

VIOLANET
The European Viola da Gamba
Network

Guidelines
for a European curriculum
of academic studies
in viola da gamba



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Intellectual Output 1:

Design of European Guidelines for Viola da Gamba
high educational pathways

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1. Working group

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2. Premise

The project *Violanet – European Viola da gamba Network* is a strategic partnership funded under the European Union’s Erasmus+ programme. The project aims to improve the exchange between European teachers and students, and to increase knowledge in the fields of teaching, musical interpretation and research, applied to viola da gamba. A fundamental step to facilitate and encourage the mobility of the entire academic body would be the creation of a shared and comparable academic curriculum. One of the goals of this three-year strategic partnership is the creation of a reference document or *guidelines* that can help to design a mapping for the required levels, creating examples of good practice. The various facets of viola da gamba teaching provide an opportunity for inspiring others and learning from each other.

2.1 Structure of the Guidelines

These Guidelines start with the analysis of the different curricula proposed by the partner institutions. This first major part (chapter 3, *The present situation*) consists in a comparison of the actual situation in different countries and institutions. By comparing the curricula as proposed by the partner institutions it is possible to spot strengths and weaknesses in these study programs as well as to identify the individual profiles of the institutions. It is an important tool in pointing out the differences and specialities of each of our partners.

The actual guidelines (chapter 4, *Guidelines for an academic curriculum*), which constitute the heart of this work, are the result of a brain storming between the partners of Violanet. This chapter is therefore not simply a description of the common ground and the similarities in the current individual programs, but the foundation of a shared vision on good future practice. The aim is not to standardize existing curricula but to draw the attention of the institutions and teachers to points of weakness or strength that one finds in every average didactic program. Their purpose is, thus, not to present unique conclusions or constrictive solutions, but to offer – precisely – a guide. The list of reference works which concludes the chapter is the result of a debate on what can be considered the basic repertoire for any viola da gamba player.

The last part (chapter 5, *Specialising Workshops*) is a description and explanation of the Intellectual Output 2 of the European Viola Gamba Network: The “Laboratories 150 hours” are workshops of specialization, as part of the academic curriculum in viola da gamba, developed in each partner institution. The duration of these workshops are 150 hours in three years, 50 hours per year; they will take place from 1 March 2019 to 31 May 2021 (academic years 2018-2021). The student will get evaluation, validation and recognition of ECTS credits (6 ECTS for 150 hours). These laboratories are created in order to offer musical training that is not included in the official curricula.



2.2 Target groups

The guidelines are designed in particular for those who are accountable for the academic curricula of the study of viola da gamba (i.e. viola da gamba teachers and institutional managers), proposing them a fundamental reference agreed by all partners of the project as considered indispensable for higher education of viola da gamba.

The elaboration of an academic reference for viola da gamba curricula will help teachers to forge a new generation of gamba players, professionally prepared, to increase their professional skills and to direct them towards a critical knowledge of the ancient history and modern development of the instrument. It offers a basis for reflections on different teaching techniques, thanks to research and a variety of experiences of each of the gathered teachers. Students and other viol players who want to attend a higher education will find a help in the Guidelines to make their choice, based on the specific curricula of the courses of the different partners.

At the same time, this part is addressed to those working on the preparation for academic studies of viola da gamba, i.e. students as well as teachers of preacademic courses, whatever the institutional frame in which they operate may be (pre-academic courses of conservatories, courses of public and private music schools, private lessons etc.). By making public the profile of future academic courses with its reference points, the guidelines can be of help – even in the preliminary state of a proposal and before their actual execution and implementation – by establishing the didactic and instrumental level when setting up these basic courses. This aspect is particularly felt by the Violanet partners since the basic teaching of viola da gamba is still suffering from a systematic backlog in comparison to other, more common instruments. Defining a high target for the academic level should hopefully lift the goals of the pre-college studies as well.

Institutions who consider to start an academic course of viola da gamba will find in the Guidelines a model for a curriculum based on a level of European standards.



3. The present situation

3.1. Institutional background

Starting point of the drafting of the guidelines was a broad recognition of the status quo in the six institutions involved in Violanet. A survey of the strengths of each course of viola da gamba proposed allowed a fruitful mutual comparison. A detailed description of the study programs aims to provide the basis for knowing common points, similarities and differences in the present curricula of viola da gamba academic studies.

