

AEC EARLY MUSIC PLATFORM 2017

Courius about Curricula?
Early Music Study programmes
today and tomorrow

*A collaboration between AEC, REMA and EUBO in the
framework of the EMBA Project, 23-24 March 2017*

Opening Event

Music Introduction Le Voci delle Grazie Royal Conservatoire Students

Opening Event

Welcoming words by:

Henk van der Meulen
Director of the Royal
Conservatoire in the Hague

Opening Event

Welcoming words by:

Xavier Vandamme

REMA President

Opening Event

Welcoming words by:

Paul James

EUBO Director General

Opening Event

Welcoming words by:

Ingeborg Radok Žádná
AEC Council Member

Opening Event

Welcoming words by:

Peter Nelson
EMP Chairman

Discussion from panel to the plenum

"Comparing ideas about curricula for Early Music in Europe. Discussing content in the education of tomorrow's historical performers."

- Geoffrey Burgess - moderator
- Johannes Boer, Koninklijk Conservatorium The Hague
- Kelly Landerkin, Schola Cantorum Basiliensis
- Anne Delafosse, CNSMD Lyon
- Margaret Faultless , Royal Academy of Music, London
- Mikayel Balyan, University of Music of the City of Vienna
- Barbara Willi, Janáček Academy Brno
- Terrell Stone, Conservatorio di Musica "A. Pedrollo", Vicenza

Royal Conservatoire The Hague

EM BACHELOR – The Hague

Early Music - Fortepiano	Year 1	Year 2	Year 3	Year 4
Bachelor 2017-2018 English				
December 2016				
General				
Tutoring and Portfolio	2	2	2	
First Year Festival	2			
First Year Choir	2			
Preparation for Professional Practice				4
Subtotal	6	2	2	4
Main Subject				
Main Subject Fortepiano	31	24	29	43
Historical Documentation	1	2	3	3
Historical Development Fortepiano and Classical Piano		2		
Practicum polyphoniae	2			
Literature Class Fortepiano		2		
Educational Skills		4		
Ensemble Leading Early Music			2	
Musicianship Methodology			2	
Writing Programme Notes and Sleeve Notes				2
Edition Unpublished Work				2
Subtotal	34	34	36	50
Theory *				
Musica Practica	10	8	6	
Historical Keyboard Skills	4	4	4	
Early Music Studies	6	6	6	
Subtotal	20	18	16	0
Free Elective Space				
Electives or Minor		6	6	
CDO/internship/individual project/Minor				6
Subtotal	0	6	6	6
Total per year	60	60	60	60
Total				240

Royal Conservatoire The Hague

EM MASTER – The Hague

Early Music	Year 1	Year 2
Master of Music 2017-2018 English		
July 2015		
Main Subject		
Main Subject (incl. KC-projects and ensemble coaching)	28	35
Historical Documentation	2	2
Subtotal	30	37
Professional Integration		
Performance & Communication	7	
Project management & Entrepreneurship	7	
Professional Integration Coaching	1	3
CDO		5
Subtotal	15	8
Research		
Introduction to 'Research in the Arts'	1	
Master Elective	3	
Musician's Research & Development (coaching, circle, individual research + presentation)	11	15
Subtotal	15	15
Total per year	60	60
Total		120

Schola Cantorum Basiliensis

BACHELOR baroque (BARR) - Basel

Bachelor of Arts FHNW in Music
Course of study: Early Music Renaissance - Romantic

	Time/ Week	I	II	III	IV	V	VI	CP Sum
Core Area								128
Modules: Major instrument (1-6)		16	16	16	16	16	16	
Major instrument: Individual + group lessons	50' (E) - s.K.	•	•	•	P	•	Q	96
Major-relevant projects / courses	s.K.	•	•	•	•	•	•	
Modules: Secondary practical subjects(1-6)		6	6	5	5	5	5	
Historical dance	100'	•	•					
Gregorian chant I	50'	•	P					
Logopaedics or Vocal ensemble	40'/100'	•	•	(•)	(•)			32
Secondary instrument(s): harpsichord / voice	25' (E)			•	•	•	P	
Continuo (Introduction/Individual lessons)	50'/25' (E)	•	P	•	•	•	P	
Improvisation	25' (E)			•	P	•	P	
Complementary Area								44
Modules: Basis Music theory (1-6)		5	5	5	5	5	5	
Ear training R-R (dictation, oral, sight singing)	150'	•	P	•	P	•	P	30
Historical analysis R-R (Class/Practicum)	100'	•	P	•	P	•	P	
Notation R-R	100'	•	P	•	P			
Temperament and Intonation	50-75'					•	•	
Modules: Expansion Music theory (1-6)		2	2	2	2	3	3	
Recherche Music	s.K.	•						
Music history R-R	50/75'	•	•	•	P			14
National styles (lecture) for keyboards/pluck	50'					•	•	
Questions of performance practice	50'					•	•	
Organology R-R	50'					•	P	
Elective Area								8
Modules: Individual profile (1-3)		3		3		2		
Elective courses/activities	s.K.	•		•		•		8
Total CP								180

s.K. = see course description
P = examination

Q = Bachelor qualification
Module: Major instrument (6)
BA-Recital
Program notes

Schola Cantorum Basiliensis

MASTER Medieval - Basel

Master of Arts FHNW in Musical Performance
Course of study: Early Music Medieval - Renaissance

