

Handbook Classical Music

Academic year
2021-2022

**Koninklijk Conservatorium
Antwerpen**

Content

1	Contacts, mission and programmes	3
2	Structure of the bachelor and master programme	6
3	Didactic concept: four cornerstones of educational excellence	8
3.1	Artistic individuality and performance	8
3.2	Excellence and substantiated expertise	8
3.3	Collaborative learning	8
3.4	Awareness and reflection	9
4	Connections in the curriculum	10
4.1	Experience in the professional field	10
4.2	Interdisciplinary context	10
4.3	Research on artistic practice	10
5	Learning outcomes	11
5.1	Bachelor Music	11
5.2	Master Music	12
6	Teachers	13
6.1	Section chairpersons	13
6.2	Teachers main courses instrument/voice	13
6.3	Teachers Conducting	14
6.4	Teachers composition	14
6.5	Teachers general and optional courses	14
7	Study Programme and courses	17
7.1	Academic year and course-load	17
7.2	Information about lessons	18
7.3	Exam regulations	18
7.4	Lectures & Masterclasses	19
7.5	Internships	20
7.6	Instruments	20
7.7	Activities outside of the RCA	21
8	Facilities	21
8.1	Arts Campus	21
8.2	Concerts	22
8.3	Study and student coaching and counselling	22
8.4	Physiotherapy practice and in-house expertise for injury prevention	23

Welcome to the Student Handbook for the Classical Music programme!

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 vademecums for students of Classical Music have been prepared as follows:

- Vademecum Chamber Music
- Vademecum Composition
- Vademecum Conducting
- Vademecum Creative Project
- Vademecum General Cultural Courses
- Vademecum General Music Training
- Vademecum Integrated Master's examination Research & Lecture performance
- Vademecum Keyboard Instruments
- Vademecum Lower Strings
- Vademecum Music Practice
- Vademecum Optional Courses
- Vademecum Percussion
- Vademecum Plucked Instruments
- Vademecum Postgraduate Suzuki
- Vademecum Violin
- Vademecum Vocal Department
- Vademecum 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 DigitAP.

1 Contacts, mission and programmes

Programmes

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

Contacts

Dean Royal Conservatory Antwerp: Stefaan De Ruyck

Music programme			
Head of Classical Music	Inge Simoens (appointments via Yannicke Belis)	inge.simoens@ap.be yannicke.belis@ap.be	03 244 18 15 03 244 18 01
Head of Jazz Music	Els Smedts	els.smedts@ap.be	03 244 18 09
Artistic direction			
Chamber Music, Strings, Plucked Instruments		Justus Grimm	
Conducting, Woodwinds, Vocal section, Percussion, Music practice, Keys, Accompaniment, Wind Instruments		Koen Kessels	
Head of Jazz		Els Smedts	
Head of Classical Music		Inge Simoens	
Head Royal Conservatoire Antwerp		Stefaan De Ruyck	
Educational master in Music, General Cultural Training, Composition, General Music Training		Lies Colman	
Support Music programme			
Planning Music <i>for schedules and examination planning Music</i>	Catherine Van de Vyver	planning.kca@ap.be	03 800 01 74
Production manager Classical Music <i>for Music practice, internships Music, planning and organisation of Music concerts</i>	Ann Lommelen	ann.lommelen@ap.be	03 244 18 06
Student administration	Yannicke Belis	yannicke.belis@ap.be	03 244 18 01
Programme development	Charlotte Saelemakers	charlotte.saelemakers@ap.be	03 244 18 22
International affairs	Charlotte Saelemakers	charlotte.saelemakers@ap.be	03 244 18 22
Study programme counselling <i>for guidance in composing your individual study programme and transfer of credits and scholarships</i>	Magda Thielemans <i>(all new bachelor 1 students)</i>	magda.thielemans@ap.be	03 244 18 22
	Charlotte Saelemakers	charlotte.saelemakers@ap.be	03 244 18 23
	Advice & support Luc Anthonis <i>(Conducting, Vocals)</i> Thomas Moore <i>(Brass)</i> De Fleyt Karin <i>(Woodwinds)</i>	luc.anthonis@ap.be thomas.moore@ap.be karin.defleyt@ap.be	