3.1.1 Scuola di Musica di Fiesole, Italy

3.1.1.1 Viola da gamba courses in Fiesole

The viola da gamba course of the Scuola di Musica di Fiesole was first proposed over thirty-five years ago, when the revival of the instrument in Italy was in its infancy and when the School was far from being able to offer academic courses by issuing degrees recognized ministerially. Since then the course has developed a strong transversal connotation, an inclusive vocation that it has been able to preserve to this day. In fact, the course has always stood out for its wide openness to diversified types of students, offering a multiplicity of formulas: amateur or free courses; pre-academic courses that prepare adolescent students for academic studies; academic courses aimed at both three-year and two-year degrees (bachelor and master); international meetings for further training. This approach has made it possible to offer students a vast spectrum of educational activities, often transversal to study courses. Especially in the formation of chamber music ensembles and of viol consort the students could thus take advantage of a lively exchange between different realities.

Since 2011 the viola da gamba course has undergone an important enrichment thanks to the organization of the biennial “Italian Viola da Gamba Day”, awarded with the personal medal of the President of the Italian Republic. The event is a reference point for all those who care about the viola da gamba: artists, professors, composers, musicologists, students, luthiers as well as amateur musicians. It brings together the most eminent specialists in this field, top-level musicians and researchers, who are confronted in debates, concerts, collective and experimental activities, and offers students and recent graduates of Italian Conservatories and schools of luthery the opportunity to present themselves to a specialized audience and to establish professionally useful contacts. The “Italian day of viola da gamba” is a national platform and has made the viola da gamba course of the Fiesole Music School a point of reference for the equivalent of Italian academies and conservatories.

The 2019 has seen a further and important enlargement thanks to the opening of a second chair of viola da gamba in the Casa della Musica of Arezzo. The two professorships, held by Bettina Hoffmann and Fabrizio Lepri, were set out from their beginning, despite the geographical distance, not as two separate but interacting realities, allowing the students of Fiesole and Arezzo to confront each other, to take advantage of the instructions of both the teachers and to have an even greater choice in the formation of chamber groups.



3.1.1.2 The two academic courses

The academic course of viola da gamba, in accordance with all instrumental courses of the Italian state conservatories, is divided into two separate phases, the first three-year, the second two-year. They allow the achievement of the Academic Diploma of I and II level of High Artistic and Musical Education (AFAM, Alta Formazione Artistica e Musicale), equivalent to three-year (bachelor) and two-year (master) university degrees.

The curriculum is designed to prepare young musicians to acquire a mature artistic awareness and knowledge of historical evolution, as well as adequate postural and emotional control techniques. During the three-year phase the instrumentalists gradually acquire the skills of a higher level, successfully dealing with them thanks to the most representative repertoire of viola da gamba, both in the solo field and in the ensemble, taking part in orchestral ensembles specifically dedicated to academic courses, to various chamber groups and to the viol consort. Chamber music practice is an integral part of the course even as it is considered an important opportunity for individual growth, a way of experimenting and refining peer learning techniques in the regular practice of rehearsals. Numerous performance opportunities allow the students to test their preparation in public concerts, the participation to which is considered an integral part of the course.

During the two-year phase these skills are taken to a higher and professional level. The didactic matrix of the course – in addition to the development of instrumental technical skills, the study of the soloist literature of the instrument and the performance practice – places the accent on the activity of ensemble music and of viol consort. For an integration with the professional world, advanced level students are offered to perform within orchestras and professional concerts; in particular in recent years this activity has been increased by seeing students participating in concert seasons of national scope.

The two-year course at the Fiesole Music School has not yet received ministerial recognition. It is therefore carried out in agreement with the Turin Conservatory which provides support for the validation of the exams.

