

# Vademecum

## Music practice

Academic year  
2021-2022

**Koninklijk Conservatorium  
Antwerpen**

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# 1. Preface

Music Practice is a process-oriented course unit, that offers students an educational learning process in repertoire and the performance practice of “playing and singing together” in the broadest sense. After five levels of Music Practice students have the necessary tools, knowledge and experience to be able to function as fully-fledged musicians in professional orchestras, ensembles and choirs (for the voice section).

In addition, students can broaden their knowledge and skills in terms of repertoire and performance practice in a broader context through master classes, lecture recitals, study trips and project-related initiatives.

Further in this guide you will find an overview of what "music practice" means for the different instrument groups or disciplines. After that we listed in which ensemble your instrument has to/could participate and the required level (also for the students from the Master in Music & Education). Further we illustrate the Masterclasses and Lecture Recitals. Finally you can find all the information about the evaluation procedure and possible exemptions.

For the detailed planning and content of the different ensembles, masterclasses and projects of Music Practice in 2020-2021, we refer to the course ‘Musiceerpraktijk / Music practice’ on Digitap <https://learning.ap.be>.

Besides the basic Music Practice package students can also take part in 1 or 2 extra projects respectively for 3 or 6 additional credits in the form of an elective course. Percussion students can accompany the dance classes and take on ‘Music Practice Extension’ for 3 credits.

Rehearsals for the ensembles and orchestras are mainly scheduled on a weekly basis at a fixed time in the timetable. Some projects may be organized as a short, intensive project because of the specific content of the project. Because of this it is possible classes and rehearsals coincide. The rehearsals and concerts of the projects always have priority over all other activities (also see 6. Evaluation – Evaluation norms). The student him/herself is responsible to notify the involved teachers of his/her absence on time. He/she can refer to the rehearsal schedules and lists of participants on Digitap.

## 2. Organigram

### **Production manager:**

Ann Lommelen – ann.lommelen@ap.be, 03 244 18 06

### **Stage manager:**

Kris Denissen – kris.denissen@ap.be, 03 800 01 68

### **Production assistant, masterclasses & lecture recitals:**

Bart Geysels – bart.geysels@ap.be, 03 800 01 65

### **Head Music Department:**

Inge Simoens – contact through Yannicke Belis

### **Student administration Music:**

Yannicke Belis – yannicke.belis@ap.be, 03 244 18 01

### **Teacher responsible per ensemble in 2021-2022:**

Choir: Marleen De Boo

Chamber Choir: Luc

AnthonisSymphony

Orchestra: alternating

teachers & guest teachers

Symphonic Wind Band:

Steven Verhaert

Opera & opera scenes: alternating teachers & guest teachers

String Ensemble A: Francis Reusens

String Ensemble B: Justus Grimm & external teachers

Woodwind Ensemble: Francis Pollet, in collaboration with I Solisti

Brass Ensemble: Jan Smets

Percussion Ensemble: Koen Wilmaers

Marimba Ensemble: Ludwig Albert

Harp Ensemble: Miriam Overlach

Saxophone Ensemble: Hans de Jong

Accordion Ensemble: Ludo Mariën

Oratorium project: Andrew Wise

Ensemble XXI: Frank Agsteribbe

Music practice piano & key instruments: Stephanie Proot

### 3. Content

**String Ensembles A & B, Brass Ensemble, Woodwind ensemble, Percussion Ensemble, Marimba Ensemble, Harp Ensemble, Saxophone Ensemble, Accordion Ensemble:** a bundled or weekly practical session in which the basic skills of playing in a group are taught and the basic repertoire for ensemble is studied. This group work is supplemented with class projects with a thematic approach. The series of classes may result in a presentation or concert.

**Sectional rehearsals for orchestral projects (per instrument or instrument group):**

a bundled practical session in which students are prepared intensively to perform in the string/wind/percussion group of a professional orchestra. The latter means that the students receive specific training in the orchestral and are coached by teachers and external experts from the field.