	Nico Couck (<i>Plucked instruments</i>)	nico.couck@ap.be
	Alain Craens (<i>Composition</i>)	alain.craens@ap.be
	Guide de Neve (<i>Violin</i>)	guido.deneve@ap.be
	Jérémie Ninove (<i>Lower strings</i>)	jeremie.ninove@ap.be
	Stephanie Proot (<i>Keyboard instr.</i>)	stephanie.proot@ap.be
	Koen Wilmaers (<i>Percussion</i>)	koen.wilmaers@ap.be
Artistic director Educational master of Music	Lies Colman	lies.colman@ap.be

Reception:

03/244 18 00

open between 8h and 20h

Manu Mores, Kamiel Thys, Elien Vansteenlandt: onthaal.kca@ap.be

Secretariat and administration:

03/244 18 00

open every morning from 9h00 till 13h00 (during Corona only via mail and phone!)

conservatorium@ap.be

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 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.

...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, 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 count 45 to 57 credits, 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 *Podium* or the option *Collaborative Piano*.

The following principal instruments are offered; Accordion, cor anglais (only available in the master's programme), viola, bass clarinet (only available in the master's programme), cello, double bass, contrabassoon (only available in the master's programme), bassoon, flute, guitar, harp, oboe, French horn, clarinet, harpsichord, marimba (only available in the master's programme), organ, percussion, piano, fortepiano (only available in the master's programme), piccolo, saxhorn, trombone, trumpet, tuba, violin, voice.

The **Instrument/voice programme** offers a thorough individual training and trains in a variety of styles and genres, including interdisciplinary, historical and/or contemporary performance practice. In addition, the student gets numerous opportunities to gain stage experience in solo work, chamber music, ensembles or choir and orchestral productions, both in our own modern concert halls and on the large

concert stages during co-productions and internships with professional support. The development of each student's individual professional profile is central to the program, always starting from your own interests, talents, vision and personality as a future artist. The backbone of the program is formed by an international team of teachers with a broad spectrum of specializations and styles.

Conducting is a demanding discipline that requires very specific competencies: a thorough knowledge of the repertoire, insight into complex scores, excellent hearing, refined communication skills, a perfect percussion technique and an indispensable stage presence. In the **Master's Degree Conducting** one learns to convey musical ideas and insights to a choir, orchestra, harmony or brass band and to lead and coach such a group of musicians. The programme is closely linked to the student's own management practice.

The Bachelor's and Master's in **Composition** are based on the position of the contemporary composer, who creatively builds bridges with society from his own musical language. The training programme combines traditional mastery (instrumentation, orchestration) with free forms of composition, electronic music, screen scoring and creative collaborations with dance, theatre and visual arts.

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 to him or her, but also when it is possible for him or her. 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
- Collaborative Piano
- Suzuki Teachers training Violin ESA 1-3 and ESA 4-5
- Child- and youth-choir conducting

3 Didactic concept: four cornerstones of educational excellence

The didactic concept of the programme is based on four cornerstones, which are strongly interconnected and which form the basis of the bachelor's and master's courses.

3.1 Artistic individuality and performance

Professional musicians must have an individual musical voice, appeal, and the ability to directly communicate with the audience. The cornerstone Artistic individuality and performance focusses on these qualities by looking at creative and high-quality performance, conducting, and composing in dialogue with an audience, either as an individual or in a group context. "Performance" refers also to the ability to create and perform in a result-oriented way. Artistic individuality and performance therefore covers the formation, development and performance of a well-founded, individual musical vision. To achieve this, good, efficient study-habits, which are driven by passion and perseverance, are necessary.

Students focus on this cornerstone within their principal subject, within their elective courses and via their projects, concerts and extra-curricular activities, such as the interdisciplinary Next Doors week, for example.

3.2 Excellence and substantiated expertise

Excellence and substantiated expertise is conventionally strongly developed during the bachelor's and master's study and accompanies the student in his or her path to mastering all technical aspects of his or her discipline. This is relevant for the job of performing, interpreting, conducting, improvising, and composing, and amounts to the acquisition of musical expertise.

