

Handbook Classical Music

Academic year
2022-2023

**Koninklijk Conservatorium
Antwerpen**

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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 the intranet "My programme-Study programme-Study guides" and in the specific courses 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 | inge.simoens@ap.be | 03 244 18 15 |
| 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> | Bart Geysels | Bart.geysels@ap.be | 03 244 18 06 |
| Administrative support | 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> | luc.anthonis@ap.be | |
| | Thomas Moore <i>(Brass)</i> | thomas.moore@ap.be | |
| | De Fleyt Karin <i>(Woodwinds)</i> | karin.defleyt@ap.be | |
| | Nico Couck <i>(Plucked instruments)</i> | nico.couck@ap.be | |
| | Wim Henderickx <i>(Composition)</i> | willem.henderickx@ap.be | |

| | | |
|---|--|-----------------------------|
| | Guide de Neve (<i>Violin</i>) | guido.deneve@ap.be |
| | Elisabeth Sturtewagen (<i>Lower strings</i>) | elisabeth.sturtewagen@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

Programme support administration: Yannicke Belis and Marie Caeyers

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 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 1-2 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 Muntchouwburg, 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 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 | 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 | Elisabeth Sturtewagen | Elisabeth.sturtewagen@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 Pritchins; 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; Rodrigo Fernandes Marques, assistant |
| PERCUSSION | Koen Wilmaers; Pieter-Jan Vranckx, assistant |

Key instrument teachers

| | |
|---------------------|--|
| ACCORDION | Ludo Mariën |
| HARPSICHORD | Korneel Bernolet |
| ORGAN | Joris Verdin |
| PIANO | Polina Leschenko Eliane Rodrigues Nikolaas Kende Sergei Edelman |
| COLLABORATIVE PIANO | Andrew Wise |
| 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 | Julien Hervé (ad interim); Marija Pavlovic, Es Clarinet |
| BASSCLARINET | Renaud Guy-Rousseau |
| BASSOON | Gordon Fantini |
| CONTRA BASSOON | Filip Neyens |
| SAXOPHONE | Pieter Pellens |
| HORN | Rik Vercruysse; Bart Aerbeydt, natuurhoorn |
| TRUMPET | Steven Verhaert Simon Van Hoecke; Bert Mees, assistent |
| TROMBONE | Jan Smets |
| BASSTROMBONE | Jan Smets |
| 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 Susanne Schimmack; Reric Reddet, assistent 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
Jan Van der Roost, instrumentation and analysis

Orchestral conducting

Ivo Venkov, main course orkestdirectie
Steven Prengels, instrumentation and orchestration

6.4 Teachers composition

Composition/orchestration

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 | Edwig Abrath, Tom Collier |
| ANALYSIS | Frank Agsteribbe, Umut Eldem, Steven Prengels, Wim Henderickx (incl. coordination), Yves Senden, Stephan Weytjens, Umut Eldem |
| ARRANGING | Peter Thys |
| AUDITION TRAINING | main course teacher + Elisabeth Sturtewagen coordinate |
| ARTIST IN SOCIETY | Koen Maes, Wouter Hillaert |
| BAROQUE REPERTOIRE | Korneel Bernolet |
| BASSO CONTINUO | Korneel Bernolet, Frank Agsteribbe |
| ACCOMPANIMENT AND COACHING | Andrew Wise |
| COACHING VOCAL REPERTOIRE | Andrew Wise, Sabrina Avantario |
| COLLABORATIVE PIANO | TBC |
| COMMUNICATION | Eva De Hondt |
| SCREEN SCORING | Mathias Coppens |
| COUNTERPOINT | Peter Thomas |
| CREATIVE (FINAL) PROJECT | Jeroen Malaise (incl. coordination), Sam Gevers, Mathias Coppens, Isaak Duerinck, Ann Eysermans, Pieter Mathynssens, Naomie Beeldens |
| ENCYCLOPEDIA OF THE ORGAN | Bart Verheyen |
| ELEKTRONIC MUSIC | Wim Henderickx (incl. coordination), Maarten Buyl, Steven Maes, David Baeck |
| PHILOSOPHY IN MUSIC | Yves Senden |
| EAR TRAINING (EXTRA/ADVANCED) | Edwig Abrath, Peter Maus, Tom Collier |
| ADVANCED MUSICIANSHIP GUITAR | Hendrik Braeckman, Frederic Leroux |
| HARMONY | Alain Craens, Bram Van Camp |
| HARMONY OF THE 20th CENTURY | Steven Prengels |
| HISTORY OF VOCAL MUSIC | Sabrina Avantario, Aäron Wajnberg |
| CONTEMPORARY VOCAL PRACTICE | Els Mondelaers |
| HISTORICALLY INFORMED | Anne Pustlauk |
| PERFORMANCE PRACTICE | |
| 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 (INTRODUCTION TO) ORCHESTRAL CONDUCTING (SUBSIDIARY COURSE) | Luc Anthonis, Marleen De Boo Ivo Venkov |
| INTRODUCTION TO DIGITAL SKILLS | Nicolas Rombouts |
| INSTRUMENTATION THEORY | Peter Thys |
| INTERDISCIPLINARY PROJECT | Pieter Matthyssens |
| INTERNATIONAL PROJECT | Lies Colman |
| JAZZHARMONY AND -ANALYSIS | Nicolas Thys |
| CHAMBER MUSIC | Frank Agsteribbe, Ludwig Albert, Nico Couck, Guy Danel, Pieter Pellens, Guido De Neve, Justus Grimm, Lode Leire, Polina Leschenko, Luk |

