

AEC EARLY MUSIC PLATFORM 2018

Thinking Out of the VOX

*In collaboration with the Multiplier Event of the VOX Early
Mus Strategic Partnership Project, 25-26 May 2018*

Opening Event

Music Introduction

Ensemble from the Royal Conservatoire The Hague, conducted
by Isaac Alonso de Molina

Bonifazio Graziani (1604/05 - 1664)
Litania della Madonna

Kitty Lai, soprano
Tinka Pijpker, soprano
Máté Bruckner, bass

Opening Event

Welcoming words by:

Diana Asinefta Mos
Rector of the University

Opening Event

Welcoming words by:

Angela Sindeli

Vox Project Manager

Opening Event

Welcoming words by:

Peter Nelson
EMP Chairman

Plenary Session I

VOX Early Mus Presentation of the project intellectual outputs: handbook and DVD

Isaac Alonso de Molina, Professor at Royal
Conservatoire The Hague

Nicolae Gheorghită, Professor at the National
University of Music, Bucharest

Angela Sindeli, Project Manager at National University
of Music, Bucharest



VOX EARLY MUS

ERASMUS+ KA2 STRATEGIC PARTNERSHIP



NATIONAL UNIVERSITY OF MUSIC BUCHAREST

ANGELA ȘINDELI – PROJECT COORDINATOR

MASTERING EXCELLENCE

THE 2ND INTELLECTUAL OUTPUT

- meant to be an electronic didactic support
- gathers the most representative concerts of the project, from the three Intensive Programs:
- *Getting into the spirit* - Bucharest (22nd of June – 1st of July 2016)
- *Early music small vocal ensembles on the professional scene* - Parma/Urbino (16th – 24th of July 2017)
- *Contempor-early music: embracing the new* - The Hague (24th of February – March 2018)

MASTERING EXCELLENCE

THE 2ND INTELLECTUAL OUTPUT

Each concert is preceded by a short clip, including the most representative didactic moments, developed during the three Intensive Programs:

- ❖ Individual and ensemble workshops
- ❖ Body-awareness techniques
- ❖ Conferences
- ❖ Interviews with teachers/experts & students
- ❖ Concerts
- ❖ Visits to cultural objectives

MASTERING EXCELLENCE

THE 2ND INTELLECTUAL OUTPUT

More about the platform where the 2nd Intellectual output is completely displayed, as well as more about the whole project on:

<http://voxearymus.unmb.ro>



THANK YOU!



Plenary Session I

VOX Early Mus Presentation of the project intellectual outputs: handbook and DVD

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Practical Announcement:

**16.30 - 17:00: Networking with
Refreshments [Foyer George Enescu]**

How can Higher Music Education Institutions contribute to shape the market?

Giovanni Conti, Festival Cantar di Pietre, Lugano

Francis Maréchal, Fondation Royaumont

Interview by Francis Biggi, HESGE Genève

Practical Announcement:

- 18.00: Pre-concert snack
- 19:15: VOX Press Conference
- 20:00: **Concert:** Preludiu and Bizantin Chant

Tomorrow: meeting in the new building,
Auditorium 4th floor

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Musical Demonstration of Bizantin Chant

by

Nicolae Gheorghiuță

Panel Discussion of VOX Partners

Claire Michon

AEC appointed Project Officer of the VOX Early Mus Project and EMP working group member, Poitiers

Claudia Graziadei, student at the Conservatorio di Musica Arrigo Pedrollo, Vicenza

Emanuela Salajan, student at the National University of Music in Bucharest

Fabio Ferrucci, professor at the Conservatorio di Musica Arrigo Boito, Parma

Angela Sindeli, project manager at the National University of Music in Bucharest

Chariklia Apostolu, teacher from Joseph Haydn Konservatorium, Eisenstadt

Fabio Ferrucci

Conservatorio di Musica “Arrigo Boito” - Parma (Italy)

Designing the VOX curriculum

Bucharest, May 2018

Coming together is a beginning.
Keeping together is progress.
Working together is success.

Henry Ford



Designing the VOX curriculum

Designing the
Vox curriculum

Fabio Ferrucci

Double opportunity:

1. Transferring into the Vox the Italian expertise and cultural heritage
2. Thinking and planning Italian curricula with a different view

Bucharest, May 2018

1. Transferring into the Vox the Italian expertise

Designing the
Vox curriculum

Fabio Ferrucci

- a. A rather “normal” fact: opinions, beliefs and practices from several Institutions
- b. Subjects and programs:
 - What do ancient music students carry on when they are attending Italian Institutions?
 - Is there something specific that other Institutions do not deal with? Is it important? How can it be integrated into a Joint program?

Bucharest, May 2018

2. Thinking and planning Italian curricula with a different view - CURRENT SITUATION 1/2

Designing the
Vox curriculum

Fabio Ferrucci

- a. No ensemble-based curricula in Italian Conservatories except for Chamber music experimental Master degree in very few Institutions
- b. Usually Italian Institutions do not cooperate or even do not communicate at all

2. Thinking and planning Italian curricula with a different view - CURRENT SITUATION 2/2

Designing the
Vox curriculum

Fabio Ferrucci

- c. No curriculum integration between different subjects
- d. Ultra-specialized subjects with a concrete risk of fragmentation (unrelated topics)

2. Thinking and planning Italian curricula with a different view - LATEST NEWS

Designing the
Vox curriculum

Fabio Ferrucci

During these weeks, Italian Conservatories are updating their own Master degree programs, exiting the experimental phase and entering the ordinary status.

Bucharest, May 2018

2. Thinking and planning Italian curricula with a different view - IMPACT ON NEW CURRICULA 1/4

Designing the
Vox curriculum

Fabio Ferrucci

- a) Redefining curricula of Ancient music Master degree programs, providing a larger number of hours for Ensemble activities, now considered as the core subject, just like the Instrument/Voice Performance and praxis, and not only a complementary one.

2. Thinking and planning Italian curricula with a different view - IMPACT ON NEW CURRICULA 2/4

Designing the
Vox curriculum

Fabio Ferrucci

- b) Creating an entirely new Master curriculum, named “Ancient instruments and voices ensemble” with a strong level of integration between the subjects, and asking for our Ministry’s approval.

2. Thinking and planning Italian curricula with a different view - IMPACT ON NEW CURRICULA 3/4

Designing the
Vox curriculum

Fabio Ferrucci

- c) Cooperating with another Italian Institution, namely Conservatorio “Arrigo Pedrollo” in Vicenza in order to establish an “Ancient instruments and voices ensemble” as a joint program, with at least three benefits:

2. Thinking and planning Italian curricula with a different view - IMPACT ON NEW CURRICULA 4/4

Designing the
Vox curriculum

Fabio Ferrucci

- a better use and exploitation of the specific resources at each of the two institutions
- the development of close relationships between Parma and Vicenza, even better embeddable into the Vox program
- the opportunity for students to move between two Institutions in the same country, a kind of mobility otherwise impossible to be carried out in the Erasmus+ framework.

Bucharest, May 2018



Thank you!

Designing the
Vox curriculum

Fabio Ferrucci

When nature finds itself in
need of new ideas, it strives
to connect, not protect.

Steven Berlin Johnson

Aelbert Van Der Schoor, Concerto (The National Museum of Art, Bucharest)

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Chariklia Apostolu, teacher from Joseph Haydn Konservatorium, Eisenstadt

Practical Announcement:

**11.30-12.00: Networking with
Refreshments [Aquarium, ground
floor]**

Improvised counterpoint speech and demonstration

Jean Yves Haymoz

Centre de Musique Ancienne of the Haute École de
Musique de Genève
and the Conservatoire National Supérieur de Lyon



Association Européenne des
Conservatoires

Early Music Platform
25-26 may 2018
University of Music in Bucharest

Jean-Yves Haymoz

Improvised Counterpoint: speech and demonstration

hem

Haute école
de musique
Genève

I hear and I forget.

I see and I remember.

I do and I understand.

