



Transnational Thematic Meeting on Curriculum design & development and Repertoire research

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

30th – 31st of March 2017, Eisenstadt

Participants: Olguța Lupu (UNMB), Angela Sindeli (UNMB), Martin Czernin (JHK), Chariklia Apostolu (JHK), Isaac Alonso de Molina (Den Haag Royal Conservatoire), Terrell Stone (“Arrigo Pedrollo” Music Conservatory Vicenza), Stefano Lorenzetti (“Arrigo Pedrollo” Music Conservatory Vicenza), Fabio Ferrucci (“Arrigo Boito” Music Conservatory Parma), Gian Luca Lastraioli (“Arrigo Boito” Music Conservatory Parma), Giovanni Togni (FIMA), Claire Michon (AEC), Grigore Cudalbu (ANCR).

The working groups followed the schedule stipulated in the Meeting Agenda (please see it attached).

Thursday, 30th of March 2017

WORKING GROUP ON REPERTOIRE RESEARCH

Developed into two parts, the discussions covered:

- I. the **preparation of the 2nd IP**, “Small vocal ensembles on the professional scene” – which will take place in Parma/Urbino - in terms of **repertoire**, students’ selection, roles of each participant professor/expert.
- II. a short summary of the research study.

The meeting started with a short presentation of the new director of the Joseph Haydn Konservatorium Eisenstadt, Tibor Nemeth, followed by an introduction of the new International Relations coordinator, Gabriel Guillen.



Gian Luca Lastraioli, representing Arrigo Boito Conservatorio di Musica di Parma, discussed about the practical issues concerning the 2nd Intensive Programme – Early music small vocal ensembles on the professional scene (15th – 25th of July 2017). The topics brought in discussion were:

1. The voice/instruments distribution, taken into account the chosen repertoire: a total of 32 students resulted as follows:

Den Haag – 8 (1 soprano, 1 alto, 3 tenors, 1 basso, 1 theorbo, 1 cello)

Parma – 7 (2 sopranos, 1 alto, 1 tenor, 1 basso, 1 violin, 1 harpsichord)

Vicenza – 6 (2 sopranos, 1 alto, 1 theorbo, 1 violin, 1 violone)

Bucharest – 7 (1 soprano, 1 alto, 2 tenors, 3 baritones)

Eisenstadt – 4 (1 alto, 2 violins, 1 harpsichord)

In terms of professors, from:

Den Haag: Isaac Alonso de Molina

Recommendation: one more singing teacher

Parma: Gian Luca Lastraioli (theorbo)

(harpsichord)

Vicenza: Stefano Lorenzetti (musicologist) – two conferences

Fabio Ferruci (violin)

Bucharest: Valentina Sandu Dediu (musicologist) – two conferences

Mariana Colpos (singing teacher)

Angela Sindeli (project coordinator)

Eisenstadt: Chariklia Apostolu (harpsichord and vocal coach)

Recommendation: a singing teacher

As a guest teacher of the Urbino Early Music Festival, Lia Serafini could hold a master class on Alexander Technique.

NB. In order to make the booking of the rooms in Parma and Urbino, the names of the participants (both students and teachers) should be communicated to Gian Luca Lastraioli and myself no later than, Wednesday, 5th of April.

2. The second important issued discussed was the schedule of the Intensive Programme in Parma.

A draft of it has been issued, but a detailed one will follow soon. As a general overview, the mornings have been allocated to the vocal/instrumental training, individual practice, as well as conferences, the afternoons for the ensemble training, rehearsals and concerts.

WORKING GROUP ON CURRICULUM DESIGN & DEVELOPMENT:

Olguta Lupu's notes:

Open discussions on the Learning outcomes – draft elaborated by Isaac Alonso de Molina (from Den Haag Royal Conservatoire)

- Vicenza (Terrell Stone) suggested 3 types of students: singer, singer & instrumentalists (that can accompany themselves), instrumentalists.

Everyone agrees that the program could be open to 2 types of students: singers that can also play an instrument; players that can also sing.

- Parma and Den Haag suggest that we could define the 2 disciplines (Singing and Instrument) into Main subject (Singing/ Instrument) and Secondary subject (Complementary instrument for singers / Complementary singing for instrumentalists)

Bucharest – asks what will then be the title of the program

Den Haag suggests Early Music Ensemble - maybe focused on a specific period (Medieval/Renaissance/Baroque)

- Eisenstadt suggested introducing score reading as a discipline.

Den Haag suggested relying more on aural skills, on your own listening. Score reading was not accepted as a new discipline

- Den Haag arouses the problem of the repertoire. After discussions, it was agreed to split the Ensemble course into 2: common program for the entire ensemble; individual choices (maybe only in the 2nd year, at least).

Bucharest suggested that we would better think in terms of credits, as the rules for the number of hours is different from a country to another.

