trombone, trumpet, tuba, violin.
** from the master's program onwards. The instruments that can only be chosen as a main instrument in the master's program can be studied as a related instrument in the elective package or in a credit contract during the bachelor's program.*

The **Instrument/Voice specialization** offers intensive individual training and teaches you a variety of styles and genres, including interdisciplinary projects, historical and/or contemporary performance practice... The development of each student's individual professional profile is central. As much as possible, the program is based on your own interests, talents, vision, and personality as an artist.
The backbone of the program is formed by an international team of teachers with a wide range of specializations and styles.
In the bachelor's program, you will master the basic tools and focus on thorough training in your specific artistic practice through major lessons, chamber music, literature study, and group music-making. In addition, you will receive supporting training in music theory, improvisation, (socio-)cultural context, artistic research, interdisciplinary collaboration, and physical and mental awareness.
During the master's program, you will use this foundation to further develop your artistic personality into the professional musician you want to be. You will have opportunities to gain stage experience (solo, in chamber music, as a member of a choir, ensemble, or orchestra) in our own concert halls or on major concert stages during co-productions and internships. Through critical research, you will enrich your interpretations and performance practice. You will emerge as an enterprising artist, participate in multidisciplinary projects, and set up your own artistic production, often interdisciplinary or thematic.

Conducting is a demanding discipline that requires very specific skills: a thorough knowledge of repertoire, insight into complex scores, an excellent ear, refined communication skills, perfect conducting technique, and indispensable stage presence. The two-year **Master's program in Conducting** teaches you the rehearsal techniques and analytical and artistic skills you need to devise a conscious interpretation and adequate performance plan and communicate it to a choir, orchestra, wind band, or brass band. The program is closely linked to your own conducting practice, and you will have ample opportunity to gain practical experience with the symphony orchestra, concert band, conducting choir, or ensembles of the music program. In addition, through collaborative projects, interdisciplinary initiatives, and listening internships, you will already be working in the professional field during your training. Choral conductors will further immerse themselves in score playing and language coaching. Arrangement and instrumentation are supporting subjects in the program for wind band conductors. The package for orchestra conductors includes also orchestration. All studens conducting go on an internship and have literature study. The program also offers the opportunity to continue your instrumental, vocal, or theoretical foundation studies.

The **bachelor's and master's programs in Composition** start from the position of the contemporary composer, who creatively builds bridges with the world from their own musical language. The program combines traditional mastery with free forms of composition, electronic music, media music, and creative collaborations with other art forms such as dance, word, and image.
Bachelor's students receive intensive guidance in developing strong analytical insight and an inquiring mind. In addition to composition, the program therefore also includes music notation, orchestration, and in-depth analysis. You will also receive supporting training in artistic research, (socio-)cultural context, interdisciplinary collaboration, and physical and mental awareness.
The two-year master's program focuses on refining and expanding your personal musical style and offers numerous (interdisciplinary) projects, concerts, collaborations, and masterclasses. The program leaves plenty of room for personal interpretation. This broad and open approach, combined with coaching by multiple composition teachers, creates the ideal environment for developing your own language and writing style. You can choose between the following profiles: Composer – Composer, Composer – Performer, Composer – Educator, Composer – Composer for Media.

Master in Music
The world of the arts is by definition international. Many foreign students find their way to the music education of the Royal Conservatory of Antwerp. A master's student can therefore opt for a Dutch or English Master's in Music.

Master exam
Graduating from the Music programme is done by passing the Masters exam. In an artistic section and a research section you will present your personal profile as a musician, the business card to the professional field. You can focus your master's thesis on instrument/vocals, chamber music, composition or conducting or you can present your own Creative Final Project (e.g. a music theatre production).

Postgraduate (30 or 60 study points)
The Royal Conservatory of Antwerp offers some unique postgraduates who give the opportunity to focus on specific aspects of music practice. The postgraduate programmes offer concentrated programmes with contact hours that are mainly agreed upon individually. In this way the student not only focuses on what is important, but also when this is possible. The conservatoire always cooperates with specialists in this field and with the work field. Our programmes remain up to date and are linked to an internationally relevant network. The following choices are possible:

- Orchestra instrument
- Soloist instrument
- Vocal soloist
- Composition
- Chamber music
- Suzuki Teachers training Violin

3 Didactic concept

The Classical Music programs train young, passionate musicians to become unique artistic personalities. The program focuses on developing professional expertise, unique creativity, and in-depth knowledge, enabling alumni to play an active role in both the local and international music world and in society at large. Employability in the (broader) professional field is an important focus.

The professional field for alumni of the Classical Music program is characterized by strong international competition, which means that the program attaches great importance to the international level of performance practice and mastery of the main discipline. In addition, the focus is on multi-track profiles within a so-called portfolio career, in which alumni combine work as performers, creators, researchers, entrepreneurs, socio-artistic workers, teaching artists, cultural programmers, etc.

This vision is translated into a interwoven two-track program, in which both tracks reinforce and deepen each other.

Track 1 focuses on acquiring traditional competencies and coaches students to build in-depth expertise, an artistic personality, and a well-founded performance practice. This track is about forming, developing, and interpreting a well-founded and personal musical vision:

- Excellence and thorough expertise are strongly developed during the bachelor's and master's programs and guide the student on the path to mastering all technical aspects of the main discipline.
- The expertise from the individual major is applied in group settings of collaborative learning and professional performance opportunities, and reinforced with networking opportunities and concerts.
- International collaborations offer additional opportunities to learn, collaborate, and perform.
- A general cultural and solid music theory foundation supports this excellence.
- Critical reflection and artistic research on performance practice are embedded from the bachelor's program onwards.
- Physical and mental support for resilient artists helps them to excel under the best possible conditions.
- Two working groups offer an in-depth focus on your performance practice: historically informed praxis and performance practice of contemporary music.

Track 2 focuses on developing a broader, flexible professional profile and prepares students for a hybrid career. In this track, we coach students in social engagement, (interdisciplinary) creative and maker skills, digital competencies, creativity, improvisation, and artistic entrepreneurship.