	Time/ Week	I	II	III	IV	CP Sum
CORE AREA						80
Modules: Major instrument (1-4)		18	18	18	18	72
Major instrument: Individual and group lessons	50' (E) - s.K.	•	•	•	Q	
Ensemble practicum und direction Major-relevant projects / courses	100'	•	P	•	Q	
Modules: Secondary practical subjects (1-4)		2	2	2	2	8
Secondary instrument / voice	25' (E)	•	•	•	P	
COMPLEMENTARY AREA						20
Modules: Music theory development (1,2)		3	3			6
Selection: Ear training M-R / Modal improvisation / Gregorian chant	50-75'	•	P			
Historical analysis M-R (Class/Practicum)	50'	•	P			
Notation M-R	100'	•	P			
Modules: Music theory immersion (1-3)			2	5	7	14
Spezialization Practice, Theory and Context	s.K.			•	P	
Colloquium Master thesis	s.K.-50'		•	•	Q	
ELECTIVE AREA						20
Modules: Individual profile (1-4)		5	5	5	5	20
Minor oder elective courses/activities	s.K.	•	•	•	(P)	
Total CP						120

P = examination
s.K. = see course description

Q = Master qualification
Module: Major instrument (4)
Master recital
Examination Ensemble practicum and direction

Schola Cantorum Basiliensis

MASTER specialized continuo - Basel

Master of Arts FHNW in Specialized Musical Performance

Course of study: Early Music Continuo

	Time/ Week	I	II	III	IV	CP Sum
CORE AREA						84
Modules Major instrument (1-4)						
Continuo	50' (E)	•	•	•	•	Q
National styles (Lecture)	50'	•	•	•	•	•
National styles (Practice)	50'	•	•	•	•	P
Colloquium Master thesis	50'	•	•	•	•	Q
Modules: Secondary practical subjects (1-4)						
Keyboard instruments/Improvisation*	25' (E)	•	(P)	•	•	P
COMPLEMENTARY AREA						24
Modules: Music theory (1-4)						
Theory courses**	s.K.	(P)	(P)	(P)	(P)	•
Questions of performance practice	50'	•	•	•	•	•
Moduls: Communication and pedagogy (1-4)						
Maestro al Cembalo	50'	•	•	•	•	•
Ensemble direction und Accompaniment	s.K.	•	•	•	•	•
Ensembles	s.K.	•	•	•	•	•
Tutorat	25'	•	•	•	•	•
History of Ensemble direction	50'	•	•	•	•	•
Hospitation and Assistance in vocal- & orchestral projects	s.K.	•	•	•	•	•
ELECTIVE AREA						12
Modules: Individual profile (1-4)						
Elective courses/activities	s.K.	•	•	•	•	•
Total CP						120

* Selection in coordination with major teacher and head of study program

** Choice of one of the following:

Contrapunto alla Mente, Ear training, Notation, Historical analysis, etc., in coordination with major teacher and head of study program

P = examination

s.K. = see course description

Q = Master qualification

Module: Major instrument (4)

Master recital

Master thesis

CNSMD Lyon

BACHELOR

SEMESTRE 1		heures hebdo	ECTS
UE1	main sujet	1.5	12
	ensemble playing	1	5
	workshops, projects	0.5	1
UE2	ars musica Middle-Age	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	music for dance	1	1
	ornementation (theory)	2	2
Tunings and temperaments	2	2	
UE3	foreign language	1.5	1.5
	sensibilisation à la pédagogie	0.5	0.5
Total		14	30
SEMESTRE 2		heures hebdo	ECTS
UE1	main sujet	1.5	10
	ensemble playing	1	5
	workshops, projects	0.5	1
UE2	ars musica Middle-Age	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	music for dance	1	1
	ornementation (theory)	2	2
ornementation (practice)	2	2	
UE3	foreign language	1.5	1.5
	sensibilisation à la pédagogie	0.5	0.5
	subsidiary subject culture and erudition	2	2
Total		16	30
SEMESTRE 3		heures hebdo	ECTS
UE1	main sujet	1.5	9
	ensemble playing	1	4
	workshops, projects	0.5	1
UE2	ars musica Renaissance	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	Tunings and temperaments (harpsichordist) / Basso continuo for others	0.5	2
ornementation	2	3	
UE3	foreign language	1.5	1.5
	subsidiary subject culture and erudition	2	2
	preparation for professional practice	0.5	0.5
UE4	electives	2	2
Total		15	30

CNSMD Lyon

BACHELOR

SEMESTRE 4		heures hebdo	ECTS
UE1	main sujet	1.5	9
	ensemble playing	1	4
	workshops, projects	0.5	1
UE2	ars musica Renaissance	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	Tunings and temperaments (harpsichordist) / Basso continuo for others	0.5	2
ornementation	2	3	
UE3	foreign language	1.5	1.5
	subsidiary subject culture and erudition	2	2
	preparation for professional practice	0.5	0.5
UE4	electives	2	2
Total		15	30

CNSMD Lyon

BACHELOR

SEMESTRE 5		heures hebdo	ECTS
UE1	main sujet	1.5	10.5
	ensemble playing	1	4
	workshops, projects	0.5	1
UE2	ars musica Baroque	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	musical rhetoric	2	5
UE3			
	subsidary subject culture and erudition	2	2
	preparation for professional practice	0.5	0.5
UE4	electives	2	2
Total		13	30
SEMESTRE 6		heures hebdo	ECTS
UE1	main sujet	1.5	8.5
	ensemble playing	1	4
	examination		5
UE2	ars musica Baroque	3	4
	instrumentalists: practice of vocal music	0.66	1
	singers : theater		
	musical rhetoric	2	5
UE3			
	preparation for professional practice	0.5	0.5
UE4	electives	2	2
Total		11	30

