

# AEC Early Music Platform 2017

at the Royal Conservatoire The Hague

23<sup>rd</sup> - 24<sup>th</sup> March 2017



Curious about Curricula?  
Early Music study programmes today  
and tomorrow

• • •

Koninklijk  
Conservatorium  
Den Haag



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



The AEC would like to express deep gratitude to the Royal Conservatoire The Hague for hosting and co-organising the EMP Meeting 2017. The AEC team would also like to express special thanks to the members of the EMP preparatory working group, EUBO and REMA for their tremendous support in organising the platform programme.

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## **INTRODUCTION: Curious about Curricula? Early Music study programmes today and tomorrow**

Since the implementation of the Bologna process, the education in Early Music has been impacted with new challenges. Performance and research, moving in a parallel direction, have guided scholars and artists to reflect on its authenticity. Now going into its 8th edition, the AEC Early Music Platform (EMP) has chosen a long awaited core theme “Curious about Curricula” for its second meeting at the Royal Conservatoire in The Hague. What do we expect from young artists and how can we make sure that they are trained to be informed for the demands of today? Which are the proficiencies required for a 21st century portfolio of career skills? Several Institutes in Europe have been following a long tradition of Early Music study programmes and others are continually developing and implementing new programmes. Through the EMP meetings the AEC offers an occasion for intensive exchanges among early music departments and institutes on these core issues.

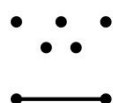
The main highlight of the 2017 edition will be a panel discussion entitled “Comparing and Contrasting Early Music curricula” moderated by Geoffrey Burgess and featuring artists and educators such as Peter Van Heijghen, Margaret Faultless, Anne Delafosse and Mikayel Balyan representing diverse geographical areas and perspectives. Sessions dedicated to the presentation and discussion on the new AEC Learning Outcomes applied to early music studies will let participants get familiar with this useful tool with the possibility to contribute to its fine-tuning and practical application in early music studies. The meeting will also feature parallel sessions on several early music projects such as VOXearlyMUS, Immersions, Ganassi and [www.earlymusicsources.com](http://www.earlymusicsources.com).

Once again, the AEC Early Music Platform is organized in the framework of the EU funded Project Eubo Mobile Baroque Academy EMBA and in collaboration with the European Early Music Network REMA. While such a gathering was organised for the first time in August 2013 in Utrecht, we are delighted that the cooperation between AEC, REMA and EUBO has been further developed, so that we have a renewed opportunity to meet, exchange, and discuss common challenges related to early music performance today. Such a conference is a unique opportunity for representatives from conservatoires and festivals/concert halls to meet, and herewith to join both ends from education of the new generation to the programming of concert seasons and festivals

During the conference in The Hague, REMA will organize its showcase, open to all participants, giving the opportunity to young ensembles, from all over Europe, to perform in front of an audience of early music promoters and teachers. In addition to that, the young musicians of the European Union Baroque Orchestra will perform on Thursday 23rd March.

Many networking moments will give you the possibility to meet new colleagues from all over Europe and to discuss potential cooperation with conservatoire-representatives or festival/concert hall promoters.

# PROGRAMME



**Koninklijk  
Conservatorium  
Den Haag**



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



## AEC EARLY MUSIC PLATFORM

### Curious 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**

The Royal Conservatoire, The Hague, The Netherlands

## WEDNESDAY 22nd MARCH - pre-conference optional activities

19:30 - 20:30	<i>Gesturing Towards the Phrase: the Rhetoric of Musical Poetry</i> , lecture by Geoffrey Burgess	Collegezaal
20:00	REMA Showcase - part 1: PRISMA & Gesualdo Six	De Zalen (not in the Conservatoire)

## THURSDAY 23rd MARCH

09:00 - 11:00	REMA General Assembly - for REMA members only Assemblée Générale du REMA	Studio 3
11:00 - 12:00	Meeting of the REMA new elected board of directors Réunion du nouveau conseil d'administration du REMA	
12:00 - 13:00	Lunch - <u>REMA participants only</u>	Foyer
11:00 - 12:30	EMP Working Group Meeting - for EMP wg members only	Director's Office

13:00 - 14:00	<b>AEC Participants Registration</b> Networking with refreshments	Foyer
13:30 -14:00	<b>REMA Showcase - part 2: Tabea Debus &amp; Tr!Jo</b>	Studio 3
14:00 -14:30	<b>Opening Event</b>  Musical Introduction by Le Voci delle Grazie, students of the Royal Conservatory  Welcoming words by: - <b>Henk van der Meulen</b> , Director of the Royal Conservatoire in the Hague - <b>Xavier Vandamme</b> , REMA President - <b>Paul James</b> , EUBO Director General - <b>Ingeborg Radok Žádná</b> , AEC Council Member - <b>Peter Nelson</b> , EMP Chairman	Kees van Baarenzaal
14:30 -16.15	<b>Plenary Keynote I: Discussion from panel to the plenum</b>  <b>"Comparing ideas about curricula for Early Music in Europe. Discussing content in the education of tomorrow's historical performers."</b>  <b>Geoffrey Burgess</b> - moderator  <b>Johannes Boer</b> , Koninklijk Conservatorium The Hague, NL <b>Kelly Landerkin</b> , Schola Cantorum Basiliensis, Basel, CH <b>Anne Delafosse</b> , CNSMD Lyon, FR <b>Margaret Faultless</b> , Royal Academy of Music, London, UK <b>Mikayel Balyan</b> , University of Music of the City of Vienna, AU <b>Barbara Willi</b> , Janáček Academy Brno, CZ <b>Terrell Stone</b> , Conservatorio di Musica "A. Pedrollo", Vicenza, IT  <i>Followed by floor discussion</i>	Kees van Baarenzaal
16:15 - 17:00	<b>World Café on Curricula - discussion and coffee</b> Brainstorm with your colleagues on what was said during the panel and collect your questions on paper or twitter #EMP2017	Foyer
17:00-18:30	<b>Plenary Session II: REMA Keynote Tandem</b>  <b>The (re)creation of an Early Music sound: the 20th-century revival in context</b> Symposium: La (Re)création d'un son de musique ancienne: contexte du renouveau au 20ème siècle.  by <b>Jed Wentz and Anne Smith</b>	Kees van Baarenzaal
18:30	<b>Pre-concert snack</b>  19:30 we leave the Conservatoire for the church	Foyer
20.15	<b>Concert of the European Union Baroque Orchestra (EUBO)</b> (please see programme in the Reader)	Lutherse Kerk, Adresse: Lutherse Burgwal 7-9

## FRIDAY 24th MARCH

10.00- 10.30	<b>Plenary Session III: Learning Outcomes in Early Music</b>  Presentation by <b>Claire-Mera Nelson</b> , Chair of the AEC Learning Outcomes working group	Arnold Schönbergzaal
10:30 - 12:00	<b>Breakout group discussion on Learning Outcomes with EUBO students</b>  Please see the letter on your badge	A. Collegezaal B. M201 C. SON 14 D. Studio 1 E. M307 F. M507
12:00 - 13:00	<b>Long Distance Learning Demonstration</b>	Arnold Schönbergzaal
13.00 - 14.00	<b>Networking Lunch with EUBO students</b>	Foyer
13.00 - 15.00	<b>EMBA Partners Meeting (for EMBA partners only)</b>	Studio 3
14.00 - 15.00	<b>REMA Showcase, part 3: Les Surprises &amp; Quartetto di liuti Da Milano</b>	Kees van Baarenzaal
15.00 - 16.00	<b>Parallel sessions: Early Music Projects Presentations</b>  1 - <i>VOXearlyMUS Project</i> by Isaac Alonso de Molina, Royal Conservatoire The Hague  2a - <i>Ganassi Research Project</i> by William Dongois, Haute Ecole de Musique de Genève 2b - <i>Early Music Sources.com Project</i> by Jörg-Andreas Bötticher, Schola Cantorum Basiliensis  3 - <i>“What’s out there?”</i> , presentations by REMA members  4 - <i>Immersion Project</i> by Susan Williams in cooperation with Geoffrey Burgess and Ricardo Rodriguez Miranda, Royal Conservatoire The Hague	1. Studio 3  2. Studio 1  3. Arnold Schönbergzaal 4. Kees van Baarenzaal
16:00 - 16:30	<b>Networking with Refreshments</b>	Foyer
16:30 - 17:00	<b>Closing Session</b> - Reporting back from the discussions on Learning Outcomes - News from the AEC - Closing Remarks	Kees van Baarenzaal
17:45-18:45	<b>Concert of the students of the Conservatoire</b> Un Office des ténèbres à l’abbaye aux Bois Music by M.A. Charpentier Directed by Pascal Bertin	Oud-Katholieke Kerk Address: Juffrouw Idastraat 7
19:00	<b>Dinner offered by the Royal Conservatoire The Hague</b>	Restaurant ‘t Goude Hooft Address: Dagelijkse Groenmarkt 13



# KC Concert Programme - Friday 24th March, 17:45 Oude Katholieke Kerk

## Un Office des ténèbres à l'abbaye aux Bois

24-03-17 Koninklijk Conservatorium Den Haag

M.A. Charpentier

Conducted by Pascal Bertin

Antienne, psaume, antienne, versicule.

*Zelus domus tuae* - from Nivers, monastique bénédictines

*Salvum me fac, Deus* - Psalm 68 from Manuscrit Dezlauriers

*Pater Noster*

*Diviserunt sibi*

1ere leçon du Jeudi saint (H121) - 1<sup>er</sup> respons : *Tristis est anima mea* (H126)

2<sup>e</sup> leçon du Jeudi Saint (H103) - 2<sup>e</sup> respons : *Velum templi scissum est* (H128)

3<sup>e</sup> leçon du Jeudi Saint (H136) - 3<sup>e</sup> répons : *Tenebrae factae sunt* (H129)

Antienne

*Justificeris Domine*

Miserere extracts from :

Nivers, plainchant

Brossard, faux-bourdon

Charpentier, *Miserere des Jésuites* (H193)

### Singers:

#### Dessus:

Marta Lončar

Tinka Pijpker

Ai Sakabayashi

Judith Sepulchre

#### Hautes-contre:

Tim Braithwaite

Min-Ho Jeong

Chris Postuma

Eimi Witmer

#### Tailles:

André Cruz

Jacob Gramit

Tigran Matinyan

Carlos Monteiro

#### Basses:

Maté Bruckner

Hidde Kleikamp

Yuichi Sakai

### Instrumentalists:

#### Recorder:

Maria Clara Costa

Emilie Laurendeau

#### Traverso:

Tiziano Teodori

#### Theorbo/Lute:

Punto Bawono

Asako Ueda

#### Violin/Viola:

Xiangji Zeng

Yan Ma

#### Organ:

Mariko Goto

#### Viola da gamba:

Alessia Travaglini

## Pascal Bertin, Counter-tenor



Pascal Bertin began his singing career at the age of 11 years old with the Choeur d' Enfants de Paris, under the direction of Roger de Magnee, with whom he performed as a soloist around the world working with conductors such as Seiji Ozawa, Zubin Mehta and Sir Georg Solti. In 1988 he received, as a student of William Christie the first prize for interpretation of Baroque music from the Conservatoire National Supérieur de Musique de Paris.

As an interpreter of opera and oratorio, Pascal Bertin has performed with conductors and orchestras such as: Jordi Savall, Christophe Rousset, Philippe Herreweghe, Marc Minkowski, Emmanuelle Haim, Masaki Suzuki, John Eliot Gardiner, Sigiswald Kuijken, Gustav Leonhardt, Ton Koopman, William Christie, Jean Tubery, Joel Suhubiette, Benoit Haller, Jean-Marc Aymes, Stephan Macleod, Francoise Lasserre, Gilbert Bezina, Konrad Junghanel,

Michel Corboz, Thomas Engelbrock, Paul Dombrecht, Eduardo Lopez Banzo, Marcel Ponselee, Herve Niquet, Pierre Cao, Reinhard Goebel, Concerto Koln, Ricercar consort, Freiburger barock orchester, Academy of ancient music.

