



1st Transnational Project Meeting on Joint Master Program & Curriculum Design

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

17th – 18th March 2016, Den Haag

Participants: Walter Burian (JHK), Alexander Mayr (JHK), Martin Prchal (Den Haag Royal Conservatoire), Monica Damen (Den Haag Royal Conservatoire), Isaac Alonso (Den Haag Royal Conservatoire), Rita Dams (Den Haag Royal Conservatoire), Fabio Ferrucci (“Arrigo Boito” Music Conservatory Parma), Francesco Baroni (“Arrigo Boito” Music Conservatory Parma), Terrell Stone (“Arrigo Pedrollo” Music Conservatory Vicenza), Leonella Grasso - Capriolo (“Arrigo Pedrollo” Music Conservatory Vicenza), Claire Michon (AEC), Andrea Damiani (FIMA), Diana Vodă (ANCR), Angela Sindeli (UNMB), Olguța Lupu (UNMB).

The Transnational Project Meeting on Joint Master Program & Curriculum design will follow the schedule stipulated in the Meeting Agenda (please see it attached).

1. Discussions’ overview:

17th of March 2016 (day 1)

I. Opening presentations

- Martin Prchal – Introductory presentation on the following topics: *Joint Master Program, Joint Degree, Multiple Degree, Double Degree, Dual Degree, Joint Module (course)*
- Short presentations of the three ERASMUS + strategic partnerships projects, *METRIC, NAIP* and *VOXearlyMUS*, in terms of objectives, activities, dissemination and project management.
- Three examples of good practices within the strategic partnership projects: *CoPeCo (Contemporary Performance and Composition), EUjam (European Jazz Master) and NAIP (Innovation in Higher Music Education)*.



II. General situation of the vocal early music in the partners' institutions:

Terrell Stone & Leonella Grasso – Capriollo, Fabio Ferrucci & Francesco Baroni “Arrigo Pedrollo” Conservatorio di Vicenza & “Arrigo Boito” Conservatorio di Parma

- The two institutions have elaborated a study comprising 12 active institutions that have vocal early music master programs.
- They pointed out the flexibility of the Italian framework regarding the master program, in terms of the national/legal standards
- For the moment, each higher education institution has the autonomy to design different programs.
- Regarding the students' duties, in order to graduate the master program, most institutions ask for a written paper work (dissertation)
- The master programs usually include 5 -6 students and a bachelor in music is not a prerequisite.
- the admission exams comprise a performance of about 20 minutes and a colloquia in order to assess the students' cultural and musical background; if they don't meet the requirements, there are those so called “debits” (instead of “credits”) that have to be accomplished during the master program. There is also some testing on the ability of sight-reading.

Suggestion from VICENZA:

- sharing all the documents presenting the situation of vocal early music in every institution/country
- having in mind a number for each kind of voice (needed in a future production).

“Josph Haydn” Konservatorium Eisenstadt

Walter Burian & Alexander Mayr

- presented an overall situation in Austria.
- The offer in Vocal Early Music is slightly represented– even MDW doesn't have a master programme for Vocal Early Music (they tried for about 10 years to start such a programme, but finally they gave up). Only in Salzburg there are postgraduate courses for Vocal Early Music.
- There are some festivals (Innsbruck), but not a broad interest for vocal early music
- The main idea is that there is no market in Austria for vocal early music (small ensembles in particular).

Den Haag Royal Conservatory

Rita Dams & Isaac Alonso

- The institution has a long history on early music vocal studies.
- First, they developed the instrumentalists (early music), 20 years ago.
- Then they elaborated the vocal early music master programme. At the moment, they rethink the idea of specialization.
- In terms of course management, there are regular classes with a classical teacher and with a specialist in early music (who comes for a week or for special projects).
- They try to offer a broad basis in early music (studying early music notation, solmisation, counterpoint improvisation, aural bass improvisation etc.).



- Every student is encouraged to find his/her own career opportunities
- In terms of numbers, there are about 6 students in the programme.
- They have a coach (harpsichord player).
- There is a Department of Early Music that manages these programs.
- It's possible that classical students in Vocal Studies (bachelor programme) have a minor in Early Music.
- They also have a bachelor in early music (vocal). Master students are coaching bachelor students in their presentation on different topics, based on getting to know a bibliography (they have to read certain studies etc.).
- Last year, they had people composing for early music instruments.