Confucius

不闻不若闻之，闻之不若见之，见之不若知之，知之不若行之；学至于行之而止矣。

Xunzi (c. 314 – c. 217 BC)

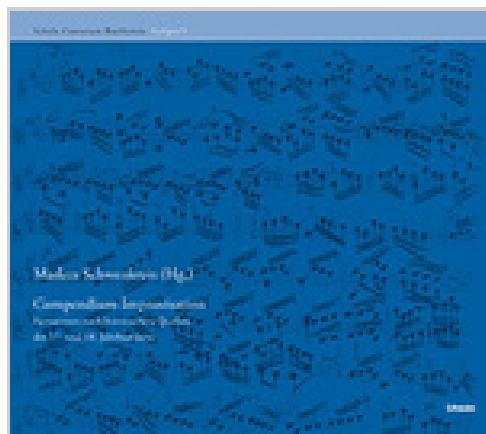
*"Not hearing is not as good as hearing,
hearing is not as good as seeing,
seeing is not as good as knowing,
knowing is not as good as acting;
true learning continues until it is put into action."*

FERAND, Ernst T. : *Die Improvisation in der Musik*, 1938,
Rhein-Verlag, Zürich.

FERAND, Ernst T. : « Die Improvisation in Beispielen aus neun
Jahrhunderten abendländischer Musik », in: *Das Musikwerk*,
xii, 1956, rev.2/1961. Trad. angl. 1961.

JANS, Markus: "Alle gegen Alle, Satzmodelle in Note-gegen-Note-Sätzen des 16. und 17. Jahrhunderts", in: *Basler Jahrbuch für Historische Musikpraxis*, vol. x, 1986, Amadeus Verlag Winterthur, pp. 101-120.

Compendium Improvisation



Schola Cantorum Basiliensis Scripta.

**Veröffentlichungen der Schola Cantorum Basiliensis –
Hochschule für Alte Musik an der Musik-Akademie
Basel – Fachhochschule Nordwestschweiz (SCBS)**

Herausgegeben von Thomas Drescher und Martin Kirnbauer

SCBS

5: Schwenkreis Markus (Hrsg.)

Compendium Improvisation

**Fantasieren nach historischen Quellen des 17. und 18.
Jahrhunderts**

2018. 408 Seiten, 12 Grafiken, ca. 570 Notenbeispiele.

Broschiert.

sFr. 74.- / € (D) 74.-

ISBN 978-3-7965-3709-7

Chanter sur le livre

Manuel pratique d'improvisation polyphonique de la Renaissance

Barnabé Janin

préface de
Jean-Yves Haymoz



Ajouter au panier

extraits .pdf (1,1 Mo)

Chanter sur le Livre, à la Renaissance, c'est ajouter une ou plusieurs voix à une mélodie écrite, le *cantus firmus*. Autour de cette mélodie, qu'elle soit de plain-chant, de chanson, de psaume, etc., les chanteurs ou instrumentistes improvisent d'autres lignes, en créant le contrepoint sur le vif.

Du gymel (à 2 voix) en passant par le faux-bourdon (à 3 voix) et jusqu'aux contrepoints à 4 et 5 voix, ce manuel pratique explore méthodiquement les différentes techniques d'improvisation sur cantus firmus... ou sans cantus firmus, comme les canons à 2 et à 3 voix.

Pour chaque technique, des consignes précises illustrées d'exemples musicaux sont données pour improviser les différentes voix. Des conseils de travail et des exercices préparatoires viennent guider les apprentis dans leur progression.

Dans la deuxième partie de ce livre, un recueil de mélodies, tirées de la musique sacrée (antiennes, hymnes, psaumes) aussi bien que profane (chansons, carols, laudes) permettra à chacun de mettre en application les techniques d'improvisation proposées. Une large place est faite aux belles mélodies des chansonniers des XVe et XVIe siècles (Bayeux, Palacio, Chardavoine, Lochamer Liederbuch).

Cet ouvrage s'adresse à tous, musiciens amateurs, enseignants et professionnels, chanteurs aussi bien qu'instrumentistes. Chacun y glanera, au gré des différents chapitres, les conseils qui lui conviennent, selon ses aptitudes et ses envies. On pourra également se servir de ce livre comme outil d'initiation à l'arrangement et à l'écriture dans le style de la Renaissance.



Chanter sur le livre à la Renaissance

287 abonnés

S'ABONNER

ACCUEIL

VIDÉOS

PLAYLISTS

CHAÎNES

À PROPOS



Teaser de la chaîne, par Barnabé JANIN

1 414 vues • il y a 2 mois

Teaser de la chaîne, par Barnabé JANIN

Quelques ressources pour le chant sur le livre à la Renaissance :

Livre : L'improvisation polyphonique à la Renaissance, par P. CANGUILHEM (Classiques Garnier, 2015).

<https://classiques-garnier.com/l-impr...>

LIRE LA SUITE

Schubert, Peter. “From improvisation to composition : three 16th century case studies.” In *Improvising early music, Collected Writings of the Orpheus Institute*. Leuven : University Press, 2014, 93–130.

Haymoz, Jean-Yves « Discovering the Practice of Improvised Counterpoint », in : Massimiliano, Guido (éd.) *Studies in Historical Improvisation: From 'Cantare Super Librum' to Partimenti*, Oxford: Taylor & Francis Group, 2017.

FANTASIE - LE POUVOIR DE LA MUSIQUE



RESPONSABLE(S)

JEAN-YVES HAYMOZ

PARTNERS & TEAM

Bor Zuljan (assistant du projet), HEM - Genève

César Arias, luthier

Centre Interfacultaire en Sciences Affectives et
Neuroscience of Emotion and Affective Dynamics
laboratory, UNIGE / Deutsches Institut für
Improvisation, Musiques & Interprètes / The Lute
Society / Schola Cantorum Basiliensis / CNSMD
de Lyon / Kulturni Dom Nova Gorica

Date de début: 2017

RÉSUMÉ DU PROJET

Quel est l'effet de la musique improvisée sur le public? En se positionnant dans le champ de la musique de la Renaissance où la thématique du «pouvoir de la musique» a été importante, ce projet se propose de trouver les réponses à cette question à la fois dans les anciens écrits des humanistes et dans une approche plus moderne dans le domaine des sciences affectives. Nous allons travailler l'improvisation de la fantasia instrumentale polyphonique pour luth, claviers et harpe. L'étude des sources permettra de mieux connaître le cadre esthétique, philosophique et technique de la fantasia de la Renaissance et débouchera sur la constitution d'une méthode d'improvisation.

Canguilhem, Philippe. (2015). *L'improvisation polyphonique à la Renaissance*. Paris: Classiques Garnier.

<http://josquin.cesr.univ-tours.fr/lusitano/contrepoint/sources.html>

< Portail du contrepoint

< Le Chant sur le Livre à la Renaissance

Les sources des traités de contrepoint (1475-1800)

Liste des sites internet des sources électroniques

TML : [Thesaurus Musicarum Latinarum](#), Indiana University
TFM : [Traité Français sur la Musique](#), Indiana University
SMI : [Saggi Musicali Italiani](#), Indiana University
TME : [Texts on Music in English](#), Indiana University
TMI : [Thesaurus Musicarum Italicarum](#), Université d'Utrecht
GAL : [Gallica](#), Bibliothèque nationale de France
IMSLP : [Bibliothèque Musicale Petrucci](#)
BDHisp : [Biblioteca Digital Hispanica](#), Biblioteca Nacional de España
EEBO : [Early English Books Online](#)
DSa : [Digitale Sammlungen](#), Bayerische Staatsbibliothek
GB : [Google Books](#)

A : 1475 - 1500

B : 1501 - 1600

C : 1601 - 1700

D : 1701 - 1800

Johannes Tinctoris. *“Liber de arte contrapuncti, ca 1477.”* Translated by Albert Seay, Vol. 5 of *Musicological Studies and Documents*. Rome: American Institute of Musicology, 1961. Edited by Albert Seay. *Johannes Tinctoris, opera theoretica*, vol. 22 of *Corpus Scriptorum de Musica*. Rome : American Institute of Musicology, 1975.

Guilielmus Monachus. *De praeceptis artis musicae* (ms. c.1480)
Venise, Biblioteca Marciana, ms. Lat. Z 336. Edition Albert Seay : CSM 11, American Institute of Musicology, Rome 1965.

Vicente Lusitano, *Del arte de contrapunto* (ms., c.1550), édité par Canguilhem, Philippe : *Chanter sur le livre à la Renaissance, les traités de contrepoint de Vicente Lusitano*, Brepols, 2014.

