

Vademecum Vocal department

Academic year
2023-2024

**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 program will take place during class concerts and group lessons given by teachers or fellow students.
- **assessment in January 25 from 13 o'clock** for all Vocal Studies students except Master 2 and PG, 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 (and external jury for public exams):
 - o June 6: B1, B2 exam
 - o June 12: exam B3
 - o June 13: M2 exam
 - o June 18: M1 exam (and split years B3 and M2)

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 program worth 100% of the overall score.

Specifications as to exam repertoire: the student must choose the program in consultation with the principal teacher. The program 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 program

Part 2 of 2: 50% of the program

Vocal Studies 2

Yearly exam with internal jury

A 20-minute mixed recital program worth 100% of the overall score.
Specifications as to exam repertoire: the student must choose the program in consultation with the principal teacher. The program 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 program.

Part 2 of 2: 50% of the program.

Vocal Studies 3

Skills test with internal and external jury

A mixed recital program 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 program in consultation with the principal teacher. The program 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 program.

Part 2 of 2: 100% of the program where Part 1 of 2 can be re-taken.

Vocal Studies 4 (M1)

Yearly exam with internal jury

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

Specifications as to exam repertoire: the student must choose the program in consultation with the principal teacher. The program 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 program.

Part 2 of 2: 50% of the program.

Vocal Studies 5 (M2)

Yearly exam with internal and external jury

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

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

A minimum of 15 minutes of the program must relate to “Ensemble Singers” – music which is written for vocal ensembles and/or for voice with instrumental accompaniment. Instrument students may officially use this performance for the

Chamber Music exam provided the repertoire is also presented during one of the scheduled chamber music exams.

Vocal students interested in collaborating with student instrument may register at kamermuziek.kca@ap.be.

If you already have a group: register by October 1, 2023

Meeting with chamber music students: tbc

Final allocation and announcement of groups and teachers: end of October

The program must be sent by email to the department chairperson by 15 of February 2024 at the latest, both for the first exam period and the second exam period.

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 program in consultation with the principal teacher. The program must contain works from various stylistic periods. One third of the program 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. (oratorio can be discussed with the teacher)

Creative End Project (9 study points, M2)

Public exam with an internal and/or external jury

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

1. The realization of a creative project consisting of a 40-minute program, in which the student performs as a musician and also plays the role of (co-)concert organizer. The student can work together with fellow students and/or

external artists. A maximum of one-third of the program 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 program 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 programs for public tests

Students shall prepare their examination programs in a timely manner and deliver the scores to the pianist 2 months before the examination. The student may use, in part, the repertoire of Oratorio, Baroque, Lied, Opera or productions of the vocal department for the public test.

The vocal teacher bears the final vocal responsibility for the student and also has the responsibility for drawing up the examination program of the student concerned.

The programs of the public tests are entered by the student according to the specifications given by the secretariat at least **4 weeks before the examination and are also communicated to the department chairperson with the exact duration of each work** in a "word document", this for verification and for the construction of the program in the following manner:

First name, last name composer - Title (possibly work and or opus number) - Duration

Example. Franz Schubert - Sanctus (messe pro defunctis) - 3'00.

The student will provide **1 digital copy of each score** from the examination program for review by the jury during the examination.

Exam programs for yearly exams

Students of bachelor's 1, bachelor's 2 and master's 1 must send their exam programs 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 programs 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

Singing students must take 5 years of language coaching Italian, German and French - not for language coaching 1 (only German and Italian).

Quotation: each language counts for 1/3 - the student must pass each language to pass the entire Language Coaching course. For language coaching 1: each language counts for 50%.

The hours of each language throughout the year are set by each teacher after the various groups are formed.