3.1.1.3 The three-years academic course in detail

3.1.1.3.1 Entry level

For the admission an exam is required. Candidates prepare a composite program covering the major European schools of viola da gamba which should contain:

- a *madrigale passeggiato* for viola bastarda,
- one piece for lyra viol, reading from tablature, as for example TOBIAS HUME, *A Pavin* n. 42, from *The first part of Ayres*,
- one *division* from CHRISTOPHER SIMPSON, *The Division-Viol*,
- a suite of at least 4 or 5 movements from French baroque repertory, as for example MARIN MARAIS, book V, movements without *cartouches*,
- a sonata for viola da gamba and harpsichord by J. S. Bach or a sonata for viola da gamba and thorough bass by G. F. Telemann or J. Schenck,



Moreover, the commission will assign a slow baroque movement to be performed with improvised ornamentation.

3.1.1.3.2 Annual exams

Each of the three years of study will be concluded by an exam, to be held either in the summer or autumn session. The directives that regulate the composition of the individual exams aim at a broad spectrum of violistic culture, so that the student, during the three years, will meet and appropriate different styles and instrumental techniques. There are no mandatory pieces, but the student must have explored some of the columns of his instrument's repertoire. The candidate will thus compose the program of each of the three exams by choosing one or more works from the following thematic groups; during the three annual exams he must have performed at least one piece from each of these groups. The individual exams will last about 30 minutes each.

- Diminutions for viola bastarda
- *Divisions on a ground* by English composers
- Pieces for *lyra viol* with scordatura
- French pieces for solo viola da gamba of the time of Hotman and Sainte-Colombe
- French suites for viola da gamba and thorough bass of the time of Marin Marais and Louis de Caix d'Hervelois
- German sonatas or suites of the time of Johann Schenck and August Kühnel
- German sonatas of the time of Johann Sebastian Bach, Georg Philipp Telemann, Carl Philipp Emanuel Bach and Karl Friedrich Abel

During the three years, the performance of a piece by each of the following three groups is mandatory:

- Marin Marais, a suite for viola da gamba and thorough bass as for example: suite in A minor from book III, suite in E minor from book II, or *Couplets de Folies* from book II; or François Couperin, a suite for viola da gamba and thorough bass
- Johann Sebastian Bach, sonata BWV 1028 or BWV 1029
- Christopher Simpson, one of the last divisions from *The Division-Viol*

3.1.1.3.3 Final exam (laurea triennale)

The final exam of the three-year course is composed of two parts, one practical, the other theoretical. The practical part includes the execution of a program lasting about 50 minutes, at the technical-musical level of the repertoire addressed during the course of study. Half of the program may be composed of compositions already performed in previous exams.

The program must contain at least one piece from each of the following groups:

- Diminutions for viola bastarda
- English music from XVII century
- French suites for viola da gamba and thorough bass



- German baroque or classical music
- Vocal or instrumental chamber music with an important obbligato part for the viol

In the theoretical part the presentation of a short thesis on a topic taken from the history, the repertoire or the lutherie of the viola da gamba or from its performance practice is required, or a presentation text on the historical, stylistic and formal characteristics of the compositions performed in the exam.

3.1.1.3.4 Curriculum of the three-years course

	number of years	hours per year	credits per year	exam required
Viola da gamba	3	27	18	x
Viol consort	2	24	4	x
Chamber music for ancient instruments	3	12	2	x
Chamber music with voices and viola da gamba	1	24	6	
Choir	1	24	2	
Ornamentation and improvisation on the viol	1	24	4	x
Praxis of thorough bass on viola da gamba/lirone	1	18	2	
Introduction to the history of the viola da gamba	1	12	2	
Repertory of viola da gamba	1	24	4	x
Treatises and other historical sources	1	24	4	x
Tunings and temperaments	1	12	2	
Harpsichord and historical keyboard instruments	1	24	8	x
Theory and praxis of thorough bass	1	30	6	x
History of Music	2	36	6	x
Musical bibliography and research	1	36	6	x
Composition	1	24	6	x
Aural and Vocal Training	1	36	6	x
Instrument Pedagogy and Didactics	1	18	4	
Body and emotional control techniques	1	30	2	
Musical Informatics	1	30	2	x
Foreign language of EU	1	30	2	x
Subject chosen by the student	3		6	
Final exam			10	x
Total	3		180	



3.1.1.4 The two-years academic course in detail

As stated above, many of the two-years academic courses of Scuola di Musica di Fiesole, including that of viola da gamba, at the moment have not yet obtained the ministerial approval and are therefore carried out in agreement with the conservatory of Turin. This means that the didactic programs and the contents of the exams are not determined by the Fiesole professors but strictly adhere to those of the Turin conservatory. Lessons and entrance and intermediate exams are however held at Fiesole and by the teachers of the School, while the final exam takes place in Turin and is certified by the teachers of that conservatory. It is an anomalous situation that will hopefully be regularized in shortly by an official approval by the government.