**Symphony Orchestra & Symphonic Wind Band:**

the skills and know-how mentioned above in terms of playing with an ensemble are applied to a fully-fledged orchestra; the conductors are experts from the teaching staff of the RCA, a master student conducting and/or someone external. The productions usually lead to a presentation for an external audience.

**Choir:**

a weekly practical class during 1 semester in which the basic skills of singing together will be taught. Besides the a cappella choral literature, students study a major work for orchestra and choir every two/three years. This way instrumentalists can get additional vocal experience in the mixed vocal/instrumental orchestral repertoire.

**Chamber Choir:**

a weekly practical lessons on fixed dates during which the students of the voice department make music in group. Other students can participate if they pass an audition. The chamber choir studies choral literature from different style periods. Chamber choir is part of the course Music Practice 1 to 4 for vocal students. Students Voice 5 and PG can participate in the chamber choir as part of Music Practice.

**Baroque Ensemble (Oratorium projects), Ensemble XXI:**

as from Level 3, students receive a thorough introduction to the baroque or contemporary stylistics. In respectively the Baroque Ensemble and the Ensemble XXI, students study the relevant repertoire, and the specific playing techniques associated with it.

The study of this specific performance practice is complementary to the regular instrument lessons. The conducting is in the hands of stylistic experts from the RCA teaching staff, possibly reinforced by external coaches.

Since academic year 2020-'21 the KCA offers a thorough training in contemporary music. Under the name Project-XXI, with a limited group of students and specialized coaches worked intensively on new music throughout the academic year.

The functioning of Project-XXI consists of three pillars:

- the ensemble that carries out a number of projects (Ensemble XXI)
- contemporary chamber music: during the Chamber Music Festival there will be a special evening reserved; students who choose to do so play a full program that year contemporary music
- framework through modules that are organized within the subject Research practice

The students will acquire ECTS within these three components.

#### **Youth Orchestra Flanders, symphony orchestra:**

Youth Orchestra Flanders is a youth symphonic orchestra launched in partnership with the Brussels Philharmonic, the Antwerp Symphony Orchestra and the Symphony Orchestra of Opera Ballet Vlaanderen, three top cultural institutions. With support from the government of Flanders, Youth Orchestra Flanders is lending a jump start in the professional orchestra circuit to the upcoming generation of young talent (15-26 years). The orchestra works in a project-based manner and in collaboration with the Flemish conservatories and concert halls.

If you want to participate you have to pass for the audition.

The section coordinators and main course teachers instrument/voice assign students to the ensembles in consultation with the production team.

## 4. Setting per instrument group for 2021-2022

### 1. Specialization Music – Music Practice

#### Keyboard / plucked instruments / composition

Guitar	Choir	level 1-2
	Study trip instrument	level 1-5, transition, prep. year, PG
	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG
	Ensemble XXI (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Guitar ensemble	level 1-5, transition, prep. year, PG

Harp	Choir	level 1-2
	Harp ensemble	level 1-5, transition, prep. year, PG
	Symphonic Wind Band (if required by the instrumentation)	level 1-5, transition, prep. year, PG
	Symphonic orchestra & Youth Orchestra Flanders (if required by the instrumentation)	level 1-5, transition, prep. year, PG
	Ensemble XXI (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG

Accordion	Choir	level 1-2
	Accordion ensemble led by Ludo Mariën	level 1-5, transition, prep. year, PG
	Ensemble XXI (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG
	Symphonic orchestra (if required by the instrumentation)	level 1-5, transition, prep. year, PG

Piano/ collaborative piano	Choir	level 1-2
	Masterclasses & lecture recitals + paper	level 1-5, transition, prep. year, PG
	Portrait of a composer: Bach	level 3-5, transition, prep. year, PG (not obligatory for collab. pianists)
	Accompaniment (chamber)choir	level 1-5, transition, prep. year, PG
	Study trip instrument	level 1-5, transition, prep. year, PG
	Symphonic Wind Band (if required by the instrumentation)	level 1-5, transition, prep. year, PG
	Symphonic orchestra (if required by the instrumentation)	level 1-5, transition, prep. year, PG
	Ensemble XXI (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Liedstudio (if not as a separate course in the study program)	level 1-5, transition, prep. year, PG
	Collaborative class (if not as a separate course in the study program)	level 1-5, transition, prep. year, PG
Accompaniment piano concerto fellow student(s)	level 1-5, transition, prep. year, PG	

