

Handbook Jazz

2022-2023

**Koninklijk Conservatorium
Antwerpen**

Inhoud

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Welcome to the Student Handbook for the Jazz program!

This handbook provides students and teachers with specific information about the Jazz program. More general information that applies to students of all programs can be found on the intranet: student.ap.be

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

- Year calendar Jazz.
- Vademecum Elective Courses Jazz
- Vademecum Health Care
- Vademecum ICT

1 Contacts

Dean Royal Conservatory Antwerp:

Stefaan De Ruyck

Head of Jazz:

Els Smedts,

els.smedts@ap.be,

03 244 18 09 or 0486 30 61 29

International affairs:

Charlotte Saelemakers,

charlotte.saelemakers@ap.be,

03 244 18 22

Student counsellor:

Petra Van Geel

petra.vangeel@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:

studentenadministratie@ap.be

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 bachelor's programme in Music, students are given the basic tools with which they can further develop into a distinct artistic personality during the master's programme. The program puts an emphasis on the development of your own artistic personality, the acquisition of expertise, and the engagement of your sense of entrepreneurship. Our acclaimed teaching team consists of outstanding artists and passionate teachers, and our campus provide high standard facilities. 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 a 3 years (full-time study) academic bachelor of 180 credits and a 2 years (full-time study) master program of 120 credits. Students can progress directly or indirectly between the bachelor and de master program. Students with a professional bachelor's degree can enter the master's program through a transition program. The transition program in the jazz program counts 45 credits with a focus on broadening the perspective and teaching academic skills.

The jazz program offers training in a variety of styles within the broad jazz idiom and encounters a large range of settings (from solo to big band, from vocal ensemble to interdisciplinary project), always finely balancing tradition and innovation. The instrumental/vocal studies are supported by training in music theory which is geared towards performance practice: reading, listening, arranging, jazz harmony and analysis (including harmonization on the piano), repertoire knowledge and artistic research.

The development of each student's individual professional profile is central to the Jazz program, always starting from their own interests, talents, vision and personality as a future artist. As soon as students have proven to be familiar with the jazz vocabulary and with improvising on advanced changes, they are free to play the music that best suits their artistic personality.

Optional courses play a prominent role in the curriculum and offer every student the possibility to enhance his profile. These optional courses focus on developing, broadening, introducing, or intensifying the artistic practice or physical training.

In the Jazz Master's degree program, students can choose whether or not they want to combine their Instrumental/Vocal studies with the education program and they can choose to continue their focus on Jazz music or to put a focus on Live Electronics. They also can opt for a Dutch or English Master's in Music. Whatever choice they make, the freedom to create their own artistic story, both in practical lessons as well as in exams, lies firmly with them. In addition to weekly lessons, master students can also work on a more project-oriented basis. The master's training is an ideal time to build up an international experience.

The master's exam is evidence of the students ability to marry up artistic excellence, an artistic personality and a critical mindset, the three of which find expression in the master's dissertation.

During the bachelor and master's program, all student gets numerous opportunities to gain stage experience and to work on their own artistic story, both in the schools modern concert halls as during co-productions with the professional field. Both in Belgium as abroad. Concerts can take place under the direction of one of the teachers or under the direction of an internationally-renowned coach.

In addition, each student is expected to organize and perform his or her own musical project at least once a year. The content and development of this project are completely free in terms of genre, setting, and location. Students must take care of the organization, communication and promotional aspects themselves. This way students begin developing their own creative, artistic productions while still at the Conservatoire. Developing their professional network is also facilitated by the Entrepreneurship course.

The backbone of the program is formed by a strong and flexible team of teachers with a broad spectrum of specializations and styles which can be supplemented by teachers of the student's own choice.

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, personality and the ability to communicate with the audience. The cornerstone Artistic individuality and performance focusses on these qualities by looking at creative and high-quality performance 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.

Students focus on this cornerstone within their principal subject and in masterclasses, within their elective courses and via their projects, concerts and extra-curricular activities.

3.2 Excellence and substantiated expertise

Excellence and substantiated expertise accompanies the student in his path to professionalism and craftsmanship by mastering all technical aspects of his instrument/discipline, including sight reading, transcribing skills, repertoire knowledge, harmonic understanding, arranging and composing skills. These abilities amount to the acquisition of musical expertise.

This cornerstone is represented in the study programme in the principal subject lessons, in masterclasses and in the Repertoire course. Harmony and Analysis, including Harmonisation at the piano, Ear Training and Reading, Rhythmic training and Arranging provide the structural, musical-theoretical foundation. If desired, these skills can be given additional training or can be further explored through the elective courses.

