# Handbook Jazz

## 2026-2027

Koninklijk Conservatorium Antwerpen

AP HOGESCHOOL ANTWERPEN

# Inhoud


*1 Contacts ..... 3*

*2 Structure of the bachelor and master programme ..... 5*

*3 Learning outcomes ..... 7*

3.1 Bachelor Music ..... 7

3.2 Master Music ..... 8

*4 Projects, masterclasses and performance opportunities ..... 9*

4.1 Solo- and ensemble projects ..... 9

4.2 Interdisciplinary projects ..... 10

4.3 Big band ..... 10

4.4 International projects ..... 11

4.5 Jam sessions ..... 11

*5 Workshops & Masterclasses ..... 11*

*6 Teachers ..... 12*

*7 Study Program and course content ..... 12*

7.1 Main instrument course ..... 13

7.2 Repertoire course ..... 14

7.3 Music project ..... 14

*8 Exam regulations ..... 16*

8.1 Data ..... 16

8.2 Technical support during the examinations ..... 16

8.3 Second examination period ..... 16

8.4 Rules ..... 16

*9 Instruments ..... 16*

9.1 Borrowing an instrument for a short period ..... 16

9.2 Borrowing an instrument for a longer period ..... 16

9.3 Moving amps/instruments ..... 17

9.4 Repair of instruments ..... 17

9.5 Piano tuning ..... 17

9.6 Instrument storage ..... 17

*10 Facilities ..... 17*

10.1 Arts Campus ..... 17

10.2 Library ..... 18

10.3 Wifi ..... 18

10.4 Catering ..... 18

**10.5 Concerts ..... 19**
**10.6 Study and student coaching and counselling ..... 19**
**10.7 Physiotherapy practice and in-house expertise for injury prevention ..... 20**
***11 Student participation ..... 20***
***12 Address ..... 20***

# 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

# 1 Contacts

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Piet Menu
Appointments by jodka.crabbe@ap.be

**Head of Jazz:**
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**Student counsellors:**
Lieselotte Lucas and Vincent van Zweeden
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**Reception:**
onthaal.kca@ap.be
03/244 18 00
open between 8h and 20h

**Secretariat and administration:**
studentenadministratie@ap.be
conservatorium@ap.be
inschrijven@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 Learning outcomes

## 3.1 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**.

## 3.2 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.

# 4 Projects, masterclasses 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, Rataplan, De Fwajee, Jazz Middelheim Festival, North Sea Jazz Festival (The Netherlands), Bimhuis Amsterdam (The Netherlands), Torino Jazz Festival (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.

## 4.1 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 (partly) 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. This happens by engaging an internationally established jazz musician for an in-depth coaching during one week. At the end of the rehearsal period, a concert is played on a professional stage. Over the past three years, the breathing projects were led by Gregory Hutchinson, Lionel Loueke, Ben Wendel, Nduduzo Makhathini, Joe Sanders, Aaron Parks, Jorge Rossy, Wolfgang Muthspiel, Scott Colley, Linda May Han Oh, …

21 October @Rataplan led by and with **Bo van der Werf**
8 January @De Singer led by and featuring **Jeff Ballard**
27 January @Rataplan led by and with **Stéphane Galland**
19 February @Rataplan led by and with **Ben Sluijs**
30 April @De Singer led by and featuring **Doug Weiss**
5 May @De Singel Creative Orchestra led by **Kobe van Cauwenberghe**

The jazz department has a collaboration with the Torino Jazz Festival (Italy). Every year, some students may perform at this internationally renowned festival.

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 15 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.

## 4.2 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 an improvisation project with jazz and dance students is organized led by the Argentinian choreographer Agostina d'Alessandro. Jazz students can also cooperate one on one with a dance student by accompanying the dance student's bachelor's exam.
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 a jazz musician and a spoken word artist and lead to a concert on a professional stage.

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 logistical and technical support from our technical staff.

## 4.3 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.

Due to corona, there were no big band projects in 2020 and 2021 but in 2022, a new project with the Antwerp Jazz Orchestra has been organized with Chris Potter as guest soloists. Students of Bert Joris did write arrangements on his music. In April 2022 concerts with the Antwerp Jazz Orchestra featuring Chris Potter took place at Bimhuis Amsterdam, de Singel Antwerp and CC Het Spoor Heusden-Zolder.

Since 2022 the Royal Conservatoire Antwerp did also start a cooperation with Codarts Rotterdam and Hochschule für Music Köln to create network opportunities for all students and to facilitate more opportunities to gain big band experience. In 2022, 2023 and 2024 the ARKestra, a big band composed of students from these three conservatories, was invited to play at the North Sea Jazz Festival (Rotterdam) led by Ilja Reijngoud. The Antwerp students are also invited to play twice a year in the big band of Hochschule Köln led by Florian Ross.

