

# Vademecum Vocal department

Academic year  
2021-2022

**Koninklijk Conservatorium  
Antwerpen**

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## 1. Exams

### Vocal Studies B1, B2, B3, M1, M2, PG - January

Assessment format:

- Internal assessments of the study programme will take place during class concerts and group lessons given by teachers or fellow students.
- **assessment in January** (for all Vocal Studies students except Master 2) (these grades make 20% of the final grade for voice 1, 2 and 4)  
Program: between 3 and 5 minutes, program discussed with main teacher.
- The skills test will be taken during the anticipated exam period and in front of an internal jury.

Assessment standards:

The student must have acquired the final competencies, must be able to show that he or she can control the voice and that he or she can perform with understanding, stylistic knowledge and in an artistic manner.

### Pianist:

A student in the instrumental/singing department (Music Classical - bachelor or master) will use a pianist from KCA for piano or harpsichord accompaniment for his/her practical exam principal study instrumental/singing. In the first exam period he/she will hand over the scores to the pianist no later than two months before the public test. For the second exam period the final deadline is July 15.

If the scores are handed in to the pianist too late, the pianist may refuse to accompany the exam and the student will not be able to take the exam in the exam period in question.

## Vocal Studies 1

### Yearly exam with internal jury

A 15-minute mixed recital programme worth 100% of the overall score.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and the works must be in various languages. Every Voice 1 student is obliged to sing 1 song from 24 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries (published as a collection by Schirmer)

Part-time students:

Part 1 of 2: 50% of the programme

Part 2 of 2: 50% of the programme

## Vocal Studies 2

### Yearly exam with internal jury

A 20-minute mixed recital programme worth 100% of the overall score.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and the works must be in various languages. Every Voice 2 student is obliged to sing 1 song from 24 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries (published as a collection by Schirmer)

Part-time students:

Part 1 of 2: 50% of the programme.

Part 2 of 2: 50% of the programme.

### **Vocal Studies 3**

#### **Skills test with internal and external jury**

A mixed recital programme of at least 30 minutes, which is open to the public and worth 100% of the overall score.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and the works must be in various languages.

Part-time students:

Part 1 of 2: 50% of the programme.

Part 2 of 2: 100% of the programme where Part 1 of 2 is being re-taken.

### **Vocal Studies 4 (M1)**

#### **Yearly exam with internal jury**

Skills test worth 100% of the overall score, consisting of a mixed recital programme of 30 minutes.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and the works must be in various languages. Every Voice 4 student is obliged to sing one song from the "Twenty Four Songs and Aria" or a Verdi/Tosti song.

Part-time students:

Part 1 of 2: 50% of the programme.

Part 2 of 2: 50% of the programme.

### **Vocal Studies 5 (M2)**

#### **Yearly exam with internal and external jury**

Skills test worth 100% of the overall score, consisting of a mixed recital programme of 45 minutes which is open to the public.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and the works must be in various languages.

A minimum of 15 minutes of the programme must relate to “Ensemble Singers” – music which is written for vocal ensembles and/or for voice with instrumental accompaniment. The programme must be sent by email to the department chairperson by 15 February 2017 at the latest, both for the first sitting and the second sitting.

#### Permitted combinations for “Ensemble Singers”

- Several singers (minimum of three)
- Voice in combination with an instrument, involving at least three people:
  - One singer, one accompanying instrument, and one melody instrument (examples of basso continuo instruments: harpsichord, organ and ‘cello)
  - One singer with two melody instruments
  - One singer with three or more instruments
  - Two or more singers with two or more instruments

#### Combinations for “Ensemble Singers” which are not permitted

- a trio made up of two singers and piano  
If in doubt as to whether or not a certain combination is permitted, please consult the department chairperson.

### **Master’s Exam Vocal Studies (M2)**

#### **Public exam with an internal and external jury**

Final assignment worth 100% of the overall score, consisting of a 45-minute public exam made up of mixed recital repertoire.

Specifications as to exam repertoire: the student must choose the programme in consultation with the principal teacher. The programme must contain works from various stylistic periods and a substantial amount of operatic repertoire. One third of the programme must consist of music which is written for vocal ensemble and/or for voice with instrumental accompaniment. The student must sing from memory, apart from the component consisting of works for vocal ensemble and/or voice with instrumental accompaniment.

