



Transnational Thematic Meeting on Curriculum design & development and Repertoire research

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

20th – 21st of October, Vicenza

Participants: Olguța Lupu (UNMB), Angela Sindeli (UNMB), Martin Czernin (JHK), Isaac Alonso de Molina (Den Haag Royal Conservatoire), Terrell Stone (“Arrigo Pedrollo” Music Conservatory Vicenza), Stefano Lorenzetti (“Arrigo Pedrollo” Music Conservatory Vicenza), Roberto Antonello (“Arrigo Pedrollo” Music Conservatory Vicenza), Fabio Ferrucci (“Arrigo Boito” Music Conservatory Parma), Francesco Baroni (“Arrigo Boito” Music Conservatory Parma), Giovanni Togni (FIMA), Andrea Damiani (FIMA), Grigore Cudalbu (ANCR).

N.B. For objective reasons, the AEC couldn’t be represented at the meeting, but a Skype session with Claire Michon took place on Friday morning, 21st of October 2016.

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

WORKING GROUP ON CURRICULUM DESIGN & DEVELOPMENT:

Thursday, 20th of October 2016

Olguta Lupu’s notes:

1. O. Lupu proposed to elect a **leader** responsible with the curriculum design. Isaac Alonso de Molina was proposed and accepted this responsibility.
2. **Target** – to configure a new Vocal Early Music programme, **based on the idea of ensemble**. This project is seen as a unique opportunity to creating something new.

Defining the terms:

3. What is a **small vocal ensemble**? Discussion – actually, the soloist emerges from the ensemble, not the other way round. The ensemble is more than a formation type SATB (used for a madrigal). Ensemble could mean: a soloist accompanied by an instrument, a chamber ensemble (formed of at least 2 singers), a chamber choir etc.
4. Defining **Early Music** (in terms of period) is difficult, as the period can go from Medieval music, through Renaissance, Baroque, Classical, up to Romantic era and even farther (example given with Stravinsky's Rite of Spring, played with the original instruments used for its 1st public performance in 1913). Moreover, early music is more about the attitude of the performer towards music than a strict period. But we can define the period that we are more interested in studying, namely from Medieval (especially *plain chant*, but also Byzantine repertoire), through Renaissance, to Baroque, keeping open towards the Classical period.
5. **Educational offer:**
What do we want to provide for the students? A variety of elective courses, to meet their different interests in a specific period of early music.
6. Which are our competences (as universities) in these periods? (possible suggestions for UNMB, Byzantine chant, Gregorian Chant – Marcel Costea, studying Caianu collection)
7. The importance for a singer to be able to play an instrument. The instrument is seen as an extension of the singer in terms of range, speed, etc., no matter if it is a harmonic/polyphonic instrument (harpsichord, lute) or a melodic one (recorder, viola da gamba, violone, cornetto, etc.). Singers that know already an instrument have more chances to find opportunities on the labour market. For some, this master could be the opportunity to make their first steps in learning an instrument. But, besides this, maybe some instrument players should be a part of this master programme.
8. **Idea** – to begin with a trip into the old curricula for music (how the musicians used to learn music in old times?). The development of most of them began with singing in a choir, then as a soloist of that choir, then playing one or more instruments. Playing was seen as a more difficult level that needed already musical preparation.
9. **Idea** – which were the criteria for those that engaged Baroque singers in those times?

10. The importance of aural improvisation and of knowing old notation for the plain chant music.
11. Question from Vicenza to Parma Conservatories – how often would you revise the early vocal music programme? Answer – more consistently – every 4-5 years. Minor changes – every year. Specifically for Early Music – up to now, there were no dramatic changes since the programme started.
12. **Idea** – to emphasize the social responsibility of the musician and its ethical implications. Early music is a part of our cultural heritage. The musician has to look for the original significance, in the original context. Then, he has to find ways to make that music significant for the nowadays public, to give people access to that music's significance. Singing early music is barely an act of restoration the written musical text, no matter how well that would be done. It means to be very informed = the student should go directly to the sources, to the valuable researches and read them for himself/herself, not just imitate or take for granted what the teacher says. A book is not the same no matter who the reader is. A book is different, depending on the level and the background of its lecturer.
13. **Idea** (Grigore Cudalbu) – the students could also transfer their knowledge to younger ones, in educative concerts that should meet the three criteria used in Baroque period to make a concert valuable – *to move, to teach, to entertain*.
14. After reading the five Dublin descriptors and confronted them with Polifonia project outcomes, the group tried to define the learning outcomes of this specific program.