Gioseffo Zarlino. *Istitutioni harmoniche*. Venice : De i Franceschi, 1573. Reprint Ridgewood NJ : Gregg, 1966.

Antonio Brunelli. *Regole et dichiarazioni di alcuni contrappunti doppii utili alli studiosi della musica, & maggiormente à quelli, che vogliono far contrappunti all'improvviso. Con diversi canoni sopra un solo canto fermo* (Florence, 1610) Bologne, Museo internazionale e Biblioteca della musica, C.109

Lodovico Zacconi. *Prattica di Musica Seconda Parte*. Venice : Vincenti, 1622.

Historical improvisation

Understanding of musical language

In festo Trinitatis:

Et ecce, ego vobiscum sum

ómnibus diébus

usque ad consummationem sæculi.

(Matth. 28, 18-20.)

Grad.

7.

A

Udi, fí-li-a, * et ví- de,

et inclí- na áurem tú- am :

et concupí-scet rex

pulchri-tú- di-nem tú- am.

¶. Tó- ta decó- ra

ingré-di-tur fí-li-a ré-gis, textúrae

Comm.

4.

A

Cceptá- bis * sacri- fí- ci-um ju- stí-ti-

ae, obla- ti- ónes et ho-lo-cáu- sta, su- per al-

tá- re tú- um, Dómi- ne.

men tuum ita magnificavit, ut non

Grad.

4.

D

O-loró-sa

* et la-crimá-bi-lis es, Vírgo

Ma-rí-

a, stans jux-ta crúcem Dómi-ni

Jé-

su Fí-li-i tú-i Redemptó-

ris. *V.* Vírgo

Dé-i Géni-

trix, quem tó-

tus non cápit ór-bis, hoc

crú-cis fert supplí-ci-

um, áuctor ví-tae * fá-ctus

hó-mo.

Grad.
3.

A

Djú- tor * in opportu-ni- tá- ti- bus,

in tri- bu- la- ti- ó- ne : spé- rent in te,

qui nové-runt te : quó-ni- am non dere-

línquis quae- réntes te, Dó- mi- ne.

V. Quó-ni- am non

Ex tempore

Contrapunctus

Super librum cantare

Alla mente

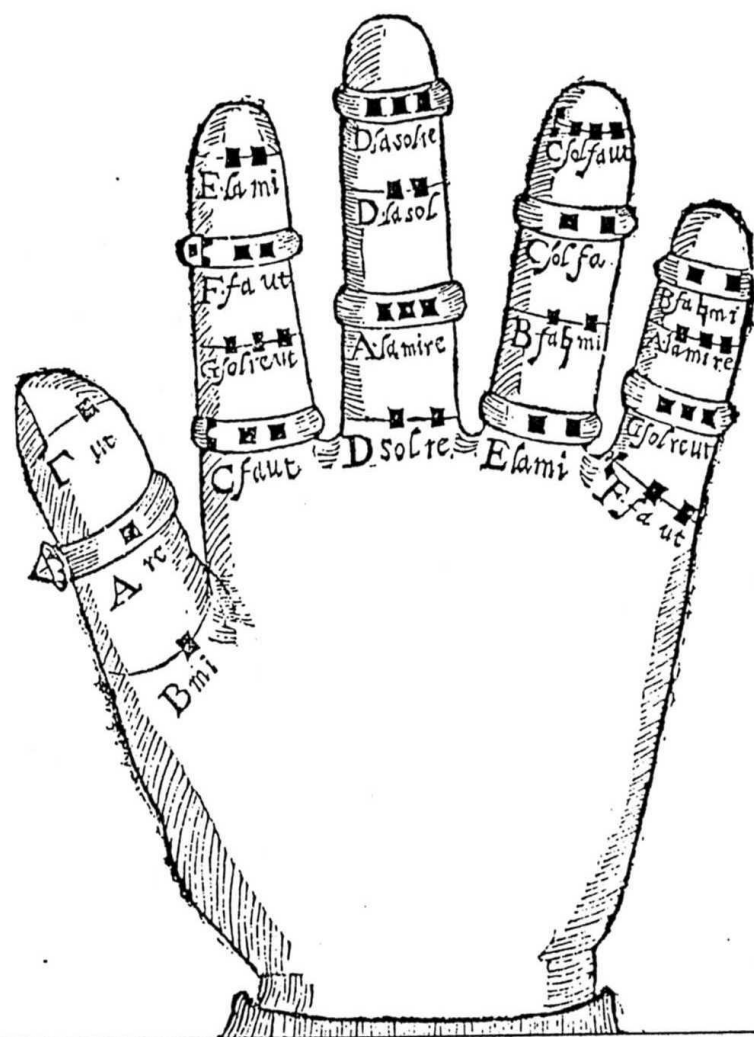
All improvviso

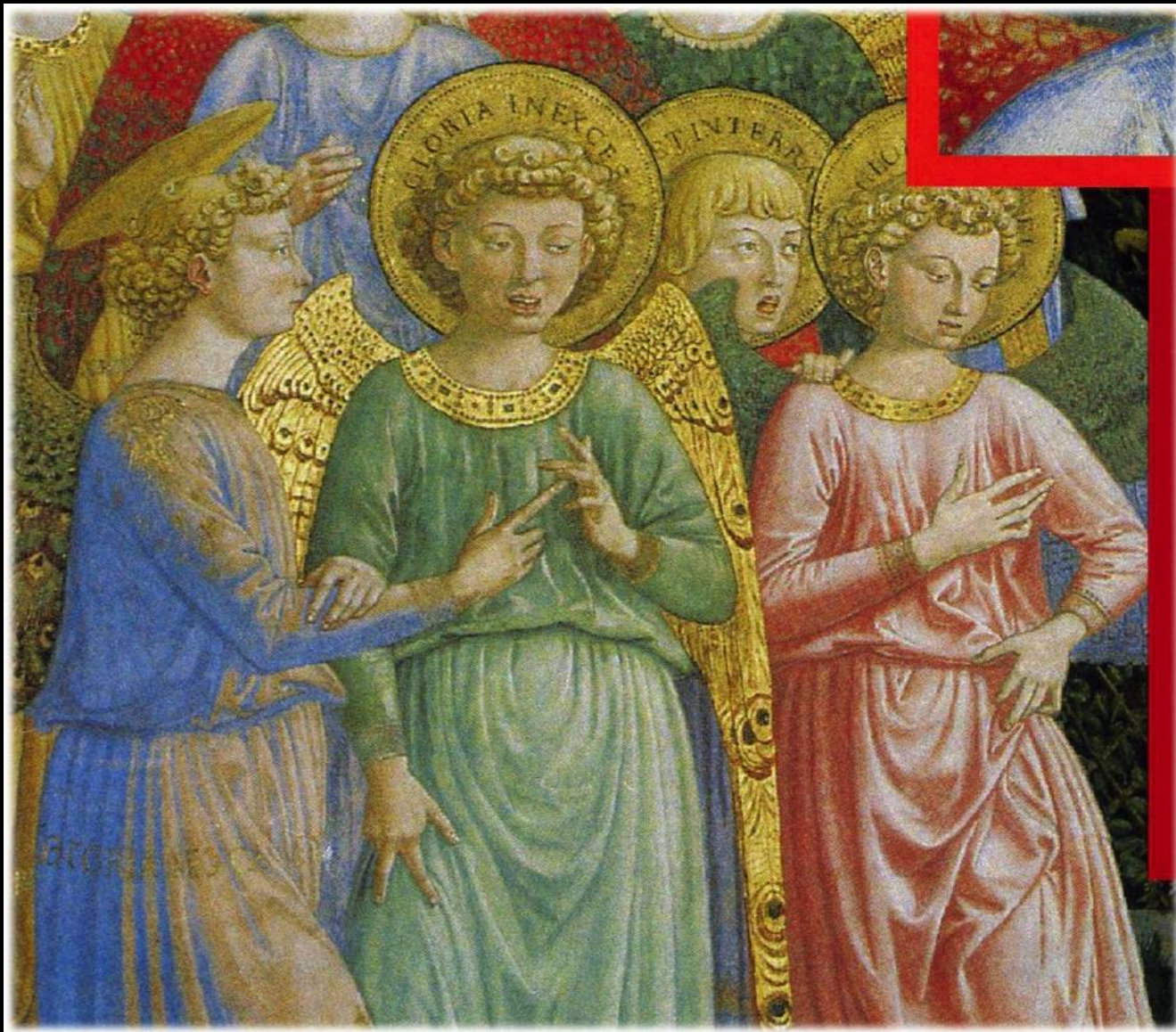
Sortisatio

Chant sur le livre

Fantaisie







Canon at unisson:

Up 1 3 5 m6 8

Down 1 3 5 8

Canon at the upper fifth:

Up 1 3 5

Down 1 2 4

Guilielmus Monachus, *De praeceptis artis musicae*

(ms. c.1480 Venise, Biblioteca Marciana, ms. Lat. Z 336.)