This cornerstone is represented in the study programme in the principal subject lessons and in masterclasses. Harmony, Analysis, Harmony and Counterpoint, Ear Training, and General Music Practice, which are offered within the subject General Music Training, provide the structural, musical-theoretical foundation.

To support this cornerstone, the subject Physical Awareness is part of the programme offering. In this subject (which is taught by grouping students according to playing postures), students learn how to avoid repetitive strain injuries by adopting a more conscious physical posture, specific muscle training and sufficient warm-up and cool-down exercises.

3.3 Collaborative learning

The cornerstone Collaborative learning stems from the concept of "collaborative intelligence", where the musician is positioned as a link within an "ecosystem", within a larger group of artists and within society. The interaction and dialogue between artists gives synergy to the group and helps it to collectively develop artistic concepts and creative solutions. Collaborative learning allows the music student to participate in musical, multidisciplinary, or multicultural encounters and to play a proactive and meaningful role.

In the study programme, these skills and attitudes are worked on in chamber music, choir, ensemble and orchestra, and in professional placements. Specific subjects such as Creative and Interdisciplinary Project and the NextDoors week encourage students in establishing and organising their own artistic (multidisciplinary) collaborative projects. Within lessons, too, collaborative work forms are used, such as peer-teaching, group lessons and group assignments.

3.4 Awareness and reflection

Awareness relates to the entire set of competencies whereby students gain knowledge of the cultural, historical, societal, and social context of the artist within the artistic vocation. Music history and cultural history give students knowledge of the historical and contemporary artistic landscape and the socio-cultural professional world. Students thereby acquire a broad and individual glimpse of the artistic vocation. In the master's course, we teach a sense of entrepreneurship and an independent attitude and we make students confident in the artistic/philosophical framework of the artist. Organisational matters (project management, communication, promotion, and public activities) are also addressed as part of this cornerstone.

Reflection is focussed on gathering information oneself and adjusting based on self-analysis and from third-party feedback. This research-oriented cornerstone is not a goal in itself, but a means used to form the student into a fully-fledged musician: it equips the student with the capabilities to make conscious and well-reasoned choices about artistic performance practice and to be able to articulate and show these in a clear and substantiated way. Competencies in and attitudes towards research are specifically offered and coached, and are also integrated into other course units (such as Analysis).

Awareness and reflection is the pivot of the General Cultural Courses discipline, and along with the other cornerstones, it is a common thread running throughout the curriculum.

4 Connections in the curriculum

4.1 Experience in the professional field

At the deSingel Arts Campus, students are immersed into the international music scene on a daily basis from day one of the study. Concerts and presentations by major international musicians mingle seamlessly with the lessons and the bridge with professional life is never far away.

As part of the curriculum, collaborative projects are in place with partners from the profession. These collaborations take the form of orchestral projects, ensemble work, masterclasses, teaching trips, professional placements, events or project work.

Students are supported in their development of networks within a broad range of music practice (historical to contemporary), and they receive artistic coaching via partnerships with professional arts centres, orchestras, music theatre ensembles, opera houses and stages, choirs, ensembles, and production houses such as the International Arts Campus deSingel, the Antwerp Symphony Orchestra, the Orchestra of the Koninklijke Muntchouwborg, the National Orchestra of Belgium, Opera Ballet Vlaanderen, Music Theatre Transparant, the Flemish Radio Choir, Radio Klara, Collegium Vocale Gent, ChampdAction and HERMESensemble (ensembles for contemporary music), the wind ensemble I SOLISTI, the Spiegel string quartet, the Apotheosis Orchestra, the Koninklijke Muziekkapel van de Gidsen, Rataplan, Bozar and many others.

The building up of a professional network and the ability to work in an entrepreneurial and creative way are focus points of the study programme.

4.2 Interdisciplinary context

The music programme has collaborated for more than twenty years on an interdisciplinary basis with the dance and visual arts programmes, both in terms of interdisciplinary artistic creation as well as artistic research (for example, research into injury prevention). Since 2010 when the music, drama, dance and corresponding teacher-training courses were housed on the one campus, this basic collaboration has grown into a far-reaching and dynamic cross-pollination between all artistic disciplines. The cross-discipline collaborations initially took place between the artistic programmes of the AP, but more recently there have been collaborative projects taking place between other programmes within the college of higher education.