The student must develop a critical reflection around one or more of the programme components. The theme of this reflection must be linked with the theatrical aspect of the programme and should preferably be linked to the operatic repertoire presented in the master’s exam.

The master’s exam will take place during the anticipated exam period and will be for an internal and external jury.

More information about this can be found in the Vademecum *Master’s exam (research &) lecture performance*.

### **Creative End Project (9 study points, M2)**

#### **Public exam with an internal and/or external jury**

The exam programme is worth 100% of the overall score and consists of the following components:

1. The realisation of a creative project consisting of a 40-minute programme, in which the student performs as a musician and also plays the role of (co-)concert organiser. The student can work together with fellow students and/or external artists. A maximum of one-third of the programme for the Creative Project may consist of works which have been presented during that academic year in the Vocal Studies exams or in the exams of the Lieder, oratorio, or opera classes.
2. The completion of an individual portfolio for the Creative Project which conforms to the specifications of the teacher responsible for the course unit. See the Vademecum for *Creative Project* for further information.

### **Master's Exam Creative Project (24 study points, M2)** **Public exam with an internal and external jury**

Undertaken in combination with Vocal Studies 5 (M2). See the Vademecum for *Master's Exam Creative Project* for further information.

### **Postgraduate Vocal Recital** **Public exam with internal and external jury**

Skills test worth 100% of the overall score, consisting of a mixed recital programme of 60 minutes which is open to the public. Exam repertoire should be chosen in consultation with the principal studies teacher and in accordance with the chosen elective subjects (Lieder and/or oratorio and/or opera).

### **Statements as to exam programmes**

#### **Exam programmes for public tests**

Students must put together their exam programmes in a timely manner and give the relevant scores to the pianist before the Easter vacation. For public exams, students are permitted to sing some of the repertoire used in the oratorio or Baroque class, or in the opera class productions.

The singing teacher bears the final responsibility for the vocal level of the student and is also responsible for the devising of his or her exam programme.

Students must hand in programmes for public exams according to the specifications given by the secretary's office and no later than **four weeks before the exam**. **Also the section coordinator Luc Anthonis will receive the programme and the exact amount of minutes per piece.**

The student must provide one **copy of each score** on the exam programme for the jury to consult during the exam.

#### **Exam programmes for yearly exams**

Students of Bachelor's 1, Bachelor's 2 and Master's 1 must send their exam programmes by email to the department chairperson one week before the exam at the latest. Works must be written down in the order of performance and must contain exact timings for every piece.

Students must give the relevant scores to the pianist before the Easter vacation.

### **Dates and programmes for the Master's Exam Creative Project (9 study points)**

The dates for final recitals are specified by the department chairperson and teacher and the student must then confirm a definitive date, location and start-time by email to all the jury members concerned.

See the Vademecum for *Master's Exam Creative Project* for further information.

## **2. Language Coaching 1, 2, 3, 4, 5**

The vocal students have to follow language coaching Italian, German and French for 5 years.

n (grading: each language counts for 1/3rd of the points). Every 2 years, English language coaching will be set up (not in 2020-2021).

The student must pass for each language in order to pass the entire course unit Language Coaching.

For language coaching, groups are formed per language after a level test that takes place in the week of September 14 (these tests are organized individually by the various teachers). The students are divided into 3 levels: beginner level - intermediate level - advanced level.

For each group there will be group lessons in which students will read and/or sing under the guidance of the teacher, where all students will be present and will learn from each other on a regular basis.

The days and hours of each language throughout the year are determined by each teacher after the various groups have been formed.

Teachers 2021 - 2022

Teacher German: Kai-Rouven Seeger

Teacher Italian: Sabrina Avantario

Teacher French: Anne Cambier

Teacher English: Andrew Wise

## **3. Repertoire classes**

### **Presentation and Scenic Improvisation (B1)**

Teacher: Guy Joosten

Content of Presentation:

- Using audio-visual material, visits to museums, performances (theatre, opera, film) in individual or classroom settings, a discussion forum is set up to exchange the impressions gained.
- A methodology to refine the communication on these topics is worked out.
- The student learns how to express his opinion clearly and substantively and how to present it formally.
- Special attention is paid to the analysis of opera productions, whereby the student must learn to express his opinion in the correct professional terminology (written and oral).