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 ensemble, vocal ensemble, breathing projects, interdisciplinary projects, big band, rhythm section class and elective courses. Extra-curricular activities also contribute to the acquisition of these competences.

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 enables students to relate their artistic activities to a broader socio-cultural context and helps them to understand both the historical and contemporary artistic landscape. 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. 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 integrated into multiple other courses (principal subject, instrument technique, harmony and analysis, elective courses) This makes Awareness and reflection, along with the other cornerstones, a common thread running throughout the curriculum.

4 Learning outcomes

4.1 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**.

4.2 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.

5 Projects and performance opportunities

To ensure a close link with the profession, many high-profile artistic projects are organized each year. These may or may not be in collaboration with other disciplines, with international partner institutions or with professional organizations. The projects offer the students the opportunity to play on interesting stages, both in Belgium and abroad: De Singel, De Singer, Werkplaats Walter, BOZAR, CC Muze, Hnita hoeve, Rataplan, Jazz Middelheim Festival, Bimhuis Amsterdam (The Netherlands), Jaffa Jazz Festival Tel Aviv (Israel), Parco della Musica Rome (Italy) and Casa del Jazz Rome (Italy).

To support students in their development of networks within a broad range of music practice, the jazz departments organizes every year projects for different settings: from solo to jazz ensemble, from octet to big band, from vocal ensemble to interdisciplinary project. Concerts can take place under the direction of one of the teachers or under the direction of an internationally-renowned coach both in Belgium as abroad.

5.1 Solo- and ensemble projects

The vocal ensemble consists of all voice students of the jazz department. It's an A Capella ensemble that has have a weekly rehearsal leading towards the yearly Singers Night Concert in May. Next to the vocal ensemble, the voice students can also participate in the other ensemble projects.

Every student has at least two hours per week of ensemble lessons, with students at master's level taking part in an extra ensemble. Students can also play in a second ensemble by taking some of the optional courses. In order to ensure that all students encounter a range of pedagogical/musical perspectives and a broad spectrum of styles during the course of their study, each ensemble will have a different teacher each semester. Specialized ensembles such as ensembles focusing on free improvisation and on cross-over/contemporary jazz are offered as optional subjects.

In order to mirror professional practice as closely as possible, the ensemble lessons at master's level are organized around projects entitled "Breathing". With the Breathing project, the jazz department supports the master students, both logistically and artistically, in their search for their own musical personality for ten years already. This happens by engaging an internationally established jazz musician for an in-depth and extensive coaching during two weeks. At the end of the rehearsal period, a concert is played on a professional stage.

During the summer break, the jazz department has a collaboration with the Jazz Middelheim Festival. Every year, a student's band may perform at this internationally renowned festival together with an international coach. After 12 years of cooperation, the list of coaches is impressive, and includes names such as Mark Turner, Peter Evans, Dave Douglas, Greg Cohen, Andrew Cyrille, Jasper Hoiby, Chris Cheek, Avishai Cohen, Mark Giuliana, Ambrose Akinmusire and Joe Lovano. Finally, for all master 1 students a yearly solo project is organized to encourage them to step outside their comfort zone. Each student has to bring 10 to 20 minutes of music of their own choice. Interdisciplinary collaborations are allowed. The only rule is that the jazz student must be the only musician on stage.

5.2 Interdisciplinary projects

Since 2010 when the music, drama, dance and corresponding teacher-training courses were housed on the one campus, the jazz programme collaborates on an interdisciplinary basis with the classical, the dance, the spoken word and the visual arts programmes. Both in terms of interdisciplinary artistic creation as well as artistic research (for example, research into injury prevention).

Each year two improvisation projects with jazz and dance students are organized led by the Argentinian choreographer Agostina d'Alessandro. Bachelor students can take this project as an optional course. Master students can choose to take this as an optional course or as a part of their compulsory program. During one intensive week, all jazz students interested work intensively with the dance students leading to two performances at the Conservatoire.

Next to the cooperation with the dance program, the jazz program also collaborates every year with the spoken word students. The idea is to set up a project where student work and perform in an equal relation to one another. Music can be put together with text underneath, on top or in dialogue. Text material can consist out of the drama students own creations, existing poetry/literature or improvisation. These projects are always coached by one jazz musician (Ben Sluijs, Nicolas Thys or in 2019 the Danish guitar player Jakob Bro) and one spoken word artist (Lukas Vandervorst or Jurgen Delnaet) and lead to one to three concerts on professional stages in Belgium.