He also enjoys an extensive career singing with various leading ensembles performing music of the middle-ages and the renaissance. Among these ensembles are the Huelgas Ensemble, Mala Punica, Daedalus, Douce Memoire, Clément Janequin, A Sei Voci, Gilles Binchois.

On the opera stage, he has performed in Geneva, Antwerp, Salzburg, Chicago, Tokyo, Lille, New-York Strasbourg, Paris , Nice, Amsterdam, Marseille, Bologna, Lausanne, Luxemburg, Nancy, Dijon...

Pascal Bertin has recorded over 100 CDs from different periods and styles.

Among them, 3 with the vocal jazz-ensemble Indigo he founded in 1987.

He is the head of the Early Music Department at the Conservatoire National Supérieur de Musique et de Danse de Paris and voice teacher at the Royal Conservatoire of The Hague.

# ABSTRACTS of the SESSIONS and SPEAKERS' BIOGRAPHIES

Thursday 23<sup>rd</sup> March

## Plenary Keynote I: 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

14.30 - 16.15, Kees van Baarenzaal

We are all somehow representing or involved with the academic structure that has grown out of a cultural movement in the realm of historical performance practice.

Since its very beginnings there has been a constant evolution, which is mirrored, followed, or sometimes preceded by the educational institutions. At the same time an increase of awareness of our position, obligations and possibilities has been crystallising into educational programmes. For our discussion of this conference we want to articulate similarities and certainly also differences in these programmes and their motivations.

As guidelines for this discussion we put up some questions which are first offered to a panel and then gradually the audience is invited to take part in the general exchange of ideas and opinions.

*"Are there basic/essential requirements for (all?) EM curricula? If so, which?"*

*"The repertoire includes a vast period of time (900 - 1900). Is there a programme conceivable that covers essentials in the approach of such repertoire?"*

*"The practical consequences of operating in the realm of Early Music today is different from the beginning of the movement. A lot of cross-fertilisation and cross-over is determining its identity, apart from the search for the origins of species. What is the role of academia in this process?"*

*"Learning in the 21st century asks for a different use of resources (Internet) and educational tools. Even its goals have changed. How important is the traditional image of the 'learned musician' in this pragmatic and practical attitude of the profession."*

*"Are we actually educating towards autonomous and creative performers as were the pioneers in our movement? If not, what is needed?"*

## Geoffrey Burgess, Moderator - Biography



**Moderator: Geoffrey Burgess** is known internationally as a performer of historical oboes. For twenty years a member of the Paris-based opera company Les Arts Florissants, Geoffrey has also given concerts with leading early music groups in throughout Europe, Australasia and the US. Geoffrey's experience ranges from late 17th-century French repertoire to premières of new works composed for "Duo d'amore" with harpsichordist Elaine Funaro. Beginning studies in Sydney, he specialized in baroque music in The Hague, followed by a doctoral degree in musicology at Cornell University. Dr Burgess has taught on the faculties of Stony Brook, Duke and Columbia Universities and currently teaches at the Eastman School of Music.

His book, *The Oboe* (Yale University Press) written in collaboration with the late Bruce Haynes, was voted an outstanding achievement by the American Music Instrument Society. Geoffrey continues to be sought after as a refined interpreter of baroque music, and has served as principal oboe with the Washington Bach Consort, and collaborated with leading artists such as Elizabeth Futral, Julianne Baird. He has recorded music by members of the Bach family with a sequel comprising concertos and chamber music.

## EARLY MUSIC Study Plans Across Europe - a comparison

### *Royal Conservatoire The Hague - presented by Johannes Boer*

#### EM BACHELOR - The Hague

Early Music - Fortepiano	Year 1	Year 2	Year 3	Year 4
<b>Bachelor 2017-2018 English</b>				
December 2016				
<b>General</b>				
Tutoring and Portfolio	2	2	2	
First Year Festival	2			
First Year Choir	2			
Preparation for Professional Practice				4
<b>Subtotal</b>	6	2	2	4
<b>Main Subject</b>				
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
<b>Subtotal</b>	34	34	36	50
<b>Theory *</b>				
Musica Practica	10	8	6	
Historical Keyboard Skills	4	4	4	
Early Music Studies	6	6	6	
<b>Subtotal</b>	20	18	16	0
<b>Free Elective Space</b>				
Electives or Minor		6	6	
CDO/internship/individual project/Minor				6
<b>Subtotal</b>	0	6	6	6
<b>Total per year</b>	60	60	60	60
<b>Total</b>				240

\* students who started their studies before 2014 may have a different theory-programme than stated above

## EM MASTER - The Hague

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

# Schola Cantorum Basiliensis - presented by Kelly Landerkin'

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

s.K. = see course description

P = examination

### Q = Bachelor qualification

Module: Major instrument (6)

BA-Recital

Program notes

## 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
<b>CORE AREA</b>						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	100'	•	P	•	Q	
Major-relevant projects / courses		•	•	•	•	
Modules: Secondary practical subjects (1-4)		2	2	2	2	8
Secondary instrument / voice	25' (E)	•	•	•	P	
<b>COMPLEMENTARY AREA</b>						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	
<b>ELECTIVE AREA</b>						20
Modules: Individual profile (1-4)		5	5	5	5	20
Minor oder elective courses/activities	s.K.	•	•	•	(P)	
<b>Total CP</b>						120

P = examination

s.K. = see course description

#### Q = Master qualification

Module: Major instrument (4)

*Master recital*

*Examination Ensemble practicum and direction*



## 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
<b>CORE AREA</b>						84
Modules Major instrument (1-4)		16	16	16	16	64
Continuo	50' (E)	•	•	•	Q	
National styles (Lecture)	50'	•	•	•	•	
National styles (Practice)	50'	•	•	•	P	
Colloquium Master thesis	50'		•	•	Q	
Modules: Secondary practical subjects (1-4)		5	5	5	5	20
Keyboard instruments/Improvisation*	25' (E)	•	(P)	•	P	
<b>COMPLEMENTARY AREA</b>						24
Modules: Music theory (1-4)		2	2	2	2	8
Theory courses**	s.K.	(P)	(P)	(P)	(P)	
Questions of performance practice	50'			•	•	
Modules: Communication and pedagogy (1-4)		4	4	4	4	16
Maestro al Cembalo	50'	•	•	•	•	
Ensemble direction und Accompaniment	s.K.	•	•	•	•	
Ensembles	s.K.	•	•	•	•	
Tutorat	25'			•	•	
History of Ensemble direction	50'			•		
Hospitalation and Assistance in vocal- & orchestral projects	s.K.				•	
<b>ELECTIVE AREA</b>						12
Modules: Individual profile (1-4)		3	3	3	3	12
Elective courses/activities	s.K.	•	•	•	•	
<b>Total CP</b>						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*

**EM BACHELOR - Lyon**

EARLY MUSIC DNSPM (=bachelor) 1			
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 singers : theater	0.66	1
	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 singers : theater	0.66	1
	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 singers : theater	0.66	1
	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
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 singers : theater	0.66	1
	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

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 singers : theater	0.66	1
	musical rhetoric	2	5
UE3			
	subsidiary 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 singers : theater	0.66	1
	musical rhetoric	2	5
UE3			
	preparation for professional practice	0.5	0.5
UE4	electives	2	2
Total		11	30

## EM MASTER - Lyon

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 - presented by Margaret Faultless

### BACHELOR Performance Pathway - London

	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 (2 years)

MA	Credits Breakdown
180 credits	<b>Principal Study:</b> Individual Lessons and studies - 80 credits Professional Development Activity - 60 credits Professional Portfolio - 40 credits

MMus	Credits Breakdown
220 credits	<b>Principal Study:</b> Individual Lessons and studies - 80 credits Professional Development Activity - 60 credits Professional Portfolio - 40 credits Project - 40 credits

#### • 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	<b>For Performers:</b> Concerto or equivalent 1/3 of mark Final Recital or equivalent 2/3 of mark	<b>For Composers:</b> Composition Portfolio 100% of mark
	<b>For both Performers and Composers:</b> 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)

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

*University of Music of the City of Vienna - presented by  
Mikayel Balyan*

**BACHELOR Historical Keyboard Instruments - Vienna**

Bachelor's Programme Historical Keyboard Instruments		Orientation Phase incl. Mentoring <sup>1)</sup>																	
		1st sem.	2nd sem.	3rd sem.	4th sem.	5th sem.	6th sem.	7th sem.	8th sem.	Total									
Courses	Type	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS	SWS	ECTS
<b>Module 1 - Compulsory Module - Major Subject (ZkF)</b>		<b>ZkF I</b>										<b>ZkF II</b>							
ZkF Historical Keyboard Instruments 1-8	KE	2	15	2	15	2	15	2	15	2	15	2	15	2	15	2	15	16	120
<b>Module 2 - Compulsory Module - Advanced Artistic Practice (EkP)</b>		<b>EkP I</b>				<b>EkP II</b>				<b>EkP III</b>				<b>EkP IV</b>				<b>34</b>	<b>61</b>
Historical Figured Bass for Harpsichordists 1-8	KE	1	4	1	4	1	4	1	4	1	4	1	4	1	4	1	4	8	32
Vocal Ensemble for Instrumentalists 1-2	EA	2	2	2	2													4	4
Ear Training Early Music 1-4	UE	2	1,5	2	1,5	2	1,5	2	1,5									8	6
Project Early Music 1-4	SU					1				1				1				0	4
Historical Harmony and Counterpoint 1-4	KG					2	2	2	2	2	2	2	2					8	8
Practical Training Voice 1-2	PK					1	2	1	2									2	4
Historical Dance 1-2	EA									2	1,5	2	1,5					4	3
<b>Module 3 - Compulsory Module - Artistic Ensemble Practice (KEP)</b>		<b>KEP I</b>				<b>KEP II</b>				<b>KEP III</b>				<b>KEP IV</b>				<b>8</b>	<b>24</b>
Ensemble Early Music 1-8	EA	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	8	16
Baroque Orchestra 1-8	UE		1		1		1		1		1		1		1		1	0	8
<b>Module 4 - Compulsory Module - Theory and History (TuG)</b>		<b>TuG I</b>										<b>TuG II</b>							
Fundamentals of source based Performance Practice 1-2	VU	2	2	2	2													4	4
Historical Orchestration 1-2	VK	1	1	1	1													2	2
Notation Theory 1-2	VU					2	2	2	2									4	4
Ornamentation Theory 1	VK					1	1											1	1
Introduction to Harpsichord Manufacturing 1-2	SU									1	1	1	1					2	2
<b>Module 5 - Compulsory Module - Science and Research (WuF)</b>		<b>WuF I</b>										<b>WuF II</b>							
Introduction to University Art Studies 1	VO	1	1															1	1
Introduction to Scientific Methodology 1	UE			2	2													2	2
Scientific/Research Colloquium 1	SE													2	2			2	2
Bachelor's Thesis																7		7	7
<b>Module 6 - Compulsory Module - Examinations</b>																		<b>0</b>	<b>6</b>
Mid-Course Artistic Exam									1									1	1
Artistic Exam																5		5	5
<b>Module 7 - Compulsory Optional Module - a minimum of 4 ECTS from the Compulsory Optional Modules listed below (student's choice of emphasis)</b>																		<b>2</b>	<b>4</b>
Allocation of ECTS from Compulsory Optional Modules <sup>2)</sup>										1	2	0,5	1	0,5	1			2	4
<b>Total<sup>2)</sup></b>		<b>12</b>	<b>29,5</b>	<b>13</b>	<b>30,5</b>	<b>12</b>	<b>31,5</b>	<b>11</b>	<b>30,5</b>	<b>10</b>	<b>29,5</b>	<b>9,5</b>	<b>28,5</b>	<b>6,5</b>	<b>26</b>	<b>4</b>	<b>34</b>	<b>78</b>	<b>240</b>
<b>ECTS/Year</b>		<b>60</b>				<b>62</b>				<b>58</b>				<b>60</b>				<b>78</b>	<b>240</b>

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
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
Interdisciplinary Project LARGE	PK		3

## MASTER Historical Keyboard Instruments - Vienna

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
<b>T otal</b>		<b>8</b>	<b>32</b>	<b>6</b>	<b>28</b>	<b>3</b>	<b>23</b>	<b>3</b>	<b>37</b>	<b>20</b>	<b>120</b>
<b>ECTS/Year</b>		<b>60</b>				<b>60</b>					



## *Janacek Academy Brno - presented by Barbara Willi*

### 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 A Eligible B and C	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 Štrýncl, 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, Štrýncl, 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.
Baroque Music in the Lands of the Czech	2P	testate, testate	C	Perutková	1., 2.