3.1.1.4.1 Entry level

Admission to the two-year course is reserved for students with an academic degree of at least 1st level from Italian State Conservatoires of Music and agreed Musical Institutes, or foreign institutions of the same rank, and to students with a Italian Conservatory diploma (old system) together with a baccalaureate diploma. For the admission an exam is required. Candidates prepare a program of their choice with a minimum duration of 30 minutes, including pieces in different styles, of which at least one by Forqueray and one by J.S. Bach. The exam is followed by an interview in Italian on general musical, cultural and motivational questions.

3.1.1.4.2 Final exam (laurea biennale)

The course offers the choice between two different specialisations, one for solo repertoire, the other for chamber music, and consequently two different types of exams. Both consist of 3 tests to be performed on two different days.

1) Specialisation in solo repertoire

Test 1: Viol sizes other than bass (treble, alt, tenor)

Execution of a program of about 30 minutes, including compositions representative of the major European schools of the century XVI, XVII and XVIII. The candidate must present compositions of no less than three different genre in which the instrument played has a concertant role (eg Concertini by J.M. Molter for treble viol, repertoire for viol consort).

Test 2: Bass viol

Execution of a program of about 60 minutes, including compositions representative of the major European schools of the century XVI, XVII and XVIII, necessarily including the repertoire of diminutions, A. Forqueray and J.S. Bach. Execution of a significant piece from the repertoire of the XX century.

Test 3: Concerts for viola da gamba and orchestra

Execution of a concert by Johann Gottlieb Graun, Georg Philipp Telemann, Giuseppe Tartini or Johann Pfeiffer for viola da gamba and orchestra.



2) Specialisation in chamber music

Test 1: Accompaniment of voices and instruments

Execution of a program of about 30 minutes, including compositions for voice or voices and thorough bass from the repertoire of major European schools of the century XVI, XVII and XVIII.

Test 2: Concertante role of the instrument in vocal context

Execution of a program of about 30 minutes including no less than three pieces for voice or voices, viola da gamba and thorough bass taken from the repertoire of the major European schools of the century XVI, XVII and XVIII, necessarily including a vocal piece with concertante role of the viola da gamba of J.S. Bach.

Test 3: Concertante role of the instrument in instrumental context

Execution of a program of about 30 minutes including no less than three pieces for instrument or instruments, viola da gamba and thorough bass taken from the repertoire of the major European schools of the century XVI, XVII and XVIII.

3.1.1.4.3 Curriculum of the two-years course

	number of years	hours per year	credits per year	exam required
Viola da gamba	2	26	11	x
Chamber music with voices and ancient instruments	2	18	6	x
Ornamentation and improvisation on the viol	2	24	3	x
Praxis of thorough bass on viola da gamba/lirone	2	12	4	x
Sight reading techniques	1	18	6	x
Tunings and temperaments	1	12	4	x
History of the viola da gamba	1	10	2	x
History of theory and treatises	1	25	4	x
Musical librarianship and documentation	1	15	3	x
History and aesthetics of music	2	15	3	x
History of musical forms and repertoires	2	30	6	x
Analysis	1	15	3	x
Musical semiography	1	10	2	x
Foreign language of EU	2	27	3	x
Subject chosen by the student	1		6	
Internships and other training activities	2		6	
Final exam			6	x
Total	2		120	



3.1.2 Universität Mozarteum, Salzburg, Austria

3.1.2.1 Viola da Gamba and Violone at the Mozarteum Universität Salzburg

The Bachelor, Master and Post-graduated studies in Viola da Gamba and Violone were officially introduced in the faculty of Mozarteum in 2012. The instrument was however always present in the University, at least since the late '60ies, when Nikolaus Harnouncourt, himself cello and gamba player, taught in Mozarteum.