Content of Scenic improvisation:

- Exercises to promote a supple and flexible body.
- Breathing exercises.
- Exercises in space (alone or in a group) using music.
- Carrying out assignments that allow the student to explore imagination and empathy.
- Improvisation exercises. Working on improvisation and diction on the basis of simple texts.
- General preparation for later performance lessons.

Classes: Monday 10.00 - 11.30 hrs.

Days of tuition: 27.09, 11.10, 18.10, 8.11, 15.11, 22.11, 29.11, 6.12, 13.12, 10.01, 31.01, 7.02, 14.03

### **History of Vocal Music**

This course has been renewed: Introduction to Oratory and Introduction to Lied have been merged. The new course specifically highlights the history of vocal music:

- Opera and Oratorio (10 lessons of 2 hours)
- Lied (5 lessons of 2 hours)

History of vocal music - (Opera and Oratorio)

Teacher: Sabrina Avantario

Lessons on 20/12, 10/1, 2/02 (not on Mondays; hours to be decided), 14/02, 7/03, 21/03, 28/03, 25/04, 2/05, 16/05, 30/05 each from 16.30 - 18.30 hrs.

History of vocal music - (Lied)

Teacher: Aaron Wajnberg

Classes on 6/10, 10/11, 8/12, 2/02, 9,03 each from 18h00 - 20h00

Evaluation: permanent evaluation (20%), opera and oratorio exam (40%), lied exam (40%). The student must pass both tests.

This course is also open to non-singers and can be followed by voice students from other levels without obligation.



## **Liedstudio (Ma 1 and Ma 2)**

Lecturer: Aaron Wajnberg

During the year, LiedStudio is organised as a repertory class, looking at a range of composers and languages.

Info time: 1 October 2021 at 3 pm

Classes: (from 4pm to 8pm): 11/10 and 13/10, 15/12 + 17/12, 7/2 + 9/2, 14/3 + 16/3, 2/5 + 4/5

Show times:

- 28 January 2022 at 18h
- 3 June 2022 at 18h

Masterclasses:

- Hans Eijsackers: Clara & Robert Schumann (Dec '21, date to be determined)
- Malcolm Martineau (25 February 2022)
- Ulrich Eisenlohr: Brahms & Wolfgang Rihm (6 and 7 May 2022)

There is no final examination: marks will be awarded for attendance, preparation and attitude throughout the year.

Students must choose their own repertoire in consultation with their singing teacher and Studienleiter Jeanne-Minette Cilliers.

This choice of repertoire must be communicated in writing to Aaron Wajnberg at the latest **one week** before the session in which the selected music will be performed.

## **Performance and Scenic Improvisation 1 and 2 (B2 and B3)**

### **Opera 1 and Opera 2 (Ma 1 and Ma 2)**

Teacher: Guy Joosten

Contents:

- Voice 2: acting exercises; theatre text and recitatives + opera scenes.
- Voice 3: role study and recitatives + opera scenes.
- Voice 4 + Vocal 5: imposed repertoire + free choice of repertoire.

### **1st semester**

Lessons on Monday

11.30 - 13.30: B2 and B3

13.30 - 16.00: Masters

Days of tuition: 27.09, 11.10, 18.10, 8.11, 15.11, 22.11, 29.11, 6.12, 13.12

### **2nd Semester**

Workshops: Monday 12.00 - 16.00 / Tuesday 10.00 - 13.00 and 13.30 - 16.00

10.01 and 11.01: workshop 1 - audition workshop (master students)

31.01 and 01.02: workshop 2 - ntb

07.02 and 08.02: workshop 3 - ntb

14.03 and 15.03: workshop 4 - ntb

## **Oratorio 1 and Oratorio 2**

Teacher: Ewald Demeyere

Class time: Friday, 12:30 pm to 4:00 pm

Content:

- *Project 1: Harmonischer Gottes-Dienst (1725-1726) by Georg Philipp Telemann.*

Georg Philipp Telemann (1681-1767) published in 1725 and 1726 his *Harmonischer Gottes-Dienst*, a complete liturgical work of 72 cantatas divided into three volumes. The title page however stipulates that these cantatas could be performed not only in church but also at home. The cantatas are composed for one voice, one dessus instrument and basso continuo, and usually consist of only three movements: two arias separated by a recitative. Like no other, Telemann succeeds in musically reinforcing the text thanks to a multitude of rhetorical means.