- All bachelor's students receive an active introduction to the broader socio-cultural field.
- In the bachelor's course Interdisciplinary Project, students train their ability to co-create and collaborate with other disciplines, which is necessary to function in many aspects of the cultural and professional scene.
- The annual NextDoors week gives students a week-long forum for interdisciplinary collaborative projects.
- The master's program supports creative entrepreneurship and familiarization with all relevant professional networks for the art entrepreneur.
- In Creative Project 1 and 2 in the master's program, the focus is on exploring one's own artistic identity within a specific context or theme, with interdisciplinarity as an important component. Collaboration and co-creation take place at extra muros locations and in collaboration with external professional organizations.
- The Creative Final Project in Master's 2 involves the creation of your own artistic production, in collaboration with an external professional organization and with other students or artists within or outside the Master's program.
- Improvisation and score-free music-making are given an important place in the programs, with fixed curriculum subjects and numerous optional extras.
- Students can choose from various courses related to digital and electronic skills. Because each student has their own set of digital tools, we do not include these courses in the compulsory curriculum.

The program has an **international focus**, with opportunities for exchanges through Erasmus+ mobilities, international projects, and international traineeships. The program aims to prepare students for a career in a globalizing, competitive world. International collaboration with other institutions and external artists is an important part of the program. That is why the program also actively participates in international networks such as AEC, Metric, Glomus, and EOALAB. On campus, you will find yourself in an international environment, where classrooms, international students, and teachers form a close-knit learning community.

We take a **student-centered approach.** The program offers initiatives to provide young top talent with preparatory training or early entry opportunities. Each student can study at their own pace and set their own priorities. Part-time study, combining two studies, getting ahead in certain course components or just remedying... Students with specific needs or students who combine work and study can request individual adjustments.
From Bachelor 2 onwards, students have a growing package of elective credits at their disposal, which they can use to choose courses to deepen or broaden specific skills and knowledge.

TOGETHER is our keyword. At the Royal Conservatoire of Antwerp, we work as a team. Care, participation, and consultation are of paramount importance to us. Students, teachers, staff, alumni, and the professional field actively participate in policy, and together we work day after day to improve the quality of education.

The program is located on the art campus DE SINGEL, a vibrant environment where students come into daily contact with external art organizations and international masters. There you will meet students and teachers from the various programs: Jazz, Classical, Drama, Dance, and Education. The program offers excellent infrastructure and provides sufficient support in the areas of well-being, diversity, and inclusion. Language and psychological support services are also available to help students adapt to academic life.

The Royal Conservatoire of Antwerp plays a leading role in an extensive international network dedicated to research in the arts. Graduates with a Master’s degree in Music can further develop their research interests and skills and explore the possibilities of applying for a research project in collaboration with a research group at the Conservatoire or a PhD in the arts in collaboration with the University of Antwerp.

4 Curriculum

The programs are divided into model tracks of 60 credits. Each training program contains fixed subject areas, which ensures coherence and transparency. The curriculum offers room for personalization. The range of courses on offer is updated annually, with adjustments being made to both the fixed course components and the elective package. Specific study guides have been developed for all subject areas, for the various departments, and for the elective package.

- the subject area of the main discipline: individual training in instrument/singing/composition/conducting, playing together (musical practice, chamber music), specialization related to the main subject (literature study, basso continuo, auditing, transposition, orchestration, language coaching, stage training, etc.).
- The field of general music education: reading and rhythm (General Music Theory), listening (Ear Training), writing (Music Notation, Orchestration), analysis (Analysis) and application (Practical Harmony and Improvisation).
- The field of general cultural education: Music History, Research Skills, (Introduction to) Artistic Research.
- The field of Cross-pollination: Cultural Movements, Artist in Society, Interdisciplinary Project, Entrepreneurship, Creative (Final) Project.
- Physical awareness; including a module on Resilient Artists with psychological coaching.
- The electives package, a growing proportion between Bachelor 2 and Master 2.

You can consult the model programs on the website https://www.ap-arts.be/opleiding/muziek under the heading Program on your department page.

5 Learning outcomes

5.1 Bachelor Music

The graduated bachelor

1. can establish and express an own artistic concept according to international standards:

1.1 masters the **repertoire** representative of his/her discipline.
1.2 makes music according to various music **styles**.
1.3 plays music in **ensembles** with varying orchestra compositions.
1.4 processes music in a **creative** manner.
1.5 confronts the **audience** with artistic challenges.

2. masters the technical aspects of his/her discipline:

2.1 masters the musical **parameters and structures**.
2.2 makes progress based upon **self-tuition**.
2.3 **reads, analyses, writes** and **interprets** music.
2.4 masters the correct **playing- and posture techniques**.
2.5 recognizes any music or music material **by ear**.

3. can participate in musical, multidisciplinary or multicultural forms of cooperation:

3.1 has **social- and communication** skills.
3.2 participates with **other art disciplines** in artistic concepts.
3.3 operates both in an **intercultural and international** context.

4. can position oneself within the international social and artistic reference framework:

4.1 knows the broader **cultural and (music)historical context**.

4.2 has the proper **research** tools.
4.3 can engage in **critical self-reflection** and knows how to reflect on the surroundings.
4.4 has basic knowledge and understanding of the organizational and societal elements of the **professional music scene**.
4.5 has **problem-solving** potential and operates **methodically**.

5.2 Master Music

The graduated master

1. has the expertise to develop an own artistic concept in an international context:

1.1 broadens and loses oneself independently in the own **repertoire** related to the field of study.
1.2 masters the internationally accepted **stylistic performance practice**.
1.3 can play a leading role in an **ensemble**.
1.4 introduces music in a **creative manner** in an artistic project.
1.5 can create an emotional connection with the audience through an **artistic dialogue**.

2 can integrate the technical aspects of his discipline:

2.1 has total control of the musical **parameters and structures**.
2.2 develops expertise through organization and **self-direction**.
2.3 can process musical structures through **analysis and interpretation**.
2.4 has learned to master the correct **playing- and posture techniques**.
2.5 is well-informed about the **technical and technological developments** within the field of study.

3 can play a pro-active role in musical, multidisciplinary or intercultural forms of cooperation:

3.1 can apply **social and communication skills** to assume leadership.
3.2 works in **a team** (with other art disciplines) for the realization of an own artistic concept.
3.3 can achieve the desired positioning in an **intercultural and international** context.

4 can position and correct oneself within the international social and artistic reference framework:

4.1 has extensive knowledge of the **broader cultural and (music)historical context** and can apply this in the artistic practice.
4.2 has acquired a **critical and investigating attitude**.
4.3 can communicate his **critical (self)reflection**.
4.4 has knowledge of and insight in the **financial, commercial, organizational and legal aspects** of the professional practice and can apply this in the artistic practice.