Teachers 2023 - 2024

German: Kai-Rouven Seeger

Reading time: Monday (11h00 - 16h00)

Dates: 25.9, 2.10, 9.10, 16.10, 23.10, 6.11, 13.11, 4.12, 11.12, 18.12, 8.01, 15.01, 22.01, 26.02, 11.03, 18.03, 25.03, 22.04, 29.04, 6.05, 13.05, 27.05

Italian: Sabrina Avantario

Dates: 28.9, 5.10, 12.10, 26.10, 9.11, 23.11, 7.12, 14.12, 21.12, 18.1 (examen)
1.2, 8.2, 3.5, 10.5, 17.5

French: Anne Cambier

Thursdays from 14:00 - 18:00; Fridays from 13:00 - 17:00

Dates: 29/09, 5/10, 13/10, 20/10, 26/10, 10/11, 17/11, 23/11, 30/11, 7/12, 21/12, 1/02, 8/02, 29/02, 7/03, 14/03, 21/03, 28/03, 19/04, 16/05, 23/05 (exams)

Evaluation: 50% Continuous Evaluation, 25% IPA, 25% Exam.

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 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 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: 2.10, 16.10, 23.10, 6.11, 13.11, 20.11, 27.11, 4.12, 18.12, 8/01, 29.01, 5.02, 15.04

Workshop introduction to acting, performance, spatial awareness, body awareness (for Voice 1+2+3) by Elien Hanselaer.

Dates: 28.9, 5.10, 12.10, 19.10, 26.10 each time 10h00 – 17h00

B3 10:00 – 12:00; B2 13:00 – 15:00; B1 15:00 – 17:00

History of Vocal Music

Required for Vocal 3 students - Module 5 of Music History.

Sabrina Avantario (opera and oratorio) & Aäron Wajnberg (lied)
Second semester

Opera and oratorio: Wednesdays 16.00 - 18.00

01.02, 08.02, 29.02, 07.03, 28.03, 18.04, 25.04, 02.05, 16.05 (exam 23.5)

Lied: Wednesday 18.00-20.00

17/04, 08/05, 15/05 (1 extra date and exam tbc)

This course examines and discusses the history of Song, oratorio, and opera from the point of view of the singer. The course includes: 9 2-hour lessons (oratorio and opera), 4 2-hour lessons (song). The course is also open to non-singers and can be taken entirely without obligation by vocal students of other levels. Learning objectives: The student knows the key moments in the history of song, oratorio and opera viewed and illuminated from the point of view of the singer. The student can analyze a song's score and place it in its historical context. The student will participate in a class discussion and reflection after listening to opera/oratorio excerpts.

Evaluation:

- 20% continuous evaluation
- 30% lied (exam oral and/or written)

- 50% opera and oratorio (exam oral and/or written)

Liedstudio (Ma 1 and Ma 2)

Lecturer: Aaron Wajnberg

An intensive study of the Lieder repertoire is covered within the Liedstudio.

Classes are held on a weekly basis.

Students are requested to find a duo partner. It is not possible to take the classes on an individual basis.

Points will be awarded on attendance, preparation and attitude throughout the academic year, as well as on the basis of performance during the various tone moments.

The repertoire should be chosen in consultation with the respective singing teacher. During the first semester the focus is on German Lieder, for the second semester on French Mélodies.

Masterclasses: TBC

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: Voice 2

14.00 - 16.00: Voice 3 and Masters

Days of tuition: 2.10, 16.10, 23.10, 6.11, 13.11, 20.11, 27.11, 4.12, 18.12

Workshops:

- Workshop game, spatial awareness, body awareness (vocals 1, 2 and 3) conducted by Elien Hanselaer:

Dates: 28.9, 5.10, 12.10, 19.10, 26.10 each from 10 a.m. - 5 p.m. (divided into groups: B3 10 a.m. - 12 p.m.; B2 1 p.m. - 3 p.m.; B1 3 p.m. - 5 p.m.)

2nd Semester

Workshops:

- Monday 12 p.m. - 4 p.m. / Tuesday 10 a.m. - 1 p.m. and 1:30 p.m. - 4 p.m.
- 08.01 and 09.01 Workshop 1 (Audition Workshop/Masters).
- 29.01 (Masters) and 30.01 (Singing 2 and 3): Workshop 2
- 05.02 (Masters) and 06.02 (Singing 2 and 3): Workshop 3
- 15.04 (Masters) and 16.04 (Singing 2 and 3): Workshop 4

Content proposals - to be worked out.