SEMESTRE 1		heures hebdo	ECTS
UE1	main sujet	1.5	9.5
	ensemble playing	1	5
	workshops, projects	0.5	1
UE2	master's dissertation	0.25	5
	subsidiary subject specific early music	2	3
UE3	subsidiary subject culture and erudition	2	3
	applied research methodology	0.25	1.5
	preparation for professional practice	0.5	0.5
	foreign language	1	1.5
Total		9	30
SEMESTRE 2		heures hebdo	ECTS
UE1	main sujet	1.5	9.5
	ensemble playing	1	5
	workshops, projects	0.5	1
UE2	master's dissertation	0.25	5
	subsidiary subject specific early music	2	3
UE3	subsidiary subject culture and erudition	2	3
	applied research methodology	0.25	1.5
	preparation for professional practice	0.5	0.5
	foreign language	1	1.5
Total		9	30

SEMESTRE 3		heures hebdo	ECTS
UE1	main sujet	1.5	11
	ensemble playing	1	5
	workshops, projects	0.5	1
UE2	master's dissertation	0.25	5
	subsidiary subject specific early music	2	3
UE3	subsidiary subject culture and erudition	2	3
	preparation for professional practice	0.5	0.5
	foreign language	1	1.5
Total		9	30
SEMESTRE 4		heures hebdo	ECTS
UE1	main sujet	1.5	9
	ensemble playing	1	4
	workshops, projects		4
UE2	master's dissertation	0.25	5
	subsidiary subject specific early music	2	3
UE3	subsidiary subject culture and erudition	2	3
	preparation for professional practice	0.5	0.5
	foreign language	1	1.5
Total		8	30

Royal Academy of Music, London

BACHELOR Performance Pathway

	Level 4	Level 5	Level 6	Level 6
Principal Study 1-4 (solo performance)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Professional Development Portfolio	FA	FA	10	15
Performing in Context 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Aural Skills 1 & 2	15	15		
Conducting Skills 1 & 2	5	5		
Electives (20 or 10 credits each)			40	20

MA	Credits Breakdown	MMus	Credits Breakdown
180 credits	Principal Study:	220 credits	Principal Study:
	Individual Lessons and studies – 80 credits		Individual Lessons and studies – 80 credits
	Professional Development Activity – 60 credits		Professional Development Activity – 60 credits
	Professional Portfolio – 40 credits		Professional Portfolio – 40 credits
			Project – 40 credits

Royal Academy of Music, London

Component Areas 1. Principal Study

Credit Value	140 credits (80 Individual, 60 Professional Development Activity)	
Summary Assessment	Final performance – 75% MA, 50% MMus	
Summative Assessment	For Performers:	For Composers:
	Concerto or equivalent 1/3 of mark Final Recital or equivalent 2/3 of mark	Composition Portfolio 100% of mark
	For both Performers and Composers: Professional Development Activity: Formative Assessment as required and reported on by Heads of Department	
Teaching Delivery	1:1 lessons Faculty classes and ensembles	

2. Professional portfolio

Credit Value	40 credits
Summative Assessment	25% MA, 20% MMus
Format of Assessment	Assessment of portfolio presentation including commentaries (Holistic Assessment)
Teaching Delivery	Portfolio Creation Seminars Individual Supervision Selected Professional Development Pathway

3. Project (MMus only)

Credit Value	40 credits
Summative Assessment	30%
Format of Assessment	MMus Project submission (may include a live concert element)
Teaching Delivery	Research Skills Seminars Project Preparation Seminars Individual Supervision

University of Music of the City of Vienna

BACHELOR Historical Keyboard Instruments

Bachelor's Programme Historical Keyboard Instruments		Orientation Phase incl. Mentoring ¹⁾		3rd sem.		4th sem.		5th sem.		6th sem.		7th sem.		8th sem.		Total	
		SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS
Module 1 - Compulsory Module - Major Subject (ZkF)		ZkF I		ZkF II													
ZkF Historical Keyboard Instruments 1-8	KE	2	15	2	15	2	15	2	15	2	15	2	15	2	15	2	15
Module 2 - Compulsory Module - Advanced Artistic Practice (EKP)		EKP I		EKP II		EKP III		EKP IV									
Historical Figured Bass For Harpsichordists 1-8	KE	1	4	1	4	1	4	1	4	1	4	1	4	1	4	1	4
Vocal Ensemble for Instrumentalists 1-2	EA	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Ear Training Early Music 1-4	UE	2	1,5	2	1,5	2	1,5	2	1,5								
Project Early Music 1-4	SU					1				1				1			
Historical Harmony and Counterpoint 1-4	KG					2	2	2	2	2	2	2	2	2	2	2	2
Practical Training Voice 1-2	PK					1	2	1	2								
Historical Dance 1-2	EA							2	1,5	2	1,5						
Module 3 - Compulsory Module - Artistic Ensemble Practice (KEP)		KEP I		KEP II		KEP III		KEP IV									
Ensemble Early Music 1-8	EA	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
Baroque Orchestra 1-8	UE	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Module 4 - Compulsory Module - Theory and History (TuG)		TuG I		TuG II													
Fundamentals of source based Performance Practice 1-2	VU	2	2	2	2												
Historical Orchestration 1-2	VK	1	1	1	1												
Notation Theory 1-2	VU					2	2	2	2								
Ornamentation Theory 1	VK					1	1	1	1								
Introduction to Harpsichord Manufacturing 1-2	SU									1	1	1	1				
Module 5 - Compulsory Module - Science and Research (WuF)		WuF I		WuF II													
Introduction to University Art Studies 1	VD	1	1														
Introduction to Scientific Methodology 1	UE			2	2								2	2			
Scientific/Research Colloquium 1	SE														7	2	2
Bachelor's Thesis																	
Module 6 - Compulsory Module - Examinations																	
Mid-Course Artistic Exam																	0
Artistic Exam																	6
Module 7 - Compulsory Optional Module - a minimum of 4 ECTS from the Compulsory Optional Modules listed below (student's choice of emphasis)																	
Allocation of ECTS from Compulsory Optional Modules ²⁾																	2
																	4
Total¹⁾		12	29,5	13	30,5	12	31,5	11	30,5	10	29,5	9,5	28,5	6,5	26	4	34
ECTS/Year				60			62				58		28,5		60		78
																	240