Thanks to a cooperation between the Royal Conservatoire Antwerp, The Lithuanian Academy of Music and Theatre in Vilnius and Escola Superior de Música en Artes do Espetáculo in Porto, students have the opportunity to participate in the Improvisation and performance Incubator (OCIS) in Vilnius. This module invites singers, composers, jazz musicians, classical music and theatre performers, as well as other artists (directors, visual and media artists, writers, etc.) to develop contemporary opera/musical theatre projects during the period of two intensive weeks in Vilnius (1-14 February 2023).

<https://europeanopera.academy/module/vil-2-2023-23/>

Finally, the conservatoire is organizing the annual interdisciplinary project week "NextDoors". During this week students can become acquainted with the advantages and challenges of the other disciplines at the conservatoire. Students can work on their own interdisciplinary projects and/or register for interdisciplinary workshops, given by our researchers and teachers. During the project week all doors of the conservatory remain open, allowing everyone to discover the varied range of projects and workshops. Students receive full logistical and technical support from our technical staff, and on Friday, the last day of NextDoors, a festival is organized at which students can showcase their hard work - without obligation. NextDoors 2023: From February 13-17. Contact: Malaise Jeroen jeroen.malaise@ap.be

5.3 Big band

To celebrate the 25th birthday of the jazz department, a big band with an international line-up was put together in April 2018, in collaboration with the conservatoires of Amsterdam and Maastricht, and with the Sibelius Academy, Helsinki. This unique ensemble was directed by Bert Joris, with none other than Joshua Redman as guest soloist. The Antwerp Jazz Orchestra played arrangements of the music of Joshua Redman, written by former pupils of Bert Joris. Performances took place in De Singel, in CC Muze Heusden Zolder and in the Centre Culturel Virton.

The year after, DePaul University Chicago joined the collaboration by sending one trumpet student, one trumpet teacher (Chad McCullough) and the Head of the Jazz department (Dana Hall) to join the Antwerp Jazz Orchestra.

In 2020, a new project with the Antwerp Jazz Orchestra was supposed to be organized with Chris Potter as guest soloists. Students of Bert Joris did write arrangements on his music but due to the corona pandemic this project needed to be postponed. In April 2023 concerts with the Antwerp Jazz Orchestra featuring Chris Potter took place at Bimhuis Amsterdam, de Singel Antwerp and CC Het Spoor Heusden-Zolder.

5.4 International projects

Next to projects with international coaches in Antwerp, the jazz students also have the opportunity to participate in projects abroad. During four consecutive years the conservatoire had a cooperation with the Jaffa Jazz Festival in Tel Aviv. Antwerp students had the opportunity to be part of an international ensemble coached by Adam Nussbaum (2016), Billy Cobham (2017), Tia Fuller (2018) and Grant Steward (2019). In 2020, we had to interrupt this cooperation due to the corona pandemic.

Since 2018 the Antwerp Conservatoire is a member of the International Association of Schools of Jazz (IASJ). As a result, every year one student has the opportunity to participate in the IASJ meeting where he can play with other students from around the world.

In 2009 the Antwerp Conservatoire started a cooperation with Saint Louis College of Music in Rome. Every year an Antwerp students band was invited by Saint Louis to perform.

In 2021 this collaboration was broadened into the Jazz's Cool project by also involving the conservatoires of Aarhus/Aalborg, Helsinki, Den Haag, Krakow and Budapest. Six international ensembles led by an Italian coach were assembled. Each ensemble rehearsed during one week at St Louis College of Music. At the end of the week they all performed at Casa del Jazz. In addition, each ensemble gets the opportunity to go "on tour" to play two concerts organized by two different partner schools.

5.5 Jam sessions

In order to give students additional playing and networking opportunities, the jazz department collaborates with non-profit organization Jazz4A, with jazz bar De Muze and with concert hall Rataplan to organize jam sessions in the city.