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

Nielandt, Ludo Mariën, Miriam Overlach, Francis Pollet, Stefanie Proot, Francis Reusens, Eliane Rodrigues, Jan Sanen, Jan Smets, Joris Verdin, Bernd Van Echelpoel, Simon Van Hoecke, Peter Verhoyen, Koen Wilmaers
Luc Vanvaerenbergh
Joost Van Kerkhoven
Luc Anthonis (coordination)
Dimitri Goossens
Magda Thielemans (coordination), Stijn Vanhove
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 Kerkhoven - 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.
Bart Geysels
Koen Bollen
Yves Senden, Hannah Aelvoet, Nico Couck, Umut Eldem, Frederik Leroux, Chris Mentens, Stephan Weytjens (incl. coordination), Stijn Saveniers
Peter Knockaert
Peter Thys, Joost Van Kerkhoven, Stephan Weytjens (incl. coordination)
Bart Verheyen, John Gevaert – piano, Filip Neyens – contra bassoon, Aldo Baerten & Blaz Snoj– flute, Luk Nielandt – alto Oboe, Anke Lauwers – piccolo, Renaud Guy-Rousseau – bass clarinet, Marija Pavlovic - clarinet and Es clarinet, Steven Verhaert – trumpet, Korneel Bernolet & Luc Vanvaerenbergh – harpsichord, Piet Kuijken – pianoforte, Joris Verdin – organ, Jan Smets – bass trombone, Bart Aerbeydt - natural horn, Rik Vercruysse - Wagner tuba, Lode Violet - saxhoorn
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 (incl. coordination), Nils van der

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
SPECIFIC ORGANOLGY
LANGUAGE COACHING

TRANSPOSITION
YOGA / ALEXANDERTECHNIQUE

Plancken, Ivo Venkov, Bart Verheyen, Aaron
Wajnberg, Andrew Wise, Annemie Wuyts, Oana
Zamfir, Mario Maigual, Pieter-Jan Verhoyen
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, Thomas Moore, Nico Couck,
Anne Pustlauk, Yves Senden (incl.coordination).
Guy Joosten

Elisabeth Sturtewagen

Valerie Vervoort

Joris Verdin

Sabrina Avantario (Italian), Anne Cambier
(French), Andrew Wise (English), Kai-Rouven
Seeger (German)

Rik vercruysse

Zehra Proch (replaced by Dorien Mortelmans),
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.

A limited 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.

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 and published on Intranet and DigitAP. 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

A student from the major course Instrument/Vocal (Music Classical) always uses an accompanist from KCA for piano or harpsichord accompaniment for his/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 Department Chair and the responsible artistic staff member. In the first examination period, the student must hand in the scores to the accompanist no later than before the Easter vacations. For the second examination period, July 15 is the ultimate deadline. After this date the accompanist may refuse to accompany the student in that repertoire.