- 1) The Orientation Phase will include a compulsory Mentoring. Registration and information see in MUKonline.
2) Because of the option to choose classes, the hours per week can vary. The required ECTS-workload has to be completed.

Compulsory Optional Module / Declaration:

For completing the compulsory optional modules students may choose between the following three options:

1. Defined compulsory optional modules: For the successful completion of a compulsory optional module a minimum of 6 ECTS-points has to be reached by passing the listed courses of the compulsory optional module (linked module). The listed courses are electable within the linked module. In accordance with the available resources the given compulsory optional modules may be attended repeatedly.
2. Individual compulsory optional modules: Students may create compulsory optional modules individually; they are required to submit title and content for approval to the study commission.
3. Elective Courses: Freely electable courses (no approval needed!) in order to complete the given ECTS workload.

Compulsory Optional Module 7a - Complementary Practical/Theoretical Competences (6 ECTS)			
Courses	Type	SWS	ECTS
Historical Dance 1-6	EA	2	1,5
Historical Figured Bass 1-6	KE	0,5	1
Instrument Early Music Complementary Subject	KE	1	2
Source Study 1-2	SU	1	2

Compulsory Optional Module 7b - Complementary Ensemble Practice (6 ECTS)			
Courses	Type	SWS	ECTS
Baroque Orchestra 1-8	UE	1	1
Ensemble Practice of 14th - 16th Century 1-2	EA	2	2
External Participations 1-2	UE	1	1
Recorder Consort 1-8	KG	2	3
Vocal Ensemble for Instrumentalists 1-6	EA	2	2

Compulsory Optional Module 7c - Interdisciplinary Project (6 ECTS)			
Courses	Type	SWS	ECTS
Interdisciplinary Project SMALL	PK	1	1
Interdisciplinary Project LARGE	PK	1	3

University of Music of the City of Vienna

MASTER Historical Keyboard Instruments

Master's Programme Historical Keyboard Instruments		1st sem.		2nd sem.		3rd sem.		4th sem.		Total	
Courses	Type	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS
ZkF Historical Keyboard Instruments MA 1-4	KE	2	18	2	18	2	18	2	18	8	72
Baroque Orchestra MA 1-2	UE	1	1	1	1					2	2
Ensemble Early Music MA 1-2	EA	1	2	1	2					2	4
Historical Figured Bass for Harpsichordists MA 1-4	KE	1	4	1	4	1	4	1	4	4	16
Organ Seminar 1	SE	2	2							2	2
Project Early Music MA 1-2	SU	1	1	1	1					2	2
Compulsary Optional Subjects (minimum 7 ECTS)			4		2		1				7
MA-Master's Thesis									5		5
MA-Artistic Exam									10		10
T otal		8	32	6	28	3	23	3	37	20	120
ECTS/Year		60				60					

Janáček Academy Brno

BACHELOR Early Music – Brno

Institution	Janáčkova akademie múzických umění v Brně, Janáček Academy of Music and Theatre Brno					
Faculty	Hudební fakulta - Music faculty					
Studies Programme	Hudební umění – The Art of Music					
Specialty	Historická interpretace - Historical interpretation					
Subject	Teaching hours	Exam/testate	Obligatory Eligible B and C	A	Pedagogical staff	Recommended year of studies
Main subject – Instrumental studies I, II, III	2P	commissional exam state exam	A		Barbara M.Willi, Vojtěch Spurný, Martin Hroch, Vít Bébar Jan Čížmář, Marek Štryncl, Martyna Pastuzska, Michaela Ambrosi Irena Troupová	1., 2., 3.
Interpretation of Early Music I, II (source reading)	1P	testate, exam	A		Willi, Hroch	2., 3.
Baroque and classical chamber music I, II, III	1C	exam, exam	A		Ambrosi	1., 2., 3.
Historical tuning	1P+C	testate, testate	A		Bébar	1., 2., 3.
Basso continuo for harpsichordists	1P+C	commissional exam state exam			Willi, Hroch, Spurný	1., 2., 3.
Basso continuo for non-harpsichordists	0,5 P+C	testate, exam	A		Hroch, Spurný	1., 2., 3.
Introduction to Writing a Research Paper	Konzult.	testate, testate	A		Bártová	3.
Historical Teaching Methods I, II	1P	testate, testate	A		Willi, Růčková, Čížmář, Štryncl, Pastuzska, Ambrosi	2., 3.
Class concerts, interpretation seminary	2C	testate, testate	A		Hroch	1., 2., 3.
Psychology	2P	testate, testate	A		Slimáčková	3.
Pedagogy	2p	testate, testate	A		Bendová	3.
Foreign Language I, II,		testate, exam	A		Horáčková, Hajn, Jarešová	1., 2.,
Music History: The baroque Era	2P	testate, testate	B		Perutková	1., 2., 3.
VHK-13a Historical seminary I, II	bloková výuka	testate, testate	B		Perutková	1., 2., 3.
Renaissance and Baroque Dance	1C	testate, testate	B		Dofek	1., 2., 3.