- Concert: Friday 17 December 2021 at 2 p.m. (with reservations)
- *Project 2: 'Neun deutsche Arien' by Georg Friedrich Haendel*

The nine arias by Georg Friedrich Haendel (1685-1759) for one soprano, one dessus instrument, and basso continuo were first published only in 1921 by Herman Roth, who, for obvious reasons, named this volume *Neun deutsche Arien*. The only source for these arias is an autograph that specifies neither voice type nor instruments. While it is clear that the vocal parts are always conceived for soprano given the ambitus and systematic use of the soprano key, and violin is an obvious choice for the instrumental dessus, there are indeed alternatives for a number of arias, such as oboe and traverso. No matter how one instruments these arias, they remain a gem among Haendel's vocal compositions.

- Concert: Friday, April 1, 2022 at 2 p.m. (subject to change)

[After the passing vacation, classes are free to be filled in by the students themselves.]

Evaluation:

- Performances (40% of the points): a student has passed if he or she can convincingly perform the works to be treated;
- Continuous evaluation for 60% of the points.

## **Baroque class**

Teacher: Korneel Bernolet

In the Baroque vocal class, Western European vocal music between roughly 1600 and 1750 is studied, ranging from opera scenes to songs, madrigals, recitar cantando, etc. -- mainly non-religious work. The utmost attention is paid to expression in text approach and rhetorical affect, with context from historical performance practices.

The repertoire is composed year by year, depending on the number of students enrolled and their vocal types and experience, if any.

Instrumental accompaniment is provided by harpsichord students and, where possible and necessary, supplemented by instrumentalists who can obtain points for this within Musician's Practice.

The course is conceived as a laboratory, where vocal students will be confronted with perhaps 'other' ways of singing, both expressively and technically, and thus form a rich and essential complement to their training. For this reason, this course is arranged as a priority for Master's students and advanced Bachelors, with a maximum of 4 students this year.

Classes are held weekly on Tuesdays 13h-14h in room 138. Evaluation is based on continuous assessment (75%) and the performance on the show moments (25%) to which a jury is invited.

### **Coaching repertoire 1, Coaching repertoire 2, Coaching repertoire 3**

Teachers: Andrew Wise, Jeanne-Minette Cilliers, Sabrina Avantario

Compulsory course unit in Voice 3, Voice 4 and 5 (podium).

Repertoire: roles from operas and oratorios are studied, with particular attention to interpretation and pronunciation. The course can also offer a supplement to other specific lessons (eg projects). Enroll for courses through DigitAP.

Evaluation: permanent evaluation (100% of the points) whereby one is assessed on personal evolution and on the processed repertory.

### **Collaboration Class**

This is a compulsory weekly class for B3, M1 and M2 voice students as well as all Collaborative Piano students, and an optional course for Piano Performance (Podium) students.

Collaboration Class is a "collaboration technique and philosophy" class: how to we best listen, respond, collaborate with our musical partners. Expression, interpretation and creativity are the principal objectives, while focusing on specific repertoire selections:

Semester 1: American song and arias

Semester 2: A chosen art lied cycle (in German OR French Or English OR Italian OR Spanish)

Final Class Concert: 20<sup>th</sup> April 2022 at 19:30h (Witte Zaal). Dress rehearsal: 12:30-16:00.

The teacher for this course (Jeanne-Minette Cilliers) will advise all repertoire choices.

There is no final exam in this class: grades will be awarded based on attendance, preparation and attitude over the entire year. Attendance to all classes are compulsory—students are allowed 3 absences over the year with reasonable notice, after which their grades will be negatively impacted.

Evaluation: continuous evaluation (Collaborative class 70%, individual coaching 30%) where one is judged on the personal evolution and on the processed repertory.

#### **4. Choir**

Choir is a part of the course Music Practice 1 to Music Practice 4 (inclusive). Find all information in the vademecum Music practice. Students Voice 5 and postgraduates can participate to Chamber choir for their course Music practice.

##### **Chamber choir**

Chamber choir

Teacher: Luc Anthonis

See vademecum music practice

Weekly practical lessons on set dates where the students of the high-level vocal department make music in groups. Other students can participate if they pass an audition. The chamber choir studies choir literature from different style periods.