Edition Albert Seay : CSM 11, American Institute of Musicology,
Rome 1965.

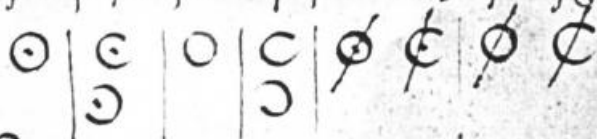
Wilhelmi monaci Cantoris integerrimi ac viri eruditissi

mi. De preceptis artis musice et praxice opendiosus

libellus feliciter incipit:

Nota. q duplex ē prolatio: scilicet maior et minor. Maior diuiditur per perfectum et imperfectum. Minor similiter per perfectum et imperfectum.

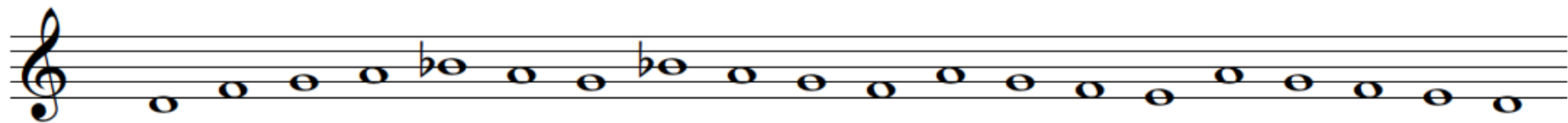
Nota. q ubique est punctus: ibi est signum maioris prolationis perfecte siue imperfecte / et est numerus ternarius in minimis. Et ubique non est punctus: ibi est signum minoris prolationis siue perfecte siue imperfecte: Et hec sunt signa subsequencia:



Nota. q sunt multa alia signa ex his composita tanq̃ ex principa-
lioribus de quibus inferius in tractatu de cantu organico ad
longum determinabimus, et de eorū valorib⁹ et alterationibus.

Signum maioris perfecti in quo est numerus ternarius
in semibreuib⁹. hoc est breuis perfecta. valet
tres semibreues. et semibreuis. tres mini-
mas. ut hic Maxima
sub hoc signo valet valet duas valet
tres valet tres semibreues valet
perfecta et valet duodecim semibreues. imper-
fecta et semibreuis imperfecta. propter punctum.

Signum maioris imperfecti in quo est numerus binarius
in semibreuib⁹. hoc est breuis. valet duas semibreues
 et semibreuis preualet tres minimas ut hic



*In tertio
Nocturno,
Antiphon.*

C

Há- ritas Pa- ter est, grá- ti- a Fí-

li- us, comunicá- ti- o Spí- ri- tus sanctus, O be- á-

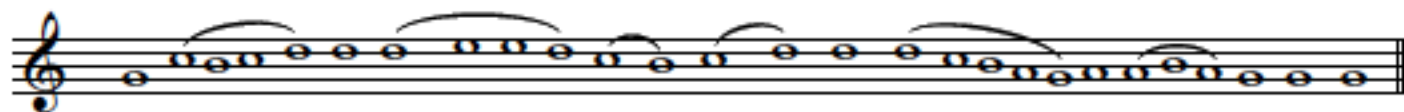
ta Trí- nitas. *Psal. Cantáte. i. ton. 7. Ant.* Ve- rax est Pa-

ter, vé- ri- tas Fí- lius, vé- ri- tas Spí- ri- tus sanctus, O be-

á- ta Trí- ni- tas. *Psal. Dñs regnávít exúltet. 8. t. Ant* Pater,

1 3 5 8 10 12 15

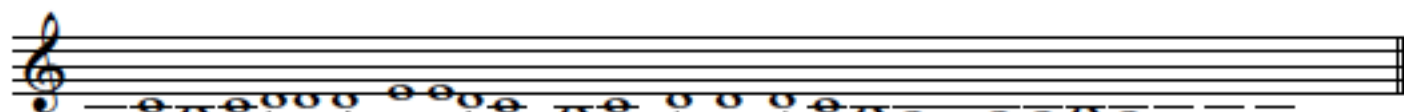
6 #6



Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li- us,

1 3 5 8 10 12 15

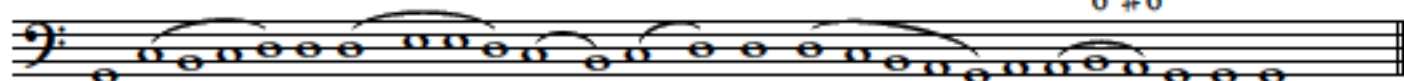
6 #6



Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li- us,

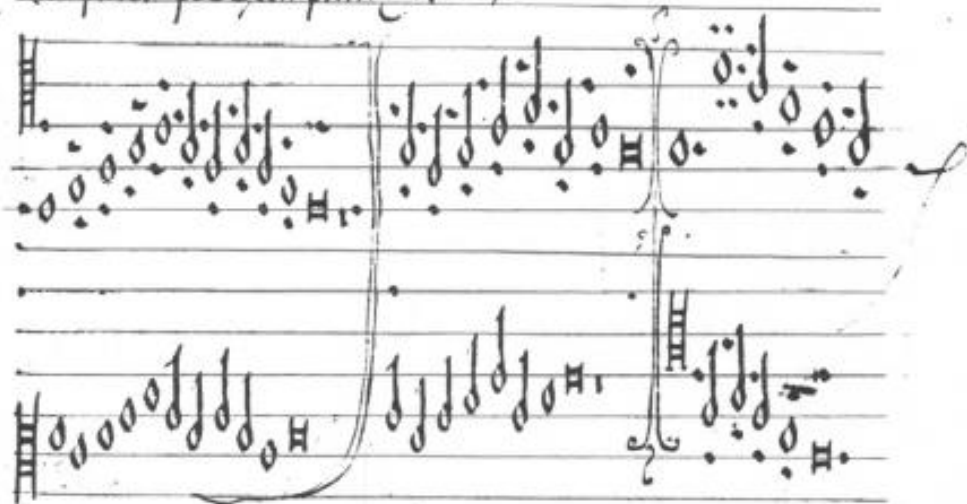
1 3 5 8 10 12 15

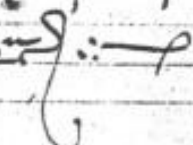
6 #6

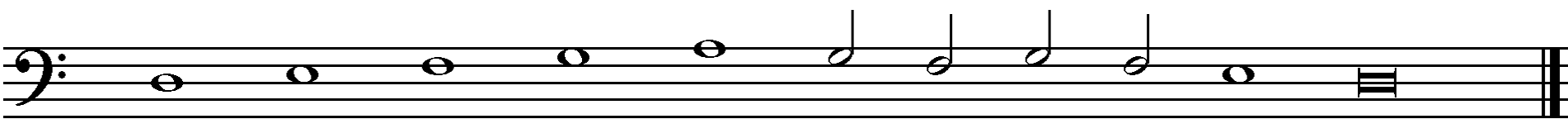


Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li us,

Ad habendum veram et perfectam cognitionem
 modi anglicorū. Nota quod ipsi habent unum modum / qui modus
 faulhobordon nuncupatur / qui cum tribus vocibus canitur
 scilicet cum soprano / tenore / et contratenore. Et nota quod soprano
 incipit per unisonum / qui unisonus accipit per octavam altam / et ex
 consequenti per tertiam bassam / que tertie basse volunt dicere
 siue representare sextam altam / et postea revertendo ad unisonum
 qui vult dicere octavam. Ut patet per exemplum. Contra vero
 accipit sua primam consonantiam quintam altam supra tenorem
 et postea tertiam altam usque fine chordi in quintam altam
 ut patet per exemplum.