Janáček Academy Brno

Renaissance and Baroque Dance	1C	testate, testate	B	Dofek	1., 2., 3.
Baroque Music in the Lands of the Czech Crown	2P	testate, testate	C	Perutková	1., 2.
Counterpoint of the 16. and 17. Centuries	1P	testate, testate	B	Celhoffer	1., 2., 3.
History of basso continuo up to 1700	1P	testate, testate	B	Willi	1., 2., 3.
Vocal-orchestral project	project	Z	B	Válek, Štryncl, Pastuzska	1., 2., 3.
Ensemble singing	2C	testate, testate	C	Troupová	1., 2., 3.
Historical improvisation	1C	testate, testate	C	Čížmář	1., 2., 3.
French Music under Louis XIV. And Louis XV.	2P	testate, testate	C	Perutková	1., 2., 3.
Organ playing for harpsichordists	1C	testate, exam	C	Klugarová	2.,3.
Harpsichord playing for pianists and organists	1C	testate, exam	C	Hroch, Spurný	1., 2., 3.
Fortepiano playing for harpsichordists, pianists and organists	1C	testate, exam	C	Hroch	1., 2., 3.
State EXAM					
State exam: Defence of the Final Concert and the Research Paper, Pedagogy, Psychology, Historical Teaching Methods					

Janáček Academy Brno

MASTER Early Music – Instrumental Studies – Brno

- **Compulsory subjects (A) – 1. year**

Main subject – instrument I **Historical violin** exam, exam – 15, 15

Main subject – instrument I **Historical violoncello** exam, exam – 15, 15

Main subject – instrument I **Historical flute/traverso** exam, exam – 15, 15

Main subject – instrument I **Harpichord and historical keyboard instruments**, exam, exam - 15, 15

Baroque and classical chamber music exam, exam – 2,2

Class concert-seminary on interpretation

Stylistically informed continuo playing (1 hour for harpsichord students, 0,5 hour other instrumentalists) **exam, exam – 3,3** harpsichord students, **exam, exam - 2,2** other instrumental students

Creation of a Research paper I

Philosophy of Art I

Aesthetics I

Janáček Academy Brno

MASTER Early Music – Instrumental Studies – Brno

History and repertory of the instrument I testate, exam - **2,2**

Historical ornamentation testate, testate – **2,2**

Foreign language I (English, German, French, Russian, Italian)

Compulsory subjects (A) – 2. year

Main subject – instrument I **Historical violin exam, exam – 15, 15**

Main subject – instrument I **Historical violoncello exam, exam– 15, 15**

Main subject – instrument I **Historical flute/traverso exam, exam– 15, 15**

Main subject – instrument I **Harpsichord and historical keyboard instruments, exam, exam - 15, 15**

Main subject – instrument I **Historical lute instruments exam, exam – 15, 15**

Baroque and classical chamber music – final concert project **testate, state exam – 2,2**



@AEConservatoire
#EMP2017

Janáček Academy Brno

MASTER Early Music – Instrumental Studies – Brno

Class concert-seminary on interpretation

Stylistically informed continuo playing (1 hour for harpsichord students, 0,5 hour other instrumentalists) **testate, state exam – 3,3** for harpsichord students, **testate, state exam - 2,2** for other instrumental students

Creation of a Master Research Paper II

Philosophy of Art II

Aesthetics II

Master Research Paper

History and repertory of the instrument II **testate, state exam - 2,2**

Foreign language II (English, German, French, Russian, Italian)

Music history: the Classical Era (university) testate - 2,2

Eligible subjects – subjects for choice (C)

Orchestral project testate – 2

Vocal-orchestral project testate – 2



Co-funded by the
Creative Europe Programme
of the European Union



Royal
Conservatoire
The Hague



Janáček Academy Brno

MASTER Early Music – Instrumental Studies – Brno

International semester of Early Music-master classes testate - **1**
Baroque and Classical Music I (university) testate, testate – **3,3**
French Music under the Reign of Louis XIV and XV (university) testate,
testate – **2,2**
Baroque and Classical Music II (university) testate, testate - **3,3**
Polyphonic techniques (university) testate, testate – **3,3**
Ensemble singing testate, testate - **1,1**
Baroque danse testate, testate – **1,1**
Historical improvisation testate, testate– **1, 1**
Organ playing for harpsichordists testate, exam – **2, 4**
Fortepiano playing for keyboard players testate, exam – **2,4**
and others according to the actual offer

Janáček Academy Brno

Master Studies, Early Music – Historical Singing

Compulsory subjects (A) – 1. year

Main subject – Historical singing I exam, exam– 15, 15

Repertory studies with harpsichord testate, testate – 1,1

Baroque and classical chamber music exam, exam– **2,2**

Stylistically informed continuo playing (0,5 hour) exam, exam - 2,2

History and repertory of Historical singing I testate - **2,2**

Interpretation of Vocal Music throughout the historical development I

Ensemble singing testate, testate– **2,2**

Creation of a Research paper I

Philosophy of Art I

Aesthetics I

Italian Language IV

Compulsory subjects (A) – 2. year

Janáček Academy Brno

Master Studies, Early Music – Historical Singing

Main subject – Historical singing II – final concert project testate, state
exam – **15, 15**