6 Teachers

6.1 Section coordinators

Section coordinators		
General Music Training General Cultural Courses	Stephanie Proot	Stephanie.proot@ap.be
Conducting, Vocal section	Luc Anthonis	luc.anthonis@ap.be
Woodwinds	Karin De Fleyt	karin.defleyt@ap.be
Chamber Music +Coordination Chamber Music	Stephanie Proot Yannicke Belis	kamermuziek.kca@ap.be
Brass	Adrián Castro Capuz	adrian.castrocapuz@ap.be
Lower strings	Elisabeth Sturtewagen	elisabeth.sturtewagen@ap.be
Percussion and Music practice	Koen Wilmaers	koen.wilmaers@ap.be
Keyboard instr., piano accompaniment	Jens Vermeiren	jens.vermeiren@ap.be
Composition	Bram Van Camp	bram.vancamp@ap.be
Plucked Instruments	Nico Couck	nico.couck@ap.be
Creative entrepreneurship	Jeroen Malaise	jeroen.malaise@ap.be
Violin	Guido De Neve	guido.deneve@ap.be
Movement classes	Magda Thielemans	magda.thielemans@ap.be

6.2 Teachers main courses instrument/voice

String teachers

VIOLIN	Guido De Neve
	Aylen Pritchin; Benjamin Braude, assistent
	Gordan Nikolić; Benjamin Braude, assistent
	Jolente De Maeyer; Benjamin Braude, assistent
VIOLA	Razvan Popovici
	Mathis Rochat
CELLO	Justus Grimm; Raphael Bell, assistant
	Olsi Leka
CONTRABASS	Lode Leire

Percussion teachers

MARIMBA	Ludwig Albert
PERCUSSION	Koen Wilmaers; Pieter-Jan Vranckx, assistent

Key instrument teachers

HARPSICHORD	Korneel Bernolet
ORGAN	Bart Verheyen
PIANO	Sergei Edelmann; Markiyan Popil, assistent
	Roberto Giordano
	Nikolaas Kende
	Polina Leschenko
Repetitor training	Sabrina Avantario

Plucked instrument teachers

GUITAR	Omán Kaminsky
HARP	Mathilde Wauters & Miriam Overlach

Wind instrument teachers

PICCOLO	Peter Verhoyen; Anke Lauwers, assistant
FLUTE	Aldo Baerten; Blaz Snoj assistant
OBOE	Luk Nielandt
COR ANGLAIS	Luk Nielandt
CLARINET	Julien Hervé; Marija Pavlovic, Es Clarinet and assistant
BASSCLARINET	Renaud Guy-Rousseau
BASSOON	Gordon Fantini
CONTRA BASSOON	Filip Neyens
SAXOPHONE	Pieter Pellens
HORN	Ben Goldscheider; Bart Aerbeydt, natuurhoorn
TRUMPET	Steven Verhaert
	Simon Van Hoecke; Bert Mees, assistant
TROMBONE	Bram Fournier (ad interim)
BASSTROMBONE	Bram Fournier (ad interim)
SAXHORN	Lode Violet: (sopraan)kornet, althoorn, bugel
	Kevin Van Giel: althoorn, euphonium, Franse saxhoorn, bariton
TUBA	Bernd van Echelpoel

Vocal teachers

VOICE	Anne Cambier
	Gary Jankowski
	Michèle Losier
	Sabrina Avantario (ad interim)

6.3 Teachers Conducting

Choir Conducting
Luc Anthonis, main course choir conducting
Geert Hendrix, literature study
Marleen De Boo, group class choir conducting

Wind and Brass Band Conducting, and Choir Conducting
Steven Verhaert, Wind and Brass Band Conducting
Kevin Houben, instrumentation and analysis

Orchestral conducting
Ivo Venkov, main course orkestdirectie
Steven Prengels, orchestration

6.4 Teachers composition

Composition
Bram Van Camp, Steven Prengels, Mathias Coppens

6.5 Teachers general and optional courses

GENERAL MUSIC THEORY	Edwig Abrath (coordinator), Floris Van der Veken
ANALYSIS	Mathias Coppens, Umut Eldem, Steven Prengels, Yves Senden, Stephan Weytjens, Umut Eldem, Frank Agsteribbe (incl. coordination)
ARRANGING	Joost van Kerkhoven
AUDITIONTRAINING	main course teacher (Mathilde Wauters (Harp)) + Elisabeth Sturtewagen coordinate
ARTIST IN SOCIETY	Pieter Matthynssens, Nona Sadey
ARTISTIC RESEARCH	Korneel Bernolet, Nico Couck, Anne Pustlauk, Umut Eldem, Yves Senden (incl. coördinatie), Floris Van der Veken
Audiovisual composition with MAX/MSP	Umut Eldem
BAROQUE REPERTOIRE	Korneel Bernolet
BASSO CONTINUO	Frank Agsteribbe, Ewald Demeyere, Geerten Liefting
ACCOMPANIMENT AND COACHING	Andrew Wise
COACHING VOCAL REPERTOIRE	Stijn Saveniers, Sabrina Avantario, Marie-Claude Roy
COLLABORATIVE PIANO	Sabrina Avantario
COMMUNICATION	Eva De Hondt
SCREEN SCORING	Mathias Coppens
COUNTERPOINT	Peter Thomas
CREATIVE (FINAL) PROJECT	Jeroen Malaise (incl. coordination), Sam Gevers, Mathias Coppens, Isaak Duerinck, Lieselot De Wilde, Pieter Mathynssens, Naomie Beeldens, Junior Akwety, Nabou Claerhout
ELEKTRONIC MUSIC	Umut Eldem
PHILOSOPHY IN MUSIC	Yves Senden
EAR TRAINING	Edwig Abrath (incl. coordination), Peter Maus
ADVANCED MUSICIANSHIP GUITAR	Hendrik Braeckman, Frederic Leroux, Sterre De Raedt
HARMONY	Alain Craens, Bram Van Camp
HISTORY OF VOCAL MUSIC	Sabrina Avantario, Aäron Wajnberg
CONTEMPORARY VOCAL PRACTICE	Els Mondelaers
HISTORICALLY INFORMED PERFORMANCE PRACTICE	Anne Pustlauk
IMPROVISATIE JOINT MODULE METRIC	Yves Senden and teachers from KonCon Den Haag and Londen (Guildhall School)
INTRODUCTION TO ARTS AND HUMANITIES	Dimitri Goossens
INTRODUCTION TO WIND ORCHESTRA AND BRASS BAND CONDUCTING	Steven Verhaert
INTRODUCTION TO CHORAL CONDUCTING	Luc Anthonis, Marleen De Boo
(INTRODUCTION TO) ORCHESTRAL CONDUCTING (SUBSIDIARY COURSE)	Ivo Venkov
INTRODUCTION TO DIGITAL SKILLS	Dago Sondervan
INSTRUMENTATION THEORY	Peter Thys
INTERDISCIPLINARY PROJECT	Jeroen Malaise, Nicko Couck
INTERNATIONAL PROJECT	Jeroen Malaise, Inge Simoens
JAZZHARMONY AND -ANALYSIS	Ben Sluijs
CHAMBER MUSIC	Ludwig Albert, Nico Couck, Guy Danel, Guido De Neve, John Gevaert, Nicolaas Kende, Lode Leire, Polina

