



The 2nd Steering Group Meeting

**Project 2015-1-RO01-KA203-015029
VOXearlyMUS,**

29th – 30th of September 2016, Bucharest

Participants: Olguța Lupu (UNMB), Nicolae Gheorghică, Angela Sindeli (UNMB), Mihaela Ionescu, Chariklia Apostolu (JHK), Martin Prchal (Den Haag Royal Conservatoire), Monica Damen (Den Haag Royal Conservatoire), Terrell Stone (“Arrigo Pedrollo” Music Conservatory Vicenza), Giovanni Togni (FIMA), Grigore Cudalbu (ANCR), Diana Dembinski Voda (ANCR).

N.B. AEC and “Arrigo Boito” Music Conservatory Parma) couldn’t attend the Steering Group Meeting (for objective reasons), but a Skype meeting will be scheduled in order to update the institutions with the upcoming project activities.

The Steering group followed the schedule stipulated in the Meeting Agenda (please see it attached).

Thursday, 29th of September 2016

1. Planning, coordinating & management discussions:

Angela Sindeli presented an overview of the 1st year project activities (please find the presentation enclosed in the email).

a. Setting up the dates for the 2nd year project activities:

Activity	Time	Venue	Structure
Transnational Thematic Meeting on Curriculum development & Research Repertoire	20 th – 21 st of October 2016	Vicenza	2 persons from each HEI; 1 person from AEC, FIMA, ANCR
Transnational Thematic Meeting on Curriculum development & Research Repertoire	March 2017	Eisenstadt	2 persons from each HEI; 1 person from AEC, FIMA, ANCR

<p>The 1st IP for Teachers&Higher education Learners</p> <p><i>“Early music small vocal ensembles on the professional scene/stage”</i></p>	<p>Mid July 2017</p> <p>A possible period: 15th – 24th of July 2017 (8 working and 2 travel days)</p> <p>(20th – 23rd will be the days for the Urbino Early Music Festival).</p>	<p>Parma Urbino &</p>	<p>2 teachers & 6 students from each HEI</p> <p>1 expert from FIMA & ANCR</p> <p>1 evaluator from the AEC</p>
<p>The accountants’ meeting (based on the ERAMUS + KA1 STT funds) – for those institutions interested (this isn’t a compulsory activity and it isn’t included in the projects’ budget)</p>	<p>17th – 18th of November 2016</p>	<p>Bucharest</p>	<p>Each institution may send its accountant in order to discuss financial aspects and ways of reporting with the coordinating institution’s accountant.</p>

The next Steering Group Meeting will take place in September 2017 (host institution: Vicenza)

b. Tasks and deadlines for the 2nd year project activities:

Activity	Tasks	Deadline
<p>Names, contact details, CVs & proof of the employment for the teachers/experts involved in the 2nd year project activities</p>	<p>Each partner institution has to provide the names of the teachers/experts taking part in the Transnational Thematic Meetings (the Working groups, both on Curriculum design & on Repertoire Research)</p>	<p>7th of October 2016</p>
<p>Repertoire suggestions for the 2nd Intensive Programme</p>	<p>Each institution has to make reportorial suggestions (17th century works) from which are going to be chosen the pieces to be studied and worked on during the 2nd</p>	<p>November 15th 2016</p>

	IP	
Intensive Programme students' selection	Each HEI will have to select a number of 6 students (both singers – mainly - and instrumentalists). Selection criteria: 1. Individual & ensemble vocal/instrumental skills 2. Language skills & international commitment	Late January 2017
The accountants' meeting (based on the ERAMUS + STT funds) – for those institutions interested (this isn't a compulsory activity and it isn't included in the projects' budget)	Each institution may send its accountant in order to discuss financial aspects and ways of reporting with the coordinating institution's accountant.	For confirming the participation October 30th 2016

2. Financial discussions

Based on the accountant's reports regarding the financial situation of each partner, the coordinating institution decided to create a frame for reporting all the payments made during the projects' activities (please find it enclosed in the email, in Excel format). Some differences in the way the unit costs for Transnational Project Meetings – 575 euro/person have been allocated to the beneficiaries occurred. Please make sure that at the moment of reporting, your institution spends the whole amount awarded as unit cost, namely 575. No money should remain unspent.

3. Open discussions about:

The Intensive Programmes:

a. Feedback for the 1st IP “Getting into the spirit”:

The partners have been asked to provide the feedback after the 1st year projects' activities. Most of the discussions have been centred on the Intensive Programme “Getting into the spirit” (Bucharest).

Chariklia Apostolu (JHK) has noticed the differences between the levels of preparing/studying the repertoire for the IP

Terrell Stone (“Arrigo Pedrollo” Music Conservatory from Vicenza) offered a potential explanation for this: the IP followed an extremely busy time at home conservatories (final exams, recitals, concerts). The wideness of the repertoire might be also a reason.

Nicolae Gheorghiuță (UNMB) noticed an unbalanced situation between the time of the rehearsals and the wideness of the repertoire.

All the partners have been asked to remind their students and teachers participating in the IP to send the Questionnaire of satisfaction (students) (please find it enclosed) and suggestions (teachers).

b. Planning the 2nd IP “Early music small vocal ensembles on the professional scene”

A possible period: 15th – 24th of July 2017 (8 working and 2 travel days)

The performance within Urbino Early Music Festival should take place somewhere between 20th – 23rd of July, therefore, the 1st part of the IP will be in Parma and the 2nd will be in Urbino.

This is a suggestion only. A confirmation from the Parma Conservatory will be received as soon as possible.

N.B. Monica Damen (Den Haag Royal Conservatories) said that mid July is not a very convenient time for the students in Den Haag (due the high number of international students, most of them are leaving on holiday at the end of June).