Crown					
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, Štrýncl, Pastuzska	1., 2., 3.
Ensemble singing	2C	testate, testate	C	Troupová	1., 2., 3.
Historical improvisation	1C	testate, testate	C	Čižmář	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.
<b>State EXAM</b>	State exam: Defence of the Final Concert and the Research Paper, Pedagogy, Psychology, Historical Teaching Methods				

### MASTER Early Music - Instrumental Studies - Brno

<b>Compulsory subjects (A) - 1. year</b>	
Main subject	
Main subject - instrument I <b>Historical violin</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Historical violoncello</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Historical flute/traverso</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Harpsichord and historical keyboard instruments,</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Historical lute instruments</b>	<b>exam, exam - 15, 15</b>
Baroque and classical chamber music	<b>exam, exam - 2,2</b>
Class concert-seminary on interpretation	
Stylistically informed continuo playing (1 hour for harpsichord students, 0,5 hour other instrumentalists)	<b>exam, exam - 3,3</b>
harpsichord students, other instrumental students	<b>exam, exam - 2,2</b>
Creation of a Research paper I	
Philosophy of Art I	
Aesthetics I	
History and repertory of the instrument I	<b>testate, exam - 2,2</b>
Historical ornamentation	<b>testate, testate - 2,2</b>
Foreign language I (English, German, French, Russian, Italian)	

<b>Compulsory subjects (A) - 2. year</b>	
Main subject - instrument I <b>Historical violin</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Historical violoncello</b>	<b>exam, exam- 15, 15</b>
Main subject - instrument I <b>Historical flute/traverso</b>	<b>exam, exam- 15, 15</b>
Main subject - instrument I <b>Harpsichord and historical keyboard instruments,</b>	<b>exam, exam - 15, 15</b>
Main subject - instrument I <b>Historical lute instruments</b>	<b>exam, exam - 15, 15</b>
Baroque and classical chamber music - final concert project	<b>testate, state exam - 2,2</b>
Class concert-seminary on interpretation	
Stylistically informed continuo playing (1 hour for harpsichord students, 0,5 hour other instrumentalists)	<b>testate, state exam - 3,3 for harpsichord students, state exam - 2,2 for other instrumental students</b>
Creation of a Master Research Paper II	
Philosophy of Art II Aesthetics II	
Master Research Paper History and repertory of the instrument II	<b>testate, state exam - 2,2</b>
Foreign language II (English, German, French, Russian, Italian)	
Music history: the Classical Era (university)	<b>testate - 2,2</b>
<b>Eligible subjects - subjects for choice (C)</b>	
<b>Orchestral project</b>	<b>testate - 2</b>
<b>Vocal-orchestral project</b>	<b>testate - 2</b>
<b>International semester of Early Music-master classes</b>	<b>testate - 1</b>
<b>Baroque and Classical Music I (university)</b>	<b>testate, testate - 3,3</b>
<b>French Music under the Reign of Louis XIV and XV (university)</b>	<b>testate, testate - 2,2</b>
<b>Baroque and Classical Music II (university)</b>	<b>testate, testate - 3,3</b>
<b>Polyphonic techniques (university)</b>	<b>testate, testate - 3,3</b>
<b>Ensemble singing</b>	<b>testate, testate - 1,1</b>
<b>Baroque danse</b>	<b>testate, testate - 1,1</b>
<b>Historical improvisation</b>	<b>testate, testate- 1, 1</b>
<b>Organ playing for harpsichordists</b>	<b>testate, exam - 2, 4</b>
<b>Fortepiano playing for keyboard players</b>	<b>testate, exam - 2,4</b>
<b>and others according to the actual offer</b>	

## Master Studies, Early Music - Historical Singing

<b>Compulsory subjects (A) - 1. year</b>	
<b>Main subject - Historical singing I</b>	<b>exam, exam- 15, 15</b>
Repertory studies with harpsichord 1,1	testate, testate -
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	
<b>Compulsory subjects (A) - 2. year</b>	
<b>Main subject - Historical singing II - final concert project</b>	<b>testate, state exam - 15, 15</b>
Interpretation of recitativo 2,2	testate, testate-
Repertory studies with harpsichord 1,1	testate, testate -
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 I I	testate - 2,2
Philosophy of Art II	
Aesthetics II	
Italian Language V	
<b>Eligible subject (C) - view list above</b>	

## MASTER - Instrumental studies (JAMU) compared with Master Early Music in The Hague (KC)

Course title/subject JAMU		
	Year 1*	Year 2
Main subject	15, 15	15, 15
Baroque and classical chamber music	2, 2	2, 2
Class concert-seminary on interpretation	1, 1	1, 1
Stylistically informed continuo playing - for harpsichord - for other instruments	3, 3 2, 2	3, 3 2, 2
CDO ?		
- Creation of a Research paper I - II - Philosophy of Art I - II - Aesthetics I - II - Master research paper ( <i>in year 2</i> ) - History and repertory of the instrument I - II	2, 2	2, 2
Historical ornamentation	2, 2	
Foreign language I (English, German, French, Russian, Italian)		
Music history: the Classical Era ( <i>university</i> )		2, 2
Eligible subject**	Depending on elective: between 1 and 6 EC per course	Depending on elective: between 1 and 6 EC per course
<b>Total number of ECTS</b>	<b>60</b>	<b>60</b>
Course title/subject KC		
	Year 1	Year 2
Main subject (incl. projects and ensemble coaching)	33	33
External professional integration projects/Career Development Office (CDO)	10	10
- Historical documentation - Introduction into 'Research in the Arts' - Musician's research and development (coaching, circle, individual research + presentation)	2 1 11	2  15
Master elective***	3	
<b>Total number of ECTS</b>	<b>60</b>	<b>60</b>

**Master of Music - Historical singing (JAMU) compared with Vocal Master Early Music in The Hague (KC)**

<b>Course title/subject JAMU</b>		
	<b>Year 1*</b>	<b>Year 2</b>
Main subject I-II	15, 15	15, 15
Repertory studies with harpsichord	1, 1	1, 1
Interpretation of recitativo		2, 2
Baroque and classical chamber music	2, 2	
Stylistically informed continuo playing	2, 2	2, 2
History and repertory of Historical singing I - II	2, 2	2, 2
Interpretation of Vocal Music throughout the historical development I - II		
Ensemble singing	2, 2	
- Creation of a Research paper I - II - Philosophy of Art I - IIS - Aesthetics I - II - Master research paper ( <i>in year 2</i> )		
Italian language IV-V		
Eligible subject**	Depending on elective: between 1 and 6 EC per course	Depending on elective: between 1 and 6 EC per course
<b>Total number of ECTS</b>	<b>60</b>	<b>60</b>
<b>Course title/subject KC</b>		
	<b>Year 1</b>	<b>Year 2</b>
Main subject	33	33
Projects Early Music department	2	2
Master classes and projects	<i>pm</i>	<i>pm</i>
External professional integration projects/Career Development Office (CDO)	10	10
- Introduction into 'Research in the Arts' - Musician's research and development (coaching, circle, individual research + presentation)	1 11	15
Master elective	3	
<b>Total number of ECTS</b>	<b>60</b>	<b>60</b>

**Conservatorio di Musica “A. Pedrollo”, Vicenza - presented by  
Terrell Stone**

<b>BACHELOR - Vicenza</b>	
<b>Liuto DCPL30</b>	
<b>OBIETTIVI FORMATIVI</b>	<p>Al termine degli studi relativi al Diploma Accademico di primo livello in Liuto, gli studenti devono aver acquisito le conoscenze delle tecniche storiche e le competenze specifiche tali da consentire loro di realizzare concretamente la propria idea artistica. A tal fine sarà dato particolare rilievo allo studio del repertorio più rappresentativo dello strumento - incluso quello d'insieme - e delle relative prassi esecutive, anche con la finalità di sviluppare la capacità dello studente di interagire all'interno di gruppi musicali diversamente composti. Tali obiettivi dovranno essere raggiunti anche favorendo lo sviluppo della capacità percettiva dell'udito e di memorizzazione e con l'acquisizione di specifiche conoscenze relative ai modelli organizzativi, compositivi ed analitici della musica ed alla loro interazione. Specifica cura dovrà essere dedicata all'acquisizione di adeguate tecniche di controllo posturale ed emozionale. Al termine del Triennio gli studenti devono aver acquisito una conoscenza approfondita degli aspetti stilistici, storici estetici generali e relativi al proprio specifico indirizzo.</p> <p>Inoltre, con riferimento alla specificità dei singoli corsi, lo studente dovrà possedere adeguate competenze riferite all'ambito dell'improvvisazione e all'ornamentazione. E' obiettivo formativo del corso anche l'acquisizione di adeguate competenze nel campo dell'informatica musicale nonché quelle relative ad una seconda lingua comunitaria.</p>
<b>PROSPETTIVE OCCUPAZIONALI</b>	<p>Il corso offre allo studente possibilità di impiego nei seguenti ambiti:</p> <ul style="list-style-type: none"> <li>- Strumentista solista</li> <li>- Strumentista in gruppi da camera</li> <li>- Strumentista in formazioni orchestrali</li> <li>- Strumentista in formazioni orchestrali per il teatro musicale</li> </ul>

**FIRST YEAR BACHELOR**

Tipologia delle attività formative	Area disciplinare	Codice settore	Settore artistico-disciplinare	Campo disciplinare	1*	2*	3*	4*	5*	6*	7*	8*
<b>ATTIVITA' FORMATIVE RELATIVE ALLA FORMAZIONE DI BASE</b>	Discipline teorico-analitico-pratiche	COTP06	TEORIA, RITMICA E PERCEZIONE MUSICALE	Ear training	LA	20	30	50	2	40%	ID	16
	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	
	Discipline musicologiche	CODM04	STORIA DELLA MUSICA	Storia della teoria e della trattatistica musicale	LC	30	70	100	4	30%	E	
	[-]	[-]					0	0		100%/0		
	[-]	[-]					0	0		100%/0		
<b>ATTIVITA' FORMATIVE CARATTERIZZANTI</b>	Discipline interpretative della musica antica	COMA02	LIUTO	Prassi esecutive e repertori	LI	32	418	450	18	7%	E	34
	Discipline interpretative della musica antica	COMA02	LIUTO	Pratica del basso continuo allo strumento	LA	16	34	50	2	32%	ID	
	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	16%	E	
	Discipline compositive	CODC01	COMPOSIZIONE	Tecniche contrappuntistiche	LC	30	70	100	4	30%	E	
	Discipline teorico-	COTP05	TEORIA E PRASSI DEL BASSO	Teoria del basso continuo	LC	15	35	50	2	30%	E	

	analitico- pratiche		CONTINUO										
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ATTIVITA' FORMATIVE INTEGRATIVE E AFFINI	Discipline compositive	CODC01	COMPOSIZIONE	Tecniche dell'improvvisazione	LC	15	35	50	2	30%	E		
	[-]	[-]					0	0		#DIV/0!			2
	[-]	[-]					0	0		#DIV/0!			
	[-]	[-]					0	0		#DIV/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	40%	ID		2
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	[-]	[-]					0	0		#DIV/0!			
ATTIVITA' FORMATIVE A SCELTA DELLO STUDENTE	****	****	****	****	****	****	****	****	50	2	****	****	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	30%	E		4
TOTAL FIRST YEAR						296	1154	1500	60				60