## 4.4 International projects

Since 2018 the Antwerp Conservatoire is a member of the International Association of Schools of Jazz (IASJ). As a result, every year two students have the opportunity to participate in the IASJ meeting where they 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 annual Jazz's Cool project by also involving the conservatoires of Aarhus/Aalborg and Helsinki. Six international ensembles led by an international 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 a concert organized by a partner school.

In 25-26 the Antwerp Conservatoire started a cooperation with the State Music Conservatory "Giuseppe Verdi" in Torino and with the Torino Jazz Festival. An ensemble consisting of Italian and Antwerp students was formed. They rehearsed one week led by Antwerp and Italian teachers and they performed at Torino Jazz Festival.

During the Antwerp project week jazz, students from Torino, Köln, Rotterdam and Helsinki are invited to make mixed ensembles and to rehearse one week together in Antwerp, led by teachers from the different schools.

## 4.5 Jam sessions

In order to give students additional playing and networking opportunities, jam sessions are organized in different bars in the city. Every Wednesday, students can go to the jam session at Café Muze.

# 5 Workshops & Masterclasses

Numerous masterclasses are organized each year. In the 2025-2026 academic year, Linda May Han Oh, François Louis, Scott Colley, Immanuel Wilkins, Ambrose Akinmusire, Avishai Cohen (tr) Actress/Suzanne Ciani, … were guests alongside other (international) names.

There will be also masterclasses offered in collaboration with the conservatories of Brussels and Ghent. This means that you can also participate in the masterclasses organized in Brussels and Ghent (subject to registration).

More information will follow by email. Contact/Proposals via els.smedts@ap.be

# 6 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 needed and possible, 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
BIG BAND: Lennert Baerts – Kurt van Herck
CLASSICAL MUSIC HISTORY: Stephan Weijtjens
COMPLETE VOCAL TECHNIQUE: Inge Minten
COMPOSITION & CREATION: Lennert Baerts
ARRANGING: Lennert Baerts
DOUBLE BASS: Nicolas Thys, Nathan Wouters
DRUMS: Jan de Haas, Teun Verbruggen, Stéphane Galland (guest)
ELEKTRONIC IMPROVISATION: Dago Sondervan
ENSEMBLE: Kurt van Herck, Nicolas Thys, Nathan Wouters, Antoine Pierre, Teun Verbruggen, Jan de Haas, Hendrik Braeckman, Bo van der Werf, Ben Sluijs, Stéphane Galland, Dago Sondervan, Doug Weiss, Jeff Ballard
GUITAR: Hendrik Braeckman, Frederik Leroux
HARMONISATION AT THE PIANO: Frederik Desmyter, Wout Gooris
JAZZ HARMONY EN ANALYSIS: Nicolas Thys, Ben Sluijs
LIVE ELECTRONICS: Lennart Heyndels, Dago Sondervan, Roman Hiele
MELODIC/RHYTMIC TRAINING: Jan de Haas
MULTIPLICITY OF APPROACHES: Bo van der Werf
MUSIC HISTORY JAZZ: Thomas Jillings
MUSIC PROJECT: Main instrument teacher(s) involved
PIANO: Christoph Erbstösser, Bram de Looze, Nicola Andrioli
READING AND EARTRAINING Frederik Desmyter, Wout Gooris (AML extra)
RECORDING TECHNIQUES: Roel Porieau
RHYTHM AND ODD METER CLASS: Stéphane Galland
SAXOPHONE: Kurt Van Herck, Ben Sluijs
SOUND IN TIME: Frederik Leroux
TRUMPET: Nico Schepers
VOCAL ENSEMBLE: Barbara Wiernik
VOICE: Barbara Wiernik, Sarah Klenes
IMPROVISATION TRAINING VOICE: Sara Simionato
TROMBONE: Peter Delannoye

# 7 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 bachelor and master 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 councellor,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.

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/definitive
(under STEP 4, Individual programme and exemptions music jazz)
When asking for exemptions, you need to provide an overview of previously obtained credits.

The most recent version of the time table can be consulted as of September 19h.
Any overlaps should be reported as soon as possible. Classes start on Monday 22 September.

Students are expected to check the updates to the class schedule every Sunday evening until the end of October.