Nota quod unisonus hic accipitur pro octava / et tertia
 bassa pro sexta alta. 



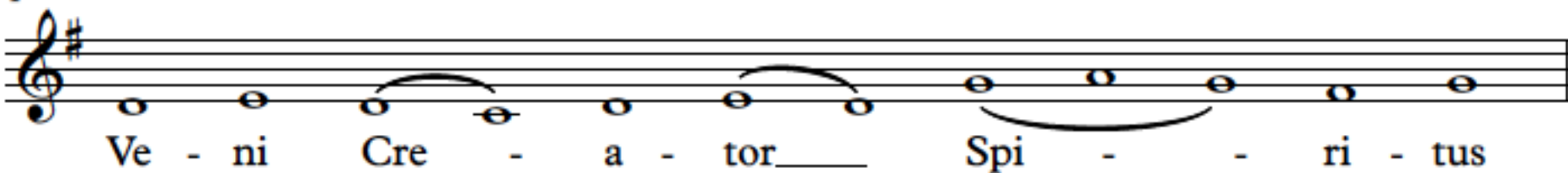
Guillaume DUFAY "In Adventu Domini"

Con - di - tor al - me si - de - rum, Ae - ter - na

lux cre - den - ti - um, Chris - te re - demp - tor om - ni - um, Ex -

au - di pre - ces sup - pli - cum.

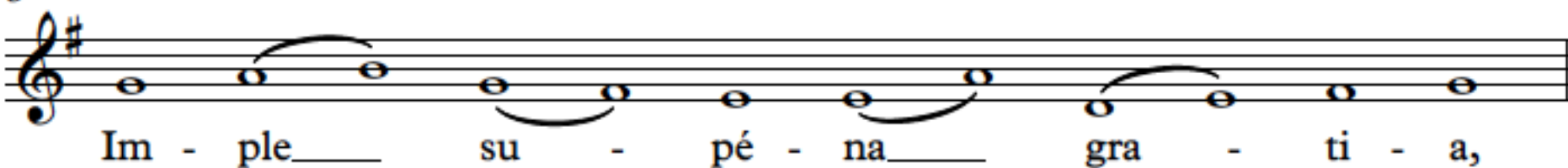
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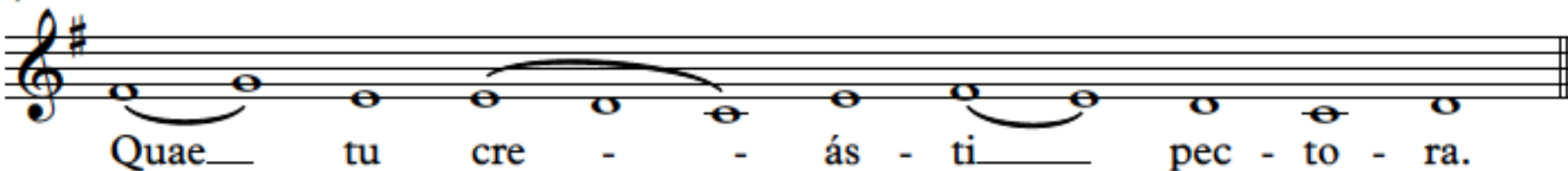
2



3



4



Pseaume XII

Confitebor tibi, Domine, in toto corde meo

De tout mon cœur t'ex - al - te - ray — Sei - - gneur, et si ra -

De tout mon cœur t'ex - al - te - ray — Sei - - gneur, et si ra -

De tout mon cœur t'ex - al - te - ray — Sei - - gneur, et si ra -

De tout mon cœur t'ex - al - te - ray — Sei - - gneur, et si ra -

7

comp - te - ray Tou - tes tes oeu - vres nom - pa - reil - les, Qui sont di -

comp - te - ray Tou - tes tes oeu - vres nom - pa - reil - les, Qui sont di -

comp - te - ray Tou - tes tes oeu - vres nom - pa - reil - les, Qui sont di -

comp - te - ray Tou - tes tes oeu - vres nom - pa - reil - les, Qui sont di -

14

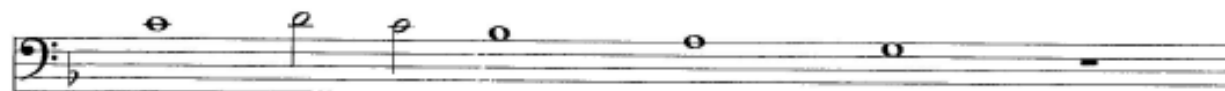
gnes de grans mer - veil - les — Qui sont di - gnes de grans mer - veil - les.

gnes de grans mer - veil - les — Qui sont di - gnes de grans mer - veil - les.

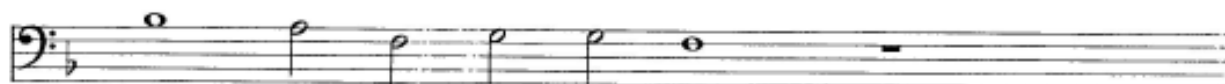
gnes de grans mer - veil - les — Qui sont di - gnes de grans mer - veil - les.

gnes de grans mer - veil - les — Qui sont di - gnes de grans mer - veil - les.

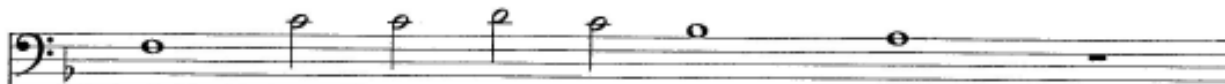
Le cantique de Simeon, Cl. Ma. Luc II.



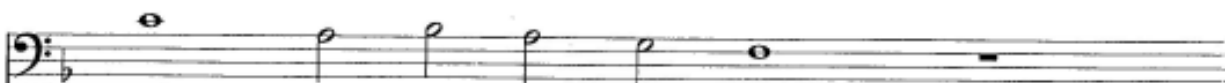
1. Or lais - se Cre - a - teur,
2. Sa - lut mis au de - vant



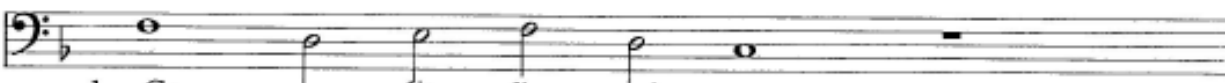
1. En paix ton ser - vi - teur
2. De tout peu - ple vi - vant,



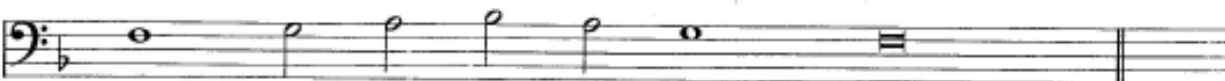
1. En suy - vant ta pro - mes - se
2. Pour l'ou - ir et le croi - re:



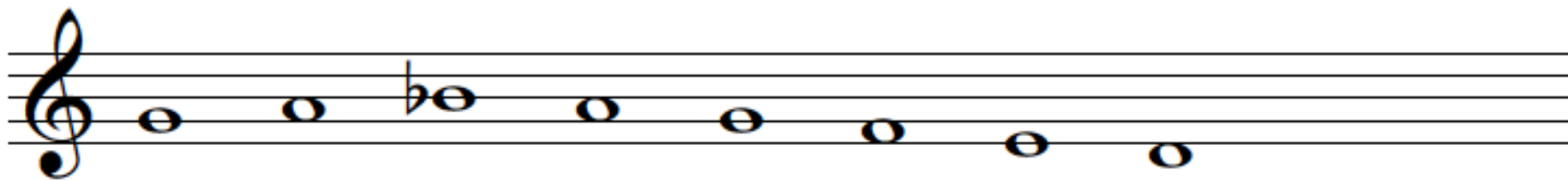
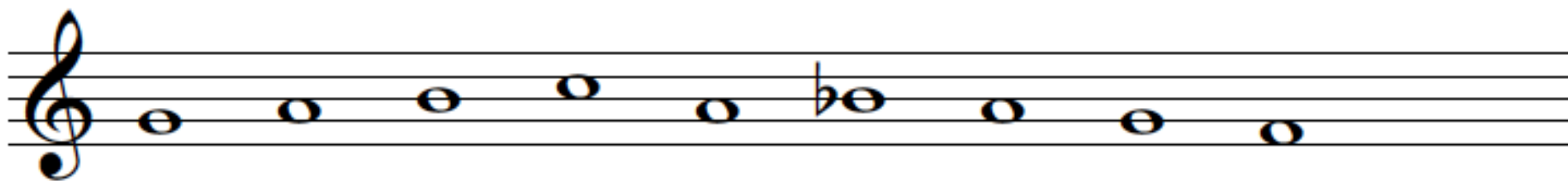
1. Puis - que mes yeux ont eu
2. Res - sour - ce de pe - tis,



1. Ce cre - dit d'a - voir veu
2. Lu - mie - re des Gen - tils,



1. De ton sa - lut l'a - dres - se.
2. Et d'Is - ra - el la gloi - re.



On a mal dict de mon amy...