4.3 Research on artistic practice

The programme aims for a strong sense of interaction between education, research, and artistic practice. By involving teachers in the research groups and researchers in the teaching process, the last ten years have witnessed a growing interplay between the Music programme and the third cycle of study. The course unit Research, the institution's research activities, and reflection ensure that the institution keeps its finger on the pulse. Research is centered on four research groups, each being actively focused on a specific aspect of artistic theory and practice.

Working in tandem with the research function, there are two active performance practice work groups: the Workgroup for Historically Informed Performance Practice (WHIP) and the Workgroup for Contemporary and Current Music (WHAM). These are focused on the production of artistic projects, and inspire and build further on research results, amongst other things.

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 his 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 his/her artistic practice.

6 Teachers

6.1 Section coordinators

Section leaders		
General Music Training General Cultural Courses	Lies Colman	lies.colman@ap.be
Conducting, Vocal section	Luc Anthonis	luc.anthonis@ap.be
Woodwinds	Karin De Fleyt	karin.defleyt@ap.be
Chamber Music + Coordination Chamber Music	Justus Grimm Yannicke Belis	kamermuziek.kca@ap.be
Brass	Thomas Moore	thomas.moore@ap.be
Lower strings	Jérémie Ninove	jeremie.ninove@ap.be
Percussion and Music practice	Koen Wilmaers	koen.wilmaers@ap.be
Keyboard instr., piano accompaniment	Stephanie Proot	stephanie.proot@ap.be
Plucked Instruments	Nico Couck	nico.couck@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, assistant Alexei Moshkov; Benjamin Braude, assistant Jolente De Maeyer
VIOLA	Leo De Neve; Steven De Roeck, assistant
CELLO	Justus Grimm Olsi Leka
CONTRABASS	Lode Leire

Percussion teachers

MARIMBA	Ludwig Albert
PERCUSSION	Carlo Willems; Koen Wilmaers, assistant

Key instrument teachers

ACCORDION	Ludo Mariën
HARPSICHORD	Korneel Bernolet
ORGAN	Joris Verdin
PIANO	Polina Leschenko Eliane Rodrigues Nikolaas Kende Sergei Edelman
COLLABORATIVE PIANO	Jeanne-Minette Cilliers
PIANOFORTE	Piet Kuijken

Plucked instrument teachers

GUITAR	Roland Broux; Nico Couck en Jan Sanen, assistants
HARP	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	Annelien Van Wauwe; Marija Pavlovic, Es Clarinet
BASSCLARINET	Renaud Guy-Rousseau
BASSOON	Francis Pollet
CONTRA BASSOON	Filip Neyens
SAXOPHONE	Hans de Jong
HORN	Rik Vercruysse
TRUMPET	Steven Verhaert Simon Van Hoecke
TROMBONE	Jan Smets
BASSTROMBONE	Jan Smets
SAXHORN	Lode Violet Kevin Van Giel
TUBA	Bernd van Echelpoel

Vocal teachers

VOICE	Anne Cambier Gary Jankowski Andrew Richards Susanne Schimmack
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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
Jan Van der Roost, instrumentation and analysis

Orchestral conducting

Ivo Venkov, main course orkestdirectie
Alain Craens, instrumentation and orchestration

6.4 Teachers composition

Composition/orchestration/introduction to composition

Wim Henderickx: composition main course;
Alain Craens, Steven Prengels, Bram Van Camp, assistants

6.5 Teachers general and optional courses

ACCORDION PRACTICE

Ludo Mariën

GENERAL MUSIC THEORY
ANALYSIS

ARRANGING

AUDITION TRAINING

ARTIST IN SOCIETY

BAROQUE REPERTOIRE

BASSO CONTINUO

ACCOMPANIMENT AND COACHING

COACHING VOCAL REPERTOIRE

COLLABORATIVE PIANO

COMMUNICATION

SCREEN SCORING

COUNTERPOINT

CREATIVE (FINAL) PROJECT

ENCYCLOPEDIA OF THE ORGAN

ELEKTRONIC MUSIC

PHILOSOPHY IN MUSIC

EAR TRAINING (EXTRA/ADVANCED)