Jam session @de Muze: every Wednesday

Jam sessions @Rataplan: contact Vincent Brijs <vincent.brijs@gmail.com>

Jam sessions @de Hopper: JAZZ4A <infojazz4a@gmail.com>

6 Workshops & Masterclasses

As a supplement to your study program, a number of workshops/masterclasses are organized each year, both for ensembles and for all individual instrumental groups. The masterclasses will be announced by email. Students can make suggestions for additional workshops/masterclasses by emailing els.smedts@ap.be

7 Teachers

During your course, you will be coached by teachers and guest-teachers who, from both an artistic and pedagogical point of view, rank at the top international level. At least two teachers are assigned per instrument. In this way, you will get exposure to a range of influences to create your own personal style. The great flexibility in teacher choice allows you to choose thoroughly individualized and customized coaching and a principal teacher who fits with your own musical profile. This is an invaluable asset. The teacher you choose may be a teacher who belongs to the fixed teaching staff, but also, if desired, an external teacher. It could also be one or more teachers, or a teacher who does not play your own instrument

BASS GUITAR: Nicolas Thys, Benoît Vanderstraeten

BIG BAND: Kurt van Herck

CLASSICAL MUSIC HISTORY: Stephan Weijtjens

COMPLETE VOCAL TECHNIQUE: Inge Minten

COMPOSITION & CREATION: Lennert Baerts

DOUBLE BASS: Nicolas Thys, Piet Verbist, Nathan Wouters

DRUMS: Jan de Haas, Teun Verbruggen, Stéphane Galland (guest)

ELEKTRONIC IMPROVISATION: Andrew Claes

ENSEMBLE: Kurt van Herck, Nicolas Thys, Nathan Wouters, Piet Verbist, Benoit Vanderstraeten, Teun Verbruggen, Bo van der Werf, Ben Sluijs, Stéphane Galland

GUITAR: Hendrik Braeckman, Frederik Leroux

HARMONISATION AT THE PIANO: Frederik Desmyter, Wout Gooris

JAZZ HARMONY EN ANALYSIS: Nicolas Thys, Ben Sluijs

LIVE ELECTRONICS: Andrew Claes, Dago Sondervan, Stijn Cools

MELODIC/RHYTHMIC TRAINING: Jan de Haas

MULTIPLICITY OF APPROACHES: Bo van der Werf

MUSIC HISTORY JAZZ: Chris Mentens

MUSIC PROJECT: Main instrument teacher(s) involved

PIANO: Christoph Erbstösser, Erik Vermeulen

READING AND EARTRAINING Frederik Desmyter, Wout Gooris (AML extra)

RECORDING TECHNIQUES: Nicolas Rombouts

RHYTHM AND ODD METER CLASS: Stéphane Galland

SAXOPHONE: Kurt Van Herck, Ben Sluijs

SOUND IN TIME: Frederik Leroux

TROMBONE: Peter Delannoye

TRUMPET: Nico Schepers

VOCAL ENSEMBLE: Barbara Wiernik

VOICE: Kristina Fuchs, Barbara Wiernik, Chrystel Wautier (guest), Sarah Klenes (guest)

8 Study Program and course content

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://www.ap-arts.be/en/programme-jazz>

Using a combination of course subjects, workshops, masterclasses, projects and optional subjects, you can put together your own study program in consultation with your study programme councillor, taking into account your musical and individual needs. You can combine subjects from various years of the study program, integrate professional experiences into your curriculum, you can choose the number of study points you wish to take, etc.

In addition discipline-specific supplementary courses can be taken depending on your principal instrument. Various levels of solfège are offered. For singers, extra attention is paid to improvisation technique, in addition to lessons complete vocal technique and vocal ensemble. Wind players can play in the big band, and all pianists can take classical piano as a subsidiary course.

More information on how to create your individual program and how to ask for exemptions can be found on our website: <https://www.ap-arts.be/en/education/jazz/register/bachelor/definitief>

The most recent version of the time table can be consulted as of September 17th on: <https://docs.google.com/spreadsheets/d/1qfKmFI5e5uU1rER0yOaO2JNwqGN73bPIFOeoEPB2bsE/edit#gid=0>

8.1 Main instrument course

All students have at least one hour of individual instrument coaching a week by one or more teachers of their own choice. In order to make sure all students can develop their own artistic personality, the repertoire that will be played on the main instrument exam can be decided in mutual consultation with the main instrument teacher.

The repertoire exam (see also 8.2) takes place during the main instrument exam. The instrument/ repertoire exam looks like this:

Bachelor 1

Students send a recording two weeks in advance (min. 10, max 20 min). The content of the recording is free to choose in mutual consultation with your main teacher. On the live exam they will play two pieces of their own choice (in mutual consultation with your main teacher). In addition, they will play one piece of their repertoire list that will be chosen by the jury.

Bachelor 2

Students send a recording two weeks in advance (min. 10, max 20 min). The content of the recording is free to choose in mutual consultation with your main teacher. On the live exam, they will play two pieces of their own choice (in mutual consultation with your main teacher). In addition, they will play one piece from their repertoire list that will be chosen by the jury.