Interpretation of recitativo testate, testate- 2,2

Repertory studies with harpsichord testate, testate – 1,1

Interpretation of Vocal Music throughout the historical development II

Stylistically informed continuo playing (0,5 hour) exam, exam - 2,2

Master Research Paper

History and repertory of Historical singing II testate - **2,2**

Philosophy of Art II

Aesthetics II

Italian Language V

Eligible subject (C) – view list above

Conservatorio di Musica “A. Pedrollo”, Vicenza

FIRST YEAR BACHELOR

Tipologia delle attività formative	Area disciplinare	Codice settore	Settore artistico-disciplinare	Campo disciplinare	1*	2*	3*	4*	5*
ATTIVITA' FORMATIVE RELATIVE ALLA FORMAZIONE DI BASE	Discipline teorico-analitico-pratiche	COTP06	TEORIA, RITMICA E PERCEZIONE MUSICALE	Ear training	LA	20	30	50	2
	Discipline interpretative della musica antica	COMA15	CLAVICEMBALO E TASTIERE STORICHE	Letteratura dello strumento	LI	20	80	100	4
	Discipline musicologiche	CODM04	STORIA DELLA MUSICA	Storia e storiografia della musica	LC	36	114	150	6
	Discipline musicologiche	CODM04	STORIA DELLA MUSICA	Storia della teoria e della trattatistica musicale	LC	30	70	100	4
	[-] [-]	[-] [-]						0 0	0 0
ATTIVITA' FORMATIVE CARATTERIZZANTI	Discipline interpretative della musica antica	COMA02	LIUTO	Prassi esecutive e repertori	LI	32	418	450	18
	Discipline interpretative della musica antica	COMA02	LIUTO	Pratica del basso continuo allo strumento	LA	16	34	50	2
	Discipline interpretative d'insieme	COMI07	MUSICA D'INSIEME PER STRUMENTI ANTICHI	Prassi esecutive e repertori d'insieme per voci e strumenti antichi	LG	32	168	200	8
	Discipline compositive	CODC01	COMPOSIZIONE	Tecniche contrappuntistiche	LC	30	70	100	4
	Discipline teorico-analitico-pratiche	COTP05	TEORIA E PRASSI DEL BASSO CONTINUO	Teoria del basso continuo	LC	15	35	50	2

Conservatorio di Musica “A. Pedrollo”, Vicenza

ATTIVITA' FORMATIVE INTEGRATIVE E AFFINI	Discipline compositive	CODC01	COMPOSIZIONE	Tecniche dell'improvvisazione	LC	15	35	50	2	0%	0
	[-]	[-]					0	0		0%	0
	[-]	[-]					0	0		0%	0
	[-]	[-]					0	0		0%	0
ATTIVITA' FORMATIVE ULTERIORI	Discipline didattiche	CODD07	TECNICHE DI CONSAPEVOLEZZA E DI ESPRESSIONE CORPOREA	Tecniche di espressione e consapevolezza corporea	LA	20	30	50	2	0%	0
	[-]	[-]					0	0		0%	0
	[-]	[-]					0	0		0%	0
	[-]	[-]					0	0		0%	0
ATTIVITA' FORMATIVE A SCELTA DELLO STUDENTE	****	****	****	****	****	****	****	50	2	****	****
ATTIVITA' FORMATIVE RELATIVE ALLA PROVA FINALE E ALLA CONOSCENZA DELLA LINGUA STRANIERA	Discipline Linguistiche	CODL/02	LINGUA STRANIERA COMUNITARIA	Lingua straniera comunitaria	LC	30	70	100	4	0%	0
TOTAL FIRST YEAR						296	1154	1500	60		

Conservatorio di Musica “A. Pedrollo”, Vicenza

SECOND YEAR BACHELOR

Tipologia delle attività formative	Area disciplinare	Codice settore	Settore artistico-disciplinare	Campo disciplinare	1*	2*	3*	4*	5*	6*	7*	8*
ATTIVITA' FORMATIVE RELATIVE ALLA FORMAZIONE DI BASE	Discipline teorico-analitico-pratiche	COTP06	TEORIA, RITMICA E PERCEZIONE MUSICALE	Ear training	LA	20	30	50	2	40%	E	12
	Discipline interpretative della musica antica	COMA15	CLAVICEMBALO E TASTIERE STORICHE	Letteratura dello strumento	LI	20	80	100	4	20%	E	
	Discipline musicologiche	CODM04	STORIA DELLA MUSICA	Storia e storiografia della musica	LC	36	114	150	6	24%	E	
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
ATTIVITA' FORMATIVE CARATTERIZZANTI	Discipline interpretative della musica antica	COMA02	LIUTO	Prassi esecutive e repertori	LI	32	418	450	18	7%	E	38
	Discipline interpretative della musica antica	COMA02	LIUTO	Improvvisazione e ornamentazione allo strumento	LA	16	34	50	2	32%	ID	