ADVANCED MUSICIANSHIP GUITAR

HARMONY

HARMONY OF THE 20th CENTURY

HISTORY OF VOCAL MUSIC

CONTEMPORARY VOCAL PRACTICE

HISTORICALLY INFORMED

PERFORMANCE PRACTICE

IMPROVISATIE JOINT MODULE METRIC

INTRODUCTION TO ARTS

AND HUMANITIES

INTRODUCTION TO WIND ORCHESTRA

AND BRASS BAND CONDUCTING

INTRODUCTION TO CHORAL CONDUCTING

(INTRODUCTION TO) ORCHESTRAL

CONDUCTING (SUBSIDIARY COURSE)

INTRODUCTION TO DIGITAL SKILLS

INSTRUMENTATION THEORY

INTERDISCIPLINARY PROJECT

INTERNATIONAL PROJECT

JAZZHARMONY AND -ANALYSIS

CHAMBER MUSIC

Edwig Abrath, Tom Collier

Frank Agsteribbe, Umut Eldem, Steven

Prenghels, Wim Henderickx (incl. coordination),

Yves Senden, Stephan Weytjens

Peter Thys

main course teacher

Lies Colman, Koen Maes

Korneel Bernolet

Korneel Bernolet, Frank Agsteribbe

Jeanne-Minette Cilliers

Andrew Wise, Jeanne-Minette Cilliers, Sabrina

Avantario

Jeanne-Minette Cilliers

Eva De Hondt

Mathias Coppens

Peter Thomas

Jeroen Malaise (incl. coordination), Sam

Gevers, Mathias Coppens, Isaak Duerinck, Ine

Vanoeveren, Pieter Mathynssens, Naomie

Beeldens

Peter Strauven

Wim Henderickx (incl. coordination), Jorrit

Tamminga, Steven Maes, David Baeck

Yves Senden

Edwig Abrath, Peter Maus, Tom Collier

Hendrik Braeckman, Frederic Leroux

Alain Craens, Peter Thomas

Alain Craens

Sabrina Avantario, Aäron Wajnberg

Els Mondelaers

Ewald Demeyere

Yves Senden and teachers from KonCon Den

Haag and Londen (Guildhall School)

Dimitri Goossens

Steven Verhaert

Luc Anthonis, Marleen De Boo

Ivo Venkov

Andrew Claes

Peter Thys

Steven Prenghels

Lies Colman

Nicolas Thys

Frank Agsteribbe, Ludwig Albert, Nico Couck,

Guy Danel, Hans de Jong, Guido De Neve,

Justus Grimm, Ivo Hadermann, Lode Leire,

Polina Leschenko, Luk Nielandt, Ludo Mariën,

Miriam Overlach, Francis Pollet, Stefanie Proot,

HARPSICHORD ACCOMPANIMENT
ADVANCED KEYBOARD MUSICIANSHIP
CHOIR ACADEMY
PHILOSOPHY OF ART
PHYSICAL AWARENESS

LIEDER
LITERATURE STUDY/REPERTOIRE

MUSIC PRACTICE
MUSIC AND LITERATURE
MUSIC HISTORY

MUSIC NOTATION
HARMONY AND COUNTERPOINT
SUBSIDIARY COURSE
SECOND INSTRUMENT

ENTREPRENEURSHIP
RESEARCH PRACTICE
OPERA
ORATORIUM
ORGANOLOGY
PIANO FOR SINGERS
PIANO-ACCOMPANIMENT

Francis Reusens, Eliane Rodrigues, Jan Sanen,
Jan Smets, Annelien Van Wauwe, Joris Verdin,
Steven Verhaert, Carlo Willems, Koen Wilmaers,
Peter Verhoyen

Luc Vanvaerenbergh
Joost Van Kerkhoven
Luc Anthonis (coordination)
Dimitri Goossens

Magda Thielemans (incl. coordination), Olivia
Van De Peer, Stijn Vanhove, Sylvie Huysman
Aäron Wajnberg

Steven De Roeck - viola, Peter Verhoyen en Jan
Smets - winds. Jérémie Ninove - cello. Lode
Leire – double bass. Miriam Overlach - harp.
Koen Wilmaers - percussion. Julie Van
Buggenhout - violin. Ludo Mariën - accordion.
Roland Broux & Nico Couck - guitar. Frank
Agsteribbe - harpsichord. Luc Vanvaerenbergh,
Frank Agsteribbe, Joost Van Kerckhoven -
piano and pianoforte. Ludwig Albert – marimba.
Geert Hendrix – choir conducting. Jan Van der
Roost, Steven Verhaert – Wind Orchestra and
Brass Band Conducting. Veerle Van Gorp –
postgraduate Suzuki training.