Choosing the repertoire:

All the partners agreed that a **unity** in choosing the repertoire must exist, taking into the account the final performance within the URBINO early music Festival. The scores must be somehow connected, in order to form a representation/production.

The partners also concluded that an opera production is very difficult to work on during the IP, so sacred music, oratorios remained the options from which to choose.

Giovanni Togni (FIMA) gave some suggestions regarding the repertoire, namely works by *Grandi, Schütz, Rovetta, Donatti, Gabrielli*. Another possibility he thought of might be some Gregorian chants. He also suggested some instrumental parts between the vocal moments.

Each partner institution has been asked to think of this issue and to make reportorial suggestions until mid November 2016.

A discussion about the repertoire which is going to be performed during the 2nd IP will also be possible at the Working Group Meeting on Repertoire Research in Vicenza (20th -21st of October 2016).

Selecting the students:

All the partners agreed on the idea that the selection will be made based on the repertoire chosen to be performed during the 2nd IP.

Each institution is free to have its own selection criteria. **Please make sure that you have relevant documents for this activity: disseminating the opportunity among the students (posters, social media, etc.), the selection process (auditions), the commission, the final decision at the institutional level, etc.**

Monica Damen has made some observations on:

- The diversity of voices in distributing the parts
- The repertoire which must be chosen taking into account the types of voices each institution can count on.

Along with the repertoire suggestions, all the institutions have to communicate which types of voices they have and they can involve in the IP. Deadline: November 15th.

Regarding the way of selecting the students, Chariklia Apostolu suggested as possible a CD/DVD audition.

In order to distribute the parts (soloists and ensembles) an outside commission (maybe someone from the Urbino Early Music Festival) could have the final decision. (*Monica Damen, Chariklia Apostolu*)

It has also been discussed the number of instrumentalists attending the IP. It has been agreed that 24 singers and 6 instrumentalists will actively participate.

The Working Group Meetings on Curriculum Design & development and on Repertoire research

Martin Prchal (Den Haag Royal Conservatory) specifically drafted the tasks each institutions has to take within the Transnational Thematic Meetings, either on curriculum development, or on the small vocal ensemble methodology (teaching/training, assessing/learning).

a. Curriculum design & development

A 1st step has already been done within the Curriculum design & development working group: each institution provided its own research as a part of the Comparative study at the institutional level (one the Handbook's chapters).

All the materials are going to be uploaded on Dropbox and a summary will be provided in order for the partners to have a starting point in designing the curricula for early music small vocal ensembles.



Since during the Working Group Meeting in Den Haag (17th – 18th of March 2016) some discussions about the prerequisites, ideal candidates, list of disciplines took place, in Vicenza (20th – 21st of October 2016) the discussions should concentrate more on the **learning outcomes** (a good approach on this topic is offered by the POLIFONIA's handbook <http://www.aec-music.eu/work--policies/curriculum-design#Learning>.

Polifonia Assessment Handbook and also the Polifonia Handbook on Joint Study Programmes could be used in the development of the joint master programme in VOXearlyMUS: www.polifonia-tn.org. Especially the Polifonia Handbook on Joint Study Programmes could be useful for the working group.

b. Repertoire research

During the Working Group Meeting in Vicenza, each partner institution has to present an already existing research study on vocal early music. Since three years is not a realistic working time for a wide research project, the partners agreed to try to concentrate on the ones already existing. Our mission is trying to create a common research platform and to identify the connection between the repertoire issue and the curriculum design.

An abstract in English of the research study should be provided.

The members of the Working Group Meeting should use the same layout of research – this should be also a topic to discuss about.

Friday, 30th of September 2016

Planning the Working Group Meeting on Curriculum Design & Development and Repertoire Research (Vicenza, 20th – 21st of October 2016)

Draft schedule:

<p>Venue: Arrigo Pedrollo Conservatorio di Musica Vicenza</p>	
<p>Thursday, 20th of October 2016</p>	<p>14.00 – Welcoming guests (room tba) - Introductory words by Terrell Stone</p> <p>14.15 – 14.30 - Short overview on the current situation of the two Working Groups (Angela Sindeli)</p> <p>14.30 – 16.30 – Splitting into two working groups – working session (rooms tba)</p> <p>16.30 – 17.00 – Coffee break</p> <p>17.00 – 18.30 - Splitting into two working groups – working session (rooms tba)</p> <p>18.30 – 19.30 – Vicenza guided tour (<i>Teatro Olimpico</i> and <i>Centro storico</i>)</p> <p>Please confirm your participation at the guided tour as soon as possible!</p> <p>19.00 - Dinner</p>
<p>Friday, 21st of October 2016</p>	<p>10.00 – Working session</p> <p>12.00 – Coffee break</p> <p>12.00 – 13.00 – Working session</p> <p>13.00 – 14.00 – Conclusions (reporting to the whole group)</p>



Some more open discussions on the following topics took place:

- Identifying strategies for opening the new curriculum to the requires of the labor market (by inviting personalities from professional institutions to lecture within the master program)
- Encouraging the students to “design” & coordinate their own projects (providing them the tools & knowledge to do this)
- Financial & political challenges to be faced appeared as main problems in connecting the educational offer with the *real* labor market

Two more suggestions have been made regarding the upcoming project activities:

1. The opportunity for the students participating in the IP in Parma/Urbino to meet with key persons from the Urbino Festival’s management (directors, artistic personalities, etc.) for a Q&A sessions regarding the future of vocal early music professionals (soloists or ensembles)
2. The opportunity for some of the students from Vicenza (the host of the next Working group meeting) to actively participate at some of the discussions regarding the curriculum design. The students’ point of view and their real needs and expectations should be taken into consideration while elaborating the curriculum for the Joint master Programme.

Angela Sindeli,
Project coordinator