Bachelor 3

Students send a recording two weeks in advance (min. 10, max 20 min). The content of the recording is free to choose in mutual consultation with your main teacher. On the live exam they will play a set consisting of three self-chosen pieces (in mutual consultation with your main teacher). In addition, they will play one piece from their repertoire list that will be chosen by the jury.

Master 1

Students send a recording two weeks in advance (min. 10, max 20 min). The content of the recording is free to choose in mutual consultation with your main teacher. On the live exam they will play a set consisting of four self-chosen pieces (in mutual consultation with your main teacher) . In addition, they will play one piece from their repertoire list that will be chosen by the jury.

Master 2

Students play their master's exam. The content of the master's exam is completely free but all students have to play one personal piece. Duration: maximum 45'

Remark: Students who take part 1 of 2 of their main instrument course don't have to make a recording

8.2 Repertoire course

Below you will find the list of standards per level. Starting from bachelor 3 you may replace half of the obligatory standards by your own chosen repertoire in mutual consultation with your main instrument teacher. The repertoire exam will take place at the same moment as your instrument exam in June so make sure to bring your personal repertoire list to your instrument exam. You will play (without a score) one piece chosen by the jury. The chosen repertoire piece will be judged on the quality of the performance.

Bachelor 1

Someday My Prince
In A Sentimental Mood
There'll never be another you
So What
Billie's Bounce
How High the Moon
Oleo
Just Friends
All of Me
Black Orpheus

Bachelor 2

On Green Dolphin Street
Stella By Starlight
All The Things You Are
Have You Met Miss Jones
My Romance
The Days Of Wine And Roses
What is This Thing Called Love
Meditation
Alone Together
All Blues

Bachelor 3

You & the Night & the Music
Joy Spring
Like Someone In Love
It Could Happen To You
Footprints
Body And Soul
Dolphin Dance
A Night in Tunisia
Nardis
My One and Only Love
Invitation
Blue In Green
Blues For Alice
My Funny Valentine
Recordame

Master 1

Along Came Betty
Cherokee
Round Midnight
Donna Lee
Giant Steps
Moments Notice
Nica's Dream
How Insensitive
Woody'n You
Tenderly
Whisper Not
Wave
Inner Urge
Seven Steps To Heaven
In Your Own Sweet Way

8.3 Music project

Music project 1, 2, 3 and 5

The students will develop a personal project and be totally responsible for the organization and the performance. It goes without saying that music will have to be the central theme of this project. The student is totally free as far as the elaboration is concerned. So, the theme does not necessarily have to be jazz, but it is an option. It also may include other genres, interwoven with disciplines such as poetry, theatre and dance, it can be an existing project the student has already presented outside the Royal Conservatoire, ... The student is also totally free as far as the cast is concerned: it may be a solo project or an orchestra or any possible combination in between. The performance can be with fellow students or with people from outside the Royal Conservatoire. If it concerns a project in which other students from the main subject are involved, there is no need for them to submit a project separately, however they can if they wish to do so..

Music projects 4

Students following the 'Music Project 4' are obliged to present a solo project. Also in this case music must be the essence of the project. The approach of the project is entirely free. The only condition is that the student is the only musician on stage. The timing is minimum 10, maximum 15 minutes.

Date and location: March 13 and 14 Yellow Hall (music project jazz)

March 16 Yellow Hall (music project live electronics)

Location, technique and practical organization

For the execution of the projects, the Yellow Hall will be reserved on the following dates: 18/4/23, 19/4/23, 3/5/23, 4/5/23 . The program consists of three projects per evening (7:00 p.m., 8:00 p.m., 9:00 p.m.). Each project can last maximum 45 min. Each student/group has 15 minutes time for the set up. The room will also be available between 3:00 p.m. and 6:00 p.m. to give the students the opportunity for a sound check.

The student will reserve a date for the project as soon as possible by filling in his name, cast and data sheet on the spreadsheet:

<https://docs.google.com/spreadsheets/d/1LjggY6kea15ZVfo8JQ7knO9UPXQdTXjIBcPVPs6wQbc/edit?usp=sharing> (copy and paste link in a new window)

The student is free to choose another location for his/her project. Attention! Students following 'Music Project 5' are obliged to organize their project out of doors.