3.1.2.1.1 Bachelor in Viola da Gamba (and Violone)

The Bachelor studies in Viola da gamba, divided in 8 semesters (4 years) aim to give a strong background to the student, who can afterward enter the Master studies without lacks and already with a professional sureness, which will then bring them to a smooth introduction in the professional world. After the first 2 semesters an internal exam is produced, intended to double-check the student level and to direct him/her at the best.

The curriculum of the Bachelor has a focus on three aspects: 1) a strong technical instrumental preparation, which aim to fill any lack left by the pre-college studies and to facilitate the access to all kind of repertoire 2) a reflection on the methodology, both for the didactic of the instrument and for the historical research on the gamba. This allows the student: to « learn to learn alone » the instrumental technique, to give the intellectual instruments to afford independently the music interpretation, to understand how to make a scientific research or a new musical program, 3) ensemble playing. Besides the soloistic approach, the student is constantly demanded to appear in different roles into the different groups of musicians. From viol consort to chamber music with different instruments to orchestral programs, as soloist or as part of the orchestra. To get the final diplomas is obligatory to have played in public several times. For these aim the school organize constantly concerts for the students, in the Mozarteum itself or in other locations. (Some other Association, as Bachgesellschaft Salzburg, Paul Hofheimergesellschaft Salzburg and others, supporting the studies in ancient music in strict relationship with the Professors of Mozarteum, always maintained and still contribute to maintain alive into the town and the school the interest about ancient music and viola da gamba, sponsoring concerts for the students of ancient music of Mozarteum). The Violone studies are produced by the faculty as a part of the curriculum, in order to give other experiences and job possibilities for the gamba players. They are not obligatories but warmly suggested. The Violone courses can be followed independently by double-bass or cello players as a separate course.

The Bachelor years encompasses the entire repertoire of the « historical » period of gamba, from Renaissance to pre-romantic works, without forgetting a dialogue with the modern composers, very active in the faculty. In this period of the studies the students is confronted with many different styles of music and instrumental techniques, and the path try to develop a critical knowledge of all problems and possible solutions proposed by the different periods, both from a theoretical point of view and from an performing and artistic one. The topic given



by the faculty, besides the main instrumental teaching, collaborate to this aim.

The Bachelor is concluded with a public exam and with a short dissertation on a chosen topic.

3.1.2.1.2 Master in Viola da Gamba (and Violone)

The Master studies are intended to develop in more specific way the path started in Bachelor. In particular the student will focus her/his attention on some special subject, which will become the object of his Master Dissertation (see below).

The Master curriculum is intended to give to the student a professional high level mastery of the instrument, as well as to conclude the theoretical preparation, which shall lead him to the professional world in the best way, but also which could disclose him the door of further academic degrees of studies (Postgraduate and Doctorate). During the Master years, the student appears frequently in public concert and is invited to take part as prominent actor to concerts organized by the school, often in collaboration with European festivals or University. This is intended as an important part of the curriculum. On the other side the research and critical knowledge is constantly stimulated.

The choice of a specific repertoire is left more free than in the Bachelor, but the student is invited to approach the most virtuoso ancient and modern repertoire, in order to achieve the total awareness of the instrument possibilities, before completing the official studies.

The final exam is divided in an « internal exam » (closed to public and proving a correct degree of technical and musical preparation), a public recital of one hour, and a Master Dissertation. This can be done: or as a musicological research (followed by a musicologist of the Department for Musicology, in collaboration with the main viola da gamba teacher), or as an « artistic » dissertation, where a smaller theoretic text is presented and demonstrated or within a cd recording (done in collaboration with our Video and Audio Department) either with a public « lesson » on the chosen topic, with practical examples. The three parts of the exam flow in a unique note of the commission, which will be the final note. This system, equal in all faculties of the University, is intended to give opportunity to the student to show all his qualities and the development of the required capacities: instrumental sureness, artistic creativity, stage presence, research capabilities, critical understanding of the topics and personality.

3.1.2.1.3 Post-graduated in Viola da Gamba

The postgraduated studies (2 semester, extensible to 4 with the permission of the Rectorate) are intended for students who, having already a Master from other Universities, want to specialise and to complete their formation on the Viola da Gamba. The program of postgraduated studies is largely free and with no obligatory secondary topics, in order to leave free the students to concentrate on the high level of the instrumental practice and/or to develop at the same time, the starting of the professional activities.