	Leschenko, Luk Nielandt, Francis Pollet, Stephanie Proot, Jan Sanen, Bert Mees, Lode Violet, Bernd Van Echelpoel, Simon Van Hoecke, Peter Verhoyen, Pieter-Jan Vranckx, Koen Wilmaers, Bart Verheyen
HARPSICHORD ACCOMPANIMENT	Frank Agsteribbe
ADVANCED KEYBOARD MUSICIANSHIP	Joost Van Kerkhoven
CHOIR ACADEMY	Luc Anthonis (coordination)
PHYSICAL AWARENESS	Magda Thielemans (coördinatie), Stijn Vanhove, Eva De Hondt, Stephanie Focquet, Anne-Merel Meijer, Pieter Desmet, Anabel Schellekens, Sander Deckx
LIEDER	Aäron Wajnberg
LITERATURE STUDY/REPERTOIRE	Steven De Roeck - viola, Peter Verhoyen en Jan Smets - winds. Jérémie Ninove - cello. Lode Leire – double bass. Miriam Overlach - harp. Koen Wilmaers - percussion. Herlinde Verjans - violin and viola. Nico Couck - guitar. Frank Agsteribbe - harpsichord. Joost Van Kerkhoven - piano and pianoforte. Ludwig Albert – marimba. Bart Verheyen – Organ. Geert Hendrix – choir conducting. Jan Van der Roost, Steven Verhaert – Wind Orchestra and Brass Band Conducting. Veerle Van Gorp – postgraduate Suzuki training.
MUSIC PRACTICE	Bart Geysels
MUSIC AND LITERATURE	Maarten Boussery
MUSIC HISTORY	Yves Senden, Stephan Weytjens (incl. coordination), guest teachers and researchers
MUSIC NOTATION	Peter Knockaert
HARMONY AND COUNTERPOINT	Joost Van Kerkhoven, Stephan
SUBSIDIARY COURSE	Weytjens (incl. coordination)
HARMONY AND COUNTERPOINT MAIN	Bram Van Camp
SECOND INSTRUMENT	Bart Verheyen, John Gevaert, Aäron Wajnberg – piano, Filip Neyens – contra bassoon, Blaz Snoj – flute, Luk Nielandt – alto Oboe, Anke Lauwers – piccolo, Renaud Guy-Rousseau – bass clarinet, Marija Pavlovic - clarinet and Es clarinet, Steven Verhaert – nature trumpet, Korneel Bernolet – harpsichord, Bart Verheyen – organ, Bram Fournier – bass trombone, Bart Aerbeydt - natural horn, Lode Violet & Kevin Van Giel – saxhorn, Valerie Vervoort - Voice
ENTREPENEURSHIP	Jeroen Malaise
RESEARCH PRACTICE	Frank Agsteribbe
OPERA	Benoit De Leersnyder
ORATORIUM	Ewald Demeyere
ORGANOLOGY	Pieter Vanhaecke, Dominique Thomas
ORCHESTRATION	Steven Prengels
PIANO FOR SINGERS	Joost Van Kerkhoven
PIANO-ACCOMPANIMENT	Stefan De Schepper, Tom Hermans, Polina Chernova, Kiyotaka Izumi, Markiyan Popil, Stephanie Proot (incl. coordination), Nils van der Plancken, Ivo Venkov, Bart Verheyen, Aaron Wajnberg, Andrew Wise, Annemie Wuyts, Oana Zamfir, Mario Maigual, Pieter-Jan Verhoyen, Marie-Claude Roy

POSTGRADUATE SUZUKI TRAINING	Wim Meuris, Koen Rens, Veerle Van Gorp (incl. coordination)
PRACTICAL HARMONY & IMPROVISATION	Korneel Bernolet, Hendrik Braeckman, Nico Couck, Sterre De raedt, Ewald Demeyere, Jeroen Malaise, Yves Senden (incl. coordination), Carlo Willems, Arne Lagatie, Geerten Liefting
PRESENTATION AND SCENIC IMPROVISATION	Elien Hanselaer
SOUND IN TIME	Frederik Leroux
RESEARCH (artistic)	Korneel Bernolet, Hendrik Vanden Abeele, Nico Couck, Anne Pustlauk, Yves Senden (incl.coordination).
ACTING AND SCENIC IMPROVISATION	Guy Joosten
INTERNSHIP	Elisabeth Sturtewagen
VOICE TRANING	Valerie Vervoort
LANGUAGE COACHING	Sabrina Avantario (Italian), Anne Cambier (French), Sara Goodwill (German), Valerie Vervoort (IPA French)
TRANSPOSITION	Bert Mees
YOGA / ALEXANDERTECHNIQUE	Dorien Mortelmans, Helga Henckens, Magda Thielemans (incl. coordination)

7 Practical info

All official information about subjects, lesson formats, final competencies, study points, assessment formats etc. are to be found in the Conservatoire's digital study guide. This may be consulted on the website http://ects.ap.be.

The model programmes may be consulted on https://ap-arts.be/vakgroepen-muziek . Select your section and next click on "programme".

Supplementary information for each department can be found in a specific study guide, which contains detailed practical information and an overview of the exam regulations for each level. These are also to be found on DigitAP and the intranet for students and teachers.