- Scenes from "Orpheus" by G.P. Telemann (Workshop B2, B3)
- German repertoire 20th century (arias and small ensembles) (Workshop Masters)

- Audition workshop (Workshop Masters)

Oratorio 1 and Oratorio 2

Teacher: Ewald Demeyere

Teaching time: Friday, 13h00-16h00 (subject to change), class 138

Content:

During this academic year, vocal students will be given the opportunity to study and perform excerpts from Johann Sebastian Bach's Christmas Oratorio, St. John's and St. Matthew's Passions in a historically informed manner. Each student should sing at least one recitative and (the subsequent) aria from each of these liturgical works. (Instead of one aria, the Aria Duetto Herr, dein Mitleid, dein Erbarmen from the third movement or the Aria Terzetto Ach, wenn wird die Zeit erscheinen? from the fifth movement of the Christmas Oratorio may be sung). In addition, students are encouraged, if practical, to also perform choruses and four-part chorales from Bach's Christmas Oratorio, St. John and St. Matthew Passion.

Accompaniment will be by harpsichord only, except when the vocal student organizes their own instrumental ensemble.

The first trimester is devoted to the Christmas Oratorio, the second trimester and the beginning of the third trimester to St. John and St. Matthew Passion.

Both sessions will conclude with a concert:

Concert 1: Friday, December 22, 2023 (subject to change and time to be determined)

Concert 2: Friday, April 26, 2024 (subject to reservations and time to be determined)

[After concert 2, the remaining lessons are free to be filled in by the students themselves].

Evaluation:

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

Baroque class

In 2023-24 Baroque class is only during the first semester!

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 the teacher 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 5 students this year.

Classes are held weekly on Tuesdays 12h-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.

Limited number of students can take part!

Coaching repertoire 1, Coaching repertoire 2, Coaching repertoire 3

Teachers: Sabrina Avantario, Pedro Beriso, Stijn Saveniers and Aäron Wajnberg (lied),

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 or lied). Students that took the course Repertoire Coaching van register for courses through DigitAP.

The student must communicate his/her repertoire to the appropriate instructor at least 48 hours before the coaching. Otherwise, the coaching may be denied.

Evaluation: continuous evaluation (100% of the points) whereby one is assessed on presence, 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 the information in the vademecum Music practice. Voice 5 students 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.

Rehearsals are on Thursday 19-20h (except 9nov 2023)

Dates: 21.09, 28.09, 5.10, 12.10, 19.10, 26.10, 9.11 (16.00 - 18.00), 16.11, 23.11, 30.11, 7.12

Additional rehearsals in Week 4 - Dec. 8 with orchestra (tbc)

11.12: 10 am - 9 pm general rehearsal (correct hours for choir tbc)

Concert: 12/12 (Blue Hall) with raccord

Evaluation: 50% continuous evaluation, 50% Knowledge of own parts and interaction with other choir members.

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 chamber music responsible and the right coaching is provided for each work.

Music practice M2

October 15 at the latest, Voice 5 students or students who have taken music practice 5 will notify the department chair which projects they are participating in as part of this course (opera scenes, chamber choir, workshops, masterclasses, lectures, ensemble XXI, ...).

Vocal projects

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

1 Scandinavian Song & Opera Festival: Grieg, Sibelius et al.

November 13 - 17, 2023

An exciting exploration of the fascinating repertoire of the Scandinavian countries! This module provides a rare and special opportunity to delve into the rich vocal music traditions of Scandinavia.

Non-Scandinavian singers will receive specific training in sung Scandinavian languages and styles by native speakers and Scandinavian music specialists (with teachers Martin Hellström (Stockholm) and Toril Carlsen (Oslo) - an overview of the languages, pronunciation and historical context).

2 Opera scenes March 2024 – Marialuisa Bigai

Marialuisa Bigai is professor at the conservatory San Pietro a Majella, Naples

March 18 – 23. More info later.

