

# Studyguide Vocal department

Academic year  
2024-2025

**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 21 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 5: B1, B2 exam
  - o June 11: exam B3
  - o June 12: M2 exam
  - o June 17: 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 (8 minutes)

Part 2 of 2: 50% of the program (8 minutes)

### 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. (10 minutes)

Part 2 of 2: 50% of the program. (10 minutes)

### 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. (15 minutes)

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. (15 minutes)

Part 2 of 2: 50% of the program. (15 minutes)

### **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](mailto:kamermuziek.kca@ap.be).

If you already have a group: register by October 1, 2024

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 2025 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 Studyguide 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 Studyguide 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.

Attention! If the programme is not communicated as instructed and by the set deadline, the exam can be postponed to the second exam period.

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 Studyguide 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 2024 - 2025**

German: Kai-Rouven Seeger

Reading time: Monday (11h00 - 16h00)

Dates: 23.9, 30.9, 7.10, 14.10, 21.10, 4.11, 16.12, 6.01 (lesson + hand in written exam task), 27.01, 3.02, 10.02, 17.02, 10.03, 17.03, 24.03, 31.03, 28.04, 5.05, 12.05, 19.05, 2.06 (Oral exam)

Italian: Sabrina Avantario

In 5 levels - level will be determined at the beginning of the academic year.

Dates:

Thursday: 10am - 11am T3; 11am - 12pm T4; 12pm - 1pm T5.

3.10, 10.10, 17.10, 24.10, 7.11, 21.11, 28.11, 5.12, 12.12, 19.12, 3.04, 24.04, 15.05, 22.05

Friday: 09.45 - 11.45: T1; 11.45 - 12.45: T2

4.10, 11.10, 18.10, 25.10, 8.11, 15.11, 22.11, 29.11, 6.12, 13.12, 4.04, 25.04, 16.05, 23.05

Exam IPA online (January - date tbc) // Final exam 26.05 (hours to be determined)

French: Anne Cambier

Thursdays from 2 p.m. - 6 p.m.; Fridays from 1 p.m. - 5 p.m.

Dates: 26.09, 10.10, 18.10, 24.10, 7.11, 15.11, 21.11, 28.11, 5.12, 30.01, 6.02, 21.02, 13.03, 21.03, 27.03, 3.04, 24.04, 8.05, 16.05, 22.05, 23.05 (exam)

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.

The repertoire for B1 students will be assigned in the first lesson.

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: Tuesdays 14.00 - 16.00

1.10, 8.10, 15.10, 22.10, 5.11, 12.11, 19.11, 26.11, 3.12 - Exam on 14.01.

Lied: second semester Wednesday 18.00-20.00

29.01, 5.02, 23.04, 30.04

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 Melodies.

Lessons on Wednesday hours TBC

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: 30/09, 7.10, 14.10, 25.11, 02.12, 09.12, 16.12

#### **2nd Semester**

Workshops:

Monday 27/01/25 and Tuesday 28/01/25: WORKSHOP 1 (Audition Workshop/Masters)

Monday 03/02/25 (Masters) and Tuesday (B2,3) 04/02/25: WORKSHOP 2

Monday 10/02/25 (Masters): WORKSHOP 3

Monday 10/03/25 Only class for B2,3 from 10:00-13:00 and 13:30-16:00 WORKSHOP 3

Monday 31/03/25 (Masters) and Tuesday (B2,3) 01/04/25: WORKSHOP 4 (\*)

Monday 28/04/25 (Masters) and Tuesday (B2,3) 29/04/25: WORKSHOP 5

(\*) on Tuesday 01/04 the B2 students are absent between 12h00 and 14h30

Contents of classes first semester:

Free choice of repertoire for the Masters, Role study B3 and acting scenes from "Salomé" (O.Wilde and R. Strauss) and "A Florentine Tragedy" (O.Wilde and A. Zemlinsky) for B2

Content themes for the Workshops in the second semester:

Mozart & Da Ponte repertoire (B2) and Role Study & Mozart da Ponte (B3) (Workshops B2,3)

French repertoire 19th & 20th centuries (arias and small ensembles) (Workshops Masters)

Audition workshop (Workshop 1 Masters)

Note for B2: Read both pieces and listen to the two operas of the same name BEFORE the first lesson.

B3: Role Study: the student chooses a role with at least two arias (at least one with recitative) and at least one ensemble to be performed in class. The repertoire must be known before the course begins and the role must be communicated to me before the start of lesson 1 via [vzwoperaworks@aol.com](mailto:vzwoperaworks@aol.com)

### **Oratorio 1 and Oratorio 2**

Teacher: Ewald Demeyere

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

Content:

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

In 1725 and 1726 Georg Philipp Telemann (1681-1767) published his Harmonischer Gottes-Dienst, a complete liturgical annual with 72 cantatas divided into three volumes. However, the title page stipulates that these cantatas could be performed not only in church but also at home. Composed for one voice, one dessus instrument and basso continuo, the cantatas usually consist of only three movements: two arias separated by a recitative. This limited effectiveness, however, does not curtail the musical expression of this collection in the least. Like no other, Telemann manages to give musical force to the text thanks to a multitude of rhetorical devices.