## 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		
	Discipline interpretative della musica antica	COMA15	CLAVICEMBALO E TASTIERE STORICHE	Letteratura dello strumento	LI	20	80	100	4	20%	E		12
	Discipline musicologiche	CODM04	STORIA DELLA MUSICA	Storia e storiografia della musica	LC	36	114	150	6	24%	E		
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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	COMA02	LIUTO	Improvvisazione e ornamentazione allo strumento	LA	16	34	50	2	32%	ID		



	antica											
	Discipline interpretative della musica antica	COMA02	LIUTO	Pratica del basso continuo allo strumento	LA	16	34	50	2	32%	ID	
	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	
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ATTIVITA' FORMATIVE INTEGRATIVE E AFFINI	Discipline musicologiche	CODM03	MUSICOLOGIA SISTEMATICA	Organologia	LC	30	70	100	4	30%	E	
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	[-]	[-]					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!		
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	[-]	[-]					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

### 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	CODM04	STORIA DELLA MUSICA	Paleografia musicale	LA	32	18	50	2	64%	E	6
	Discipline musicologiche	CODM01	BIBLIOGRAFIA E BIBLIOTECOLOGIA MUSICALE	Strumenti e metodi della ricerca bibliografica	LC	30	70	100	4	30%	E	
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
	[-]	[-]					0	0		#DIV/0!		
ATTIVITA' FORMATIVE CARATTERIZZANTI	Discipline interpretative della musica antica	COMA02	LIUTO	Prassi esecutive e repertori	LI	35	465	500	20	7%	E	32
	Discipline interpretative della musica antica	COMA02	LIUTO	Pratica del basso continuo allo strumento	LA	16	34	50	2	32%	ID	
	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 teorico-analitico-pratiche	COTP05	TEORIA E PRASSI DEL BASSO CONTINUO	Prassi esecutive e repertori del basso continuo	LA	16	34	50	2	32%	E	
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ATTIVITA' FORMATIVE INTEGRATIVE E AFFINI	[-]	[-]					0	0		#DIV/0!		0
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ATTIVITA' FORMATIVE ULTERIORI	[-]	[-]					0	0		#DIV/0!		0
	[-]	[-]					0	0		#DIV/0!		
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ATTIVITA' FORMATIVE A SCELTA DELLO STUDENTE	****	****	****	****	****	****	****	300	12	****	****	12
ATTIVITA' FORMATIVE RELATIVE ALLA PROVA FINALE E ALLA CONOSCENZA	[-]	[-]		[-]			0	0				10
	PROVA FINALE				[-]	[-]	[-]	250	10	[-]	E	

DELLA LINGUA STRANIERA									
TOTALE TERZO ANNO		161	789	1500	60				60

### 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

**DISCIPLINE HISTORICAL INSTRUMENTS \*:  
MONOPHONIC (WIND AND STRING INSTRUMENTS)**

Required subjects	Ba 1		Ba 2		Ba 3	
	CH	CR	CH	CR	CH	CR
Main instrument I, II, III	60	18	60	18	60	24
Chamber music 1, 2, 3	30	6	30	6	30	6
Repertoire study/sight reading 1, 2			30	3	30	3
Theory of historical performance practice 1, 2, 3	75	6	75	6	75	6
Orchestra/consort 1, 2, 3	60	3	60	3	60	3
Philosophy and aesthetics of early music 1					30	3
Theory and ear training 1, 2	80	4	80	4		
Rhythm and intonation 1, 2	100	5	100	5		
Harmony and analysis 1, 2	45	9	45	9		
History of music	60	6				
Modules 'History of music': 4 modules ** of 3 CR each, during ba 2 en ba 3			60	6	60	6
Formal analysis 1					30	6
Posture and movement	30	3				
History of culture					30	3
<b>Total</b>	<b>540</b>	<b>60</b>	<b>540</b>	<b>60</b>	<b>405</b>	<b>60</b>

Required subjects	Ma 1		Ma 2	
	CH	CR	CH	CR
Main instrument IV, V (master exam)	60	27	60	30
Chamber music 4, 5	45	9	60	12
Repertoire study/sight reading 3	30	3		
Theory of historical performance practice 4, 5	75	6	75	6
Orchestra/consort 4, 5	60	6	60	6
Philosophy and aesthetics of early music 2	30	3		
Study of sources/edition			60	6
Artistic Research Practices	30	3		
Optional subject	30	3		
<b>Total</b>	<b>330</b>	<b>60</b>	<b>315</b>	<b>60</b>

# KONINKLIJK CONSERVATORIUM BRUSSEL 2016-2017

## DISCIPLINE HISTORICAL INSTRUMENTS: POLYFOON (PIANOFORTE, HARPSICHORD, LUTE)

Required subjects	Ba 1		Ba 2		Ba 3	
	CH	CR	CH	CR	CH	CR
Main instrument I, II, III	60	18	60	18	60	24
Chamber music 1, 2, 3	30	3	30	6	30	6
Basso Continuo/Applied Harmony 1, 2, 3	30	6	30	6	30	6
Theory Historical performance practices 1, 2, 3	75	6	75	6	75	6
Philosophy & Esthetics of historical instruments 1					30	3
AMV Hearing and theory 1, 2	80	4	80	4		
AMV Rythm and intonation 1, 2	100	5	100	5		
Harmony & analysis 1, 2	45	9	45	9		
History of music	60	6				
Modules 'History of music': 4 modules ** of 3 CR each, during ba 2 en ba 3			60	6	60	6
Analysis of form 1					30	6
Movement	30	3				
History of Culture					30	3
<b>Total</b>	<b>540</b>	<b>60</b>	<b>540</b>	<b>60</b>	<b>405</b>	<b>60</b>

Required subjects	Ma 1 harpsichord		Ma 2 harpsichord		Ma 1 pianoforte / lute		Ma 2 pianoforte / lute	
	CH	CR	CH	CR	CH	CR	CH	CR
Main instrument IV, V (master exam)	60	27	60	30	60	27	60	30
Chamber Music 4, 5	45	9	60	12	45	9	60	12
Study of repertoire / prima vista 1,2					30	3		
Basso Continuo	30	9	15	6				
Theory Historical performance practices 4, 5	75	6	75	6	75	6	75	6
Accompanying Voice and Instruments					60	6	60	6
Philosophy & Esthetics of hist. instruments 2	30	3			30	3		
Artistic Research Practices			60	6			60	6
Study of sources and edition	30	3			30	3		
Keuzevak	30	3			30	3		
<b>Total</b>	<b>300</b>	<b>60</b>	<b>270</b>	<b>60</b>	<b>360</b>	<b>60</b>	<b>315</b>	<b>60</b>

## Plenary Keynote II: REMA Keynote Tandem: The (Re)Creation Of An Early Music Sound: The 20<sup>th</sup> Century Revival In Context

One of the most troubling misconceptions arising from the commercial success of the Early Music Movement is the idea that because the intent of the pioneers was 'authenticity', the style we have become accustomed to really is how it sounded in the past. While it is generous of us to assume that the pioneers did everything correctly, it is also short-sighted to refrain from questioning their choices; if the Early Music movement is to remain relevant it must dare to re-evaluate its most cherished assumptions, even those which form the basis of its current success. The lectures presented here are meant to open new perspectives and help us rethink our Early Music goals. By examining the cultural and aesthetic context in which the revival took place, and by placing performance practice in the light of current science and scholarship, we can return to the questioning, pioneering spirit that made the movement a significant force in the world of Classical music, and at the same time allow a new generation of musicians, teachers, concert organizers and audience to rethink, and ultimately reclaim, this repertoire for themselves.

### **Portrait of a pioneer: the musical evolution of Gustav Leonhardt, 1953-1977 by Hed Wentz**

Gustav Leonhardt (1928-2012) was as famed for his reticent, aristocratic demeanor as he was for his austere and highly influential performance style. Although his path to musical maturity therefore may seem shrouded in mystery—some might even wonder if he didn't spring, Athena-like, fully formed from the brow of J.S. Bach—he himself made it remarkably clear, on a number of occasions, that his youthful musical starting point was the aesthetics of the New Objectivity movement, or *Neue Sachlichkeit*. Using rare footage from the Dutch national television archives, this presentation documents the artistic development of the young Leonhardt from objectivity to an aloof yet deeply personal performance style. It was this style that in turn served as a model for many subsequent performances of Early Music, and that remains influential even today: only by knowing the past can we better plot our course for the future.

### **New Expressivity through Modern Neurophysiology and Renaissance Didactic Methods by Anne Smith**

The 20<sup>th</sup> century, with its desire for objectivity on all levels of existence, made a complete break with older forms of expressive performance. This was particularly pronounced with 16<sup>th</sup>-century music in that its proponents often sought a kind of sublimated moral purity in an objective performance. In fact, we have little information about what expressivity meant to a Renaissance man or woman. In my presentation I will first examine how we perceive affects or emotions from the point of view of neurophysiology; and secondly, I will be discussing some of the differences in our musical training that separate the music-making of today from that of the 16<sup>th</sup> and other earlier centuries: the arts of memory and rhetoric, with the associated subjects of elocution and declamation. In doing so, I hope to make a case of how we all—performers, programmers and teachers alike might make use of both of these elements in approaching the question of the expression of affect in performance today.

Friday 24th November

## Plenary Session III: Learning Outcomes in Early Music

10:00 - 10:30 - Arnold Schonbergzaal

Presentation by **Claire MERA-NELSON** (Trinity Laban Conservatoire of Music and Dance) -  
Chair of the AEC Learning Outcomes Working Group

The main goals of the session are:

- to present the draft revised AEC Learning Outcomes and the progress of the work of the LO WG to the participants of the AEC Early Music Platform (EMP)
- to offer the participants the opportunity to share feedback and input to the revision process during break-out sessions

Learning Outcomes and their use in curriculum design are a relatively new phenomenon in European higher music education. Since the start of the Bologna Process, international Qualifications Frameworks have been developed as tools to “achieve comparability and transparency within the European higher education Area (EHEA) and facilitate the movement of learners within, as well as between, higher education systems”. In this context, the AEC developed a sectoral Qualifications Framework for higher music education with a set of subject-specific learning outcomes for the 1st, 2nd and 3rd study cycles in music. These AEC Learning Outcomes aim to be an international tool for conservatoires to define and compare in a transparent way the knowledge, skills and competences required by students in higher music education when graduating.