3 Ensemble XXI and composition class.

Collaboration between vocal students and composition students on a 2–3-minute composition. Instrumental scoring is limited to 1 or 2 instruments, musicians from Ensemble XXI. Responsible vocal department: Luc Anthonis

4 Auditions:

Auditions are regularly issued for master classes, solo parts, ... Participation in these auditions is recommended as preparation for the work field. Always discuss this with your teacher.

Audition soloists Messiah - Mozart/Händel

This academic year the Symfonieorkest Conservatorium Antwerpen, conducted by Korneel Bernolet performs 'Messiah' by G.F. Händel in the arrangement of W.A Mozart (KV 572).

This work calls for 4 voice types (soprano, mezzo/alto, tenor, baritone) for which several students may be selected.

Auditions for this will be held on Wednesday, October 4 - 2:00 pm - White Hall, Conservatory (auditions will be accompanied on piano. An accompanist will be provided).

Repertoire for the audition is an aria of your choice from Messiah.

More info via the DigitAp page (Announcements - Bart Geysels)

Deadline to register is September 27, 2023 - 12:00.

Rehearsals for the project will run from December 4 to 11, 2023.

Concert on December 12, 2023 - 20:00 - Blue Hall, deSingel.

Auditions Opera scens tbc

- **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.

6. Masterclasses/Workshops/Lecture recitals

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

Procedures: See Vademecum Musiceerpraktijk

Attendance will count towards music practice.

- Workshop game, spatial awareness, body awareness (voice 1, 2 and 3) by Elien Hanselaer:
Dates: 28.9, 5.10, 12.10, 19.10, 26.10 each from 10 a.m. - 5 p.m. (divided into groups: Voice 3 10:00 a.m. - 12:00 p.m.; Voice 2 1:00 p.m. - 3:00 p.m.; Voice 1 3:00 p.m. - 5:00 p.m.)
- Q&A Roberta Alexander: Oct. 17 at 5:00 pm
- Masterclass Baroque with Clint Van der Linde: November 21 and 22 (hours tbc)
- Lecture Katrien Van Opstal: "Emotions and the influence on your voice":
1 December (10h00 – 12h30)

- Masterclass "Extended Vocal Technique Lab" - Teacher Marcin Habela December 19 and 20 (hours tbc)
- Workshop Dance with Darren Ros: March 25 (hours tbc)
- Lecture "Breathing" in cooperation with EVTA: April 25 (hours tbc)
- Q&A Alexandra Franck (tbc)

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

Teacher: Joost Van Kerkhoven

Course unit for vocal students 1, 2 and 3

Class day: Wednesday between 9 and 13h to be determined with the teacher

Classes are taught in groups. These groups are divided according to pianistic prior knowledge. A level test at the beginning of the year will determine in which group the student will be placed.

The goal is to teach the singers skills necessary to become themselves as future students to assist themselves at the piano. To this end, the emphasis is on playing with insight, rather than on developing soloistic virtuosity.

Objectives:

- being able to qualitatively accompany an acapella voice.
- being able to reduce complex song accompaniment.
- being able to reproduce at the piano complementary voices within a polyphonic whole
- To acquire various historical accompaniment techniques such as partimento.
- The ability to perform a simple solo piece for piano.

There are 2 evaluation moments per year:

a video recording in January and a live performance exam in June

Level test piano for singers: 20/09 (11:00 am) - info meeting 20/09 (12:00)

8. Harmony and Counterpoint – Analysis

Teacher: Stephan Weytjens

Lessons:

- Level 1: Tuesday 11-12h
- Level 2: Tuesday 12-13h

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 content seen.
- 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 content seen.
- 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

Teacher: Koen Bollen

The aim is to familiarize the student with the analysis of texts used in musical compositions so that he/she can analyze 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 analyzed; it is interpreted with a view to staging.