The student himself/herself is responsible for the logistics and the technical support of the project (keep it simple!). For projects in the school, amplifiers/drums of the jazz department can be used, provided they are put in place afterwards. A piano and a sound system can be available provided it is clearly mentioned on the spreadsheet. Anyone looking for technical support must mention this when filling in the spreadsheet. The student can get in touch with the technician to check the options beforehand: geert.vanimpe@skynet.be.

You should promote the concert yourself to have a full house. All your fellow students are welcome as well as music lovers, sympathizers, etc. from outside the Royal Conservatoire.

Attention! In case the audience is less than 5 people (jury not included), the project cannot take place and you will get an insufficient mark.

Those who perform in the 'Gele Zaal' will have to fill in the spreadsheet before 1 April 2023.

Those who perform outside the school will have to mail before 1 April 2023 the date, the location and the jury member of his/her project to els.smedts@ap.be.

A student who does not respect this deadline will not be allowed to participate in the first examination period for Music project.

Assessment

When the project does not take place at the school, the student will have to ask one of the teachers to be jury for the project. If the jury can't be present at the project, the student has to give a recording to the jury to enable him/her to judge the project.. For the evenings at the school, the Coordinator of the Jazz Department will see to it that a member of the jury is present. For the marking, the artistic performance will be considered first. In addition, the following elements may influence the final mark: Originality as far as style and/or cast is concerned but also choice of repertoire, artistic concept, communication with the audience, persuasiveness, creativity and organization

8.4 Research

During the lessons main discipline and instrument technique the students do jazz research by transcribing and studying solos that stimulate students reflection. From bachelor 1 to master 1 (main discipline levels 1 to 4) the student keeps track of the transcriptions made (about two per academic year) in a portfolio. In this portfolio, the student will compile

- the written solos
- an analysis of the transcriptions
- a reflection on the extent to which these solos orientate him in his artistic choices
- a correct source indication.

This research results in an artistic master's exam in which the student shows his artistic choices as described in his portfolio in a final concert of 45 minutes. It is assumed that the creative process is by definition a research process.

The reflection that preceded the master's exam is reflected in the portfolio of the student involved. During the master's exam year, the students add a conclusion to their portfolio that describes how they have (or have not) integrated elements from their transcriptions into their own musical practice and how the making of the transcriptions has (or has not) influenced their musical personality. The results of the reflection are presented in a written document (portfolio) that can be written in Dutch, French or English.

Research during the bachelor's program

From B1 onwards, all students create a portfolio (use the title page on p.4 and follow the table of contents on p.5) containing all the solos that will be transcribed in the course of the program, including the technical data (correct source indication) and analysis. The students write a justification for the choice of solos and name the elements that can be used for their own musical practice.

Students who take the course 'Technique and research 1 or 2' will receive a grade for the transcriptions and analyses made as part of their final grade for 'Technique and research 1 or 2'. Students who take the course 'Research 3' will receive a grade for this based on their portfolio.

Research during the master's program

From M1 onwards, all students can choose to either further develop their portfolio towards the master's exam or to write a thesis on a subject that is closely related to the master's exam instrument and/or to the master's exam personal repertoire.

Students who choose to continue working on their portfolio describe during the master years how they integrate the useful elements from the solos and from the recordings listened to into their own musical practice. In conclusion, they describe how the research done has or has not influenced their musical personality.

Students who choose to write a thesis make sure that they clearly demonstrate the link between the chosen subject and the artistic performance practice. In other words, the thesis should mainly focus on demonstrating how the research has an impact on artistic performance practice. There is no limit to the number of words/pages. The size of the research dictates the size of the paper.

Accompaniment of jazz research

Bachelor 1

The students create a portfolio containing all the solos that will be transcribed in the course of the year, including correct source references and analysis of the transcriptions made. The students write a justification for the choice of solos and name the elements that can be used for their own musical practice. If they have any questions, the students contact their main instrument teacher. The students submit their portfolio to the jury for the technical exam.

Bachelor 2

The students will continue to work on their portfolio of solos that will be transcribed in the course of the year, including correct source references and analysis of the transcriptions made. The students write a justification for the choice of solos and identify the elements that can be used for their own musical practice. If they have any questions, the students contact their main instrument teacher. The students submit their portfolio to the jury for the technical exam.

