

# Vademecum Vocal department

Academic year  
2022-2023

**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<sup>th</sup> 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:
  - o June 1: White room B1, B2 exam (and split years)
  - o June 7: Blue Hall: exam B3 (and PG)
  - o June 14: Blue Hall: M2 exam
  - o June 15: Blue Hall: M2 exam
  - o June 21: White Hall: M1 exam

#### 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. This music can be submitted as chamber music repertoire for the accompanists.

The program must be sent by email to the department chairperson by 15 of October 2022 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 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)

As part of their master's thesis, Vocal students have to present a section of Chamber Music. Chamber music students can officially include this for the Chamber music course, provided the repertoire is also presented during one of the scheduled chamber music exams.

Interested students can register via [chamber.music.kca@ap.be](mailto:chamber.music.kca@ap.be).

If you already have a group: register before October 1, 2022

Meeting with chamber music students: October 8, 2022

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

#### **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, Song, 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. Every 2 years language coaching English is arranged (is the case in 2023-2024, not this academic year) - not for language coaching 1 (only German and Italian)

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

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

### Teachers 2022 - 2023

Teacher German: Kai-Rouven Seeger

Preliminary dates: 27/9, 11/10, 18/10, 25/10, 15/11, 22/11, 29/11

Teacher Italian: Sabrina Avantario

30/9, 14/10, 11/11, 18/11, 25/11, 2/12, 9/12, 16/12

Teacher French: Anne Cambier

French: ntb

Date: ntb

Evaluation: 50% Permanent 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 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: 3.10, 17.10, 24.10, 7.11, 21.11, 28.11, 5.12, 12.12, 19.12, 9.01, 30.01, 6.02, 17.04

NEW workshop introduction to acting, performance, spatial awareness, body awareness (for Voice 2+3) by Elieen Hanselaer.

Dates:

- October 10: 13h45 - 16h45 (black room)
- October 11: 18u00 - 21u00 (room 57)
- October 12: 18u00 - 21u00 (room 57)
- October 13: 14u00 - 17u00 (room 57)
- October 14: 12u00 - 15u00 (room 57)

### **History of Vocal Music**

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

Sabrina Avantario (opera and oratorio) & Aaron Wajnberg (song)

First and second semester

Opera and oratorio: 1st semester: Wednesdays 16.00 - 18.00: 28.9, 5.10, 12.10, 9.11, 16.11, 23.11, 30.11, 7.12, 14.12, 21.12 (exam 18.01)

Song: 2nd semester Wednesday 18.00 - 20.00: 1.3, 19.04, 26.04, 3.05, 10.05 (exam ntb)

This course examines and discusses the history of Song, oratorio, and opera from the point of view of the singer. The course includes: 10 2-hour lessons (oratorio and opera), 5 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 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 (Wednesdays in room 154).

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:

- Joseph Middleton March 30, 4:00 pm, place tbc (French Repertoire)
- Possible additional master classes will be communicated at a later date.

## **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

14.00 - 16.00: Masters

Days of tuition: 3.10, 17.10, 24.10, 7.11, 21.11, 28.11, 5.12, 12.12, 19.12

New:

- Workshop 1:
  - o introduction to acting, play, special awareness, body awareness, ... (mandatory for B1, B2 and B3) led by Elien Hanselaer:
  - o Dates:
    - October 10: 13h45 - 16h45 (black room)
    - 11 October: 18h00 - 21h00 (room 57)
    - October 12: 18u00 - 21u00 (room 57)
    - October 13: 14u00 - 17u00 (room 57)
    - October 14: 12u00 - 15u00 (room 57)
- Workshop 2:
  - o acting with Roberta Faroldi (required for M1 and 2)
  - o Dates:
    - January 31
    - 2 +3+4+5 February ATTENTION 4+5 are weekend days
    - Hours to be determined

## **2nd Semester**

Workshops:

Monday 12.00 - 16.00 / Tuesday (or Wednesday) 10.00 - 13.00 and 13.30 - 16.00

- 09.01 and 10.01: workshop 1 - audition workshop (master students)
- 30.01 and Wednesday 01.02: workshop 2 - ntb
- 06.02 and 07.02: workshop 3 – Stijn Saveniers
- 17.04 and 18.03: workshop 4 – Stijn Saveniers

Content proposals - to be developed.