(rondeau)

(ms. Bayeux n°LXXIV)

A

Tenor

1/4/7 On a mal dict de mon a - my,
 3/ Il m'ay - me bien si fais je luy,
 5/ Je l'ay sur tous aul - tres choi - sy,

(T.)

Dont j'ay le cuer triste et mar - ry. Mais qu'en ont
 Je ne le voys pas à de - my; A luy je doit -
 Car je ne veulx point d'aul - tre_a - my; A qui doit -

// **B**

(T.)

ils af - fai - - - re, 2/8 ou s'il est beau ou
 veul comp - lai - - - re. 6/ Ilz s'en pour - roient def -
 il des - plai - - - re ?

(T.)

s'il est lait, Puis - qu'il est bien à mon plai -
 fai - - - re. Dieu le veul - le gar - der d'a -

(T.)

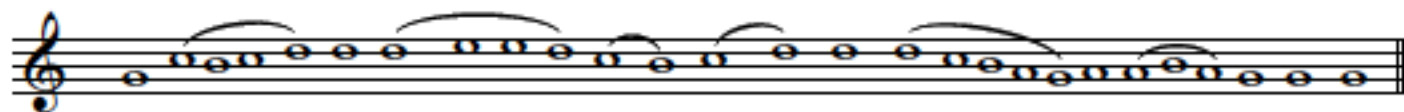
sir, Puis - qu'il est bien à mon plai - sir, Puis -
 nuy, Dieu le veul - le gar - der d'a - nuy, Dieu -

(T.)

qu'il est bien, Puis - qu'il est bien à mon plai - sir ?
 le veul - le, Dieu le veul - le gar - der d'a - nuy.

1 3 5 8 10 12 15

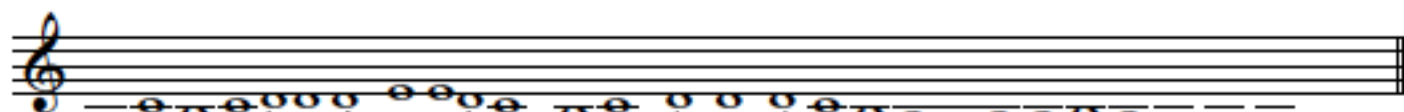
6 #6



Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li- us,

1 3 5 8 10 12 15

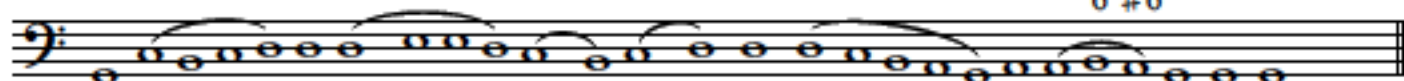
6 #6



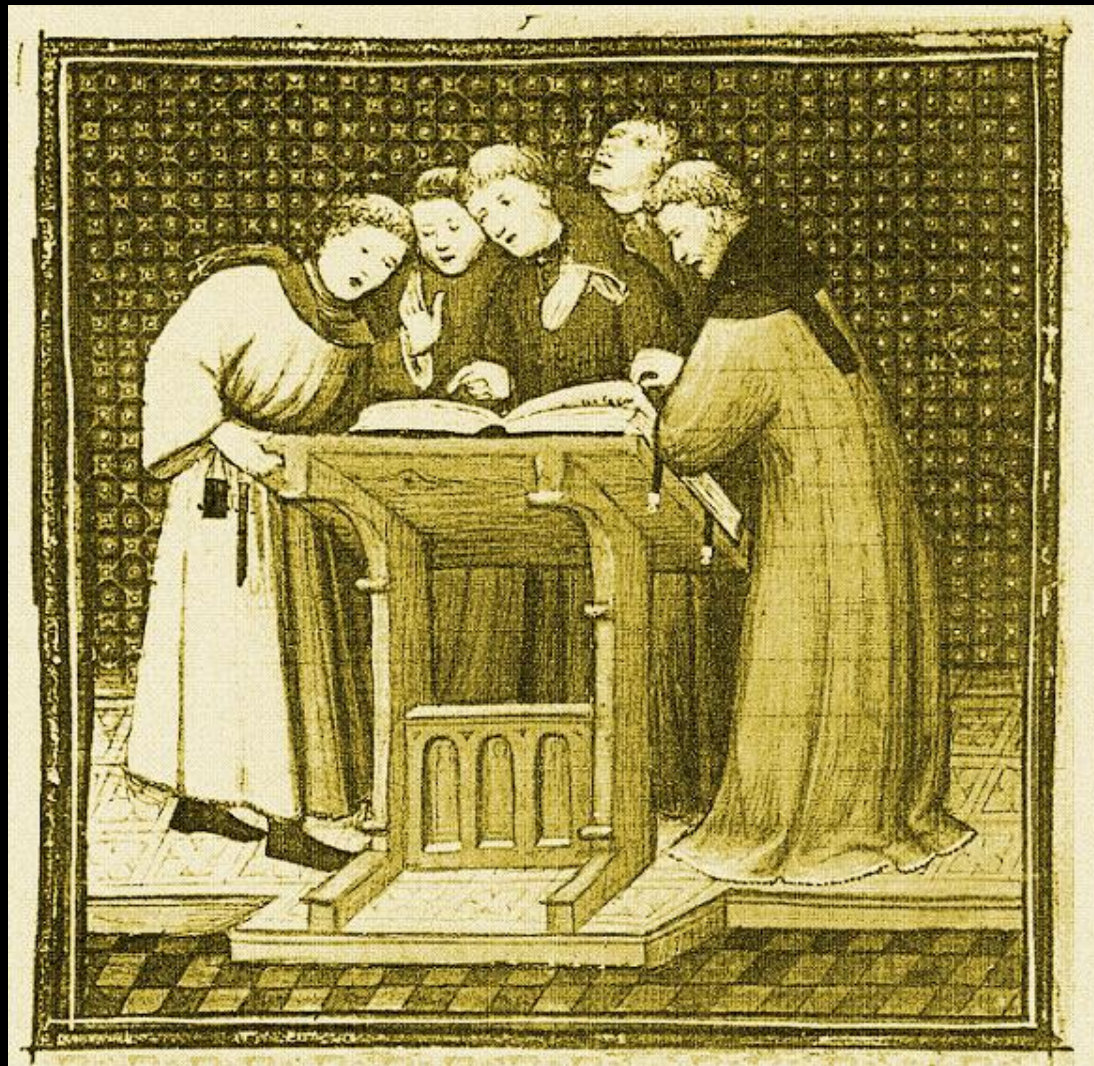
Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li- us,

1 3 5 8 10 12 15

6 #6



Chá - ri tas_____ Pa - ter__ est, grá - ti-a_____ Fí-li us,



Thank You for your attention!