7.1 Academic year and course-load

Your lessons will start in the middle of September and continue until the end of June. You course will be full-time and you will be spending a lot of time rehearsing and studying independently. You will have regular occasions to present your work to the public. Most subjects entail two exam sessions per year.

Undertaking an artistic degree assumes an intense commitment on the part of the student. In addition to the required basic subjects, elective subjects and projects will give you further opportunities to present yourself. Exams are organised on a yearly or per-semester basis and [there is the possibility to finish your study with a diploma, course credits or exams.] This is also possible in principle for subjects for which there are no compulsory contact hours.

A number of theoretical course units make use of digital or hybrid education. As a student, you must therefore have a computer with video camera or laptop. Agreements about this are clarified in the first lesson. We expect a collegial digital attitude from the students.

The course-load for each academic year represents 60 ECTS study points (European Credit Transfer System), which is an equivalent of a minimum of 1500 and a maximum of 1800 hours of teaching and other study activities, including

the time required for the student to process the study material. The ECTS study point system means that it is possible to transfer from and to other European higher education institutions.

You compose your study programme in our online platform iBamaflex where our study trajectory counsellors also work on your programme in dialogue with you. To start this you first attend an info meeting or meet up with your section coordinator.

The study trajectory counsellors are:

- Magda Thielemans: for new bachelor's 1 students and continuing bachelor's students
- Yannicke Belis: for transfer students to the bachelor's program
- Charlotte Saelemakers: for master's students and postgraduate students

Side entrants who have already completed higher education elsewhere undergo a program comparison and may be referred to a transition year or preparatory year for a master's program. On the basis of the program comparison they can also apply for exemptions. More information about this program comparison can be found further on this page under Individual track and exemptions:
• Individual study path and transfer of credits Classical Music

7.2 Information about lessons

The timetable for classroom-based and group subjects is set by each department and for each course module, and can be viewed via Asimut, the Intranet and DigitAP (see the 'Info Muziek Klassiek' leaflet). Based on this timetable, you can arrange additional sessions for individual or occasional lessons (e.g. chamber music) or rehearsals. If several lesson slots are scheduled for a particular module (per subject group), you may be able to switch groups after consulting the relevant lecturers.

In the first week of the academic year, please report to your tutor at the designated time. You can always view the general timetable and classroom allocation online at https://ap-arts.asimut.net/agenda

Ensemble and orchestral activities are largely integrated into the timetable. A detailed description of the project-based activities can be found on DigitAP in the 'Musical Performance' course folder, accessible via learning.ap.be. There you will also find casting lists and rehearsal schedules**. Rehearsals and concerts for 'Musiceerpraktijk' projects always take precedence over lessons and personal commitments.** Students must provide evidence of their absence from lessons due to projects or exams by uploading the rehearsal schedule from I-bamaflex when reporting their absence. You must also send an email with this supporting document to the relevant lecturer.

In principle, rescheduling of lessons by your principal subject tutor should not interfere with your fixed timetable of rehearsals and group lessons. If a rescheduled lesson coincides with a rehearsal or group lesson, please ask your tutor if you can attend your principal subject lesson at a different time. As a student, you are responsible for taking the initiative to schedule individual lessons for your principal subject, chamber music and rehearsals between the fixed class lessons and rehearsals.

7.3 Exams

In addition to the general exam rules which are found in the teaching and exam regulations, you can find specific rules relating to artistic practical exams on the student intranet on the page Regulations | AP Intranet Studenten underneath Specific regulations Conservatoire.

7.3.1 Dates

The dates and starting hours are communicated via Asimut, 21 days before the start of the exam period. For the examination periods: see annual calendar.

7.3.2 Submission of exam programmes and papers

Students will be informed via their official Conservatoire email address as to who they must submit their exam programmes/papers to and the deadlines for this.

These deadlines are definitive. Students who do not meet these deadlines are not permitted to take part in the exams and, if appropriate, will be referred to the following exam period.

When papers need to be submitted to external jury members (such as compositions, arrangements, etc.), the deadline for submission will be at least three weeks before the exam. In the case of internal juries and jury chairpersons, students must deliver their papers themselves.

7.3.3 Piano- and harpsichord accompaniment

A student specialising in Instrument/Voice (Classical Music) must, for the accompaniment of their artistic practical examination in their main subject (instrument/voice), always engage an accompanist from KCA to provide piano or harpsichord accompaniment.

Exceptions to the above rule must be requested from the Head of Programme at least two months before the examination date. The request must be substantiated and clearly demonstrate why the programme's official accompanist is unable to undertake the task, for example because the accompaniment must be provided by a chamber music ensemble.

For harpsichord accompaniment, Frank Agsteribbe (accompanist) and Korneel Bernolet (coordinator of the historical performance practice working group) must always be contacted, so that they can arrange for a tuned instrument in good time via the production department and avoid any clashes. Once the exam timetable has been drawn up, no further changes are possible. Harpsichord accompaniments are grouped by class as far as possible to minimise unnecessary travel and tuning sessions. Students from the harpsichord/Baroque class may only be assigned following consultation with Korneel Bernolet and Frank Agsteribbe.

For the first examination period, the scores must be submitted to the accompanist no later than **15 March 2027**. For the second examination period, **15 July** is the final deadline. After this date, an accompanist may refuse to accompany the student in that repertoire.
A student specialising in Conducting (Hafabra conducting option) or Composition may, for the purpose of taking the public performance, call upon a KCA student ensemble, provided that he or she agrees this in consultation at the start of the academic year with the relevant principal subject tutor, the course coordinator or department chair, the music production manager and the orchestra director.

7.3.4 Exam equipment

Students must request all **technical equipment, specific instruments, the use of a prepared piano** and so on **at least two months** in advance.
If there are specific technical requirements for contemporary repertoire, the student must first contact the Contemporary and Current Music Working Group (chair: Nico Couck, nico.couck@ap.be) to check the technical list for the repertoire. The WHAM chair will then forward the updated technical list to Production for further follow-up.

Students are **responsible themselves** for moving and setting up the necessary percussion equipment, amplifiers, CD or DVD players, and music stands. This equipment must also be cleared away by the student(s) immediately after the exam. Please discuss this with Kris.Denissen@ap.be from the Production department. During exam periods, students sitting a public examination are always allocated a slot in the exam rooms to test the acoustics. The duration of this slot depends on the number of hours available. This is organised by the Planning Officer: planning.kca@ap.be.