3.1.2.2 Viola da Gamba Bachelor in details

3.1.2.2.1 Bachelor in details. ECTS credits and repertoire

	Semesters	Hours/week	ECTS credits
Main subject			
Main subject	8	2	120
Harpsichord / Basso continuo	4	1	10
Ensemble / Chamber music	6	1	12
Baroque orchestra / Consort	4	2	8
Historical informed practice			
Historical dance	2	1	8
Historical dance	2	2	2
Instrument building	2	2	2
Ornamentation / Improvisation	4	2	8
Musical sources	4	1	8
Introduction new music	1	1	1
Informed practice early/ new music	1	2	4
Theory			
Ear training	4	1	4
Counterpoint in early music	4	2	8
Harmony in early music	2	2	4
Music analysis	1	2	3
Solfeggio	2	1	2
Acoustic	1	2	2
Organology	1	2	2
Music history	4	2	8
Scientific work	1	2	2
Free Elective Space			
Elective		3	4
Free elective		8	8
Bachelor Thesis + final exam			10
Total			240



Entry exam Bachelor viola da gamba

- One Diminution in Italian Style (e.g. von Ortiz, Rognoni, Dalla Casa, Bonizzi or Bassano).
- Five movement of a French Suite (Prelude, Allemande, Courante, Sarabande, Gigue) or three Pièces de Caractère: e.g. Saint Colombe, Marais, Caix d’Hervelois, Forqueray, Dollé, Cappus.
- From J.S. Bach Sonaten für Gambe und Cembalo: At least two mouvements (slow-fast) from BWV 1027, 1028 oder 1029.
- One division by Christopher Simpson.
- First sight reading of an easy work.

Final exam Bachelor viola da gamba

- One Diminution from italian composers (e.g. Ortiz, Rognoni, Dalla Casa, Bonizzi, Bassano) or a diminution composed or improvised by the student in the style of the italian early baroque composers..
- One English Division (e.g. Simpson, Butler, Poole oder Jenkins) or at least three original works for Lira-Viol.
- Two sonatas by Johann Sebastian Bach for Gambe and Cembalo (BWV 1027-28-29)
- One french Suite (at least 5 mouvements) by Marais, Forqueray, Dollé or Caix d’Hervelois.
- Three composition of the 18. century with obligate Gamba (e.g. one Parisian Quartett by Telemann, “Conversations Galantes” by Guillemain or one Cantata with obligato Gambe).
- Realisation on the gamba of an easy basso continuo gives 10 minutes by the commission.

3.1.2.3 Viola da Gamba Master in details.

3.1.2.3.2 Bachelor in details. ECTS credits and repertoire.

	Semesters	Hours/week	ECTS credits
Main subject			
Main subject	4	2	61
Harpsichord/ basso continuo	2	1	4
Ornamentation/ Improvisation	2	1	4
Chamber music	2	1	8
Baroque orchestra / consort	2	2	4
Music-, literature- & art science			
Harmony & counterpoint in early music	2	1	2
Historical analysis + rhetoric	2	1	2
Musical notation, musical sources	2	1	4



Free Elective Space

Elective	1	2	2
Free elective	1	2	2
2 Final exams (intern/extern)			6
Master thesis			21
Total			120

Entry exams Master viola da gamba

The candidate has to prepare a program of minimal 15' with works containing an elevated degree of technical difficulty, and from different styles. Afterward a speech with the commission, around the history of the Gamba and its repertoire, as well as around the praxis of the early music. The repertoire suggested is

- One Diminution of an Italian composers (Rognoni, Bonizzi, Bassano)
- Two pieces by Forqueray, Pièces de viole, 1747 or two pieces by Marais Marais
- Parts from Johann Sebastian Bach's Gamba Sonatas (BWV 1027, 1028, 1029)
- Two movements from virtuoso sonatas of German composers (C.P.E. Bach, J. Gottlieb Graun, Johan Schenk, August Kühnel, Andreas Lidl)
- One Division by Christopher Simpson from "The Division Violist": D major (p. 60), E minor (p. 62) or D minor (p. 65).