Dates: 30.09, 7.10, 14.10, 21.10, 28.10, 18.11, 25.11, 2.12, 9.12, 3.02, 10.02, 17.02, 10.03, 17.03, 24.03, 31.03

Programme:

- 1st semester preparation concert 15.12 (Blue Hall): programme ntb
- 2nd semester: American choral music and choruses from the American opera scenes

#### **5. Vocal ensemble and vocal projects**

##### **Vocal ensemble**

Directory for “chamber music (Exam Zang 5)” that can be used for the singing exam in other classes, such as language coaching, baroque and oratory, projects. At the end of October it must be clear what students want to include in their exam program. The ensembles are brought together in consultation with the responsible chamber music and the right coaching is provided for each work.

##### **Vocal projects**

Is part of the course Music practice 1 t.e.m. 5

Our big voice department project this year will be an American Music Festival, topped off by two performances of semi-staged American Art Songs and Opera Scenes.

We are excited to announce as stage director Julia Mintzer (<http://www.juliamintzer.com/>)

Rehearsal schedule: Jan./Feb., 2022: Music rehearsals with Jeanne-Minette Cilliers (exact dates/times TBA)

March 7-24, 26-30, 2022: Stage rehearsals

Performances:

March 25, 2022, White Hall: Semi-staged American Art Songs (repertoire TBA)

April 1, 2022, White Hal: Semi-staged American Opera Scenes (repertoire TBA)

Both performances will be with piano.

Pianists: Collaborative Piano Studio.

Casting by audition.

The Art Song evening will provide solo opportunities for all voice types.

The Opera Scenes evening likewise will provide solo opportunities, as well as chorus.

RCA singers NOT cast as soloists for the Opera Scenes program (including those cast as soloists for the Art Song evening), will be members of the opera chorus for the Opera Scenes program.

ALL RCA singers therefore will be performing in our April 1 performance.

Auditions: November 17, 2021 from 16:00h.

- **Ensemble XXI and composition class**

Collaboration between singing students and composition students on a new composition. The instrumental line-up is limited to 1 or 2 instruments, musicians from the Ensemble XXI. Responsible vocal department: Luc Anthonis.

- **Oratorio Project in Goes olv Andrew Wise**

Preparation in Coaching lessons

Performances of Bach cantatas BWV 62 and BWV 36 in Zeeland - 9 singers, instruments, continuo Saturday, November 27, 2021 afternoon and evening

Sunday, November 28, 2021 morning and afternoon

General rehearsal: Friday 26 November 14h-17h

Tutti rehearsal (voice and instrumental ensemble together): Monday 22nd November 14h-17h

**6. Masterclasses/Workshops/Lecture recitals**

Is part of the course Musiceerpraktijk 1 t.e.m. 5

Procedures: See Vademecum Musiceerpraktijk

Masterclasses:

- Nov: masterclass with mezzo Raehann Bryce-Davis (exact date ntb)

- Recitative masterclass: a gathering for all students about recitatives and how to handle them. 3 levels each following a masterclass of 6 hours spread over 2 days (teacher: Jeanne-Minette Cilliers). Dates ntb

- Masterclass by people of the OM - date ntb

Feedback from each vocal department masterclass will be brought into the department chair no later than 2 weeks after a master class has taken place. A document will be found on digitap page of the vocal department. Only this document will be used.

Attendance and feedback will count towards music practice.

## **7. Piano for singers (for bachelor 1, 2 and 3)**

Teacher: Joost Van Kerkhoven

Course unit for vocal students 1, 2 and 3

Content:

It is conducted in three groups and is taught in a group class. The goal is to teach the singers skills necessary to assist themselves as future students at the piano. A placement test at the beginning of the year will determine which group the student will be placed in.

Class day: ntb

Evaluation:

40% mid-year exam, 40% final exam and 20% continuous evaluation based on daily work.

## **8. Harmony and Counterpoint – Analysis**

Teacher: Stephan Weytjens

Lessons: Tuesday 14-15h level 1; 17-18h level 2

Vocal students take an integrated course unit in which Analysis and Music Writing are offered together. The students analyze repertoire from the entire history of music, but always focusing on vocal music (song, madrigal, cantata, oratorio and opera).