Conservatorio di Musica “A. Pedrollo”, Vicenza

Discipline interpretative d'insieme	COMI07	MUSICA D'INSIEME PER STRUMENTI ANTICHI	Musica d'insieme per voci e strumenti antichi	LG	32	168	200	8	16%	E		
Discipline compositive	CODC01	COMPOSIZIONE	Tecniche contrappuntistiche	LC	30	70	100	4	30%	E		
Discipline teorico-analitico-pratiche	COTP05	TEORIA E PRASSI DEL BASSO CONTINUO	Prassi esecutive e repertori del basso continuo	LA	16	34	50	2	32%	ID		
Discipline teorico-analitico-pratiche	COTP05	TEORIA E PRASSI DEL BASSO CONTINUO	Accordature e temperamenti	LC	15	35	50	2	30%	E		
[-]	[-]					0	0			#DIV/0!		
ATTIVITA' FORMATIVE INTEGRATIVE E AFFINI	Discipline musicologiche	CODM03	MUSICOLOGIA SISTEMATICA	Organologia	LC	30	70	100	4	30%	E	4
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
ATTIVITA' FORMATIVE ULTERIORI	Discipline della musica elettronica e delle tecnologie del suono	COME05	INFORMATICA MUSICALE	Videoscrittura musicale ed editoria musicale informatizzata	LA	20	30	50	2	40%	ID	2
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
ATTIVITA' FORMATIVE A SCELTA DELLO STUDENTE	****	****	****	****	****	****	****	100	4	****	****	4
ATTIVITA' FORMATIVE RELATIVE ALLA PROVA FINALE E ALLA CONOSCENZA DELLA LINGUA STRANIERA	[-]	[-]		[-]			0	0		#DIV/0!		0
TOTALE SECONDO ANNO						283	1117	1500	60			60

Conservatorio di Musica “A. Pedrollo”, Vicenza

THIRD YEAR BACHELOR

Tipologia delle attività formative	Area disciplinare	Codice settore	Settore artistico-disciplinare	Campo disciplinare	1*	2*	3*	4*	5*	6*	7*	8*
ATTIVITA' FORMATIVE RELATIVE ALLA FORMAZIONE DI BASE	Discipline musicologiche	CCDM04	STORIA DELLA MUSICA	Paleografia musicale	LA	32	18	50	2	64%	E	
	Discipline musicologiche	CCDM01	BIBLIOGRAFIA E BIBLIOTECONOMIA MUSICALE	Strumenti e metodi della ricerca bibliografica	LC	30	70	100	4	30%	E	6
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
ATTIVITA' FORMATIVE CARATTERIZZANTI	Discipline interpretative della musica antica	CDMA02	LIUTO	Prassi esecutive e repertori	LI	35	465	500	20	7%	E	
	Discipline interpretative della musica antica	CDMA02	LIUTO	Pratica del basso continuo allo strumento	LA	16	34	50	2	32%	ID	
	Discipline interpretative d'insieme	CDMI07	MUSICA D'INSIEME PER STRUMENTI ANTICHI	Musica d'insieme per voci e strumenti antichi	LG	32	168	200	8	16%	E	32
	Discipline teorico-analitico-pratiche	COTP05	TEORIA E PRASSI DEL BASSO CONTINUO	Prassi esecutive e repertori del basso continuo	LA	16	34	50	2	32%	E	
	[]	[]					0	0		RDW/01		
ATTIVITA' FORMATIVE INTEGRETIVE E AFFINI	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		0
ATTIVITA' FORMATIVE ULTERIORI	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		
	[]	[]					0	0		RDW/01		0
	[]	[]					0	0		RDW/01		
ATTIVITA' FORMATIVE A SCELTA DELLO STUDENTE	****	****	****	****	****	****	****	300	12	****	****	12
ATTIVITA' FORMATIVE RELATIVE ALLA PROVA FINALE E ALLA CONOSCENZA DELLA LINGUA STRANIERA	[]	[]		[]			0	0		RDW/01		
	PROVA FINALE				[]	[]	[]	250	10	[]	E	10
TOTALE TERZO ANNO						161	789	1500	60			60

Conservatorio di Musica “A. Pedrollo”, Vicenza

MASTER - Vicenza

YEAR	Discipline	Tip.	Ore	CFA
First				
I	Analisi delle forme compositive (per musica antica)	A	36	6
I	Storia del repertorio antico	A	30	5
I	Musica d'insieme per strumenti affini	B	20	5
I	Musica d'insieme per voci e/o strumenti antichi	B	20	5
I	Prassi esecutiva e repertorio: Liuto I	B	30	20
I	Pratica del basso continuo	C	16	4
I	Pratica di uno strumento affine	C	16	4
I	Semiografia musicale (per musica antica)	C	24	4
I	Altra attività (vedi RRCD)	D	175	7
Second				
II	Esegesi delle fonti per la prassi esecutiva	A	30	5
II	Filologia musicale	A	30	5
II	Musica d'insieme per strumenti affini	B	20	5
II	Musica d'insieme per voci e/o strumenti antichi	B	20	5
II	Prassi esecutiva e repertorio: Liuto II	B	30	20
II	Iconografia musicale	C	30	5
II	Altra attività (vedi RRCD)	D	125	5
II	Prova finale	E	---	10

Discussion from panel to the plenum

"Comparing ideas about curricula for Early Music in Europe. Discussing content in the education of tomorrow's historical performers."