Currently, the AEC is undertaking a major review of its Learning Outcomes. They were developed across several years, culminating in their publication in 2009 as a key part of the document ‘Reference Points for the Design and delivery of Degree Programmes in Music’, one of the subject-based texts produced as part of the Tuning Project. As six years have passed since the formulation of the Learning Outcomes, the AEC has formed a FULL SCORE Learning Outcomes Working Group in order to review them. This major periodic review will ensure their continuing fitness for purpose in defining the skills, competences and know-how required by graduating students in higher music education.

The aim of this parallel session is to present and familiarise the EMP participants with the AEC Learning Outcomes and to offer them the opportunity to share feedback and actively contribute to the revision process during break-out sessions.



## Speaker's biography



Claire Mera-Nelson is an AEC Council member and Chair of the Learning Outcomes Working Group. As the Director of Music at Trinity Laban Conservatoire of Music and Dance in London, she is responsible for the leadership of the learning, teaching, research and performance activity of the Faculty of Music incorporating over 200 teaching staff, 750 higher education students, 350 young people aged 4-19, and many thousands of participants - aged 2 to 92 - who participate in Trinity Laban's music Learning & Participation programme each year.

Born in Scotland, Claire studied violin and Baroque violin at the Royal College of Music. Active as a period instrument performer until 2009, she has performed extensively in Europe, Australia and Asia with ensembles including the European Union Baroque Orchestra, English Touring Opera, the Orchestra of the Age of Enlightenment, Florilegium, the Gabrieli Consort, the London Handel Orchestra, and in particular The Sixteen with whom she performed regularly for more than 15 years.

Claire has a particular interest in the creation of opportunities for access and diversity within the small specialist higher education sector and is a passionate advocate for conservatoire education. She is a regular participant in international dialogues about music and has participated in quality reviews and given presentations in Austria, Australia, Brazil, China, Hungary, the Netherlands, Japan and the USA as well as the UK. In addition to championing teacher education, her key innovations in the role of Director of Music have included the introduction of ground-breaking opportunities for the education of musicians in collaborative and educational practice and audience engagement.

## Questions for the break-out sessions

(10:30 - 12:00)

- Can you think of examples of discussions that have arisen during programme review which challenged your, or your students'/colleagues'/employer stakeholders', expectations or understanding of the outcomes for graduating students from your programmes?
- What strategies might you use to encourage stakeholders (students, teaching and administrative staff and employers) to engage with these Learning Outcomes, particularly those which are less familiar?
- How might you navigate a distinctive, but context-appropriate response to these Learning Outcomes?
- What do you believe will be the most contentious aspect of these Learning Outcomes within your Institution or context?



## Parallel Sessions: Early Music Project Presentations

15.00 - 16.00

### 1 - VOXearlyMUS Project

By Isaac Alonso de Molina, Royal Conservatoire The Hague

**Location: Studio 3 - 15:00 - 15:30**

VOXearlyMUS is an ERASMUS+ collaborative project that aims for the creation of a Joint Master program specialised in Early Music vocal ensembles. The project has a duration of three years, from September 2015 till August 2018, and is now in a crucial phase: the development of the curriculum of the Master programme.

Developing such a curriculum involves many challenges. Some of the biggest ones derive from the "transnationality" of the project itself. The partner institutions are very diverse in their background, especially in Early Music-related aspects, such as: familiarity with early repertoires, awareness of the gap between "then" and "now", the role that historically informed performance practice plays in their existing curricula, approach (or lack thereof) to musical sources themselves. Can a common ground be found between all these institutions? Moreover, this diversity expands to an even larger scope when considering the background of possible candidates to the programme. What can reasonably be asked from students, in terms of skills, knowledge and understanding? Is it possible (and/or meaningful) to set a common standard for all partner institutions?

Additionally, vocal studies often have a problematic development path when compared to other major subjects in Early Music departments. The fact that, despite the centrality of the human voice through music history, vocal studies are rarely the first programmes to be implemented in such departments (more often quite the contrary) should already attest to this anomaly. One reason for this might be the lack of an external "artifact" such as an old instrument to be copied and to experiment with, an artifact that calls upon immediate attention and curiosity, but that also places very clear demands on the instrumentalist adapting to a new (old) medium. Another reason might be the great pressure that professional activity puts on singers, arguably higher than other musical specialisations, that discourages experimentation and in general any deviation from a proven track. Be as it may, the fact is that the sheer divergence in skills and competences expected of *Early Music singers* on one side and *early singers* on the other remains largely unaddressed.

Designing a new curriculum offers the possibility of re-thinking and building from the ground up, re-assessing goals, priorities and methodologies. Moreover, two key aspects of VOXearlyMUS seem particularly suited to initiate a deeper reflection on Early Music pedagogy:

- the centrality of the human voice, a constant reference in most (if not all) Early Music repertoires.
- the focus on ensemble, which in a certain way has also been a mark of identity within the Early Music movement.

This presentation is to serve as an introduction to the project and into its current work-in-progress status, while hopefully advancing ideas and strategies to be discussed and situated into the larger frame of Early Music curricula.

*After a wide-ranging classical music education, graduating from the Conservatory of Valencia in 2001/2002 in four majors (piano, cello, chamber music and music theory), he combined a professional career (playing in the Orchestra of Valencia and teaching improvisation at the Conservatory) with private studies on composition and conducting. Motivated by a strong interest towards Early Music he moved to The Netherlands to study at the Royal Conservatory of The Hague in 2007, where he further graduated in harpsichord with Jacques Ogg, while undertaking an independent task of comprehensive historical research and documentation on which he bases his perspective on musical praxis. He obtained the degree of Master of Music, specializing in historical conducting techniques (maestro di cappella / maestro al cembalo) under the guidance of teachers like Peter van Heyghen, Fabio Bonizzoni and Ton Koopman.*

*He's founder and director of **La Academia de los Nocturnos** (which focuses on Spanish Renaissance and Baroque music), founding member of **Cantores Sancti Gregorii** (medieval and Renaissance sacred repertory), and regular colaborator of the ensembles **Palma Choralis** (Italy), **Ars Lusitana** (Portugal) and **La Danserye** (Spain). He also founded **The Eroica Project**, orchestra with which he performed Beethoven's symphonies no. 1-3 on period instruments in 2012-2013.*

*He teaches at the Royal Conservatory of The Hague and has also been invited to teach and lead projects in other Dutch conservatories (Amsterdam, Utrecht, Tilburg). He uses historical teaching methods and learning strategies to allow students to acquire a similar set of skills to that expected from musicians in the past.*

## 2a - Ganassi Research Project

By William Dobnignois, Haute Ecole de Musique de Genève

**Location: Studio 1 - 15:00 - 15:30**

Written by Silvestro Ganassi and edited in Venice in 1535, *La Fontegara* is the first publication only dealing with art of reduction. Musician of the Doge, humanist, painter and great musician, Ganassi has produced a high quality synthesis, fulfilled with a meticulous description of instrumental play and a use of complexes rhythms not used today anymore. This publication became really famous among the musicians and musicologists' world. Many of them have worked on the mysteries, problems and difficulties that came up from this text, although it has staid really confidential and not put into practice. Up to now, this publication did not affect our eye and our practices of Renaissance music.

There have been many theories on *La Fontegara*, but most of them deal with the practical aspects of the publication and on the aesthetic that come from it. A few attempts have been made to "put this text on music" although it had maintained this publication out of the practices of Renaissance music.

A knowledge synthesis that allowed knowing more about the character of S. Ganassi, his professional activities and his relationships is also missing today.

This project will try to solve the "riddles" of *La Fontegara* by using five work entrances:

Collecting historical documentation

Studying the publication with a statistical approach of reduction formulas

Experimenting with a group of musicians all the practical Ganassi's proposals, by implementing them to the repertoire he could have known

Comparing the rhythm treatment according to Ganassi to its equivalent into other musical traditions that put it into the heart of learning processes (in India, Balkans or in the world of jazz)

Collaborating with different institutions in Switzerland, France and USA.

A second period of the project will give an end to it in autumn 2017. The important aspects of this second part will be a seminar about recorder as it is presented in *La Fontegara*. There will also be an edition of *La Fontegara* in a practical version, with reductions written by different performers and diverse pedagogical proposals in order to better deal with reductions in proportions and the rhythmic issue. Moreover, the second part will include an artistic project mixing rhythmic practices of musicians with different backgrounds, in collaboration with the Occitan conservatoire of Toulouse. Diverse collaborations with institutions will extend the work accomplished in the first phase.

#### **Team of the project:**

**William Dongois**, Chef de projet, **Timea Nagy**, Assistante principale, Flûte et cornet, **Tiago Simas Freire**, Assistant, flûte et cornet, volet organologique.

#### **Interventions dans séminaires et colloques divers et support pour différents sujets :**

**Xavier Bisaro**, Musicologue, (Tours, CESR), **Philippe Canguilhem**, Musicologue, (UNI de Toulouse), **Constance Frei**, Musicologue, UNI de Genève, **Jean-Yves Haymoz**, Professeur, HEM, **Christian Pointet**, Musicologue, travail traduction et préparation d'une édition de *la Fontegara*, **Hadrien Jourdan**, Claviers, (HEM).

*After having studied trumpet and composition at both Conservatoires of Reims and Paris, William Dongois started his musician career and became a trumpet teacher. He also explores the cornetto with Jean-Pierre Canihac and then with Bruce Dickey at the Schola Cantorum Basiliensis. He has played and recorded for many groups. He conducts the ensemble Le Concert Brisé ([www.concert-brise.eu](http://www.concert-brise.eu)). He was awarded by "Diapason" with "five diapasons" for his record La barca d'amore (1998, Carpe Diem, rééd. Accent, 2009), greeting an « extraordinary performer ». Craig Zeichner (« Early Music America », summer 2011) wrote "Dongois is great and plays with a precise and irresistible tone, that could be either clear and bright or as mild as Miles' one" about the live record of the Pandolfi-Mealli sonatas (Carpe Diem 2010). Two of the lasts CD of the Concert Brisé dedicated to Bertali (ACC 24260) and Scheidemann (ACC 24302) have been awarded with a gold diapason (February 2014 and June 2016). He also collaborates with the instrument maker Henri Gohin. William Dongois teaches improvisation during his masterclasses in European institutions of higher music education. He teaches cornetto at the Haute École de Musique de Genève.*

## 2b - Earlymusicsources.com Project

By Jörg-Andreas Bötticher, Schola Cantorum Basiliensis [

**Location: Studio 1 - 15:30 - 16:00**

In the year 2014 the website *earlymusicsources.com* went online. It was initiated by two persons who were closely connected with the Schola Cantorum Basiliensis, the former student Elam Rotem, now artistic director of the vocal ensemble "Profeti della Quinta", and Jörg-Andreas Bötticher, professor of harpsichord, organ and basso continuo at the Schola.

The idea was to provide an online platform where almost all sources for basso continuo could be listed and would be accessible via direct links. The starting point was the detailed and updated list of primary and secondary sources, which already in 1994 had been prepared by Jörg-Andreas Bötticher and Jesper Christensen for their article on basso continuo in the German music dictionary MGG. Therefore we first called the website *bassocontinuosources.com*. Soon it became clear that the topics should be opened to other aspects of early music and so we changed the name to *earlymusicsources.com*.

Although nowadays with the advantage of digitalization and scanning it is much easier and faster to find sources and treatises spread all over the world in libraries, we realized that many students and music colleagues were not aware of these possibilities. Mostly not being familiar enough with musicological research they sometimes simply cannot orientate themselves within the digital forest of primary and secondary sources and articles.

So we added other topics such as music theory, lute, violin and vocal sources. The website has a dynamic search function with tags. In a permanent dialog with readers and colleagues we add themes and update entries. We also have produced short video tutorials and shows on current issues where we believe that the accepted performance practice conflicts with the sources. The goal of those videos is to present complex questions in a compact way and based on historical sources.