Each student should perform at least one complete cantata.

- Concerts: Friday, December 13 and 20, 2024 (time and venue to be determined)

Project 2: Excerpts from John and Matthew Passion by Johann Sebastian Bach

During the second semester, vocal students will be given the opportunity to rehearse and perform excerpts from Johann Sebastian Bach's St. John and Matthew Passions in a historically informed manner.

Each student should sing at least one recitative and (the subsequent) aria from both passions. In addition, if practical, students are encouraged to also perform choruses and four-part chorales from both passions.

- Concert: Friday, April 25, 2025 at 2 p.m. (subject to change; time and venue to be determined)

[After the Easter break, classes are free to be arranged by students].

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**

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 will continue (subject to change) weekly during the first semester on Tuesdays 11:30-14:30 (individual time slot) in room 138. The class calendar will be communicated via Digitap; given the limited number of class times, students must be able to free themselves for all times.

Evaluation will be based on ongoing assessment (75%) and performance on show moments (25%) to which a jury will be invited.

Class dates 2024-25 (subject to change): 24/9, 1-15-22/10, 5-12-19-26/11, performance on 3/12.

### **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 can register for courses through DigitAP. On the 25<sup>th</sup> of each month the timeslots for the next month will be opened up.

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 in classes of **all** teachers(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 studyguide 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 studyguide 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 18-20h

Dates: 26.09, 3.10, 10.10, 17.10, 24.10, 7.11, 14.11, 21.11, 28.11, 5.12, 12.12

Concert: 17/12 (Blue Hall 20h) with raccord 17-18h

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

- Opera production

Opera production of La Clemenza di Tito - Wolfgang Amadeus Mozart

Director: Benoît De Leersnyder - Conductor: Korneel Bernolet

Audition: October 18, 2024 from 1 p.m. - 6 p.m.

Rehearsals - see DigitAp - Music Practice for exact hours and any changes.

4.12, 6.12 Start-up roles.

17.12, 18.12 reading libretto

6.02, 7.02: musical rehearsals

11.02 - 17.03 scene rehearsals

18.03 Pré-genale

19.03 Italienne

20.03 B.O.

21.03 General

Saturday 22.03: 7 p.m. Premiere cast A (raccord at 5 p.m.)

Sunday 23.03: 3 pm Premiere cast B (recorder at 1 pm)

Monday 24.03: 1:30 p.m. School performance of cast A (recorder at 11 a.m.)

Monday 24.03: 19h00 Presentation cast B

- Ensemble XXI and composition class.

Collaboration between singing students and composition students on a composition of maximum 6 minutes. The instrumental line-up is chosen by the composition student from among musicians of Ensemble XXI. Concert at the Open Day or at the final exam of B3, M2 or postgraduate students composition in May '25.

Give name to the person in charge of the vocal department (Luc Anthonis) before October 20, 2024.

Preparation presentations: Els Mondelaers

- 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 La Clemenza di Tito - Mozart

This academic year we are working on the performance "La Clemenza di Tito" by W.A. Mozart. Audition for all roles will take place on Oct. 18 (1 p.m. - 6 p.m.).

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

Deadline to register is Oct. 1, 2024 at noon.

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

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

Procedures: See Studyguide Musiceerpraktijk

Attendance will count towards music practice.

- Lecture Dr. Franco Fussi (ism EVTA)  
Wednesday, Oct. 23, 2024 (2 p.m. - 6 p.m.) mandatory for all vocal department students.
- Workshop on play, spatial awareness, body awareness by Elien Hanselaer (mandatory for vocal 1, 2 and 3):  
Dates:  
B1: 9.12 (2 p.m.-4 p.m.), 11.12 (10 a.m.-12 p.m.), 12.12 (9 a.m.-11 p.m.), 18.12 (10 a.m.-12 p.m.), 19.12 (9 a.m.-11 p.m.)  
B2: 9.12 (9:30-11:30 a.m.), 11.12 (3 p.m.-5 p.m.), 12.12 (12 p.m.-4 p.m.), 18.12 (3 p.m.-5 p.m.), 19.12 (12 p.m.-4 p.m.)  
B3: 9.12 (12h00-14h00), 11.12 (13h00-15h00), 12.12 (14h00-16h00), 18.12 (13h00-15h00), 19.12 (14h00-16h00)
- Master class Susanne Schimmack: March 28, 2024 (10 am - 6 pm) mandatory for all students of the vocal department (active participants will be determined by the teachers)
- EOA Module (mandatory for Vocal 5, also Vocal 5 split (May 5 to 9, 2025) Also open to foreign EOA students through Erasmus.  
Panel: Roberta Alexander, Darren Ross, Lieven Baert, Susanne Schmidt, Voice teachers of KCA, Luc Anthonis  
5.05 dummy auditions WZ = Workshop hood-grim dress with Lieven Baert  
6.05 Workshop Darren Ross + Lecture Prof. Bert De Cuyper " Optimal performance - What we can learn from elite athletes "  
7.05 Dummy auditions for OBV (Gent)  
8.05 Dummy auditions for Hyoid (Contemporary)  
9.05 Feedback based on videos with Bert De Cuyper and Sabrina
- Feldenkrais workshop for singers with Stelios Chatziktoris (22 November 2024: 10 a.m. - 6 p.m.)
- **Q&A sessions** will continue in the coming years with our own teachers - this year with Michèle Losier on 27 November 2024 at 3 p.m. (place tbd).  
In addition, there will be a Q&A with one of our alumni (name and date TBA)