- Opera repertoire (arias and small ensembles)
- Scenes from La Bohème (Puccini and Leoncavallo)
- German repertoire 20th century (arias and small ensembles)

## **Oratorio 1 and Oratorio 2**

Teacher: Ewald Demeyere

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

Content:

Project 1: Domenico Cimarosa, Sacra Dies (1770) and Messa a 4.° Voci con piu Istromenti (1768)

Domenico Cimarosa (1749-1801), who was to become one of the most important composers of his generation, studied at the Conservatorio di Santa Maria di Loreto, one of the three internationally renowned Neapolitan conservatories, where his teachers included primo maestro Pietro Antonio Gallo (?1695-1700-1777) and secondo maestro Fedele Fenaroli (1730-1818). He was admitted to this institute when he was ten or eleven years old and studied there for ten or eleven years. Cimarosa was first trained in solfeggio, partimento and counterpoint, before receiving a demanding and practice-oriented training as a composer -we know that the compositions written by the students were also performed. It is noteworthy that most of Cimarosa's student compositions have survived, at least ten, almost all of which are settings of liturgical texts.<sup>1</sup> This project devotes itself to two of those compositions for soloists, choir and orchestra that have probably not been performed since Cimarosa's time: the motet Sacra Dies from 1770 and the Messa a 4.° Voci con piu Istromenti from 1768.

For this project, a collaboration is established with the IMEP of Namur, which provides the students historical instrument.

Pitch: 415Hz

Preparation singers: cf. supra

Rehearsals tutti: @IMEP (concert hall), Monday to Wednesday, November 28-30, each time 10h30-13h30 and 14h30-17h30 (detailed schedule will follow end of September)

Concert 1: @IMEP (concert hall), Thursday, December 1, 7:30 p.m. (raccord: 5 p.m.)

Concert 2: @KCA (white room), Friday, December 2, 7:30 p.m. (raccord: 5 p.m.)

## Project 2: The iron repertoire

During this project, students will be given the opportunity to study and perform historically informed excerpts from the liturgical iron repertoire of the eighteenth century (J.S. Bach, G.F. Haendel, J. Haydn, W.A. Mozart, G.B. Pergolesi, G.P. Telemann, A. Vivaldi, etc.). Accompaniment is by harpsichord only, except, in the case of a small ensemble, when the vocal student organizes an instrumental ensemble of their own.

Pitch: 415 or 440Hz

Concert: Friday, March 31, 2023 at 2 pm (subject to change)

After the Easter vacations, the 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 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, Aäron Wajnberg (lied), Sabrina Avantario and Pedro Beriso  
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.

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

### **Staff pianist studios**

Anne Cambier – Andrew Wise

Gary Jankowski – Tom Hermans

Susanne Schimmack – Aaron Wajnberg

Sabrina Avantario – Tom Hermans

Opera class – Mario Maigual (preparation in “coaching repertoire”)

## **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.

Data: 29.9, 13.10, 20.10, 27.10, 10.11, 17.11, 24.11, 1.12, 8.12, 15.12

Concert: 16.12 Blauwe zaal

Evaluation: 50% permanent 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 responsible chamber music and the right coaching is provided for each work.

## **Music practice M2**

October 15 at the latest, Singing 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 project, ensemble XXI, ...).

## **Vocal projects**

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

### **- La Périchole (Jacques Offenbach)**

Directors: Timeau de Keyser, Simon De Winne, Hans Mortelmans

Conductor: Stijn Saveniers

Audition: October 6, starting at 5 p.m. Program: part from French or German operetta and 1 French song in the spirit of La Périchole + French text to be given at the beginning of the academic year.

Period: January - April 2023

Musical rehearsals 8, 9 27, 28 February 2023

From March 1, 2023, continuous direction rehearsals until performances foreseen end of March until April 2 (ntb)

Participation in the production takes precedence over all other courses.

### **- Music history module (Stijn Saveniers) on operette**

See Vademecum General cultural courses - Music history modules

### **- 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.

### **- Vocology lab**

Teacher: Sabrina Avantario

When: 19/10, 26/10 van 17-20u (group sessions of 1 hour about body exercises, max 8/9 participants/hour), 7/11, 21/11, 5/12, 19/12, 30/1, 6/2, 13/2, 6/3, 17/4 (individual sessions of 30 'upon request) exact time yet to be specified

Who: each singing student may participate. It's a Lab offered by the singing department.

Booking individual sessions of 30' via Digitap

The basic exercises to warm up the body and the body parts involved in voice production (tongue, lips, jaw, nek, face, core) and breathing exercises.