15. Learning outcomes

- a. Skills in artistic expression.
 - Particularity of our program - vocal early music means also text. Text and music form a unity that gives birth to a dramaturgy.
- b. Repertoire skills
 - Particularity of our program - Search and evaluate unknown repertoire
- c. Ensemble skills
 - Particularity of our program – very flexible ensembles. The instrument as an extension of the singers.
- d. Practising skills



- Particularity of our program –proficiency in practising alone/in an ensemble, skills in reading old neumatic notation, in aural improvisation, in reading basso continuo, in aural memorization (found on archetypes).
 - e. Public performance skills
 - Particularity of our program – scenic movement/acting, leadership of an ensemble, dramaturgy.
16. What could **artistic research** of the student inside the curriculum mean?
17. After establishing learning outcomes, we should define the **prerequisites**. Then it would be easier to define what should be the programme's content.
18. **Idea** – a preparatory year for those that haven't done Early Music during Bachelor programme.

Friday, 21st of October 2016

Prerequisites

- **Idea** – a preparatory year that would offer specific knowledge. Another possibility, an intensive preparatory module for a month.
- **EXAMS** – 3 + language certificates:
 1. Performance (approx. 20 min.), including solo pieces and small ensemble pieces. As for the ensemble, the student can bring his own ensemble, or can sing with the teachers from the commission. The repertoire can include any piece, except contemporary and 20th century music. The student should demonstrate:
 - a. Flexible voice, meaning broad range rather than power, clear delivery of the text, ability to ornament the vocal line, ability to adapt to different kinds of emission.
 - b. Flexibility in adjusting to the others in a small ensemble: adjusting to different tunings, tempos, intensity, to interact and communicate with the other members and even to take initiatives.
 2. Sight-reading skills (including reading in an old clef and in one kind of old notation) and general music knowledge (analysis on the musical text sight-read).
 3. Interview (testing the student's experience, but also his/her knowledge of music history and its social and cultural context. For instance, references to mythology in Renaissance).



4. Language skills (B1 certificate for English and A2 certificate for another European language – to choose from Italian, French, German, Spanish, Greek). Certificates in more than 2 languages are an advantage.
5. Only for those that don't have a Bachelor in music – a supplementary exam, that would test their knowledge in music theory, reading in modern notation, harmony.

Other discussions:

Early European music – this is the content of the programme.

When reading a score, one shouldn't start from reading only its part with the eye, unaware of the whole. But just the reverse – starting from the whole and integrating his part into it.

It's important to have a professional life and, in the same time, question about it.

The importance of adjusting in tuning when singing in an ensemble (you never sing a single sound; you sing parts of harmonic intervals).

The importance of developing the creativity and individuality of the students.

The early music shouldn't remain a curiosity from a museum, which one should respect as part of our cultural heritage, but something relevant and significant for the auditorium.

It is important to motivate students to have interests in artistic research. We should identify ways of including artistic research in the curriculum.

The importance of ethnomusicology in Europe –especially in seeing different manners of singing

The idea of creative memory (opposed to mechanical memory). Sometimes the score is a barrier to this creative memory, where only the archetypes remain unchanged, other aspects being subject of change.



Input (via email) from the “Joseph Haydn” Konservatorium Eisenstadt (Chariklia Apostolu)

Questions

Qualification for admission?

Should the design curriculum group consider that potential students for the master degree of early music ensembles are not necessarily trained in basic skills of early music?