Lessons: Mondays 16-18h on 25.9, 2.10, 9.10, 23.10, 6.11, 4.12

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: 18.10, 27.10, 8.11, 24.11, 29.11, 12.12 (10:00 am – 1:00 pm)

11. Vocology lab

Teacher: Sabrina Avantario

When: 2.10, 9.10, 23.10 (1-hour group sessions for physical exercises, max 8/9 participants/hour), dates tbc (individual sessions of 30' on request) hours tbc

Who: Any vocal student may participate. It is a laboratory employed by the vocal department. Individual moments of 30' via DigitAp books Basic exercises are given for warming up the body and body parts involved in voice production (tongue, lips, jaw, neck, face, core) and breathing exercises.

Knowledge and use a.o. of SOVTE (Semi Occluded Vocal Tract Exercises) warm-up exercises. Phonetograms and other instrumental voice analysis are practiced at the

request of vocal pedagogues, as well as individual exercises found to address specific problems

12. Physical awareness

In Physical Awareness 1 (voice), students explore ways to prepare themselves for a sustainable career. The body is the instrument, not only physically but also artistically.

Physical Awareness 1 consists of four different modules: LAB, Conditioning, Anatomy of the Voice and Resilient Artists.

In LAB (Physical Artistic Consciousness = 30h), one's own relaxed-supportive posture is explored, in addition to discovering the body as an artistic presence in the theatrical space.

Monday 9am - 10am

In Condition = 30h, students work under the guidance of a physiotherapist to strengthen their own bodies.

Wednesday 8:30am - 9:30am.

Resilient Artists = 12h consists of 6 two-hour sessions and includes a more theoretical part (3 sessions) and a practical application-oriented part (3 sessions) psychoeducation to strengthen mental resilience.

In Anatomy of the voice = 5h, the student gains an understanding of the anatomical workings of the voice

Lesson on Thursdays: 28.09, 5.10, 12.10, 19.10, 26.10 (12u30 - 13u30)

Physical awareness 2-3 (voice)

In Physical awareness 2-3, students explore ways to prepare themselves for a sustainable career. The body is the instrument, not only physically but also artistically.

Physical awareness 2-3 consists of three different modules: LAB, Condition and Anatomy of the Voice.

In LAB (Physical Artistic Consciousness = 30h), one's own relaxed-supportive posture is explored, in addition to discovering the body as an artistic presence in the theatrical space.

LB2 Tuesdays 9am-10pm

LB3 Tuesdays 11h00 – 12h00

In Condition = 30h, students work under the guidance of a physiotherapist to strengthen their own bodies.

LB2 Wednesday 9:30 a.m. - 10:30 a.m.

LB3 Wednesday 11:30 a.m. - 12:30 p.m.

In Anatomy of the voice = 5h, the student will gain insight into the anatomical workings of the voice

LB2 Thursday: 9.11, 16.11, 23.11, 30.11, 7.12 (12u00 - 13u00)

13. The vocal department

Teachers

Edwig Abrath
Luc Anthonis
Sabrina Avantario
Pedro Beriso
Korneel Bernolet
Koen Bollen
Anne Cambier
Eva De Hondt
Ewald De Meyere
Jan Dewilde
Bart Geysels
Gary Jankowski
Guy Joosten

Koen Kessels
Michèle Losier
Mario Maiguel
Jeroen Malaise
Els Mondelaers
Stijn Saveniers
Kai-Rouven Seeger
Yves Senden
Magda Thielemans
Joost Van Kerkhoven
Aäron Wajnberg
Stephan Weytjens
Andrew Wise

General information

conservatorium@ap.be

Student administration

studentadministration@ap.be

Production leader

Bart Geysels bart.geysels@ap.be

Studienleiter

Sabrina Avantario sabrina.avantario@ap.be

Vocal department chairperson

Luc Anthonis luc.anthonis@ap.be

Artistic direction

Koen Kessels koen.kessels@ap.be

Pianists

Anne Cambier – Andrew Wise
Gary Jankowski – Tom Hermans
Michèle Losier – Aäron Wajnberg
Sabrina Avantario – Aäron Wajnberg