Vocal students who have mastered the subject of Analysis/Musical Writing minor 1 may switch to Analysis/Musical Writing minor 2 at the beginning of the school year after consultation with and approval by the Vocal Department Chair and the instructor involved, or to Analysis minor 1 combined with Musical Writing minor 1.

### Manual

- SENDEN, Yves, Elementa (Dutch and English versions available online)
- Handbook
- Writing Guide

### **Level 1:**

- Introduction to basic general concepts of music theory, such as musical parameters, standard forms and genres.

- Introduction to the principles of formal analysis, harmonic analysis and rhetorical analysis.
- Analysis of simple score examples from Baroque, Classicism and (early) Romanticism.
- Concise writing exercises based on triads in all inversions, with modulations and simple intermediate and double dominants.

**Assessment:**

- Half-yearly exam based on the seen content.
- Annual examination in music analysis (June):
  - o Written exam: analysis of one or more vocal compositions chosen by the teacher, together with situating them according to the research and writing skills taught in the Research course.
  - o Oral examination with purposeful questions on the analysis paper, judged by a limited examination jury.

**Level 2:**

- Deepening of the material seen from Level I
- Analysis of score examples selected from all periods of music history
- Concise writing exercises based on triads and four sounds chords in inversions, with modulations, intermediate and double dominants and ornaments.

**Assessment:**

- Half-yearly exam based on the seen content.
- Annual examination in music analysis (June):
  - o Written exam: analysis of one or more vocal compositions chosen by the teacher, together with situating them according to the research and writing skills taught in the Research course.
  - o Oral examination with purposeful questions on the analysis paper, judged by a limited examination jury.

**Evaluation:**

Assessment will be based on a share of continuous assessment (20% of points), a semester case test (40% of points) and a case test at the end of the academic year (40% of points).

**Evaluation Standard:**

The student must obtain 50% of the points for each subtest and a grade of min. 10/20 on the total course unit.

Continuous Evaluation.

Is graded based on the student's assignments, effort and evolution during the course.

## Case Test

Cfr. supra at Examination assignment.

### **Jury:**

Assessment by a limited internal examination jury.

## **9. Music and Literature**

Teachers: Arne Hermans & Koen Bollen

The aim is to familiarize the student with the analysis of texts used in musical compositions so that he/she can analyse and interpret a text for the purpose of the lecture. An attempt is made to find out how music and literature correlate. Special attention is paid to the Song and the Opera. Texts are placed in a general cultural-historical framework and analyzed together. For the poetic texts keys are provided for translation, analysis and interpretation. In the case of opera libretti, the shifts are checked with the literary source; the text is dramaturgically analysed; it is interpreted with a view to staging.

Lessons: Mondays 14-16h.

Days of lesson: 13/12 (16h15 - 18h15), 20/12, 31/01, 7/02, 14/02, 7/03, 14/03, 21/03, 28/03, 25/04, 2/05, 9/05.

## **10. Contemporary vocal techniques & practice**

Teacher: Els Mondelaers

The Contemporary Lung Practice course initiates the student actively in all aspects of the singing voice as used in contemporary performances of innovative music theater companies, contemporary music ensembles, dance companies, theater companies, ...

In addition to contemporary scores, graphic and with musical notation, improvisation and the discussion with the composer are also discussed. The teacher goes into dialogue with the students in search of the personal qualities with which they can distinguish themselves from the makers of contemporary performances.

This choice course is open to max. 8 vocal students from B3 (level).

Lessons: tbc

## **11. The vocal department**

### **Teachers**

Edwig Abrath

Luc Anthonis

Sabrina Avantario

Korneel Bernolet

Koen Bollen

Koen Kessels

Jeroen Malaise

Els Mondelaers

Andrew Richards

Susanne Schimmack



Anne Cambier  
Jeanne-Minette Cilliers  
Ewald De Meyere  
Jan Dewilde  
Paul Dinneweth  
Arne Herman  
Gary Jankowski  
Guy Joosten

Kai-Rouven Seeger  
Yves Senden  
Jan Schweiger  
Dana Susljic- Rudic  
Magda Thielemans  
Aäron Wajnberg  
Stephan Weytjens  
Andrew Wise

**General information**

**Music secretary** (open 9am-12.30pm)

**Production leader**

**Vocal department chairperson**

**Artistic direction**

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