Practical Announcement:

**13.00-14.30: Networking Lunch
[Aquarium]**

Music Introduction

1. Caldara - *Caro mea*

Miruna Iancu (National University of Music Bucharest)

Theodora Tommasi (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)

Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)

Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

2. Eberlin - *Domine non secundum*

Claudia Graziadei - soprano (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)

Camelia Cuzub - mezzosoprano (National University of Music Bucharest)

Theodor Iliescu - tenor (National University of Music Bucharest)

Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)

Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)

Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

3. Monteverdi - *Pur ti miro*

Miruna Iancu (National University of Music Bucharest)

Emanuela Salajan (National University of Music Bucharest)

Eduard Iosif Antal - harpsichord

International collaborations in Early Music

Niels Berentsen

Royal Conservatoire The Hague





***Teaching Franco-Flemish
Polyphony in the Low Countries***

Dr. Niels Berentsen

Royal Conservatoire of the Hague

“Franco-Flemish Polyphony from Original Sources”

- Elective course on BA and MA level
- Polyphony from the Low Countries 1470-1550
- Ca. 12 students per year
- Teachers: Niels Berentsen, Stratton Bull, form. Isaac Alonso de Molina
- Organised in collaboration with Alamire Foundation (KUL, Leuven)

Partner Institutions

- **Royal Conservatoire of The Hague, Dept. of Early Music (Netherlands)**
- Alamire Foundation, Katholieke Universiteit, Leuven (Belgium)
- Huis van de Polyfonie, “center of expertise”
- Royal Library of Belgium, Brussel (Belgium)



Inter-institutional framework

- Royal Conservatoire of The Hague, Dept. of Early Music (Netherlands)
- **Alamire Foundation, Katholieke Universiteit, Leuven (Belgium)**
- **Huis van de Polyfonie, “center of expertise”**
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- **Royal Library of Belgium, Brussel (Belgium)**



Course Content

- Learning to read white mensural notation
- Training of ensemble singing skills
- Acquaintance with relevant topics: solmisation, modality, counterpoint etc.
- Working towards a performance
- Direct contact with the sources in facsimile (digital/paper) and in real life





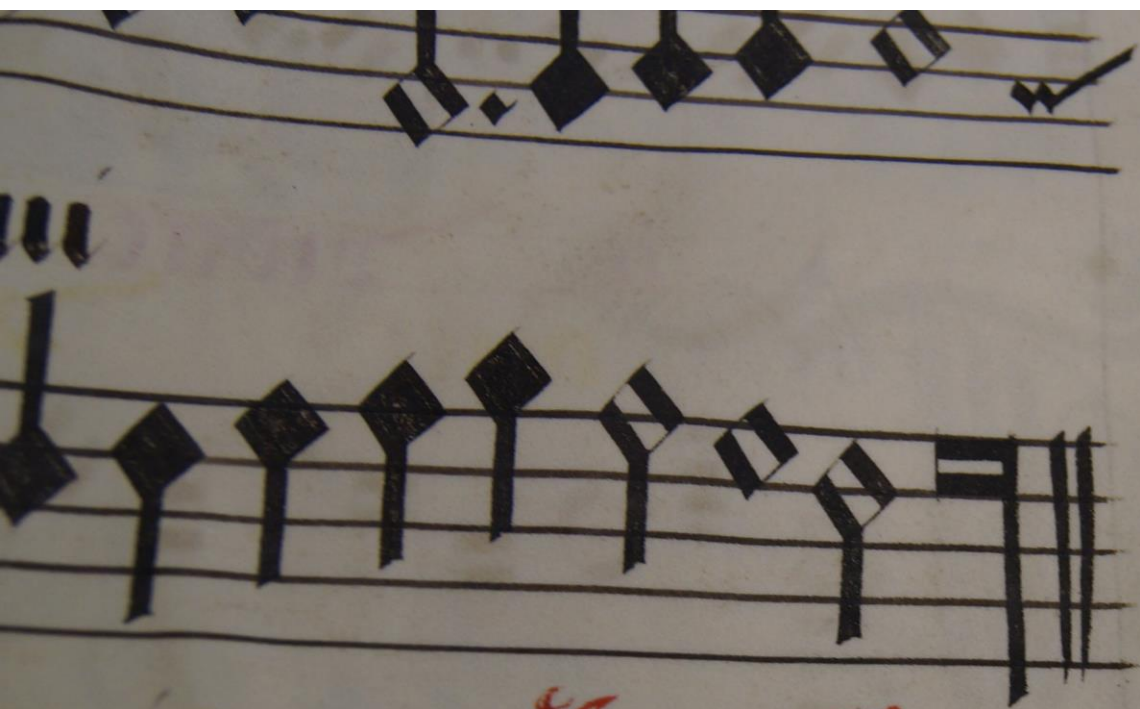












enit • In noie domini face.

International collaborations in Early Music

Adrien Buciu

EEEMerging Project

National University of Music, Bucharest

International collaborations in Early Music

Terrell Stone

Conservatorio di Music “A. Pedrollo”,
Vicenza

International collaborations in Early Music

**Breakout group discussion on:
International collaborations
Educating ensembles**

International collaborations in Early Music

Group	Moderator	Room
1.	Terrell Stone	Auditorium
2.	Francis Biggi	98 bis - old building
3.	Stefan Gies	Auditorium bis
4.	Peter Nelson	19 E - new building
5.	Claire Michon	95 - old building

Questions and Answers

VOXearlyMUS

QUESTION FROM THE AUDIENCE

Information Forum

moderated by Sara Primiterra
AEC Events and Project Manager

**Presentations followed by the
Information Market in Aquarium**

Information Forum

1. Department 15 - Early Music and Performance Practice at the University of Music and Performing Arts Graz: activities, cooperation

Christine BLASL and Aljosa SOLAK
University of Music and Performing Arts Graz

**university
of music and
performing
arts graz**





- Department 15 –
- Early Music and Performance Practice

- Department 15 – Early Music and Performance Practice

- **University of Music and**
- **Performing Arts Graz**

- one out of four Austrian universities for music (Salzburg, Vienna, Linz)
- „Akademischer Musikverein“ (1815)
200-year festival 2016



- Department 15 – Early Music and Performance Practice

- Department 15

- founded 1967 (Vera Schwarz)
- practice and theory
- **subjects** Performance Practice, Ornamentation, Historical Dance Source studies
- **new study plans** Improvisation, Historical music theory and ear training

- Department 15 – Early Music and Performance Practice

- Major subjects
- – Early Music

- **harpsichord**
– Michael Hell
- **recorder**
– Andreas Böhlen, Robert Finster
- **baroque oboes**
– Andreas Helm
- **baroque violins**
– Susanne Scholz



- Department 15 – Early Music and Performance Practice

- historical playing techniques

- harpsichord
- recorder
- baroque oboes
- baroque violins
- traverso
- baroque
bassoon/dulcian
- historical clarinets
- natural horn
- natural trumpet/cornetto
- baroque trombone
- viola da gamba
- theorba
- fortepiano

- Department 15 – Early Music and Performance Practice

- recent projects
- **Invisible drives #4**
- **22.06.2017**

cooperation with **Anton Bruckner Privatuniversität Linz/Austria** and **PPCM/Klangforum Wien** (Performance Practice in contemporary music)



Invisible drives #4 | June 2017



- Department 15 – Early Music and Performance Practice

- recent projects
- **Komm mit!**
- **09.06.2017**

cooperation with the Ballett
of **Graz Opera**



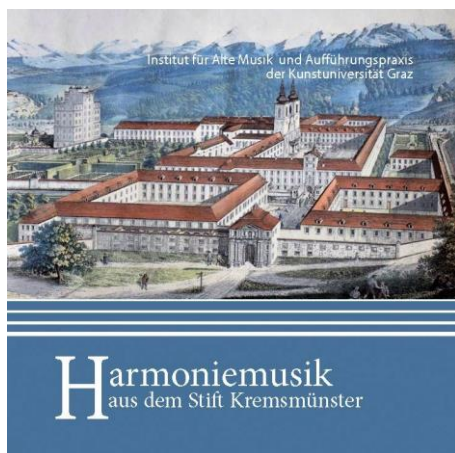
Komm mit! Renaissance Music
and Contemporary Dance |
June 2017



- Department 15 – Early Music and Performance Practice

- recent projects
- **Harmoniemusik-CD production**

the latest CD production of Harmoniemusik of Stift Kremsmünster/Austria on period instruments



- Department 15 – Early Music and Performance Practice

- recent projects
- ceremony
- 15.11.2017



Te deum (Paris 1688), H.146 | Marc-Antoine Charpentier (1643-1704)



Music for the Royal Fireworks (London 1749), HWV 351 | Georg Friedrich Händel (1685-1759)



- Department 15 – Early Music and Performance Practice

- recent projects
- symposium
- *„Musik in Österreich von 1564 bis 1740“*
- 07.-09.12.2017