- Den Haag suggested concentrating the proposed complementary disciplines into just 1 or 2. Discussion: Analysis, Notation and Performance Practice could all be included in Repertoire studies (which also studies the context).
Suggestion from Parma – that the Repertoire studies should be linked to the actual repertoire that the students study at the practical disciplines
- Parma suggests that the complementary instrument could be a small group class.
- Eisenstadt suggested to keep some credits for the visiting tutors

DISCUSSIONS ON THE ROLE OF THE RESEARCH IN THE PROGRAM

- Isaac Alonso de Molina (Den Haag) describes the way Research is done in his university: it begins with an introductory course (What is research in art). Elective subjects are included (for just 1 semester, 3 credits). Personal research is doubled by Master circle, that gather students that work on similar topics; they meet and discuss, read fragments of their research, which can be also something published on the website, a booklet for a CD; it can also be more practical. Research has 30 credits (15 and 15 for the last 2 sem.)

DISCUSSIONS ON THE FINAL EXAM

- Vicenza suggested that the student should be given the chance to decide whether his research is evaluated more in a form of a thesis, a lecture, recital or a performance followed by discussions
- More universities assign 10 ECTS for the final exam. Except Bucharest, these 10 ECTS are included in the 120 ECTS credits of the Master program. In Bucharest, the 10 ECTS for the final exam are over the 120 ECTS of the program.

Claire Michon (representative of the AEC), brought in discussion, based on her report, a few important aspects:

1. The Handbook's dimensions – considered two large in terms of practical use
2. The possibility of running a questionnaire regarding the situation of the vocal early music among some other universities/conservatories from Europe, besides the ones already involved in the project.

3. The profile of the beneficiaries of the joint master programme. A better definition of the target group.
4. The role of the research in the project. How is it comprised in the Curriculum?
5. The role of the Multiplier event and some logistic aspects. It is supposed to take place simultaneously with the Early Music Platform in May 2017. The host institution will be the National University of Music Bucharest.
6. A better communication with the already existing strategic partnerships (CoPeCo, NAIP) for the exchange of good practices in organizing and designing the curriculum for the joint master programme.
7. In order to test the impact of a potential international master program among the students, a questionnaire should be given within each partner institution.

Friday, 31st of March 2017

Some changes have been made from the initial agenda: the two working groups gathered for the whole morning and worked on:

- Formulating a general grid for curriculum and establishing the number of hours and ECTS.
- three blocks of disciplines:
 - I. Main studies:
 1. Ensemble
 2. Singing/Instrument
 3. Complementary instrument/Complementary singing
 4. Improvisation
 5. Studies on Ensemble Repertoire
 - II. Complementary subjects:
 1. Research
 2. Electives (which can be completely different, depending on each university's offer.
 - III. Professional integration:

1. Project management and Entrepreneurship (a potential course of self-management)
2. New Contexts for Early Music: artistic practice/own productions/internship programme (collaboration with institutions, ensembles, consorts).

Other discussions were focused on the **content of some disciplines**:

- *Improvisation* includes counterpoint, but in an aural way. It also includes ornamentation, diminution, basso continuo
- *Repertoire studies* should also include analysis, notation, the problem of transposition and different aspects of Performance practice.
- *New Contexts for Early music* should include first some commented examples, then discussion before, during and after different projects, that emphasize different ways to adapt early music to the present context.
- Artistic practice should also include critical assessment and feed-back
- ECTS proposed > either 22 + 4 + 4 (for each category), or 20 + 5 + 5
- FIMA suggested that the Repertoire studies would be split into 2 > 1 part to be dedicated to the actual repertoire studied in the ensemble. The other – to general things about repertoire of early music
- As hours/week: 4 for Ensemble (2 for big ensemble, 2 for smaller ones), 1 for Singing/Instrument, 1 for Complementary singing/Complementary instrument (this could be done in a small group, of 2 students). Improvisation (group lesson) – 2 hours, Repertoire studies (2 hours), Research and development – at least 2 hours (including the electives), Professional integration (at least 2 hours/week).
- FIMA suggests that there could be an indication, that within the 4 semesters the singers should go through at least 2 different styles.



CONCLUSIONS AND DEADLINES

For Curriculum design and development group:

- By the **end of April 2017**, based on the new grid for curriculum, each institution should define its own curriculum that has to be discussed with the other partners.
- As for the different styles, it should be defined what each institution can offer (nothing that would start from zero, just styles that the institution has a tradition in working on)
- After completing all the curricula, each institution should question its students, based on the offer of all the institutions, what they would be interested in
- It is compulsory that at least 1 semester should be done at another partner (2nd or 3rd sem.)
- A student can apply for more partners in the admission exam, in order to enhance his chances.

For Repertoire research:

By **mid April 2017** an abstract of the research projects should be uploaded on the DROPBOX platform, indicating the progress of it and the relevance to the project's needs.

Angela Sindeli,
Project coordinator