Ann Lommelen, Koen Wilmaers
Koen Bollen, Arne Hermans
Yves Senden, Hannah Aelvoet, Nico Couck,
Umut Eldem, Winnie Huang, Chris Mentens,
Stephan Weytjens (incl. coordination), Joost Van
Kerkhoven, Eugeen Schreurs

Peter Knockaert
Peter Thys, Willy Vervloet, Stephan
Weytjens (incl. coordination)
Bart Verheyen, John Gevaert – piano, Filip
Neyens – contra bassoon, Aldo Baerten – flute,
Anke Lauwers – piccolo, Renaud Guy-Rousseau
– bass clarinet, Steven Verhaert, trumpet -
Korneel Bernolet & Luc Vanvaerenbergh –
harpsichord, Piet Kuijken – pianoforte, Joris
Verdin – organ, Jan Smets – bass trombone,
Bart Aerbeydt - natural horn, Rik Verducysse -
Wagner tuba

Jeroen Malaise
Frank Agsteribbe
Guy Joosten
Ewald Demeyere
Joris Verdin
Joost Van Kerkhoven
Stefan De Schepper, Tom Hermans, Bart
Lemmens, Kiyotaka Izumi, Markiyana Popil,
Stephanie Proot, Jean-Marie Van Broeckhoven,

POSTGRADUATE CHILD- AND
YOUTH-CHOIR CONDUCTING
POSTGRADUATE SUZUKI TRAINING

PRACTICAL HARMONY & IMPROVISATION

PRESENTATION AND
SCENIC IMPROVISATION
SOUND IN TIME
RESEARCH

ACTING AND SCENIC IMPROVISATION
INTERNSHIP
VOICE TRAINING
STUDIUM GENERALE
SPECIFIC ORGANOLGY
LANGUAGE COACHING

TRANSPOSITION
YOGA / ALEXANDERTECHNIQUE

Nils van der Plancken, Ivo Venkov, Bart
Verheyen, Aaron Wajnberg (incl. coordination),
Andrew Wise, Annemie Wuyts, Oana Zamfir
Marleen De Boo

Wim Meuris, Koen Rens, Veerle Van Gorp (incl.
coordination)
Sterre De Raedt, Korneel Bernolet, Hendrik
Braeckman, Maarten De Splenter, Ewald
Demeyere, Jeroen Malaise, Yves Senden (incl.
coordination), Carlo Willems
Guy Joosten

Frederik Leroux
Korneel Bernolet, Jeroen Billiet, Nico Couck,
Anne Pustlauk, Yves Senden (incl.coordination).
Guy Joosten
Ann Lommelen, Jeanne-Minette Cilliers
Valerie Vervoort
Liese Stuer, guest speakers
Joris Verdin
Sabrina Avantario (Italian), Anne Cambier
(French), Andrew Wise (English), Kai-Rouven
Seeger (German)
Ivo Hadermann
Zehra Proch, Helga Henckens, Magda
Thielemans (incl. coordination),

7 Study Programme and courses

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 vade mecum, 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. Your 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.

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.

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 lesson schedule for class-room and group lessons is fixed on a per-instrument and per-subject basis. After you have received your lesson schedule, you can then factor in additional times such as for individual lessons or occasional classes such as chamber music or rehearsals. Changing groups is possible, but you must first contact the teacher concerned.

In the first week, you should contact your teacher at the planned time. You can find your lesson room on the lesson roster on myarts.ap.be, or on the notice boards, or via learning.ap.be

Ensembles and orchestras are integrated into the lesson schedule. You will find dates for rehearsals and concerts on DigitAP in the Course Music Practise (Musiceerpraktijk).