Final exam Master viola da gamba

A recital including solo virtuoso pieces and (at least one piece of) chamber music. The recital has to include at least one piece for each of these categories:

- Italian or Spanish music of the 17th century, French music of the 17th and 18th century, German or Austrian Music of the 17 or 18th century
- One concerto for gamba and orchestra (Johan Gottlieb Graun) with self composed cadenzas
- One virtuoso Division composed by ancient masters (e.g. Simpson, Butler, Poole) or composed or improvised in the style of the ancient masters.

3.1.3 Conservatoire National Supérieur de Musique et de Danse de Lyon

3.1.3.1 General considerations

The CNSMD of Lyon is a training facility for young artists seeking to prepare for a career in the referenced professions of music and dance. For music, the professions have four specialities: vocal and instrumental interpretation, conducting vocal and instrumental ensembles, musical creation and musical culture.



Early music is part of the first speciality. The particularity of its approach lies in understanding of styles, musical languages and period instruments by a research into historical sources. This teaching program is structured in a coordinated department in which the viola da gamba class takes part.

The viola da gamba class, which opened in 1988, aims to approach all the different aspects of this many-faceted instrument. This is why the repertoire begins with the Renaissance and includes the consort, which is also taught on a weekly basis.

Considerable attention is paid to the vast baroque period, which saw the development of many varieties of solo or 'obligato' writing. This involves touching on the styles and techniques of many different countries in Europe and sometimes beyond.

Skills in ensemble playing are considered with the utmost importance, with a view to the future professional life of the violist. The programs of both Bachelor and Master Diplomas must consist for half of the time in ensemble music of any kind.

Contemporary music is a welcome guest, making collaboration possible on occasion with the student composers within the conservatory. The class also meets with the dance department from time to time, usually with the contemporary dance section, for improvisation workshops where participants are free to follow their imagination.

While for the bachelor's exam a broad spectrum program is required, which shows abilities throughout the whole repertoire of the viola da gamba, for the master's exam the student is free to compose a program focused on a topic of his or her choice.

Students have access to the following instruments, which belong to the conservatory: a quartet of Renaissance viols, a baroque septet, a violone, a seven-string baroque viol and a lirone. Also available are four vielles, which are used mainly in Pierre Hamon's ensemble sessions and on specific occasions for master-classes.

Objectives of the training program:

The curriculum proposed by the CNSMDL prepares students for the profession of instrumentalist in a vast corpus of repertoires, including a creative approach linked to ornamentation, improvisation, arrangement. It also prepares to the professions of artistic education, mediation and the promotion of music in today's society. It facilitates professional integration.

The skills and knowledge targeted are:

- proficiency of the instrumental or vocal tool by an optimal use of oneself.
- A theoretical knowledge at the basis of the different musical languages.
- A capacity to develop one's creativity within pre-existing and new repertoire.
- Organologic knowledge on different families of period instruments (keyboard, strings, wind.)
- Knowledge of the professional environment and of its requirements.
- Capacity to define and carry out varied musical projects.
- Capacity for work planning and a sense of responsibility, in order to meet clear commitments in a given, sometimes short, period of time.



- A capacity to formulate critical evaluations in the context of performance, including in ones own artistic work.
- A comprehensive musical and artistic culture.
- A capacity to conduct research and to communicate the results orally and in writing.
- A capacity to reflect on the place and the evolution of music in society.
- And, more generally, the skills and knowledge mentioned in the frame of reference of professional activities and certification (“métiers instrumentistes-chanteurs”, annexe de l’arrêté du 1er février 2008 relatif au DNSPM, publié au J.O. du 9 février 2008).

3.1.3.2 Organisation of studies

The curriculum corresponding to each of these disciplines is organised in three cycles:

- A first cycle of three years leading to the awarding of the DNSPM, National Superior Diploma of Professional Musician (Bachelor), with two possible complementary courses:
 - One leading to the obtaining of the D.E.
 - One leading to the awarding of a bachelor by the University Lyon 2.
- A second cycle of two years leading to a diploma conferring the grade of Master.
- A third cycle declined in two different forms:
 - A research and practice doctorate (3 years) in partnership with the doctoral school 3LA.
 - An “artist diploma” (1-2 years) formed of a contract with the CNSMD on an artistic project.