- Geoffrey Burgess - moderator
- Johannes Boer, Koninklijk Conservatorium The Hague
- Kelly Landerkin, Schola Cantorum Basiliensis
- Anne Delafosse, CNSMD Lyon
- Margaret Faultless , Royal Academy of Music, London
- Mikayel Balyan, University of Music of the City of Vienna
- Barbara Willi, Janáček Academy Brno
- Terrell Stone, Conservatorio di Musica "A. Pedrollo", Vicenza

World Café on Curricula discussion and coffee

Brainstorm with your colleagues on
what it was said during the panel

Plenary Keynote 2
REMA Keynote Tandem
The (re)creation of an Early Music
Sound: the 20th-century revival
context

by Jed Wentz and Anne Smith

Practical Arrangements:

18.30: Pre-concert snack [KC Foyer]

19:30: we leave KC for the church

**20:15: Concert European Union Baroque
Orchestra: Lutherse Kerk, Lutherse Burgwal
7-9, The Hague**

Learning Outcomes in Early Music

Presentation by

Claire-Mera Nelson

Chair of the AEC Learning Outcomes
working group

Learning Outcomes in Early Music

Breakout group discussion on Learning
Outcomes with EUBO students

A. Collegezaal

B. M201

C. SON 14

D. Studio 1

E. M307

F. M507

Practical Arrangements:

**12.00-13.00: Distance Learning
Demonstration with Singapore**

**13.00-14.00: Networking Lunch with
EUBO students (Foyer)**

Practical Arrangements:

**13.00-15.00: EMBA Partners Meeting
(for EMBA partners only): [Studio 3]**

**14.00-15.00: REMA Showcase, part 3:
Les Surprises & Quartetto di liuti Da
Milano**

Parallel Sessions 15:00 - 16:00

- 1 - *“Vox Early Mus project”* by Isaac Alonso de Molina - Studio 3
- 2a - *“Ganassi Research Project”* by William Dongois, Geneva - Studio 1
- 2b - *“Presentation of the Early Music Sources.com project”* by Jörg-Andreas Bötticher - Studio 1
- 3 - *“What’s out there?”* Presentations by REMA members - Arnold Schoenbergzaal
- 4 - *“Immersions”* by Susan Williams, Geoffrey Burgess, Ricardo Rodriguez Miranda - Kees van Barenzaal

EMP 2017

Closing Session

Please fill in the participants
questionnaire

Closing Session:

Reporting back from the discussions on Learning Outcomes

By Peter Nelson



Closing Session:

News from the AEC

by Stefan Gies

AEC Chief Executive



Co-funded by the
Creative Europe Programme
of the European Union



**Royal
Conservatoire
The Hague**



The AEC Council

President: Eirik Birkeland, Oslo

Vice-Presidents: Georg Schulz, Graz
Deborah Kelleher, Dublin

Secretary General: Harrie Van Den Elsen, Groningen

Council Members: Claire Mera-Nelson, London - Kaarlo Hilden, Helsinki - Jacques Moreau, Lyon - Ingeborg Radok Žadna, Prague - Evis Sarmoutis, Nicosia - Lucia Di Cecca, Frosinone - Zdzisław Łapinski, Krakow - Elisabeth Gutjahr, Trossingen

Co-opted: Bernard Lanskey, Singapore

AEC Office Team



Nerea López de
Vicuña
Office manager



Stefan Gies
Chief Executive



Linda Messas
General Manager



Sara Primiterra
Events manager



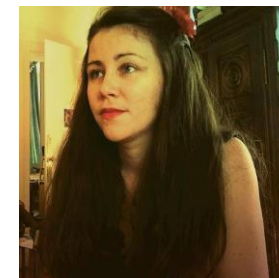
Tatiana
Papastoitsi
Student Intern



Jef Cox
Project
coordinator



Ángela Domínguez
Communication
manager



Anastasie Betron
Student Intern

MusiQuE

MusiQuE – Music Quality Enhancement
European External Evaluation Body for Quality
Enhancement in Music (www.musique-qe.eu)

- Accepted on the European Register of Quality Assurance Agencies (EQAR) in June

AEC Working Groups & Committees

Congress Committee (members of Council)

International Relations Coordinators WG

Pop and Jazz Platform WG

Early Music Platform WG

Artistic Research in Music WG

AEC U-Multirank WG

Project-based Working Groups:

Within AEC project FULLSCORE

Steering Committee for the Harmonization of European
Music Education (SCHEME)

WG on the Revision of AEC Learning Outcomes

WG on the Quality Enhancement of Music Education

Student WG

Upcoming Events

- **European Platform for Artistic Research in Music (EPARM)**
Royal Conservatoire Antwerp, 20-22 April
- **Annual Meeting for International Relations Coordinators (IRC)**, 21-24 September, State Conservatory Tbilisi, Georgia
- **AEC Annual Congress and General Assembly**, Academy of Music, University of Zagreb 9-11 November
- **AEC Pop and Jazz Platform**, 9-10 February 2018,
Conservatorio di Musica “L. D’Annunzio”, Pescara

Next EMP

VOXearlyMUS project
multiplier event
Bucharest, end of May
2018

Closing Session

Closing Remarks

Practical Announcements

Concert 17.45-18.45

we will walk there together

Concert of the students of the Conservatoire

Un Office des ténèbres à l'abbaye aux Bois

Music by M.A. Charpentier

Directed by Pascal Bertin

Dinner 19:00

Restaurant 't Goude Hooft

Address: Dagelijkse Groenmarkt 13

AEC EARLY MUSIC PLATFORM 2017

Courius about Curricula?
Early Music Study programmes
today and tomorrow

*A collaboration between AEC, REMA and EUBO in the
framework of the EMBA Project, 23-24 March 2017*



Co-funded by the
Creative Europe Programme
of the European Union



**Royal
Conservatoire
The Hague**

