

Laila Barnat

French coach & pianist

WORKSHOP on FRENCH DICTION

Introduction course on
French phonetics applied to singing

In-person workshop on
French opera and *mélodie*

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Hello ! My name is Laila Barnat, I am a French pianist specialized as a French coach.

I have worked at the Royal Opera House in London (Jette Parker Young Artists Program), Glyndebourne, Zurich Opera, Bayerisches Staatsoper, Teatro Real in Madrid, Palau de les Arts, Opera de Las Palmas... together with Lorin Maazel, Zubin Mehta, Richard Bonyngue, Alberto Zedda... and with artists such as Elina Garanca, Nadine Sierra, Gregory Kunde, Javier Camarena, Marion Cotillard, among others.

I am a freelance pianist, vocal coach and teacher of French phonetics at the Reina Sofía School in Madrid and in the Lied Master at the ESMUC (Barcelona).

SALUT !

I received the Safran award and the International Opera Awards, as well as several accompanist pianist awards, such as the 2nd prize at the Wigmore Hall international competition.

I trained in London at the National Opera Studio and the Royal College of Music with Roger Vignoles & Simon Lepper. I participated in the Britten Pears Young Artist Programme, the Mozart Academy at the Aix-en-Provence festival and the Solti Academia.

I was part of the Plácido Domingo "Centre de Perfeccionament" after completing my higher degree at Musikene, San Sebastian (Spain). I obtained a Master's degree at the Liceu Conservatory with the highest grade for my master's thesis "French phonetics applied to singing: a study focused on Spanish-speaking performers."

I have played recitals in France, UK, Denmark, Spain, Switzerland, Italy (Teatro dell'Opera in Rome), Malta (Prime Minister's Office), China (2010 World Expo), Canada, USA and Mexico.



Here is a presentation of my theoretical-practical course where I will help you have more confidence with the French lyrical repertoire:

WORKSHOP on FRENCH DICTION

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Introduction course on French phonetics applied to singing

3 hours online or in person

First part (2 hours):

- ¿Do we sing like we speak in French?
- "International phonetic alphabet", mon amour
- Spelling and pronunciation of the French vowels

(Pausa o posibilidad de segunda sesión otro día si online)

Second part (1 hour):

- ¡Hello consonants!
- The "special" French consonants
- Particularity of the "r" and the "liaisons"

Who is this course for?

Open to all lyrical artists, regardless of their level

Needs for the course, if in person.

- Blackboard with markers
- Screen with cable to connect the presentation (if possible)
- Classroom with chairs and tables (if possible) adapted to the number of participants

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In-person workshop on French opera and mélodie

(After the theoretical course)

The duration of the workshop will depend on the number of singers

Option 1:

- Individual work sessions in front of the participants and/or listeners

Option 2:

- Private individual sessions in 1:1 format

Who is this course for?

In “masterclass” format: open to all lyrical artists, regardless of their level

In 1:1 format: for singers

Needs for the course:

- Piano
- Blackboard with markers
- Classroom adapted to the number of participants

Prices:

For the in-person modality if it were out of Valencia:
travel and accommodation expenses covered by the
organization

For the introductory course: 75 euros / person (25 euros / hour)

For the in-person Workshop: 50 euros / hour or 25 euros / 30 mins

Class material (43-page notebook):

15 euros / person in person; 3 euros / person online

(variable prices for associations, schools or choirs)

Contact

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 @lailabarnat

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WHAT THEY SAY

Laila has been a wonderful guest of our musical staff in Madrid's Teatro Real both as a French Coach and as a Rehearsal Pianist. She has a thorough knowledge of the French language applied to singing with a wonderful, clear pedagogical method to back her up. She eagerly and thoroughly prepares all singers for the French operatic repertoire. But because she is a highly trained pianist as well, she has also proven to be a solid collaborator as a rehearsal pianist in all repertoire. Plus she is a marvelous colleague, full of positive energy.

*Patricia Barton, head of music studies,
principal répétiteur, Teatro Real, Madrid*

She is part of the new generation of excellent language coaches of the opera world. She brought a very good atmosphere to the rehearsals and her skills to doing this profession at the highest level is indubitable.

Fabio Luisi, conductor

A beautiful musical sensibility and an instinct for the vocal instrument; a sensitive musical ear that can pinpoint difficulties in vocal production. Seriousness, enthusiasm, vast kindness and patience.

Jocelyne Dienst Bladin, Vocal and French coach

I was lucky to be able to count on Laila's skills. She has achieved excellent results and with great professionalism, passion, joy and sensitivity adjusted the accents of the singers. I thank her for her excellent work, which not only I, but also all the singers in the production immensely appreciated.

Andreas Homoki, Zurich Opera House's Intendant

She is an alert and sensitive musician with an acute ear, impressive keyboard skills, and the capacity to strive for a faithful pianistic realization of a complex score with a patient and determined thoroughness rarely encountered in my experience.

Martin Pacey, formerly senior Répétiteur at English National Opera

A very refined, individual touch at the piano, with which she is able to explore the colours and emotions of the music she plays. In spite of a very gentle nature she is a keen performer.

Roger Vignoles

A rare lightness of touch which also gave much pleasure
Rupert Christiansen, The Daily Telegraph
Final of the Wigmore Hall International Song Competition

CURSO DE DICCIÓN FRANCESA

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WHAT THEY SAY

“I had the immense pleasure of working with Laila Barnat in a production of Massenet’s *MANON* at the Opera de Tenerife recently. She impressed me on the very first day, not only for her unbridled enthusiasm for the work we were preparing, but the way in which she shared this enthusiasm working very closely with our cast. It was touching to see them all naturally gravitate towards her, and seeking out her availability for coachings...always a sure sign they are getting what they needed from those sessions. The majority of the singers were not native French speakers, and so her impeccable keyboard skills, combined with her command of the way in which French is correctly sung was invaluable in preparing this cast, many of whom were debuting their roles. Not only is she a consummate musician, but also a fun and engaging colleague, a wonderful contribution to any artistic creative team. I would recommend her without reservation.”

Christopher Franklin, principal conductor of Minnesota Opera

