



# Transnational Working Group Meeting on Curriculum design & development and Repertoire research

20<sup>th</sup> – 21<sup>st</sup> of October 2016,  
Vicenza

# Meeting's agenda

Thursday, 20 <sup>th</sup> of October 2016	
14.00– 14.15	Welcoming guests (room tba) - Introductory words by Terrell Stone
14.15 – 14.30	Overview on the current situation of the two Working Groups (Angela Sindeli)
14.30 – 16.00	Splitting into two working groups (Curriculum design & Repertoire research) – working session (rooms tba)
16.00 – 16.15	Coffee break
16.15 – 17.00	Vicenza guided tour ( <i>Teatro Olimpico</i> and <i>Centro storico</i> )
17.15 – 19.15	Splitting into two working groups (Curriculum design & Repertoire research) – working session (rooms tba)  Skype meeting with Prof. Rita Dams (from Den Haag Royal Conservatoire)
19.30	Dinner

**Friday, 21<sup>st</sup> of October 2016**

**10.00 – 12.00**

Splitting into two working groups (Curriculum design & Repertoire research) – working session

**12.00 – 12.30**

Coffee break

**12.30 – 13.30**

Splitting into two working groups (Curriculum design & Repertoire research) – working session

**13.30– 14.00**

Reporting back session with both groups to draw the conclusions

Skype meeting with Claire Michon – representative of the AEC

# Working group on Curriculum Design & Development

- **The focus** of the working group will be on developing a new curriculum for vocal early music small ensembles. The final outcome of the work should be an intellectual output in the format of a Handbook on Curriculum design & development for vocal early music.
- **Tasks :**
  - the group should nominate a leader and create a common platform in order to share the progress of their work (Dropbox)
  - analyzing the comparative situation within the partners institutions (the documents have already been uploaded on Dropbox)
  - developing more on the topics already started during the Working Group Meeting in Den Haag (March, 2016). At that point, have been already discussed issues such as: prerequisites, admission criteria, list of disciplines, the ideal profile of the candidate, etc.
  - this working session should also focus on the **learning outcomes**, having as an example the Polifonia Handbook (uploaded on Dropbox) and the already existing master programmes on vocal early music in some of the partners institutions

# Working group on Repertoire research

**The focus** of the working group will be *Reviving the vocal early music repertoire for small ensembles*. (one of the Handbook's chapters). This research activity will be developed by each partner institution, in order to explore and rediscover rare scores of vocal early music.

## **Tasks:**

- the group should nominate a leader and create a common platform in order to share the progress of their work (Dropbox)
- this working group should start by sharing with the partners their already existing research studies on vocal early music. Then, they should try to create a common research platform and to link their personal studies to the project's needs.
- There is going to be discussed the repertoire chosen for the 2<sup>nd</sup> Intensive Programme in Parma/Urbino

# An overview of the Comparative studies on vocal early music at the institutional level

The situation of vocal early music offer within the partners institutions is quite different. Only Den Haag Royal Conservatoire, “Arrigo Pedrollo” Conservatorio di Musica di Vicenza and “Arrigo Boito” Conservatorio di Musica di Parma offer specialized Master programmes on vocal early Music, while National University of Music provides a general Master Programme on Stylistic performance. As concerns “Joseph Haydn” Konservatorium, the 2<sup>nd</sup> cycle (Master studies) doesn’t exist in their educational offer.

The differences in providing a master programme on vocal early music appear in terms of structure, ECTS, admission and assessment criteria. An unity can be seen within the Italian institutions. A more diverse, flexible, student centered and labor market oriented offer can be seen in Den Haag Royal Conservatoire.

In terms of objectives (goals), the unity is quite obvious in all the institutions. (offering a wider specialization for young professionals)

FIMA – as a non- HEI – provided an overview of the last years performances within the Urbino Early Music Festival (having as participants small vocal ensembles).

# Transnational project meetings

## **Supporting document(s):**

- Certificate of attendance (signed by receiving organisation)
- Certificate must include the name of the participant, the purpose of the activity, starting and end date

# Intellectual outputs

- Amount **47956 Euro**
- Based on unit cost
- Salaries for teachers/trainers/researchers to develop intellectual outputs
- Funds for participation in the thematic meetings
- Based on work load and results

## **Supporting documents:**

- Proof of the intellectual output produced
- Time sheets (coordinator will send special form)
- Proof that persons are staff members and working under the employment contract

**THANK YOU!**