Suggestion from Den Haag: it would be interesting to find people that could do both – singing and playing an early music instrument.

- Making the labour market more flexible.– looking for the broadest qualification.

UNMB:

- is more experienced into the instrumental part of early music (there is a Research Centre of Early music, involved in diverse international projects, such as Ambronay & EMBA (Early Music Baroque Academy)
- There is a division between the Faculty of Performing Arts and the Faculty of Composition, Musicology and Music Pedagogy (singing & choir ensemble)
- There is a special interest in performing vocal early music (in terms of repertoires and productions along the last 10 years), but not yet a module or master program on this.
- At the country level, there are festivals and specialised ensembles of early music (both vocal & instrumental)

FIMA - URBINO festival

- has already 48 editions
- It offers also courses/ master classes of 10 days long, for more than 200 students.
- Teachers are invited artists that perform in the festival.

Recently, the students started to produce some events. They have now an early music orchestra (with students). They have a course – madrigal singing – that developed into a work-shop (also unknown music, found by the teacher).

- In order to take part at the master classes within the Urbino Festival, the students send a DEMO –
- the repertoire to be worked on is chosen by the type of voices selected to take part at the master classes

Conservatorio di Musica “Arrigo Boito” Parma,

- the singers enrolled at the Vocal early music Bachelor programme also have as compulsory a harmonic instrument. They can also choose a melodic one.

18th of March 2016 (day 2):

I. 1. A vocal early music master program: what already exists & how shall we merge the curricula to fit our project's needs?

Institution	Prerequisites	Admission exams	Final exams	Skills, competences & labour market	Other
Conservatorio di Musica "Arrigo Pedrollo" di VICENZA	- Bachelor diploma (not necessary in the music field)	- A performance of about 30 minutes of music of free choice - A colloquium (testing the cultural & theoretical background). Obs. "debits – credits" system	- A research thesis (usually related to the program) - A final performance (of about 50 minutes of vocal early music)	- Higher specialization in the music field (research + singing) - The employability rate after graduation is: good. - Students create their own opportunities/their own market Obs. The importance of tracking the students after the graduation & having an up-dated alumni data-base	- starting age: average 25
DEN HAAG Royal Conservatory	- basic understanding of early music - research plan - language skills (English is preferred) - bachelor diploma (not necessary in the music field). Obs. Usually, the candidates graduate a Bachelor in vocal early music. If not, there are some supplementary tests	<i>1st round:</i> - a demo CD (portfolio) - a small motivation in English <i>2nd round:</i> - A performance of about 25 minutes of music of free choice	- a written research - a final recital/performance (of about 75 minutes of vocal early music) Obs. There is an international committee	- Higher specialization in the music field (research + singing) - The employability rate after graduation is: very good. Obs. Most of the students start small projects & engagements during the master	-starting age: usually no age limit, but the average is 25

	for assessing the music knowledge that need to be taken. - style understanding			program. The importance of creating an alumni data-base	
Conservatorio di Musica “Arrigo Boito” di PARMA	- Bachelor diploma (not necessary in the music field)	- a performance of about 20 minutes (having compulsory categories (madrigal, recitative, chosen from a list) - a theoretical test (if the students is a non – EU or has a Bachelor diploma in other field). The test includes: sight – reading, ear-training, music history, harmony, harmonic instrument skills, drama skills). There are also some linguistic requirements: a B1 level of Italian language at the admission, with the request of reaching the B2 level during the master program.	- a research thesis (not compulsory, though), related or not with the recital presented OR, - a longer performance	Higher specialization in the music field (research + singing) - there is a special way (anonymously) of collecting the alumni data - there is also an Italian platform to track the graduates, called <i>Alma laurea</i>	
“Joseph Haydn” Konservatorium Eisenstadt	In Austria is compulsory to have a Bachelor in singing. The situation should		A suggestion for the final exam: the jury should also		

	<p>probably change in the next five years</p> <ul style="list-style-type: none"> - there are two different routes: 1. Diploma + Magister (which can be 5 -6 years) 2. Bachelor + Master (which can be artistic or pedagogical) 		<p>include agencies, artistic directors, etc. as future employers.</p>		
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I.2. Curriculum design