Lesson swaps and masterclasses should not, in theory, conflict with obligations in your fixed lesson schedule. It is up to the student him- or herself to plan individual lessons for the principal subject, chamber music and rehearsals around fixed classroom lessons and rehearsals. **The rehearsals and concerts and the other projects from the Music Practice course always have priority over the individual courses and personal activities!**

7.3 Exam regulations

See also the protocol for practical exams as an appendix to the Education and Examination Regulations.

7.3.1 Dates

The dates and starting hours are communicated via DigitAP 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

Students in the Classical Music department with the principal subject Instrumental/Vocal Studies **always** call upon one of the piano or harpsichord accompanists of the Conservatoire to accompany his or her practical exam. An exception to this is the accompaniment by Collaborative piano students; this is possible after approval by the principal study teacher concerned, the section chair person and the artistic Board member responsible. This is on the condition that the student gives the scores to the at the latest before the Easter holidays, in the case of the first exam period. For the second exam period, the final deadline for giving the scores to the accompanist is 15 July.

Exceptions on these rules are possible only for repertoire in ensemble-setting played by RCA students and for accompaniment by bigger ensembles or external orchestras and need to be requested with the head of the classical music department at least two months before the exam.

7.3.4 Exam equipment

Using the information supplied in the submitted exam programmes, the appropriate equipment will be provided (stools, music stands, harpsichord, piano, etc.). Other material such as percussion or electronic material must be prepared and set up by the student him- or herself and then put away immediately after the exam. Please consult production: Kris.Denissen@ap.be.

During the exam periods, students who are performing a public exam are given some time in the exam venue to test the acoustics. The duration of this depends on availability. Information about the reservations period will be notified via the digital information screens and DigitAP. These will be fixed at least one month before the exam by the reception desk.

7.3.5 Second exam period

For most subjects, there are two exam sessions. For placements with professional ensembles, projects, and subjects which are assessed by on-going evaluation throughout the year with no written component (e.g. Music Practise, Physical Awareness, ..) , a second exam session is never possible. More information can be found in the digital study guide.

For organizational reasons, the student must enroll for the second examination period. He or she will be notified of this by way of a message to his or her official Conservatoire email address after the jury deliberation of the first exam attempt.

7.4 Lectures & Masterclasses

Every year the conservatoire organises numerous workshops, lectures and masterclasses. Often in collaboration with deSingel. 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.

These lectures and masterclasses are free and will be announced on DigitAP and by the section coordinators.

Contact: Bart Geysels, bart.geysels@ap.be

De masterclasses are financed by the “Foundation Conservatorium Antwerpen”.

7.5 Internships

Opera Ballet Vlaanderen, de Orkestacademie of the National Orkestra of Belgium and La Monnaie, I Solisti del Vento, Ensemble Apotheosis and other professional ensembles offer internship places every year. After an internal or external audition students can work on a production. Contact: Ann Lommelen. Students can also do an internship as répétiteur at the Flemish opera and at the Flemish Radio institution Klara.

Under the course Creative project students are also invited to participate in interdisciplinary or societal productions. Contact: Jeroen Malaise.

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.

7.6 Instruments

Contact: bart.geysels@ap.be en kris.denissen@ap.be, production

7.6.1 Borrowing an instrument for a short period – contact: reception desk

The instruments borrowed for a short period (maximum 1 week) are located in the corridor next to the reception desk of the conservatory or at the reception desk itself. Here you can, after giving your name, ask for the keys of the instrument which you require. This applies only for students who are enrolled for a subject concerning the instrument. Due to the safety measures (Corona), an instrument cannot currently be passed on to other students.

7.6.2 Borrowing an instrument for a longer period – contact: Bart Geysels production office

When you want to borrow an instrument for a longer period, a contract must always be signed. The maximum period is one academic year (September-June).

Students who want to borrow a particular instrument must be enrolled for the subject concerned. It's possible that a contribution will be asked to cover the insurance.

7.6.3 Moving particular instruments – contact: Kris Denissen, production office

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.

7.6.4 Repair of instruments – contact: Kris Denissen, production office

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.