7.3.5 Rehearsal in the recital hall of the exam

From 1 May, the Planning Officer (Catherine Van de Vyver) will be responsible for managing the use of the Witte Zaal and Room 57; until then, enquiries regarding these spaces should be directed to Production. From 1 May, the Planning Officer will ensure a fair allocation of the available rehearsal time in the examination rooms. Students who require a complex technical set-up, or who are working with external parties (e.g. accompanied by an external wind orchestra), may request a rehearsal slot in the hall via Production before 1 May.

7.3.6 Second exam period

A second examination session is organised for most modules. For work placements, projects and modules that are assessed on a continuous basis and do not include a written component (e.g. Music Performance, Body Awareness, etc.), a second examination session is never possible.
Further information on this can be found in the digital course catalogue at ects.ap.be.
For organisational reasons, students must register for the second examination period. They will be notified of this via their official conservatoire email address, following the marking of the first examination period.

7.3.7 Catch-up exams

A catch-up exam can be requested in case of illness or force majeure. The request is made on the basis of a certificate or supporting document. You can also request a catch-up exam if your exam falls on a recognized religious holiday. You submit the request in the 'My Absences' web module in iBaMaFlex and upload the certificate.

7.3.8 Consult exam results

You have the right to inspect the documents (written exams, digital exams, tests, reports in oral exams and other forms of exams) that led to the final exam results. The School of Arts organizes the consultation day within three working days after the announcement of the final exam results. You can find the dates on the annual calendar. Consultation of the exam documents always takes place by appointment through the secretariat: please email conservatorium@ap.be.

7.4 Grade descriptors

grade /20		**grade /100**	**grade**
0-7	The student does not sufficiently master the competences required to succeed in this course. There are many areas for improvement.	0-39	fail
8-9	The student has mastered certain competences but there are several areas for improvement. As a result, the whole does not yet meet expectations.	40-49	fail with possible deliberation
10-12	The student masters the competences at a sufficient level. The student demonstrates a basic understanding of the material and makes reasonable choices.	50-64	pass with satisfaction
13-14	The student masters the competences and experiments with the material provided, can reflect on their own process, and takes responsibility for the results.	65-74	pass with distinction

15-16	The student masters the competences and works from a strong motivation and creativity to explore additional opportunities. The student critically reflects, consolidates and redefines acquired knowledge using specialized skills.	75-84	pass with high distinction
17-20	The student fully embodies the competences, is fully engaged and demonstrates autonomous involvement in their own learning. The student integrates complex and specialized skills and knowledge and continues to research possibilities. The student demonstrates significant and original choices in their own work, with ongoing critical reflection and awareness of current practices.	85-100	pass with greatest distinction

7.5 Lectures & Masterclasses

Every year the conservatoire organises around 40 workshops, lectures and masterclasses. Students are offered a great opportunity to get into contact with renowned, international artists.

Masterclasses are obligatory for every section, also if the student does not participate actively themselves. More information about masterclasses can be found on DigitAP on the page of your section. Please comunicate with your section coordinators abiout this.

These lectures and masterclasses are free and will be announced on DigitAP and by the section coordinators.
Contact: Verena Rizzo, verena.rizzo@ap.be
De masterclasses are financed by the foundation Conservatorium Antwerpen: De vrienden van het Conservatorium vzw.

7.6 Internships

Opera Ballet Vlaanderen, de Orkestacademie of the Belgium National Orkestra and La Monnaie, I Solisti, Casco Phil and other professional ensembles offer internship places every year. After an internal or external audition students can work on a production. Contact: Elisabeth Sturtewagen, elisabeth.sturtewagen@ap.be
Students can also do an internship as répétiteur at the Flemish opera and at our own production team.

Under the course Creative project students also participate in interdisciplinary or societal productions with external organisations. Contact: Jeroen.Malaise@ap.be.

These internships are part of the study programme and are mentored by a teacher and by someone from the partner institution offering the internship. This very practical form of training will prepare the student even better for the transition to the professional field of work.

7.7 Instruments

7.7.1 Borrowing an instrument – contact: Verena Rizzo, production: verena.rizzo@ap.be

When you want to borrow an instrument, a contract must always be signed. The maximum period is one academic year (September-June). Contact Verena Rizzo in time! Students who want to borrow a particular instrument must be enrolled for the subject concerned.

7.7.2 Moving particular instruments – contact: Kris Denissen, production office: kris.denissen@ap.be

If you want to move a piano, the celesta or a clavichord, for a class concert for example or in function of an exam, you must ask permission one academic week in advance.
Moving instruments on students' own initiative is not allowed, except for percussion instruments. Moving percussion material is done at own risk, any damage will be

reimbursed by the student. For moving other instruments: contact the production office.

7.7.3 Repair of instruments – contact: Kris Denissen, production office: kris.denissen@ap.be

If an instrument belonging to the Conservatoire needs to be repaired, you must notify the production office. In consultation with the teacher concerned, the instrument will be repaired as soon as possible. Under no circumstances can students repair an instrument themselves or have it repaired without the permission of the Conservatoire.

7.7.4 Piano tuning – contact: Jens Vermeiren and Kris Denissen: kris.denissen@ap.be

The Conservatoire plans every year a number of regular tuning sessions. Sometimes a piano needs additional tuning. For an extra tuning session, the teachers should submit their request at least 7 days in advance. If the request is made later, the tuning cannot be guaranteed.

7.8 Activities outside of the RCA

Professional activities outside of the RCA.

Students are not allowed to perform artistic or educational activities during their training if it interferes with their regular study programme and projects that are part of their programme.

Lessons, exams, rehearsals and concerts from the RCA always precede over external activities.
If you wish to ask for an exemption on this rule you need to address the artistic board through your Section coordinator of production leader. The form to request this is on DigitAP.

If you do not respect this rule you will be subject to consequences. Please read the Education and Examination Regulations here: https://www.ap.be/reglementen-kalenders

Exemptions for Music practice
If you would like to request to replace a formal RCA project by another, external one you need to ask permission from Bart Geysels bart.geysels@ap.be . Please read the Study Guide Music practice in Intranet.

7.9 Language policy

Multilingual school
When you arrive at the Conservatory, you immediately notice that this is a very international school, with many nationalities, cultures and languages. Although studying in a multilingual environment can be challenging, it can also be very enriching on a personal level, as well as on a professional level since the world of the performing arts is also very multilingual. We therefore encourage you to take every opportunity to explore and improve your language skills during your studies.