Core of common disciplines within the universities who have already a vocal early music master program

Den Haag Royal Conservatory

- Singing (main & guest teachers)
- Career development module
- Master elective(s)
- Research project
- Master circle (one teacher with all the students)
- No theoretical subjects

Conservatorio di Musica “Arrigo Pedrollo” di VICENZA

- Singing
 - Music iconography
 - Critical approach of the resources
 - Psychophysiology of vocal performance
 - History of the repertoire & the performance
 - (vocal) & instrumentalists early music ensemble performance
- The focus is not on theoretical matters

Conservatorio di Musica “Arrigo Boito” di PARMA

<http://aule.conservatorio.pr.it/cgi-scripts/ordinamenti.exe?azione=corso&idcorso=285>

Singing

Improvisation and ornamentation

Early music consort

Sight reading

Treatises and methods

Organology

History of musical theatre

Music-form analysis



Ear training
EU Language (English B2)

I.3. Core Disciplines for the master program on early music small vocal ensembles:

1. Solo singing
2. Ensemble singing (different styles & tunes of ensemble)

Suggestion from Joseph Haydn Konservatorium (Alex Mayr & Walter Burian): each student should be in at least three different ensembles (different in temperaments).

3. Body awareness (Court dances)
4. Improvisation & ornamentation
6. Repertoire analysis
7. Ethnomusicology in Europe - influences
8. A harmonic instrument
9. Language coaching (depending on the repertoire)

I.4. The ideal student should have:

- social skills
- flexible voice
- choir singing experience
- language skills
- good tuning experience
- rehearsing skills
- conducting experience

I.5. A potential structure of the 2 year master program within the consortium:

- 2 semesters at home (1st and the last)
- 2nd and 3rd at two partner institutions at their choice.



II. Intensive Program preparation:

During the 2nd part of the meeting have been briefly discussed issues regarding the selected students (types of voices) and the repertoire suggestions from each partner institutions.

Upcoming activities/deadlines:

1. Repertoire suggestions:

There are to be collected and uploaded on *Dropbox* or *WeTransfer* some concrete suggestions of the repertoire that has to be worked on during the 8 days of the Intensive Program. From those suggestions, there are going to be chosen at least 20 – 25 common works. Each institution will have to upload its suggestion (with a brief explanation of the choices), no later than **15th of April 2016**.

Note: Regarding the repertoire, we also have to include some research studies on rare scores of vocal early music in the Handbook (one of its chapters is dedicated to this topic). The experts in charge with this research should start working on it and send the written results to angela.sindeli@unmb.ro / asindeli@yahoo.com no later than **28th of April 2016**. These studies should be discussed upon during the Working Group Meeting in Bucharest (26th – 27th of May).

2. The **final list with all the participants** (teachers & students) at the Intensive Program (22nd of June – 1st of July 2016)

- A short CV & a photo for each of the participants are to be sent in order to be uploaded on our webpage.

- For teachers/experts - **a document to prove that they are currently employed** at one of the partner institutions.

Deadline: 15th of April 2016

3. The list with the participants at the **Transnational Working Group Meeting** in Bucharest, May 26th – 27th 2016.

Please take into account that only **1 member / HEI** is going to take part at the meeting.

The meeting is based on unit costs: 575/ participant.

Issues to be discussed:

- the two chapters of the Handbook:

1. the comparative study at the institutional/country level

2. the repertoire research

All the written studies are to be collected at the coordinating institution no later than 28th of April 2016.



- the concrete preparation of the Intensive Program (schedule, the pieces to be performed in the Opening concert, small ensembles re-structured, mixing the voices, workshops, etc.)

4. Please have a look at our project's webpage <http://voxearlymus.unmb.ro/>, promote it on your institutions' websites and come up with relevant materials to make it grow (for instance, we will upload some photos from the students' selection).

Please also check, like & share our Facebook page <https://www.facebook.com/VOXearlyMUS/?ref=ts&fref=ts>

A small suggestion: our participants at the Intensive Program have created a group on Facebook, in order to better organize the rehearsals, the exchange of scores, etc. Maybe it would be useful for you, too.

Bucharest, 28th of March 2016

Angela Sindeli,
Project coordinator