Symposium 50 years Department 15 | December 2017

- Department 15 – Early Music and Performance Practice

- recent projects
- renaissance meets jazz

in cooperation with **Department 8 - Jazz**

Renaissance meets Jazz , recorder consort | January 2018



Renaissance meets Jazz , viol consort | January 2018



- Department 15 – Early Music and Performance Practice

- recent projects

- study days

- *Harmoniemusik*

- 13.-14.04.2018

in cooperation with
Department 12 - Oberschützen



- Department 15 – Early Music and Performance Practice

- recent projects
- opera project „Apollo e Dafne“
- 15.-19.05.2018

cooperation with **Graz Opera**



- Department 15 – Early Music and Performance Practice

- recent projects
- contemporary music
for period instruments
- 28.05.-02.06.2018



cooperation with the **Grieg Academy
Bergen/Norway** and the **Department 1 –
Composition, Theory of Music, History of
Music and Conducting**



- Department 15 – Early Music and Performance Practice

- Thank you for your time and attention!
- *We would be pleased to answer any further questions in person.*

Information Forum

3. Advanced studies in Polyphony at ESMAE

Postgraduate course 2018/2019

Pedro Sousa Silva

ESMAE, Porto



P.PORTO

ESMAE ESCOLA SUPERIOR
DE MÚSICA, ARTES
E ESPECTÁCULO

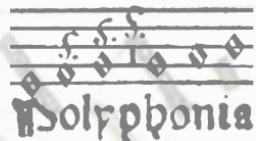
advanced studies in POLYPHONY

postgraduate 2018/19



Mission

- 🎻 To train specialized performers in renaissance and pre-baroque polyphonic repertory in command of historical practices and methods
- 🎻 To stimulate the concept of Historically Trained Performer (*vs* historically informed performance)
- 🎻 To promote the intense interaction between experts and a small but highly focused group of advanced students
- 🎻 To perform publicly unpublished or little-known repertories



Destinataries

🎵 Professional or pre-professional performers of renaissance and baroque repertory (singers and instrumentalists - recorder, shawm, dulcian, cornetto, sackbut, violin, viol, lute, harp, keyboard instruments, etc.)

🎵 Musicians holding a degree in performance or equivalent professional experience

🎵 *Numerus clausus*: 8-12



P.PORTO

ESMAE ESCOLA SUPERIOR
DE MÚSICA, ARTES
E ESPECTÁCULO

Curriculum

- 🎵 1 year / 60 ECTS
- 🎵 234 contact hours
- 🎵 10 monthly sessions (Friday-Sunday, October-July)
- 🎵 3 projects with public presentations
- 🎵 1.500€ tuition fees (for EU citizens)



P.PORTO

ESMAE ESCOLA SUPERIOR
DE MÚSICA, ARTES
E ESPECTÁCULO

Curriculum

Performance Practice: 84h; Projects: 54h;

Sight Reading & Solmization: 14h

Compositional Techniques & Counterpoint: 14h

Improvisation & *Contraponto alla mente*: 14h

Diminution: 14h ; Music in context: 12h

Mensural notation: 12h

Modes: 8h; Poetics: 8h



Faculty

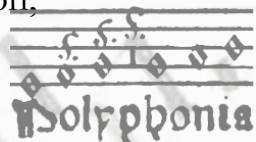
🎵 Pedro Sousa Silva PhD (expertises: recorder player, ensemble performance practice, renaissance melodic theory)

🎵 Eugénio Amorim PhD (expertises: composer, vocal direction, compositional techniques and styles)

🎵 Hugo Sanches MA (expertises: lutenist, ensemble performance practice, rethoric and poetics)

🎵 Ronaldo Lopes MA (expertises: lutenist, ensemble performance practice, improvisation and *contraponto alla mente*)

🎵 José Abreu PhD (expertises: musicologist, transcription and reconstitution, counterpoint, plainsong, liturgy)



P. PORTO

ESMAE ESCOLA SUPERIOR
DE MÚSICA, ARTES
E ESPECTÁCULO

Where



Solophonia

P. PORTO

ESMAE ESCOLA SUPERIOR
DE MÚSICA, ARTES
E ESPECTÁCULO

Obrigado

polyphonia@esmae.ipp.pt

esmae.ipp.pt/polyphonia

facebook.com/polyphonia.esmae

instagram.com/polyphoniaesmae



Information Forum

4. Early Music Activities in Vigo

Information Forum

Networking with Refreshments at the Information Market in Aquarium

EMP 2018

Closing Session

Please fill in the participants
questionnaire

Closing Session:

1. Cudalbu - Sonet

Miruna Iancu (National University of Music Bucharest)
Erica Rondini (*Arrigo Boito* Conservatorio di Musica di Parma)
Theodora Tommasi (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Claudia Graziadei (*Arrigo Pedrollo* Conservatorio di Musica di Vicenza)
Emanuela Salajan (National University of Music Bucharest)
Camelia Cuzub (National University of Music Bucharest)
Cristian Ruja (National University of Music Bucharest)
Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)
Theodor Iliescu (National University of Music Bucharest)

2. Martinelli - Ad me veni

Erica Rondini (*Arrigo Boito* Conservatorio di Musica di Parma)
Emanuela Salajan (National University of Music Bucharest)
Theodor Iliescu (National University of Music Bucharest)
Bryan Sala (*Arrigo Boito* Conservatorio di Musica di Parma)
Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

3. Vivaldi - Sonata no.7, RV 44 1.Largo, 2. Allegro poco 3. Largo

Hannah Pichler - cello (*Joseph Haydn* Konservatorium Eisenstadt)
Kornraset Narkmun - harpsichord (*Joseph Haydn* Konservatorium Eisenstadt)

Closing Session:

News from the AEC

by Stefan Gies

AEC Chief Executive

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 - Iñaki Sandoval, Viljandi/Estonia - Lucia Di Cecca, Frosinone/Italy - Zdzisław Łapinski, Kraków - Elisabeth Gutjahr, Salzburg

Co-opted: Bernard Lanskey, Singapore

AEC Office Team



Esther Nass
Office manager



Stefan Gies
Chief Executive



Linda Messas
General Manager



Sara Primiterra
Events manager



Maria Luisa Ricci
Student Intern



Jef Cox
Project coordinator



Paulina Gut
Assistant



Claudia Zeng
Student Intern



Nina Scholtens
Student Intern



AEC Strategic Plan 2016-21 Vision

AEC is the leading voice for Higher Music Education in Europe, a powerful advocate for its member institutions.

AEC sees professionally focused arts education as a quest for excellence in three areas: artistic practice; learning and teaching; research and innovation. It seeks to foster these elements and to encourage the diversity and dynamism with which they are pursued in different institutions, countries and regions.

AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.



AEC Strategic Plan 2016-21

Vision

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AEC Strategic Plan 2016-21

Vision

AEC's core tasks are to be

1. Think tank for new developments
2. Platform for the exchange of experiences, good practice, a trade-fair of ideas
3. Lobbying and advocating for the sake of higher music education.

AEC Strategic Plan 2016-21

Vision

The following aims or measures are considered by the European Commission to be particularly worthy of being funded:

- a) to create new jobs in the creative industries
- b) to contribute to the integration of migrants and to creating a European identity
- c) to assist and support the digital shift.

“Strengthening Music in Society”

AEC SMS

Creative Europe 2018 - 2021

1. Music 's and higher music education institutions' role in society.
2. Diversity, Identity, Inclusiveness.
3. Entrepreneurial mind-set for musicians.
4. Internationalisation and transnational mobility.
5. Shaping the musician of tomorrow through innovative learning and teaching (L&T).
6. Teacher education in the digital age

THE AEC-platform for learning and teaching

- Coordinated by CEMPE/ NMH in collaboration with AEC
- Call for Proposals: AEC and CEMPE Learning and teaching conference October 2018 <http://www.aec-music.eu/>

Upcoming Events

- Annual meeting for International Relations Coordinators (IRC), 13-16 September, Royal Birmingham Conservatoire, United Kingdom
- AEC Annual Congress and General Assembly, 8-10 November, University of Music and Performing Arts, Graz, Austria

Next Early Music Event

**REMA Early Music Event
2020, Bozar, Brussels**

Closing Session

Closing Remarks