Bachelor 3

The students will continue to work on their portfolio of solos that will be transcribed in the course of the year, including correct source references and analysis of the transcriptions made. The students write a justification for the choice of solos and identify the elements that can be used for their own musical practice. If they have any questions, the students contact Frederik Leroux frederiklerouxroels@gmail.com. The jazz portfolio will be screened by Frederik Leroux during the oral exam (May 2023). The improved version will be forwarded to frederiklerouxroels@gmail.com before 10 June 2023. Everything has to be submitted in one document. The title of the submitted file must contain the name and year of the student. Students will receive a grade for this under 'research (jazz) 3'

Master 1

The students further develop their portfolio OR write a thesis on a subject that is closely related to the master's exam instrument and/or the master's exam personal repertoire. If they have any questions, students should contact Frederik Leroux: frederiklerouxroels@gmail.com. The jazz portfolio or thesis will be screened by Chris Mentens during the oral exam (May 2023). The improved version will be sent to frederiklerouxroels@gmail.com. before 10 June 2023. Everything has to be submitted in one document. The title of the submitted file must contain the name and year of the student. Students will receive a grade for this under 'research (jazz) 4 '.

Master 2

The students further develop their portfolio or thesis. The students provide a first version of their output to frederiklerouxroels@gmail.com before 30 March 2023. The final version will be send via e-mail to

frederiklerouxroels@gmail.com before 1 May 2023. -The student will receive a grade for this under 'research (jazz) 5'.

9 Exam regulations

9.1 Data

The examination data will be laid down in December by the Head of Jazz in consultation with the teachers. Later, changes will not be allowed, except in case of force majeure. For the examination periods: check the annual calendar. The exam schedule will be communicated by mail.

9.2 Technical support during the examinations

A student who needs technical support for a public exam must contact the production team at least two weeks in advance. Contact: geert.vanimpe@ap.be

9.3 Second examination period

The second examination period will be scheduled between 22 Augustus 2023 and 5 September 2023. There is a second examination period for all programme components except for instrument, traineeships, projects and programme components that are assessed by permanent evaluation. For more information, check the digital study guide (see <http://ects.ap.be/>)

10 Instruments

10.1 Borrowing an instrument for a short period

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. Contact: bart.geysels@ap.be

10.2 Borrowing an instrument for a longer period

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.

Contact: bart.geysels@ap.be

10.3 Moving amps/instruments

If you want to move amps or a drum set (for a class concert for example or in function of an exam), you must ask permission at the Head of the Jazz (els.smedts@ap.be)

Moving instruments on students' own initiative is not allowed.

10.4 Repair of instruments

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. Contact: Kris Denissen (production office)

10.5 Piano tuning

The Conservatoire plans every year a number of regular tuning sessions. Sometimes a piano needs additional tuning. For an extra tuning session, you can contact Kris.denissen@ap.be

10.6 Instrument storage

If you would like to safely store your own instrument at school, you can do so in the storage room next to the Reception area, and this from the moment you are in possession of your student card. With this you open and close the secured door. You can leave your instrument in this storage room during the day.

Attention: the building is a PUBLIC BUILDING. Keep an eye on your instruments (and other items) ALWAYS!

11 Facilities

11.1 Arts Campus

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

Next to the four concert halls of deSingel, the Conservatoire has three concert halls, 72 classrooms, a heritage library with a modern reading room, a physiotherapy practice, a student foyer and the brasserie-restaurant Grand Café, all this in the international cultural heart of Flanders, Antwerp.

The Conservatoire offers rehearsal opportunities from 8 am to 11 pm and in the weekend between 12 am and 6 pm. Online reservation of classrooms is possible on <https://myarts.ap.be/>. You can choose from the available rooms. The jazz rooms (226, 227, 228, 212, 213, 210 and 230) can be reserved two weeks ahead for longer periods for ensemble rehearsals. The other rooms available can be reserved for the same day and this for maximum 2 consecutive hours. A professional instrument park is available with piano's in all rooms, drum set(s), amps and PA in all jazz rooms.

For weekend study, you must first obtain permission from the head of jazz and you must consult the reception desk for a reservation no later than Thursday.

The campus is easily accessible by train (nmbs.be), bus or tram (<https://www.delijn.be/en/>) and city bikes. (www.velo-antwerpen.be, <https://cloudbike.be/>, <https://www.visitantwerpen.be/nl/bird-deelsteps>)

From the central station you can take trams 2 and 6. From Antwerp South station it is a 15-minute walk along the Desguinlei. From the Groenplaats you can take bus 22.

The Conservatoire shares deSingel arts campus with professional, leading ensembles and cultural institutions that ensure a vibrant, artistic dynamic. <https://desingel.be/en/info/our-building?id=a1q5p00003xZnlAAU>

11.2 Library

The library is located in the tower, spread over the fourth, fifth (lending services) and sixth (storage) floors. Students receive a free library membership card, which can be requested in the reading room.