## 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: 25/09 (10:00H) - info meeting 25/09 (11:30) both in room 709

## 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 1
- 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: Pauline Driesen

Contents: The objective is to familiarize the student with the analysis of both the text set in a musical composition and the music, so that the student can analyze and interpret a musical dramatic composition and the text set in it with a view to the performance. An attempt is made to examine the ways in which music and literature correlate. Particular attention is paid to opera and oratorio. Texts and compositions are first placed in a general cultural-historical framework and then analyzed together. With operalibretti, shifts are also examined with the literary source; text and music are dramaturgically analyzed and interpreted with a view to a well-defined staging. Attending a number of performances is therefore an integral part of this course.

Paper: Assessed on the basis of process evaluation, written paper & oral explanation during exam.

Class Dates:

1st semester (Mondays 12:00 - 14:00): 30.09, 14.10, 4.11, 18.11, 2.12, 16.12

2nd semester (Thursday 9am - 11am): 27.03, 3.04

Exam: Monday, May 26 (hours ntb)

**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: 2.10, 9.10, 16.10, 6.11, 27.11 (10h – 14h)

**11. Vocology lab**

Teacher: Sabrina Avantario

Who: Any vocal student can participate. It is a Lab offered by the vocal department, without evaluation.

Why:

- For research purposes.
- To present some basic exercises to warm up the body, the body parts involved in voice production (tongue, lips, jaw, neck, face, trunk), and teach some breathing exercises, including SOVTE (Semi Occluded Vocal Tract Exercises)
- To get an idea of over-the-counter medications for first aid and other
- To determine the range of the voice and evaluate the progression by yearly phonetograms (compulsory for new incoming students).

How:

- Register for the group workshops offered announced on Digitap;
- Book individual 30' sessions through Digitap to address specific problems;
- Participate in the individual Phonetograms scheduled on Digitap (mandatory for new students, as a follow-up for those who have already done them, or at the request of the vocal teachers)

Group classes on 3.10 and 10.10 (2 p.m. - 3 p.m. and 3 p.m. - 4 p.m.) (not mandatory)

**12. Physical awareness****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 8 1.5-hour sessions and includes a more theoretical part (4 sessions) and a practical application-oriented part (4 sessions) psychoeducation to strengthen mental resilience.

Dates: 17.10, 24.10, 7/11, 14.11, 21.11, 28.11, 5.12, 12.12 (13u00 – 14u30)

In Anatomy of the voice = 5h, the student gains an understanding of the anatomical workings of the voice  
Lesson on Thursdays: 6.02, 13.02, 20.02, 13.03, 20.03 (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 (on 11.02, 1.04 and 29.04, LB3 joins LB2's class from 9 a.m. - 10 a.m., this because of Guy Joosten's workshop)

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

LB2 Wednesday 11:30 a.m. - 12:30 a.m.

LB3 Wednesday 10:30 a.m. - 11:30 p.m.

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

LB2 Thursday: 7.11, 14.11, 21.11, 28.11, 5.12 (11u45 – 12u45)

LB3 Thursday: 26.09, 3.10, 10.10, 17.10, 24.10 (11u45 – 12u45)

## **13. The vocal department**

### **Teachers**

Edwig Abrath	Koen Kessels
Luc Anthonis	Michèle Losier
Sabrina Avantario	Mario Maïguel
Pedro Beriso	Jeroen Malaise
Korneel Bernolet	Els Mondelaers
Anne Cambier	Stijn Saveniers
Eva De Hondt	Marie-Claude Roy
Ewald De Meyere	Darren Ross
Pauline Driesen	Kai-Rouven Seeger
Bart Geysels	Yves Senden
Elien Hanselaer	Magda Thielemans
Tom Hermans	Joost Van Kerkhoven
Gary Jankowski	Aäron Wajnberg
Guy Joosten	Stephan Weytjens
	Andrew Wise

### **General information**

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### **Student administration**

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### **Production leader**

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### **Studienleiter**

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### **Vocal department chairperson**

Luc Anthonis

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### **Artistic direction**

Koen Kessels

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### **Pianists**

Anne Cambier – Andrew Wise

Gary Jankowski – Tom Hermans

Michèle Losier – Marie-Claude Roy

Sabrina Avantario – Marie-Claude Roy