For harpsichord accompaniment, Luc Vanvaerenbergh (accompanist) and Korneel Bernolet (HIPP coordinator) are always contacted so that a tuned instrument can be arranged in time through production and overlapping can be avoided. Once the exam calendar has been drawn up, no further changes are possible. Harpsichord accompaniments are grouped per class as much as possible to prevent unnecessary moving and tuning. Harpsichord/baro class students can only be deployed after consultation with Korneel Bernolet and Luc Vanvaerenbergh.

Exceptions to the above rule must be requested from the Program Director at least two months before the examination date. Exceptions are only possible for repertoire in chamber music, played with KCA students, and for accompaniment by larger ensembles or external orchestras.

7.3.4 Exam equipment

Special supplies, instruments, or a particular arrangement within a classroom, must be requested by the student with the Employee responsible for Examination Planning at least three weeks prior to the practical exam. The provision of an instrument and/or its tuning must be requested by the student from the Music Production Manager and Orchestra Director no later than three weeks prior to the practical exam. Students are responsible for moving and setting up the necessary percussion equipment, amplifiers, CD or DVD players or music stands. This equipment will also be cleaned up by the student(s) immediately after the exam. Please consult with Kris.Denissen@ap.be of production on this matter.

During exam periods, students taking a public test will always have a moment in the exam rooms to test the acoustics. The duration of this moment depends on the number of hours available. This offer is organized 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: Bolster vzw.

7.5 Internships

Opera Ballet Vlaanderen, de Orkestacademie of the National Orchestra of Belgium 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 & Bart Geysels.

Students can also do an internship as répétiteur at the Flemish opera and at the Flemish Radio institution Klara or within the productions of the RCA as assistant production.

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

7.6 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.

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 Bart Geysels. Please read the Vade mecum Music practice in Intranet.

7.8 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. 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 by self-study, or by asking fellow students or teachers to practice with you. Here is a link to information on self-study opportunities Dutch in Antwerp and online:

<https://student.ap.be/taalondersteuning>

In addition, the school cooperates with a language school (CVO Vitant) to organize Dutch classes for some students at school. This is an external partnership, so you have to pay a small fee for the year (normally about 70€), and you do not receive any ECTS credits for it at the moment. Beginner's classes are organized on Thursday evenings in De Singel. If you are interested, please fill out this form and you will receive more information by email: <https://tinyurl.com/DutchRCA>

Starting group 1 - level 1.1

Thursday 18h00-20h20 - period 09/11/2022-16/03/2023

Start group 2 - level 1.1 (music students)

Thursday 20h00-21h30 - period 09/11/2022-11/05/2023

Follow-up course - level 1.2

Tuesday 19h10-21h30 - period 27/09/2022-19/01/2023

The price depends on the status of the student.

-Standard rate: 48€ (integrators 0€)

-Course book and copies: 20€.

After 1.1, successful students receive a partial certificate Breakthrough (personal+public).

After 1.2, they receive a partial certificate Waystage (oral+written) + a certificate Grade 1.

These are certificates awarded by the adult education centers of the Flemish Community within the study area Dutch second language degree 1 and 2 (no ECTS so).

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/>

If you are enrolled in the English-language masters and would like more information about language support for English, please do not hesitate to contact our multilingualism coordinator: Joanna.britton@ap.be

Concrete approach in the Classical music program

Although the Bachelor of Music in Classics 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 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 Analysis, Musical Writing, Practical Harmony and Counterpoint take place in smaller groups. Here a distinction is still made between Dutch-speaking and non-Dutch-speaking students, but cross-pollination still takes place in practice. 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.

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 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 via magda.thielemans@ap.be
- Charlotte Saelemakers: all transferring students, master students, Erasmus students and individual cases [via this planning tool](#)

Appointments:

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

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

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 counsellor for Classical Music: Petra Vangeel petra.vangeel@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.
- Focused advice from a physiotherapist.

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 behavior 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 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 Vademecum Health and Injury Prevention.

8.4 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 **Bolster vzw** 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: Bart Geysels

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, Bart Geysels.

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>.

8.5 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.

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, Bart Geysels. For questions and/or bookings as to class rooms, please contact the reception desk.