11.3 Wifi

You can use "AP Wifi" throughout the Conservatory building. You can log in with your AP login and password (this is the same login as webmail, ibamaflex, etc.).

11.4 Catering

In the Club Conservatory (ground floor - follow Stynen Oost) you can get a quick bite, lunch or hot meal. Vending machines and microwave ovens are also available. Always clear your table and sort your waste. You can get metal cutlery for a deposit.

The Club is open Monday through Thursday from 8:30 a.m. to 11 p.m., Fridays from 8:30 a.m. to 6 p.m. The kitchen is open during class weeks from Monday to Thursday between 8:30 am and 3:30 pm and on Friday between 8:30 am and 2:30 pm. 2)

If you want something more, you can go to Grand Café deSingel, New Building, open Wednesday to Sunday, 9 am - midnight.

11.5 Concerts

'Rataplan' and 'De Roma' offer tickets at favourable rates for attending jazz performances. Jazz students will receive emails with a promotional code.

All performances in 'De Singel' can be attended by students at 5€. This reduced rate can be obtained by buying a ticket the day of the performance on presentation of your student card. The ticket office is open from Monday through Friday from 10:00 a.m. till 7:00 p.m. and on Saturday from 4:00 a.m. till 7:00 p.m. More information on the programme www.desingel.be

In Bozar (Brussels) everyone under 30 years old can buy last minute tickets (according to availability) at 10€. If you buy your tickets in advance, you get a 15% discount on the regular ticket price.

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. Students who wish to be considered for these concert opportunities can submit proposals to the Head of Jazz (els.smedts@ap.be).

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 and to an extensive and diverse cultural offer. 35 euro. More information and registration via <https://www.ap.be/voorzieningen-voor-studenten>.

11.6 Curriculum concerts

Students enrolled in Jazz History 1 and/or Jazz History 2 attend a series of 5 selected curriculum concerts. Students write critical reflections on the concerts attended. The curriculum concerts and

accompanying reflections are a subtest of the evaluation for the Jazz History 1 and 2 course units. Tickets for the required concerts (already included in the tuition fee) are handed out on the evening of the concert by a staff member of the conservatory. Contact: chris.mentens@ap.be

11.7 Study and student coaching and counselling

Study programme counselling provides support for the student in choosing the contents and form of his study programme and the way the courses will be arranged. Counselling as to your study programme will take place during the study advice sessions at the start of the academic year on an individual basis. The study programme counsellor can also assist students in their request for exemptions and stays available throughout the academic year in case changes to the chosen program might be necessary.

More information on how to create your individual program and how to ask for exemptions can be found on our website: <https://www.ap-arts.be/en/education/jazz/register/bachelor/definitief>

Study programme counsellor jazz: Els Smedts, els.smedts@ap.be

The student counsellor is there to help students detect, prevent, and solve individual difficulties which they may encounter. For this purpose, the Conservatoire organises and offers information sessions, individual coaching in case of substantial personal difficulty and in case of difficulties which the student may have on an organisational level etc. Student counsellor for the jazz program: 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.
- 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> and on intranet <https://student.ap.be/individuele-psychologische-begeleiding>

11.8 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. These injuries invariably arise at inopportune moments and in busy periods such as before or during exams or concerts. It is therefore 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.

Contact: Anne Schütt, Physiotherapist:
+32/ 485 03 13 87 or anneschutt@gmail.com

12 Student participation

The Conservatory Student Council is the decision-making body that represents the interests of all students. The student council is represented in the Council School of Arts and STUVO AP. The student council consults periodically with the dean of the conservatory. Contact: studentenraad.kca@ap.be

The party committee Sphinx brings together students from various conservatoire programmes and organises parties, concerts, barbecues, etc. Sphinx also runs the Witte foyer and the Club Conservatorium. You can sign up with them as a bartender. You can follow their activities on facebook.com/KCASphinx.

All students from the jazz department are invited periodically for online meetings with the Head of Jazz to provide input and ideas on topics of concern to them. For example: study program, content of the project week, organisation of the courses and the curriculum, content of the main instrument exam, ...
At the end of the first semester all students are invited by the Head of Jazz for an individual conversation about their study progress on the one hand and about their observations regarding the school and the education received on the other hand.

13 Address

Koninklijk Conservatorium Antwerpen

Desguinlei 25,
2018 Antwerpen
Tel. +32 (0)3 244 18 00
conservatorium@ap.be
www.conservatorium.be