Harpsichord	Choir	level 1-2
	Oratorium project (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Study trip instrument	level 1-5, transition, prep. year, PG
	Ensemble XXI (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG

Organ	Choir	level 1-2
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	Oratorium project (if required by the instrumentation)	level 3-5, transition, prep. year, PG
	Study trip instrument	level 1-5, transition, prep. year, PG
	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG
	Symphonic orchestra (if required by the instrumentation)	level 1-5, transition, prep. year, PG

Composition	Choir	level 1-2
	Masterclasses & lecture recitals	level 1
	Ensemble XXI: performances of the composition class	level 1
	Participate in an existing project or paper (contact ann.lommelen@ap.be)	Level 1-3

### Strings

Basic skills ensemble	String ensemble A	level 1-2
	String ensemble led by Diana Ketler	level 3-5, transition, prep. year, PG
	String ensemble led by Michiel Delanghe	level 3-5, transition, prep. year, PG
Masterclasses	Masterclasses and lecture recitals	level 1-5, transition, prep. year, PG
Making music in a large group	Choir	level 1-2
	Symphonic orchestra projects & Youth Orchestra Flanders	level 1-5, transition, prep. year, PG
	Symphonic Wind Band (if required by the instrumentation)	level 1-5, transition, prep. year, PG
Specific applications (as of Bachelor 3)	<i>Program with one of the following specializations:</i>	
	- Oratorium project	level 3-5, transition, prep. year, PG
	- Ensemble XXI	level 3-5, transition, prep. year, PG

### Wind players

Basic skills ensemble	Brass ensemble, woodwind ensemble or saxophone ensemble	level 1-5, transition, prep. year, PG
Masterclasses	Masterclasses, lecture recitals	level 1-5, transition, prep. year, PG
Study trips	Study trip instrument	level 1-5, transition, prep. year, PG
Making music in a large group	Choir	level 1-2
	Symphonic orchestra & Youth Orchestra Flanders	level 1-5, transition, prep. year, PG
	Symphonic Wind Band	level 1-5, transition, prep. year, PG
Specific applications (as of Bachelor 3)	<i>Program with one of the following specializations:</i>	
	- Oratorium project	level 3-5, transition, prep. year, PG
	- Ensemble XXI	level 3-5, transition, prep. year, PG

### Percussion / Marimba

Basic skills ensemble	Percussion-ensemble	level 1-5, transition, prep. year, PG
	Marimba-ensemble ( <i>only for marimba</i> )	level 4-5, transition, prep. year, PG
Masterclasses & lecture recitals	Masterclasses, lecture recitals	level 1-5, transition, prep. year, PG
Study trips	Study trip instrument	level 1-5, transition, prep. year, PG
Playing in a large group	Choir	level 1-2
	Brass ensemble	level 1-5, transition, prep. year, PG
	Symphonic Wind Band	level 1-5, transition, prep. year, PG



	Symphonic orchestra & Youth Orchestra Flanders	level 1-5, transition, prep. year, PG
Specific applications (as of Bachelor 3)	<i>Program with one of the following specializations:</i>	
	- Oratorium project	level 3-5, transition, prep. year, PG
	- Ensemble XXI	level 3-5, transition, prep. year, PG

### Voice

Choir, opera & music theatre	Chamber choir	level 1-4, transition, prep. year
	Opera scenes (after audition)	level 4-5, transition, prep. year, PG
Making music in a (large) group	Ensemble XXI	level 3-5, transition, prep. year, PG
	Composition project vocal department	level 1-5, transition, prep. year, PG
Masterclasses & stages	Masterclasses & lecture recitals	level 1-5, transition, prep. year, PG

### Master Choral Conducting

Choir	Chamber choir or conductors choir	level 4-5
	Choir outside school	level 4-5

### Master Hafabra conducting

Making music in a large group	Symphonic Wind Band	level 4-5
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## 2. Music Practice in the specialization Master in Music & Education

Starting from academic year 2019-2020 Group Musicianship for the students of Master in Music & Education will be a combination of both music practice and chamber music. The Master in Music & Education is a Dutch study program. For more information, see the Vademecum Musiceerpraktijk (Dutch).