Knowledge and use of, among others, SOVTE (Semi Occluded Vocal Tract Exercises) as warm up's.

Upon request of the singing pedagogues, fonetogram's and other instrumental voice analysis will be performed, as well as individual exercises to tackle specific problems

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

Is part of the course Musiceerpraktijk 1 t.e.m. 5  
Procedures: See Vademecum Musiceerpraktijk

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.

The concert of the Symphony Orchestra conducted by Sasha Gordon is indeed on Wednesday 14/12.

The program is Schubert, Hummel and...Mahler, Symphony No. 4.

This is a full orchestra, no reduction.

Audition will be organized!

### **Concert met Frank Agsteribbe**

3 years after the crazy performance of John Cage's HPSCHD at the Royal Academy in Antwerp, we prepare a new adventurous project with students of both the conservatoire and the academy.

On October 27, we will do a performance with live drawing/projection (as in the video of the HPSCHD performance: [click here](#)), this time with vocal works by John Cage in combination with early 17th century Italian repertoire.

The program will be made of the famous Aria by Cage, together with some of the "solo's for voice" including Aria 2 and Aria 2B.

In combination with this, we need aria's by Monteverdi, Frescobaldi, Barbara Strozzi, etc. (+ harpsichord).

### **Masterclass Danai Bletsas**

Tuesday, October 11, 2022.

10h - 13h: Lecture and Workshop for composers and singers

14h - 17h: individual meetings - composers

20h: Concert (Black Hall)

## **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: ntb

### Content

The lessons are given in groups. These groups are classified on the basis of pianistic foreknowledge. A level test at the beginning of the year will determine in which group the student is placed.

The aim is to teach the singers the skills needed to assist themselves as future students on the piano. To this end, the emphasis is on playing with insight, rather than on developing solo virtuosity.

### Objectives

- being able to guide an acapella voice qualitatively;
- being able to reduce complex song accompaniment;
- being able to reproduce on the piano complementary voices within a polyphonic whole
- acquiring various historical accompaniment techniques such as partimento
- being able to perform a simple solo piano piece

### Evaluation:

There are 2 evaluation moments per year: a video recording in January and a live performance exam in June.

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

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

Teacher: Stephan Weytjens

Lessons:

- Level 1: Tuesday 14-15h
- Level 2: Friday 11-12h

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: Koen Bollen, Frank Agsteribbe, Aäron Wajnberg, Andrew Wise

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 analyzed; it is interpreted with a view to staging.

Lessons:

Frank Agsteribbe

- 17 October (16h00 - 17h30)
- 6 December (9h30 - 11h00)

Koen Bollen

- 28 November (16h00 - 17h30)
- 5 December (16h00 - 17h30)
- 12 December (16h00 - 17h30)
- 19 December (16h00 - 17h30)
- 17 April (16h00 - 17h30)

Aäron Wajnberg - Wednesday 7 December 6:00 pm – 7:30 pm

Andrew Wise

- 14 November (16h00 - 17h30)
- 21 november (16h00 - 17h30)

## **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: 28.10, 25.11, 27.04, 17.05 (each time from 10-14h)

Extra this year: lecture and workshop by Greek Soprano Danai Bletsas.

Tuesday, October 11: lecture, workshop and concert around contemporary, experimental works.  
10am-1pm: lecture and workshop (room 147); 2pm-17pm: individual meeting; 8pm concert. This is in collaboration with composition class.  
Attendance is recommended

## **11. The vocal department**

### **Teachers**

Edwig Abrath  
Luc Anthonis  
Sabrina Avantario  
Korneel Bernolet  
Koen Bollen  
Anne Cambier  
Ewald De Meyere  
Jan Dewilde  
Gary Jankowski  
Guy Joosten

Koen Kessels  
Jeroen Malaise  
Els Mondelaers  
Susanne Schimmack  
Kai-Rouven Seeger  
Yves Senden  
Magda Thielemans  
Joost Van Kerkhoven  
Helge Vos  
Aäron Wajnberg  
Stephan Weytjens  
Andrew Wise

### **General information**

#### **Student administration**

#### **Production leader**

#### **Vocal department chairperson**

#### **Artistic direction**

conservatorium@ap.be  
studentadministration@ap.be  
Bart Geysels      bart.geysels@ap.be  
Luc Anthonis      luc.anthonis@ap.be  
Koen Kessels      koen.kessels@ap.be