The EMS project has found a surprisingly broad and international resonance and is enlarged regularly. The website is being used by many students of the SCB and all over the world by the early music community as a tool for the daily work with sources. It shows how digital media can be used in an innovative way for research and music education. It is structurally and financially independent from any organisation or institution.



*Born in Berlin in 1964, Jörg-Andreas Bötticher studied early music at the Schola Cantorum Basiliensis in Basel (1983-90). He concluded his studies with diplomas in organ and harpsichord in the classes of Jean-Claude Zehnder and Andreas Staier, as well as a wide-ranging training in music theory, and went on to postgraduate work on the harpsichord with Jesper Christensen and Gustav Leonhardt. He now appears as a soloist, in duo with Plamena Nikitassova, and with such ensembles as Akademie für Alte Musik Berlin, Bachstiftung St. Gallen and Voces Suaves. Bötticher is professor of harpsichord, basso continuo and organ at the Schola. In addition he is titulaire of the Predigerkirche in Basel, famed for its three historical organs. There he has performed all Bach Cantatas (2004-2012) in a monthly serie and since 2013 he is artistic leader of the "Abendmusiken in der Predigerkirche". Regularly he is invited to give*

*masterclasses and lectures in european music conservatories such as Amsterdam, Brussels, Frankfurt, Krakau, Leipzig, Lyon and Trapani. His recordings as a soloist and with the violonists Hélène Schmitt, Chiara Banchini and Plamena Nikitassova have been warmly praised by the critics. His musicological publications (such as the article on basso continuo in the music dictionary MGG) as well as the concept of the website "early music sources" (with Elam Rotem) show the different aspects of his musical interests and commitments, balanced between performing and theoretical considerations.*

[www.jaboetticher.ch](http://www.jaboetticher.ch)

## 4 - Immersions

By Susan Williams, Geoffrey Burgess, Ricardo Rodriguez Miranda

**Location: Kees van Baarenzaal - 15:00 - 16:00**

This presentation will take place in 2 parts:

### 1. Motion and Emotion

Creating innovative learning environments for students of early music

In his book *Baroque music today: Music as speech*, Nikolaus Harnoncourt expressed his concern that musicians are not being trained properly, and that audiences and musicians were losing their musical literacy:

*New methods, or methods similar to those used over two hundred years ago - must be used to train musicians. Rather than teaching music as a language, our academies drill only techniques of performance. This focus is, however, merely the lifeless skeleton of technocracy.*

Nikolas Harnoncourt, 1982

The presentation *Motion and Emotion* is a response to Harnoncourt's challenge and demonstrates the combination of learning methods informed by recent findings in psychology and pedagogy with a rhetorical approach from the 18<sup>th</sup> century.

### 2. Immersion Workshops

During the 4 days preceding this conference, oboists, bassoonists, trumpeters and dancers explored dance music for winds by French composers Lully, Philidor, Delalande, and German composers Anon. and Käfer by finding ways to explore the movement and rhetorical intention within the music. The group worked with three coaches: trumpeter and researcher of attentional focus, Susan Williams introduced rehearsal methods using singing and gesturing. Oboist and author Geoffrey Burgess coached the ensemble, explored harmonic reconstructions and delivered lectures on baroque rhetoric. Gambist and Baroque dance specialist Ricardo Rodríguez Miranda trained the dancers (early music students) and coached the ensemble to feel tactus and the movement of the various dances.

By exploring the intention of the music in a holistic and non-analytical way, the participants experienced something different from the usual technical approach to music-making. Recent scientific research on motor learning and attentional focus implies strongly that focusing on musical intention is a much more effective for both learning and



performing than by focusing on technique. Similarly, musicians such as Quantz and C.P.E. Bach remind us that the aim of music is to understand the emotions portrayed in the music in order to *move* the listener: that musicians should “make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that” (Quantz, 1752). Focusing on the aim of the music through understanding and exploring the *motion and emotion* embedded with the music is the quickest path to mastering it.

### Programme

Jean-Baptiste Lully (1632-1687): *Prélude* from *Le Carrousel du Roy*

Short explanation of the process

Jacques Danican Philidor (1657-1708): *Marche de Timbales*

Anon (from the Sönsfeld-Sammlung): *Suite à 6* in D

Michel Richard Delalande (1657-1726) & Jean-Baptiste Lully: *3 Pièces de trompettes*

André Danican Philidor (1652-1730): *Suite* from *Le Mariage de la Grosse Cathos*

Johann Philipp Käfer (1672-1728): Selections from *Suite* in C-Dur *Musicalische Battaglia*

Students from the Royal Conservatorium, Den Haag

Coaches: Susan Williams, Geoffrey Burgess, Ricardo Rodríguez Miranda



*Susan Williams' professional life started out as a trumpeter, and in her late 20's she started specializing on natural trumpet. She has performed and recorded with many of the world's most prestigious early music ensembles including Collegium Vocale Gent, Les Arts Florissants, Anima Eterna, Elbipolis Hamburg, Batzdorfer Hofkapelle Berlin, Les Amis de Philippe and Concerto con Anima Köln and many others.*

*In addition to performing, Susan also enjoys teaching and has been on the staff of the Royal Conservatorium in The Hague since 1990. She also teaches at the Hochschule für Künste Bremen where she hosts an annual international workshop for historic brass. In addition to her work in the early music field, she teaches classes in practice and performance preparation in both institutions and has been active in developing reform in conservatoires to further develop this subject and strengthen its profile in curriculums.*

*Susan's is currently carrying out doctoral research on musicians' learning - in particular the role of attentional focus during learning and performance. Her book *Quality Practice: a musician's guide* will be released in May 2017 (also in German: *Die Kunst des Übens: ein Praxis-handbuch für Musiker*).*

# THE EUROPEAN UNION BAROQUE ORCHESTRA

## History

The European Union Baroque Orchestra is like no other orchestra: its *modus operandi* since its foundation in 1985 has been to audition and select new personnel annually. EUBO's ephemeral existence makes its concerts special: live performances enjoying all the technical accomplishment of the best young baroque musicians in Europe, allied to an infectious undimmed sense of discovery and enjoyment. *"Mortensen's energetic and characterful direction from the harpsichord inspires a rich, colourful sound, with gracefully arching phrases: there was nothing flashy, just elegant, tasteful playing from EUBO."* (Bachtrack)

Members of EUBO come from all over the EU to gain performing experience, working together under the inspirational guidance of Music Director Lars Ulrik Mortensen and other leading baroque musicians. Margaret Faultless, Ton Koopman, Roy Goodman, Rachel Podger, Alfredo Bernardini, Paul Agnew, Gottfried von der Goltz and Stefano Montanari have all been guest directors in recent seasons. Over the years EUBO has recorded several CDs, the last four under the direction of Lars Ulrik Mortensen. The most recent release features Vivaldi's Four Seasons with four EUBO alumni as soloists, and Vivaldi's rarely recorded sonnets spoken in the original Italian.

Tours take the talented young orchestra to all corners of Europe - from celebrated city concert halls, to seaside summer festivals, to monasteries nestling in autumnal forests, and to winter celebrations in beautiful churches. At the centre of these great arcs of European travelling EUBO has established residencies in several cities, and from 2018 onwards EUBO will launch its tours from a new base at AMUZ in Antwerp.

EUBO's touring programme is assisted by sponsorship from The Early Music Shop and EUBO is partnered by nine European organisations within a co-operation project 'EUBO Mobile Baroque Academy' with co-funding from the Creative Europe programme of the European Union.

## Performers March 2017

**European Union Baroque Orchestra - March 2017**

**Director - Lars Ulrik Mortensen (DK)**

**Concertmaster - Bojan Cicic (HR)**

**Soprano - Maria Keohane (SE)**

### **Violins**

Alba Encinas Gonzalez	Spanish
Katarzyna Kmiecik	Polish
Charlotte Mercier	French
Katarzyna Olszewska	Polish
Coline Ormond	French
Claudio Rado	Italian
Katarzyna Szewczyk	Polish
Aliza Vicente Aranda	Spanish

### **Violas**

Mara Tieles Cutié	Spanish
Isabel Franenberg	Dutch
Anna Maria Stankiewicz	Polish

### **Cellos**

Alex Jellici	Italian
Anna Reisener	German

### **Double bass**

Juan Díaz Fernandez	Spanish
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### **Oboe**

Neven Lesage	French
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### **Bassoon**

Dóra Király	Hungarian
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### **Harpsichord**

Julio Caballero Pérez	Spanish
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## Lars Ulrik Mortensen, Music Director, EUBO



When Lars Ulrik Mortensen began studying musicology at university, he came across a book about English music for the virginals - he was fascinated, and it led him to the harpsichord. He studied first in Copenhagen and then in London, becoming harpsichordist with London Baroque and Collegium Musicum 90. In 2004, after a long association with the European Union Baroque Orchestra as harpsichord tutor and guest director, Lars Ulrik Mortensen became its Music Director. A *Financial Times* reviewer, writing after a EUBO concert, said "Mortensen is exceptional not just for his scholarship and virtuosity at the keyboard, but also because he makes music with his entire body and soul." In his home country Lars Ulrik is the artistic director of Concerto Copenhagen, whose opera productions at the Royal Theatre in Copenhagen have helped to build a profile for the group nationally and internationally. In addition to his work with his "own" orchestras, Lars Ulrik also performs extensively as guest director, soloist and chamber musician in Europe, the United States, Japan and Australia, and gives courses and master-classes throughout the world. Lars Ulrik Mortensen has received a number of prizes, among them Denmark's most prestigious music award, the Léonie Sonning Music Prize in 2007; he became a fellow of the Swedish Royal Academy of Music in 2008. Lars Ulrik Mortensen's many CD recordings have reaped major awards. Directing Concerto Copenhagen, his recordings include the complete harpsichord concertos by Bach, violin concertos by Bach, Haydn piano concertos (with soloist Ronald Brautigam), as well as symphonies by Danish composers Hartmann, Kunzen and Gerson. With EUBO, Mortensen has recorded a selection of suites by JS Bach, Fux and Rameau, two CDs of music by Handel and in 2014 Vivaldi's violin concerti *The Four Seasons*, featuring four EUBO alumni as soloists.

## Maria Keohane, Soprano



Maria Keohane is a Swedish soprano whose repertoire spans a wide spectrum of music styles from baroque to contemporary, including chamber music, opera and oratorio. She started her training as a singer while she was still working in the veterinary field and when she is not performing somewhere in the world, she lives on a farm in rural Sweden, combining her love of the country life and the glamour of her performing career, which takes her as far afield as the USA, New Zealand or Japan.

Maria finished her studies at the Royal Opera Academy in Copenhagen in June 2003 and has since performed worldwide with some of the best early music directors and soloists. While she has performed in many operas, for instance at the Drottningholm Royal Theatre in Stockholm and the Royal Danish Theatre in Copenhagen, she is now increasingly in demand as an oratorio singer, having worked with directors including Martin Gester, Roy Goodman, Gustav Leonhardt, Jakob Lindberg, Andrew Manze, Nicholas McGegan, Andrew Parrott and Lars Ulrik Mortensen.

Maria has recorded several CDs and has participated in many television and radio productions, including a film about Bach's cantata *Weichet Nur* with the European Union Baroque Orchestra (EUBO). She has been awarded the Reumert Prize, one of Denmark's most prestigious theatre prizes, for her role as Armida in Handel's *Rinaldo* and has been honoured several times by The Royal Swedish Academy.