### Group music content by instrument group:

#### **Accordion**

- 2 chamber music groups (program 25 min)
- masterclass (if foreseen)
- no separate project music practice

#### **Guitar**

- 2 chamber music groups (program 25 min, this can be replaced entirely or partially by a guitar ensemble project)
- masterclass (if foreseen)

#### **Harpsichord**

- 2 chamber music groups (program 25 min, this may be replaced in whole or in part by an ensemble or oratorio project)
- masterclass (if foreseen)

#### **Organ**

- 1 chamber music group (program 15 min, this can be replaced by an ensemble project)
- organ trip
- masterclass (if foreseen)

#### **Piano**

- 2 chamber music groups (program 25 min, this can be partially replaced by an ensemble project) or song class

#### **Orchestra instrument**

- 1 chamber music group (program 15 min)
- Masterclass (if foreseen)
- 1 orchestra or ensemble project

## 5. Masterclasses

Throughout the academic year masterclass are organized by the conservatoire and deSingel. The masterclasses are open to all students. The main course teacher decides which students can actively participate. All other students are obliged to attend the masterclass as a listener. Students have to notify the teachers(s) of the course(s) which they will miss because of a masterclass themselves. Exceptions are rehearsals and other activities of the conservatoire which can't take place without their presence. In this case students have to notify the coordinating teacher of the masterclass and they will be excused from (part of) the masterclass.

Masterclasses are coordinated by Bart Geysels. Masterclasses organized by the conservatoire are admission free. All information about the masterclasses will be posted on Digitap (instrument section pages).

## 6. Evaluation

### **Evaluation forms:**

- Internal evaluations of process-oriented skills and attitudes are made by the teacher(s) during the rehearsals and classroom activities.
- The final results, which the student demonstrates with his/her collective at a concert or performance or during a class activity, are graded by the teacher or the conductor in charge under the heading 'skills test'.

### **Evaluation standards:**

- The student achieves the required competences and shows that s/he functions in a group with insight, knowledge of style and artistic personality.
- All students must participate in the activities, ensembles and projects for which they have been selected and keep themselves completely and unconditionally free throughout the entire duration of the activity. For an orchestra or music theatre production that includes all rehearsals and all concerts and/or performances. Unauthorised absence during a rehearsal, concert or other activity of the music practice course unit will always result in a zero for that component (process test + skills test).

### **The annual exam consists of the following components:**

- Permanent evaluation: 50% of the points
- Skills test: 50% of the points

A student needs to gain 50% of the point for all the projects. If he/she doesn't pass for one project, the result of the project will be transferred for the course of it's whole.

## 7. Exemptions for the course unit Music Practice

### **Application for exemption from the entire course unit in the study contract:**

<https://www.ap-arts.be/en/node/575>

### **Application for replacement of an official project or the entire course unit:**

All info on <https://www.ap-arts.be/node/575>

### **Application to change places for an official project:**

- Application at latest 2 weeks after the first communication from Production about the project
- Who to apply to? The production manager (Ann Lommelen) for the artistic board music
- Conditions:
  - Complete an application form (see Digitap)
  - The student provides proof of the reason for his/her unavailability
  - The applicant him/herself suggests a student who can be a substitute for the entire project; the replacement must be approved by the music production manager.

### **Application for absence from a rehearsal for an official project:**

- Application at latest 1 month before the start of the project
- Who to apply to? The stage manager (Kris Denissen) for the artistic board
- Conditions:
  - Complete an application form (see Digitap)
- The following activities do NOT qualify, so an application regarding them will definitely not be accepted:
  - Educational activities or lessons at other educational institutions
  - Individual activities
- The following activities may possibly qualify, an application form can be filled in for them:
  - Internships and/or concerts with subsidized ensembles, choirs and orchestras
  - Auditions
  - Exams at another educational institution