Suggestions

Skills in artistic expression

(Major subject) Singing

Alexander technique

„The students are expected to have developed their technical skills to a high professional level and their ability to create, realise and express their own artistic concepts“

Repertoire skills

Stylistic awareness lessons of English, French, Spanish, Italian, German and Byzantine repertoire in workshops or master classes with specialist visiting tutors.

Social and historical context

Poetry (relation of poetry to music), pronunciation of European languages, phonology.

The influence of the principles of classical rhetoric in methods of composition and interpretation.

Lectures on the sources, notation, manuscript transmission and performing from original notation.

„Students are expected to develop a distinctive and individual voice in early music ensembles“



Ensemble skills

(Main subject) Ensemble singing in various sizes.

Ensemble leading, conducting lessons.

Choir

Accompaniment (Basso Continuo)

„ Students are expected not only to be able to interact musically in ensembles but also to take a leadership role in this activity“.

Practicing, rehearsing, reading, aural, creative and recreative skills, improvisational skills

Sight reading

Solfeggio

Ear training

Score reading

Ornamentation

Improvisation

„ Students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures and for improvisational fluency „

Verbal skills

Rhetoric

Presentations of own artistic or repertory research, writing concert programs.

Practice in agencies or festival organizers.

„ Students are expected to be able to demonstrate their command of verbal skills in extend written or spoken presentations „



Public performance skills

Audition training

Scenic lessons

Baroque dance

„ Students are expected to be able to deal with the demands of public performance „

Knowledge and understanding of context, Independence

(The Hague !!) Edition unpublished work.

Furthermore perform it in a self-organized concert.

Collaboration with other institutions to organize interdisciplinary projects.

„Students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies.

Students are expected to be able to develop and demonstrate programs that are coherent and suitable to a wide range of different performing contexts.

Students are expected to be able to make effective use of their ability to think and work creatively, when problem-solving, adapting to new and changing circumstances. “

Master thesis

Essay or lecture recital



WORKING GROUP ON REPERTOIRE RESEARCH

Developed into two parts, the discussions covered:

I. the presentation of the participants' **research studies**

II. 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.

I. **Martin Czernin** ("Joseph Haydn" Konservatorium Eisenstadt) has an ongoing research study on the situation of the Early music in Burgenland, Austria (archetypes, music documents & rare scores). The stage of the research study is nearly at the beginning

Stefano Lorenzetti ("Arrigo Pedrollo" Conservatorio di Musica Vicenza) proposed the following study, as relevant for the VOXearlyMUS project, *The relationship between the Renaissance music and the memory*.

Some general ideas:

- the concept of memory connected to the musical images
- the role of memory in the practice to compose (written scores and the performance) and its importance in the production of music itself (early complex counterpoint music)
- examples: Church music – for instance - was performed by heart (witnesses about this), improvisation on cantus firmus)
- the technique of the artificial memory (the composer's point of view)
- treatise of counterpoint by Lusitano (the development of the technique of improvised counterpoint)
- Improvised counterpoint – a conceptual problem, using "formulae" instead of "regulae"

The relevance of the study on the VOXearlyMUS: to experiment at the basic level the technique of improvising counterpoint (a new attitude in the performance practice).

Roberto Antonello ("Arrigo Pedrollo" Conservatorio di Musica Vicenza) – an ongoing research, including joint activities in the Early music field, with Lisbon and other important cities. The result of it will be an international publication.



Francesco Baroni (“Arrigo Boito” Conservatorio di Musica Parma) – develops a research on a Mass for 4 voices, 2 violins and basso continuo by Giovanni Chinelli, which will be represented at the Urbino Early Music Festival.

A suggestion on behalf of **Nicolae Gheorghita** (National University of Music Bucharest): *Between de Byzantine East and the Latin West. A prolegomenon to the study of Byzantine Polyphony.*

Isaac Alonso de Molina: a widen idea about the research and making it relevant to the project: Bringing out sources from the Renaissance - how to perform Renaissance music from the source: meaning, context in terms of performance conditions.