7.6.5 Piano tuning – contact: Stephanie Proot and Kris Denissen

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.

7.7 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 or 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 Ann Lommelen. Please read the Vade mecum Music practice in DigitAP.

8 Facilities

8.1 Arts Campus

Five of our own concert and theatre halls, 51 classrooms, a heritage library with a modern reading room, a Fysiotherapy practice, a student foyer and the brasserie-restaurant Grand Café, all this in the international cultural heart of Flanders, Antwerp.

Rehearsal opportunities from 8 am to 11 pm and in the weekend between 12 am and 6 pm. Online reservation of classrooms. Professional instrument park. Easy access by train, car, bus, tram and city bikes.

Active student council Sphinx follow: [facebook.com/KCASphinx](https://www.facebook.com/KCASphinx).

Together on one deSingel arts campus with professional, leading ensembles and cultural institutions that ensure a vibrant, artistic dynamic: the International Arts Centre deSingel, I SOLISTI, Spiegel String Quartet, Radio 2, Eastman, ChampdAction, HERMESensemble, Study Centre for Flemish Music, Sabbattini and the Flemish Architecture Institute.
<https://desingel.be/nl/programma/kunstcampus>

More information about the reading room, borrowing services and the music collection can be found in the Student Guide and the library rules, or on the website <https://www.ap.be/koninklijk-conservatorium/bibliotheek-koninklijk-conservatorium-antwerpen/417>.

Information about availability, reservation and access to rooms and halls is to be found in the Student Guide. For questions and/or bookings relating to the Witte Zaal and room 57, please contact the music production leader, Ann Lommelen. For questions and/or bookings as to class rooms, please contact the reception desk.

8.2 Concerts

Within the framework of the course unit music history 1 and 2, students attend 10 **curriculum concerts**. Five concerts have been pre-defined by the teachers of music history and are attended in class (the price will be settled at the end of the academical year), the remaining 5 concerts can be chosen from a suggestion list. More information in the Vademecum General Cultural Courses.

Every year, the **Concertvereniging Conservatorium Antwerpen (CCA)** and the Royal Conservatoire, Antwerp organise a number of concerts. Unusual settings, unique works or creations, concerts performed by teachers, prize-winners, students, and alumni of the Conservatoire regularly feature.

All CCA concerts are **free** for Conservatoire students, although the number of student places is sometimes limited. For the concert schedule, see the website www.stichtingconservatorium.be, the calendar and the digital screens.

Contact: Ann Lommelen

The production office may sometimes be involved in organising concerts and music for a partner of Bolster (the Stichting Conservatorium Antwerpen or the Friends of the Conservatorium Antwerpen). Regular calls are made for students of the Conservatoire to apply for external concert series, too, such as the one in the open-air museum in Middelheim.

Either the production office will seek out the required forces (students receive a limited amount of reimbursement for expenses) or a message will be placed on the noticeboards or notified via DigitAP. Participation is on your own initiative and responsibility. Students who wish to be considered for these concert opportunities can submit programmes and proposals to the music production leader, Ann Lommelen.

Students may also make use of the **concert and performance offering of deSingel**. To access this, students must show their student card. Last-minute tickets are available for five euro, with cash to be paid at the ticket office of deSingel on the evening of the performance. For concerts in the Queen Elisabeth hall, organised by deSingel, students pay 10 euro.

Stuvo (the student services department of the AP-Hogeschool) also sells MOVE AP: students get access to the full range of sports offered by the university van Antwerp. There is also access to an extensive and diverse cultural offer. 35 euro. More information and registration via <https://www.ap.be/voorzieningen-voor-studenten>.

8.3 Study 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

- Charlotte Saelemakers: all transferring students, master students, Erasmus students and individual cases

Appointments:

Bachelor: Magda Thielemans via magda.thielemans@ap.be

Bachelor Master: Charlotte Saelemakers via <http://bit.ly/programcounseling>

Please also contact your section chairperson 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 counsellor for Classical Music: Magda Thielemans

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.
- Special attention is paid to foreign and Erasmus students by way of a buddy system, which the relevant students can elect to use.
- 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.
- Workshops.

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

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

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 than 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.

More information can be found in the Vade mecum Health and Injury Prevention.