In 2017, Maria returns to work with EUBO and Lars Ulrik Mortensen, performing a programme of baroque arias and cantatas including the newly rediscovered cantata by Handel, *Tu fedel? Tu costante?* Her performances with EUBO have received great critical acclaim, for instance at the Edinburgh International Festival: *"With a voice capable of juxtaposing the most extreme emotions - thrilling at the effusive end of the scale, breathtakingly beautiful when reflection is called for - Maria Keohane unleashed performances of enormous character and power."*

## EUBO Concert Programme - Thursday 23<sup>rd</sup> March, 20:15 Lutherse Kerk

European Union Baroque Orchestra : March 2017

Lars Ulrik Mortensen, director & harpsichord (DK)

Maria Keohane, soprano (SE)

Bojan Čičić, concertmaster (HR)

Neven Lesage, oboe (FR)

### Betrayal & Betrothal

#### GF HANDEL (1685-1759)

Concerto Grosso Op 6 No 10 in d minor, HWV328 15'

*Ouverture - Allegro - Air: Lentement - Allegro - Allegro - Allegro moderato*

Cantata *Tu fedel? Tu costante?*, HWV171a 18'

Recitativo *Tu fedel? tu costante?* - Aria *Cento belle ami, Fileno* - Recitativo *L'occhio nero vivace* -

Aria *Se Licori, Filli ed io* - Recitativo *Ma se non hai più d'un sol core* - Aria *Se non ti piace amarmi* -

Recitativo *Ma il tuo genio incostante* - Aria *Sì, crudel, ti lascerò*

*Passacaille* from Sonata in G, HWV399 5'

Recitativo accompagnato *Ah! Ruggiero crudel* & Aria *Ombre pallide* from *Alcina*, HWV34 9'

### Interval

#### JS BACH (1685-1750)

Harpsichord Concerto in A, BWV1055\* 13'

*Allegro - Larghetto - Allegro ma non tanto*

Wedding Cantata *Weichet nur, betrübte Schatten*, BWV202 20'

Aria *Weichet nur, betrübte Schatten* - Recitativo *Die Welt wird*

*wieder neu* - Aria *Phoebus eilt mit schnellen Pferden* - Recitativo *Drum sucht*

*auch Amor sein Vergnügen* - Aria *Wenn die Frühlingslüfte streichen* -

Recitativo *Und dieses ist das Glücke* - Aria *Sich üben im Lieben* - Recitativo *So sei das Band der*

*keuschen Liebe* - Gavotte *Sehet in Zufriedenheit*

\*soloist Lars Ulrik Mortensen

## The EUBO Mobile Baroque Academy EMBA

EUBO Mobile Baroque Academy (EMBA) addresses the unequal provision across Europe of opportunities for baroque music education, performers and audiences. It is a project set up to build four “bridges” in the early music sector. It uses its Faculty of experts and the transnational activities of its training orchestra European Union Baroque Orchestra (EUBO) to build these bridges. Baroque music is a common European cultural heritage from an era when musicians, just as today, travelled widely to experience different cultures, to fulfil creative ambitions and, crucially, to work.

EMBA’s “bridges” will serve to:

- reduce geographical divergence in resources and opportunities "N-S-E-W"
- create inspirational live experiences and engage audiences "Performer-audience"
- equip young musicians with a portfolio of career skills "Student-Professional"
- embrace new technologies to disseminate expertise and resources "Live-Digital"

EMBA provides a unique link into the profession and assists transnational integration for musicians specialising in baroque music performed on authentic instruments. EMBA nurtures talent, maintains performance quality and encourages creativity within the early music sector. EMBA tackles issues at a European level, raising standards to build a stronger environment in which early music performance can thrive.

Expertise, skills and networks of EMBA’s co-organisers will shape the project through:

- Concert promotion *hundreds of performances throughout Europe to engage audiences and give performing experience to young musicians*
- Music education *courses and resources, physical and digital, teaching teachers, reaching students of baroque and modern music specialisms*
- Professional development *orchestral placements for emerging musicians*
- Digital technologies *including interactive masterclasses as a bridge to opportunity for many*

EMBA's legacy will be:

- better equipped teachers/institutions in the baroque sector
- a network of experienced & skilled musicians
- freely available online resources
- wider audience geographical spread/age profile
- professional employment opportunities
- an enduring example of a sector-specific holistic business model

### **1.1 The partners**

#### **EMBA Partnership:**

European Union Baroque Orchestra (UK)	<a href="http://www.eubo.eu">www.eubo.eu</a>
Association Européenne des Conservatoires (BE)	<a href="http://www.aec-music.eu">www.aec-music.eu</a>
Concerto Copenhagen (DK)	<a href="http://www.coco.dk">www.coco.dk</a>
Estonian Record Productions (EE)	<a href="http://www.erpmusic.com">www.erpmusic.com</a>
Villa Musica Rheinland-Pfalz (DE)	<a href="http://www.villamusica.de">www.villamusica.de</a>
Trifolion/Festival/Ecole de Musique/Ville d'Echternach (LU)	<a href="http://www.trifolion.lu">www.trifolion.lu</a>
Malta Council for Culture and Arts/Valletta Baroque Festival	<a href="http://www.teatrumanuel.com.mt">www.teatrumanuel.com.mt</a>
Koninklijk Conservatorium Den Haag (NL)	<a href="http://www.koncon.nl">www.koncon.nl</a>
Universitatea Nationala De Muzica Din Bucuresti (RO)	<a href="http://www.unmb.ro">www.unmb.ro</a>
St John's Smith Square, London (UK)	<a href="http://www.sjss.org.uk">www.sjss.org.uk</a>

### **1.2 AEC and EMBA**

AEC will organise 3 Early Music Platforms within the remit of EMBA, in 2015 (Prague, Czech Republic), 2017 (The Hague, NL), 2018 (Malta), with a particular view to strengthening conservatoire early music departments in less well resourced regions. Presently there are only 40 or so full-scope early music departments in conservatoires most concentrated in western European countries. Additionally a focus will be on the role of conservatoires in preparing students for professional life, and the balance between taught skills and 'real life' experience. EMPs will consist of 2 days of conference discussions, and will include contributions from artists and faculty members working with EUBO and performances by the training orchestra. Reports arising from EMPs will be widely available through the AEC network to its 300 member conservatoires and through them to up to 84,000 individuals. As a network AEC will offer experience in the educational field and will enable EMBA to have access to its members and their expertise. AEC will play a large part in communicating the objectives, the work and results of the project. Actions of EMBA are divided into Education and Performance. The AEC EMP comes under the education strand.

Baroque Bytes - EMP sessions will be webcast and made freely available; social media will be used to share news and elicit comment and engagement.

The Early Music Platforms will publish reports on:

- professional career development in the early music sector including pathways for integration
- the proficiencies required for a 21<sup>st</sup> century portfolio of career skills
- how to develop performance skills outside formal conservatoire education

AEC has a webpage dedicated to the EMBA project: <http://www.aec-music.eu/projects/current-projects/eubo->

## The AEC Project FULL SCORE

### *FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector*

#### **‘FULL SCORE’**

Cultural and Creative Higher Education (CCHE) has a crucial role to play in strengthening the capacity of the cultural and creative sectors to adapt to change. Its graduates will become the leading cultural and creative players of tomorrow and, if equipped with the appropriate skills, competences and know-how, will contribute decisively to strengthening these sectors and to promoting innovation within them.

In the musical field, conservatoires are the dominant institutions for the delivery of CCHE, and AEC is the European network which represents around 90% of these institutions right across the EHEA. AEC has had significant impact in encouraging conservatoires to adapt to change and embrace innovation; its proposed framework partnership, ‘FULL SCORE’, represents a bold new step in the Association’s continuing work to provide this impetus.

‘FULL SCORE’ has the following six objectives:

- A. To strengthen and connect the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate
- B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians, whether destined to be the cultural and creative players or the engaged audiences of the future
- C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; and to reach out to new audiences and develop new publics
- D. To help cultural and creative players to internationalise their careers and activities, by further developing the AEC annual forum for exchange and mobility and by creating a common European platform for advertising job vacancies for instrumental and vocal musicians and composers in CCHE
- E. To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and to encourage wider take-up of these approaches
- F. To draw upon the perspectives of young musicians, in higher education and beyond, so as to make systematic use of their views about how best to facilitate their access to professional opportunities and how to engage in new and innovative ways with contemporary audiences

The priorities of ‘FULL SCORE’ reflect these objectives, and focus around the ways in which AEC can support conservatoires through meetings, conferences, workshops and the

development of suitable tools. With support from the Creative Europe programme, the project will deliver significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them. This not only offers valuable synergies and efficiencies, it also structures the content of both the project and the events within an integrated 3-year perspective, building links with other relevant events, networks and organisations and achieving cumulative and durable outcomes.

Added to this strategic approach are two other important initiatives. The first is to develop the capabilities of the AEC's new website, launched in May 2013, so as to support major aspects of the proposed project; the second is to use the opportunities provide by the network scheme to fulfil a long-held strategic goal of involving students actively in the planning and delivery of AEC events and activities, enabling their perceptions about the current and future states of the creative and cultural sectors in Europe to influence AEC policy and inform the advice and capacity-building support it delivers to its members.

AEC's application includes an important and fully integrated project being undertaken with the European Association of Music in Schools (EAS) and European Music School Union (EMU). AEC, EAS and EMU are three network organisations with strongly complementary roles in European music education. Between them, they cover both the generalised and more specialised music education that musicians encounter, and they embrace all the different kinds of environments and institutions in which this takes place, from the earliest years through to higher education, and across lifelong learning.

In order to deliver these priorities and initiatives, AEC has formulated the following specific actions:

- A. **Strengthening of the European Music Education Sector:** overseeing at least one joint project with EAS and EMU and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow

*An action linking the Boards of all three organisations and building future strategies*

- B. **Evaluation for Enhancement:** assessing how effectively all the stages and strands of music education in Europe work in a coherent way to provide future cultural and creative players with skills, competences and know-how that will contribute to strengthening the cultural and creative sectors

*A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy*

- C. **Conservatoires and the Development of Cultural Policy for Music:** sharing innovative approaches to promoting music, highlighting the value of its role in European culture and encouraging wider take-up of these approaches

*An action engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members*



- D. Career Development towards Professionalisation and Internationalisation:** helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career centre staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility

*An action that will provide the existing, vigorous network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers*

- E. Conservatoires as Innovators and Audience Developers:** sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches

*An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJM and IASJ in 2016*

- F. Young Musicians as International Networkers:** drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities

*An action that builds ambitiously upon the AEC's action plan for student involvement (2013) and embeds this within AEC events and activities for the period 2014-2017 (work will include outreach to the European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International)*

## PRACTICAL INFORMATION, ADDRESSES, MAPS

### Venues Addresses

#### Main Conference Venue

Royal Conservatoire in The Hague (Koninklijk Conservatorium Den Haag - KC)  
Juliana van Stolberglaan 1, 2595 CA Den Haag, Netherlands

#### Concerts:

23-03-17      EUBO Concert - Lutherse Kerk  
Lutherse Burgwal 7, 2512 CB Den Haag

We will walk there all together (30 minutes walking distance) from KC. If you would like to go by yourself with public transport you can take tram 3 or 4 from Beatrixkwartier, or tram 2 or 3 from Ternoort to Grotemarkt and then walk.