## 7.1 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 7.2) takes place during the main instrument exam. Everyone is welcome to come and listen to his/her fellow students' exams! Feel free to advertise your exam concert so there will be a little audience in the room. The instrument/ repertoire exam looks like this:

B1: Students play two pieces of their own choice (to be chosen in consultation with the main instrument teacher). They announce their pieces at the beginning or during their set. In addition, they play one piece from their repertoire list chosen by the jury. Maximum duration of the exam: 20'

B2: Students play two pieces of their own choice (to be chosen in consultation with the main instrument teacher). They announce their pieces at the beginning or during their set. In addition, they play one piece from their repertoire list chosen by the jury. Maximum duration of the exam: 20'

B3: Students play three pieces of their own choice (to be chosen in consultation with the main instrument teacher). They announce their pieces at the beginning or during their set. In addition, they play one piece from their repertoire list chosen by the jury. Maximum duration of the exam: 30'

M1: Students play four pieces of their own choice (to be chosen in consultation with the main instrument teacher). They announce their pieces at the beginning or during their set. In addition, they play one piece from their repertoire list chosen by the jury. Maximum duration of the exam: 35'

M2: Students will play their master's exam. The content of the master's exam is completely free but you must play at least one own composition. Duration of your master's thesis: maximum 45'

Note: Students who split their main subject and take “part 1 of 2” must follow the examination program of the previous year. E.g. Instrument 3 (part 1 of 2) plays the program of B2.

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## 7.2 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 Tunesia
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

## 7.3 Music project

**Music project 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 project 1**
Students following 'Music Project 1' organize their own project either outdoors or at Club 228, same as the students following Musical Projects 2 or 3. In addition, they attend eight 'Resiliant Artist' sessions (attendance required).

**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.

**Location, technique and practical organization**
For the execution of the projects, Club 228 will be reserved on 5 evenings. 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 4:00 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:

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 is responsible for the logistics and the technical support of the project (keep it simple!). Anyone looking for technical support must mention this when filling in the spreadsheet. The student have to get in touch with the technician at least two weeks in advance to check the options: 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 'Club 228' will have to fill in the spreadsheet **before 1 April 2027.**
Those who perform outside the school will have to mail before 1 April 2027 the date, the location and the jury member of his/her project to Teun Verbruggen <teun.verbruggen@gmail.com>

**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 Head of Jazz 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 Exam regulations

## 8.1 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.

## 8.2 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

## 8.3 Second examination period

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/)

## 8.4 Rules

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

# 9 Instruments

## 9.1 Borrowing an instrument for a short period

Instruments that are regularly borrowed for short periods can be obtained from reception. Please note: students can only borrow instruments for the courses they are enrolled in. Ask at reception or production which instruments these are. Contact: bart.geysels@ap.be

## 9.2 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

## 9.3 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.

## 9.4 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)

## 9.5 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

## 9.6 Instrument storage

If you want to store your own instrument at school, you can do so in the storage room next to the reception desk, as soon as you have your student card. You can use this to open and close the secure door. You can leave your instrument in this storage room during the day.

Please note: The building is a PUBLIC BUILDING. ALWAYS keep an eye on your instruments (and other items)!

There are also lockers available for students to use.
More information: onthaal.kca@ap.be

# 10 Facilities

## 10.1 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 10 am and 6 pm. Online reservation of classrooms is possible on https://ap-arts.asimut.net/agenda
You can choose from the available rooms.

- You can reserve each class four days in advance.
- The minimum reservation time is 30 minutes, the maximum length is 120 minutes
- The minimum interval between two reservations in the same room is 60 minutes.
- You may have reservations in the system for a maximum of six hours.

If you want to reserve a room more than four days in advance or reserve a room for more than two hours, you can ask the reception desk (e.g. in function of an ensemble rehearsal that has to be fixed long in advance): onthaal.kca@ap.be

An exception was made for drum students. They can still only make reservations in the jazz classrooms (226, 227, 228, 212, 213 and 233)  Also maximum four days in advance, but without further restrictions. Room 59 and room 60 can also be reserved by the drum students to practice individually

In all jazz rooms a professional instrument park is available with piano's in all rooms, drum set(s), amps and PA in all jazz rooms.

Room 210 can only be reserved with permission of the Head of Jazz.

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=a1q5p000003xZnIAAU

## 10.2 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.

## 10.3 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.).

## 10.4 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)

## 10.5 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.

## 10.6 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

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 counsellors for the jazz program are Lieselotte Lucas, lieselotte.lukas@ap.be and Vincent van Zweeden, vincent.vanzweeden@ap.be

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

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

## 10.7 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. Unfortunately musicians 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..

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

# 11 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.

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. Students are free to share their remarks, ideas, … with the Head of Jazz at any time.

# 12 Address

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