Benefits of learning Dutch
As an international student, it is highly recommended that you learn Dutch while studying in Antwerp, especially if you are staying for three years or more. The most important group lessons and rehearsals are in English and Dutch. We expect you to have at least a B2 level in English or Dutch, which is needed to be able to follow the courses. This can help you feel more integrated at school and also in the city during your studies. Moreover, speaking Dutch also offers numerous professional advantages, for example to follow rehearsals or to network in Dutch if you want to work as a performing artist in Flanders during your studies. Moreover, if you can prove at the end of your bachelors that you have a B2 level of Dutch, you are eligible to enroll in the master's program in teacher education at KCA.

How do I learn Dutch?

You can start learning basic Dutch through self-study, or by asking fellow students or lecturers to practise with you. Here is a link to information about self-study options for Dutch in Antwerp and online: https://student.ap.be/taalondersteuning

As part of the Multilingualism project, the Conservatoire offers non-native speakers the opportunity to learn Dutch on campus. If you're interested in one of the language modules listed below, please contact Joanna Britton: joanna.britton@ap.be

During the week of 14–18 September 2026, KCA students can take part in a Dutch language immersion course at Campus Noord. **Discover Dutch** is free of charge. Lessons take place daily from 9.00 am to 1.00 pm. Any questions about the Discover Dutch course can be emailed to taalsprong@ap.be

In addition, the school is collaborating with a language school (CVO Vitant) to organise **Dutch lessons** for students at the school. This is an external partnership, so students and teachers are required to pay a fee

For beginners (level 1.1): lessons on Tuesday evenings from 7.00 pm. The follow-up course, level 1.2, also takes place on campus on Monday evenings. Upon completion of these two courses, you will receive a certificate (no ECTS credits). Both courses, 1.1 and 1.2, together cost approximately 170 EUR. Afterwards, participants can progress to level 2.1 on the Vitant campus. If you would like more information, please fill in this form and Joanna Britton will contact you in September.

Other languages

KCA students receive a discount on language courses taken at Linguapolis, the language center of the University of Antwerp. Music students who take a course in Dutch or English at Linguapolis can include the ECTS credits they acquire in their study contract at the Conservatory for the following academic year. You can find more information here: https://www.uantwerpen.be/en/centres/linguapolis/

Concrete approach in the Classical music program

Although the Bachelor of Music is officially a Dutch-language program, classes are often taught from two language perspectives: Dutch and English. If you are a non-Dutch-speaking student starting the program, you may not yet have sufficient command of the Dutch language and could use some help and practice expressing yourself and learning specific terminology. But, since the working field for musicians is also very international, it is equally important for everyone to be able to express themselves in English as the general working language. That is why we also consciously work with and around language in the supporting course units.

In the courses AML, Analysis, Harmony and counterpoint and Auditory Training, no distinction is made between Dutch and foreign-speaking students in the division of groups. These lessons are very practice-oriented and form the basis of being a musician. The subjects are therefore taught in two languages: the basis is always Dutch, but the teachers also make as much use as possible of English terminology in order to link together as much as possible both the spoken language and the music-theory language.

The course units Practical Harmony and Counterpoint take place in smaller groups. Simultaneous translations are also made in these classes, thus the full integration between the languages takes place more gradually. This gives each student the opportunity to grow in the lessons, and also to undergo additional curricular training where necessary.

We do provide separate language groups for the course units Introduction to the arts and humanities 1 and 2 and Music History 1. These course units use solid text courses, thus giving new students time to learn the language. In Music History 2, courses in both languages are provided and the instructor will teach multilingually. In Music History 3

we work with modules from which the student can choose: some modules are Dutch-speaking, some English-speaking.

Communication on the DigitAP digital learning platform is also based on these principles. Would you like to take the exam in English? If so, let the teacher know in time. Communication via email will also be in Dutch as much as possible.

Elementa is the basic manual for the supporting musical subjects. This manual is in English and in Dutch, and can be found on DigitAP.

8 Facilities

8.1 Studytrajectory and student coaching and counselling

Study programme counselling provides support for the student in choosing the contents and form of his or her study programme and the way his or her course will be arranged. Counselling as to your study programme will take place during the study advice session at the start of the academic year, but if required, this can also take place on an individual basis during the academic year. Study programme counsellors can also assist students in their request for exemptions.

The study programme counsellors are:

- Magda Thielemans: all B1 students and continuing Bachelor students
- Charlotte Saelemakers: all transfer students (together with Yannicke Belis), master students, Erasmus students and individual cases via this planning tool https://bit.ly/studycounseling

Appointments:
Magda Thielemans via magda.thielemans@ap.be
Charlotte Saelemakers via http://bit.ly/programcounseling
Yannicke Belis via yannicke.belis@ap.be
Please also contact your **section coordinator** to advise you in this.

The **study programme and student counsellors** are there to help students detect, prevent, and solve individual difficulties which they may encounter. For this purpose, the Conservatoire organises and offers information sessions, brochures, individual coaching in case of substantial personal difficulty and in case of difficulties which the student may have on an organisational level etc. Substantive coaching and counselling of students on the artistic and educational level is the responsibility of the teacher and the department chairpersons.
Student counsellors:
Lieselotte Lucas lieselotte.lucas@ap.be
Vincent Van Zweeden Vincent.vanzweeden@ap.be

A number of additional counselling initiatives have been adopted specifically for the music department:

- A buddy programme
- Remedial lessons to address gaps in the student's knowledge from their previous education.
- Study and student counselling customised to the individual student (study tips, assertiveness, stress management, fear of failure, etc.).
- Physical facilities to maximise the student's study possibilities.
- Appropriate adjustments are made to accommodate the needs of students with exceptional individual circumstances.