24-03-17      KC Concert - Oud Katholieke Kerk  
Juffrouw Idastraat 7 2513 BE Den Haag

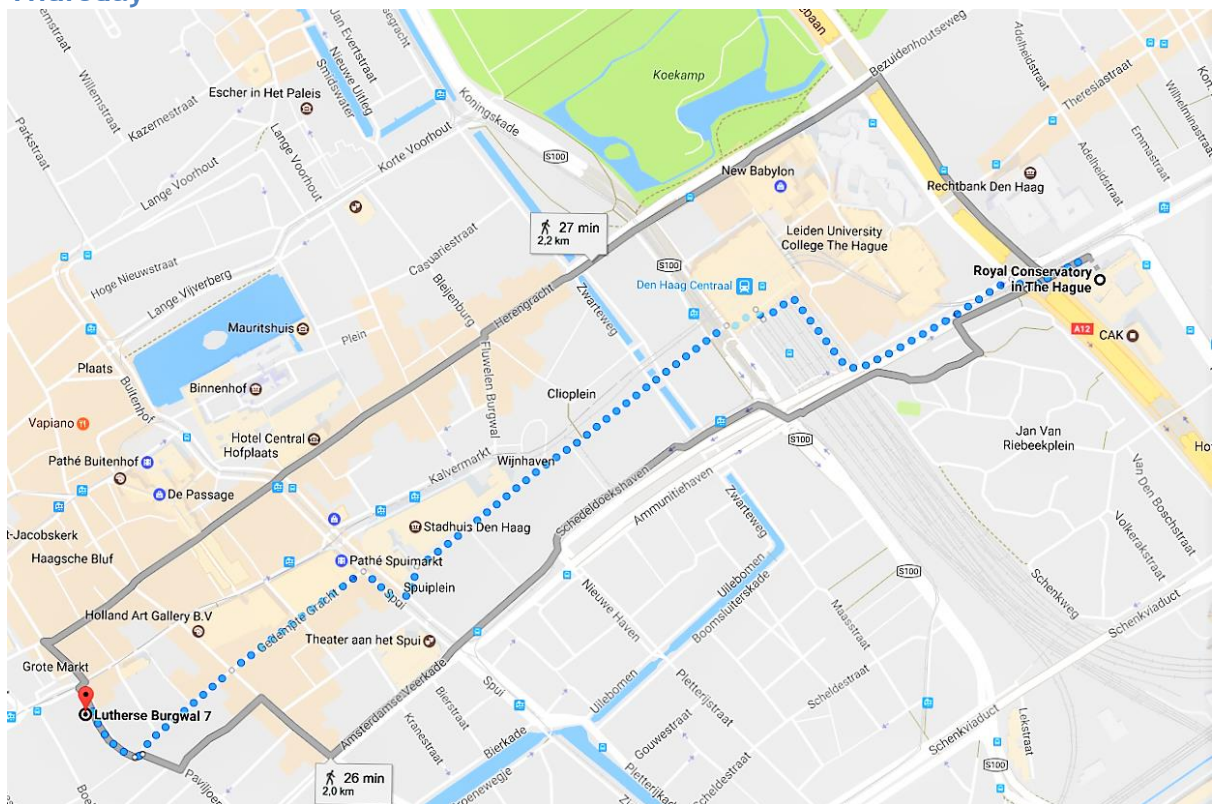
We will walk there all together (30 minutes walking distance) from KC

#### Restaurant Dinner 24th March

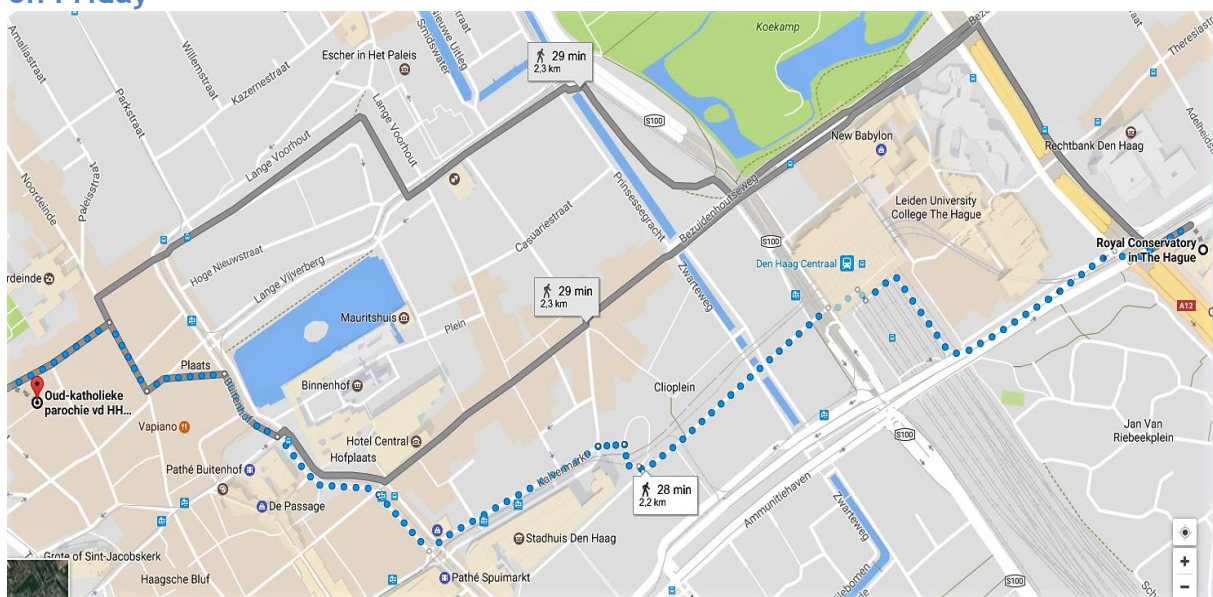
Restaurant 't Goude Hooft  
Address: Dagelijkse Groenmarkt 13, 2513 AL Den Haag

## Maps

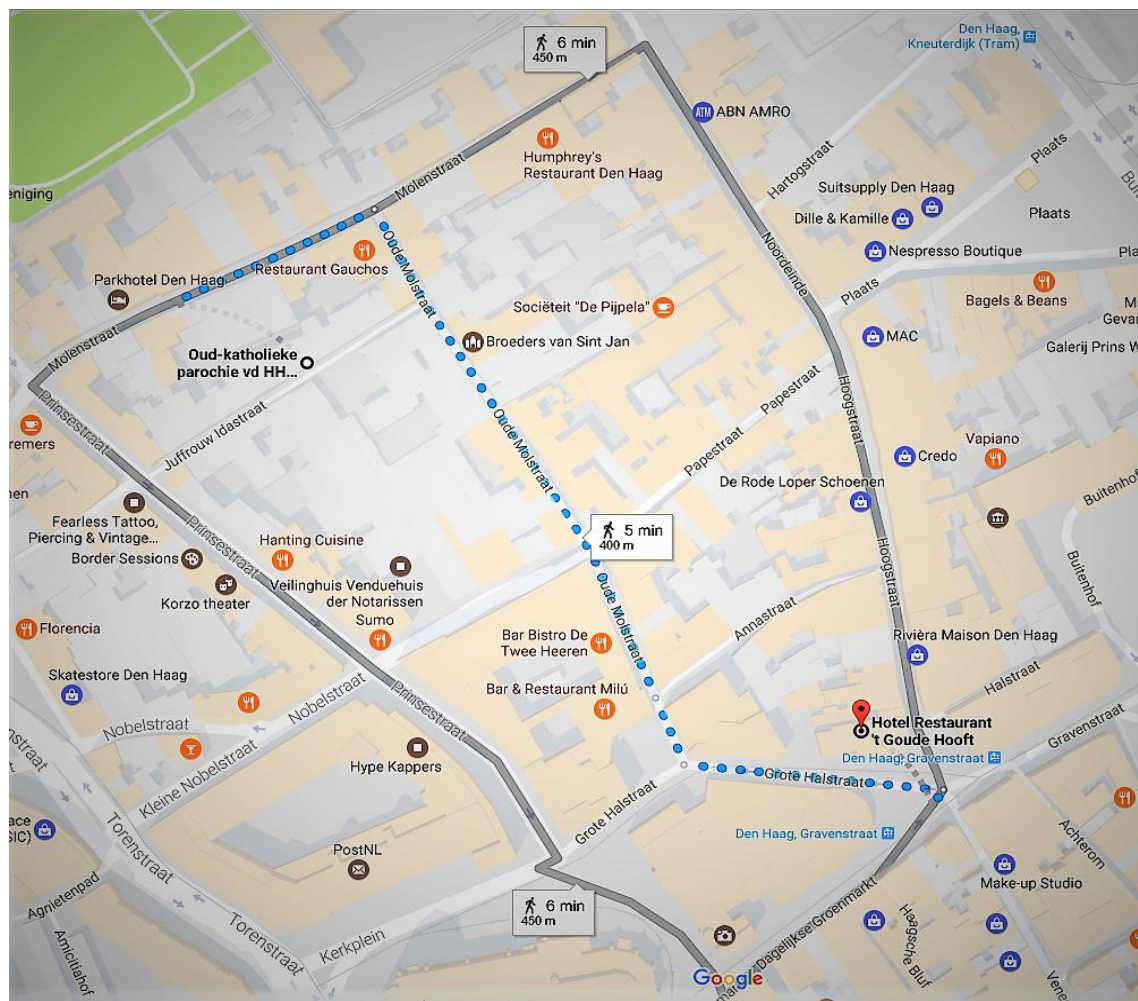
### From Royal Conservatoire The Hague to the Lutherse Kerk - EUBO Concert on Thursday



### From Royal Conservatoire The Hague to the Oud Katholieke Kerk - KC Concert on Friday



## From the Oud Katholieke Kerk to the Restaurant 't Goude Hooft - Dinner Friday



## Taxi numbers

070 - 777 9999 <http://www.haagsetaxicentrale.nl/>

070 - 204 2004 <http://speedtaxi.nl/>

070 – 555 5555 <http://www.taxicentraledenhaag.nl/>



## ORGANISATION

### L'Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen - AEC

#### AEC EMP Working Group

Peter Nelson, *Staatliche Hochschule für Musik Trossingen*

Thomas Drescher, *Schola Cantorum Basiliensis, Fachhochschule Nordwestschweiz*

Johannes Boer, *Koninklijk Conservatorium Den Haag*

Greta Haenen, *Hochschule für Künste Bremen*

Francis Biggi, *Haute Ecole de Musique de Genève*

Terrell Stone, *Conservatorio di Musica "A. Pedrollo", Vicenza*

Elina Mustonen, *Sibelius Academy, Helsinki*

Claire Michon, *CESMD de Poitou-Charentes, Poitiers*

Ruth Fraser (Student Working Group member), *Koninklijk Conservatorium, The Hague*

#### AEC Office Team

Stefan Gies, *Chief Executive*

Sara Primiterra, *Events Manager*

Tatiana Papastoitsi, *Student Intern*

Anastasia Betron, *Student Intern*

### Royal Conservatoire The Hague

Ruth Fraser, *EMP Conference Organiser. Vocal Department Production Leader, Coordinator of External Hire and Bachelor Electives*

Johannes Boer, *Head of Early Music Department, Conference Preparation Team*

Martin Prchal, *Vice-Director, Conference Preparation Team*

### Le Réseau Européen Musique Ancienne - REMA

#### REMA Executive Board

Xavier Vandamme, *Utrecht Early Music Festival and Season*

Tomas Bisschop, *MAfestival, Bruges*

Daniel Bizeray, *CCR Ambronay*

Jelle Dierickx, *Musikfestspiele Potsdam Sanssouci*

Marco Mencoboni, *Cantar Lontano*

#### REMA Team

Helena De Winter, *Executive Secretary*

Marc de Pierrefeu, *Communication manager*

Wolodymyr Smishkewych, *remaradio.eu coordinator*

### The European Union Baroque Orchestra EUBO

Paul James, *Director General*

Kim Sargeant, *EMBA Co-ordinator*

Emma Wilkinson, *Orchestral Manager*

Noora Heiskanen, *Communications Manager*