A pedagogical approach – as a method for early music repertoire (music from the sources).

FIMA’s research contribution:

Andrea Damiani + Giovanni Togni

The history of the Urbino Festival in terms of changing public tastes and adapting the repertoire to this

General ideas:

- the repertoire chosen for the Urbino Early Music Festival is partially related to the master classes
- different types of public to address (specialists and non-specialists)
- particular repertoires (Neapolitan oratorios) – rare suggestions
- concerts build up on a story (Gesualdo da Venosa)
- singers as actors
- innovative approaches – early music composed by the performers participants in the Urbino Early Music Festival (played on early music instruments).

Setting up a **deadline** for uploading on Dropbox a summary of each research study and a suggestion regarding the relevance for the project: **15th of December 2016.**

The **leader** of the Working Group on Repertoire Research: Martin Czernin (“Joseph Haydn” Konservatorium Eisenstadt).



II. The preparation of the 2nd IP

Repertoire suggestions:

Sacred Music in Venice and Northern Italy from 1620 to 1650

- a) Two instrumental pieces and 1 keyboard toccata
- b) a Psalm or Motet by Alessandro Grandi
- c) one or two Psalms or Motets by Giovanni Brunetti
- d) a Psalm or Motet by Giovanni Chinelli
- e) a Mass (4 voices, 2 violins and b.c.) by Giovanni Chinelli
- f) Magnificat by Francesco Cavalli (6 voices, 2 violins and b.c.)

Alternative:

- * Laetaniae Baetae V. Mariae (5 voices and b.c.) by Alessandro Grandi
- * 1 Psalm or Motet by Giovanni Brunetti

Since the next production of the Urbino Early Music Festival is dedicated to the Age of Monteverdi –any kind of repertoire from the same period can be performed (open to suggestions of German music, as well).

N. Vicentino – 5th book of Madrigals (suggestion from Vicenza)

The structure of the program for the concert (alternate the parts)

Deadline: end of November 2016 for:

- the final decision about the repertoire
- agreeing on the number of singers & instrumentalists

Possibilities: 24 singers and 6 instrumentalists

22 singers and 8 instrumentalists

In addition: Instrumentalists from Urbino Festival

- voices availability in each partner institution (in order to evenly cover the repertoire)

Structure of the IP:



Duration: **15 – 25 July 2017** (8 working days + 2 of travel)

In Parma **15 – 20 July 2016**

20th – a concert as a general rehearsal (Cathedral in Parma)

In Urbino: **21 – 23 July 2016**

21 (Concerto italiano)– 22 (rehearsals) - 23 July 2016 (concert on 23rd) – 24th (leaving Urbino to Parma and going home)

22nd – a meeting with the professionals from the Urbino Early Music Festival

Disposal of the ensemble (instrumentalists):

- Basso continuo keyboards players: 2 (to be able to read in the original scores, in all the keys) (Parma & Den Haag)
- Lute players: 2 (Vicenza & Den Haag)

Conductor: a possible suggestion Isaac Alonso de Molina

- 1 cello
- 1 viola da gamba
- 2 violins

Selection criteria for the instrumentalists:

- experience in the accompaniment
- first reading skills
- advanced technical skills
- the pitch, the tuning, the temperament (440 Hz)

Based on the mutual agreement between the partner institutions:

4 singers + 2 instruments/institution

5 singers + 1 instruments/institution

Selection criteria for the singers:

- advanced technical skills
- sight reading

The role of the teachers:

A teacher responsible with the supervision for the continuo parts

A teacher responsible for the instrumentalists (chamber music)



Four teachers for seminars/conferences/practical approach (transcription, tunings, and embellishments)

Four vocal coaches

A teacher for the Alexander/ Feldenkreis technique

Announcing the upcoming activities:

30th – 31st of March 2017 – Working Group Meeting. Venue: Eisenstadt

15th – 25th of July 2017 – Intensive Programme. Venue: Parma & Urbino

Angela Sindeli,
Project coordinator