- Subjects and courses such as Physical Awareness, Yoga, and Alexander Technique are offered to help the student avoid strain.
- Focussed advice from a physiotherapist.
- Resilient artist training in BA1

In addition to this in-house offering, Student Services offer a broad package of support via STUVO, as follows:

- Social services
- Psychological counselling
- Kotweb (housing)
- Sports facilities
- Culture vouchers
- Workshops

More information can be found at https://www.ap.be/en/student-services

8.2 Well-being @ KCA

The well-being of everyone - students, faculty and staff - is a priority concern within KCA. To monitor and promote this well-being, the Well-being Sounding Board Group was established. Anyone can become a member of this working group on their own initiative and take part in the meetings. In the new academic year, the Sounding Board focuses on three major areas: a policy on transgressive behaviour with a thorough review of the code of conduct, a policy on inclusion (diversity and language policy) and a policy on Teaching at KCA, specifically aimed at the teachers. Hereby a warm call to everyone to sign up for the Sounding Board Group and contribute to our well-being policy!

Please have a look on our website; www.ap-arts.be/well-being

8.3 Student representation

How can you make your voice heard at the college and within the music programme?
- The Student Council, the Schools of Arts (SAS) or university-wide (ASAP): for issues such as student support, students' rights and responsibilities, exam timetables, etc.
Further information on the intranet: Student representation at AP | AP Intranet Students

- The Classical Music Programme Committee: comprising the artistic staff, lecturers and students, and the Head of the Music Programme. Its tasks are: to monitor the quality of the programme by making recommendations – either on request or on its own initiative – and to formulate proposals to the Council of the School of Arts regarding the general, organisational, curricular, pedagogical and didactic aspects of the programme.
Reports on Digitap: Info KCA Music – Classical / RCA Classical Music: Programme Committee Reports | Digitap
If you are interested, please contact the Head of Programme inge.simoens@ap.be.

- Student Participation & Leadership as an elective module: you can earn credits for your involvement. Further information in the study guide Elective Modules:
Info KCA Music – Classical / RCA Classical Music: ENG Programme and Study Guides | Digitap

- The Wellbeing Focus Group: open to all staff and students. See Section 8.2.

8.4 Physiotherapy practice and in-house expertise for injury prevention

In the past decade, the Royal Conservatoire, Antwerp has developed its expertise in medical support for dance and music students. No-one will dispute that professional dancers challenge their bodies, but musicians, too, have to take into account the possibility of stress injuries more often that you think. These injuries invariably arise at inopportune moments and in busy periods such as before or during exams, concerts, or performances. It is therefore extremely important that our students learn how to manage the physical stress which is put on their bodies. A study undertaken into prevention and management of stress injuries in our dance and music students has prompted us to make adjustments to our study programmes, and to provide advice and specialised assistance for students.

Forewarned is forearmed. If something is still not quite right, students can feel assured that thanks to our physiotherapy practice, the solution is always close at hand. This service is available throughout your whole study.

8.5 Medical care

Antwerp HeArts (Healthcare for Artists) is the multidisciplinary centre of expertise for the prevention and treatment of health issues affecting artists, run by Antwerp University Hospital (UZA) and the Faculty of Medicine and Health Sciences at the University of Antwerp.

Both professional artists and amateur artists can seek help from Antwerp HeArts. Consultations are arranged through Antwerp University Hospital (UZA). You can book a consultation with Antwerp HeArts by calling 03 821 42 02 (Monday to Friday; 8.30 am–12.00 pm and 1.30 pm–5.00 pm).

www.antwerphearts.be

8.6 Concerts

As part of the Music History 1 and 2 course, students attend 10 curriculum concerts. Five concerts are predetermined by the Music History department and are attended as a class (the price is settled at the end of the academic year), while the remaining five concerts can be chosen from a list of suggestions. More information can be found in the General Cultural Education Study Guide.

De vrienden van het Conservatorium vzw and the Royal Conservatoire of Antwerp organize numerous concerts every year. The program regularly features concerts with special line-ups, unique works or creations, performed by teachers, laureates, students, and alumni of the conservatoire. All these concerts are free for students and teachers of the Royal Conservatoire of Antwerp. The number of places for students is sometimes limited. Program: see website ap-arts.be/evenementen and on the digital screens.
Contact person: Bart Geysels

At the request of partners of De vrienden van het Conservatorium vzw, the production unit organizes concerts or musical performances. For external concert series, KCA students are regularly called upon. Either Production itself looks for performers (a limited expense allowance is provided), or the message is communicated via DigitAP and participation is on one's own initiative and responsibility. Students who would like to be considered for these concert opportunities can submit proposals and programs to the Production Manager Music, Bart Geysels.

On presentation of your student card, you can also take advantage of the concert and performance program at DE SINGEL. Last-minute tickets are available for €5, payable in cash at the deSingel ticket office on the evening of the performance.

The students themselves perform at the RCA sessions and class and department concerts. The call for the RCA sessions will appear in your mailbox via DigitAP. For class and department concerts, please contact your department chair and main subject teacher.

Photographs, videos and audio recordings may be taken during public performances, concerts and other stage events organised by the Royal Conservatoire of Antwerp. These recordings may be used by the Royal Conservatoire of Antwerp for reporting and communication purposes, both internally and externally (for example, via its website, social media or publications).

8.7 Arts Campus

Five concert/theater halls, 51 classrooms, a heritage library with a modern reading room, a cinema, a student foyer, and the Nomad restaurant, all located in Antwerp, the international cultural heart of Flanders.

Rehearsal facilities are available from 8 a.m. to 11 p.m. Monday through Thursday, from 8 a.m. to 6 p.m. on Friday, from 10 a.m. to 6 p.m. on Saturday, and from 12 p.m. to 6 p.m. on Sunday.
Online reservation of study rooms: as a student, you can reserve rooms for study or rehearsal yourself via the Asimut platform.
For questions and/or bookings regarding classrooms, please contact Reception. Weekend reservations need to be made before Thursday 16h at the reception desk.

- Professional instruments.
- Easily accessible by train, car, bus, tram, and city bikes.
- Active student council Sphinx follow: facebook.com/KCASphinx.

Together on one art campus, deSingel, with professional, leading ensembles and cultural institutions that ensure a vibrant, artistic dynamic: the International Arts Center deSingel, I SOLISTI, Nadar Ensemble, Eastman, HERMESensemble, Study Center for Flemish Music, Sabbattini, AMAJ and the Flemish Architecture Institute.

https://desingel.be/nl/programma/kunstcampus

Library: More information about the reading room, lending services, and the music collection can be found in the Student Guide and the library regulations, or on the website.

Information about availability, reservations, and access to rooms and halls can be found on the intranet student.ap.be. For questions and/or bookings regarding the Witte Zaal and room 57, please contact the music production manager, Bart Geysels.