3.1.3.3 First cycle of three years

It is composed of a training program leading to the obtaining of the National Superior Diploma of Professional Musician (DNSPM), as well as an optional course of training for the State Diploma as music teacher.

The full-time studies program are of six semesters for the obtaining of the DNSPM and for the obtaining of the DE, the first two semesters are shared. However, the overall organization of the curriculum takes the student’s profile into account, their skills and knowledge already or yet to be acquired, their studies project, their objectives and their areas of interest. A validation of prior experience procedure (VAA) is implemented by the establishment, after which the curriculum is defined and followed in close collaboration with the teaching staff and the student.

The studies programs are organized into teaching units, linked up according to the competences to be developed, leading to the obtaining of credit points (ECTS: European Credit Transfert System).

3.1.3.3.1 Conditions of Admission

Admission to the first cycle in the Early Music department is by a competitive examination. It includes :



1. A musical performance test in the principal discipline including, according to the discipline, (see specific files communicated at the opening of the inscriptions) the execution of one or several works which may be imposed, to choose from a list or at the choice of the candidate.
2. A sight-reading test with a variable preparation time depending on the discipline.
3. An ear training test.

3.1.3.3.2 Tuition

The length of the full-time studies is of six semesters. All candidates admitted as students are committed to follow the curriculum of their discipline specified in the studies policy entirely. The curriculum includes the study of disciplines grouped in teaching units which follow a yearly and half-yearly organization and lead to the obtaining of credits whose number and terms are defined for each discipline (see chart here beyond).

	numbers of semester	hours per week	credits per semester
UE 1: Principal discipline teaching unit			
- Principal discipline (instrumental lessons)	6	1,5	8,5 to 12
- Ensemble playing	6	1	4 to 5
- Seminaries, master classes and ensemble projects	5	0,5	1
- Final 1 st cycle examination	1		5
UE 2: Associated knowledge and practices unit			
- <i>Ars musica</i> (study of musical languages) <i>Middle Ages, Renaissance, Baroque</i>	6	3	4
- Vocal practice <i>Middle Ages, Renaissance, Baroque</i>	6	1	1
- History of ornamentation (semesters 1 to 4)	4	2	2 to 3
- Complementary basso continuo (semesters 3 and 4)	2	0,5	2
- Tunings and temperaments (semesters 1 and 2)	2	1	2
- Music for dance (semesters 1 and 2)	2	1	1
- Musical discours (semesters 5 & 6)	2	2	5
UE 3: Transversal studies unit			

UE 3: Transversal studies unit

The auxiliary discipline followed within the frame of the transversal studies unit (UE 3) of the DNSPM must imperatively be included in the cultural disciplines.

- Teaching awareness (semesters 1 and 2)	2	0,5	0,5
- Practical aspects of the profession (semesters 3 to 6)	4	0,5	0,5
- Languages (semesters 1 to 4)	4	1,5	1,5
- One auxiliary discipline to choose (semesters 2 to 5)	4	2	2
- Applied analysis			
- Analysis XX et XXI centuries			



- Art and civilisation
- Scientific basis of new techniques
- Writing
- Ethnomusicology
- History of music

UE4: Optional studies unit

An optional discipline (semester 3 to 6) 4 2 2

to choose among

- All the subjects taught at the CNSMD except individual courses in the principal discipline
- Courses in the framework of the CHELs
- For the students of the DE program (see below*): courses leading to the Music Teacher diploma followed during the UE 4 semesters.
- For students registered in bachelor (3rd year) in partnership with the University Lyon 2 (see below**): courses provided to the musicians

Total 6 180

Notes:

* Program leading to the obtention of the State Diploma option music, in articulation with the DNSPM program

Conditions of admission: Candidates for the DE program must have followed the first two semesters of the DNSPM program at the CNSMDL and be up to date with this program. They must also have passed an admission examination including a written document and an interview.

Tuition: The DE program, articulated with the DNSPM, is organized in four complementary semesters. The semesters 1 and 2 of the specific DE program must necessarily follow each other.

See the DE curriculum for more detail.

Conditions of awarding of the DE: The program is attested by the State Teaching Diploma music option, awarded to students who, within the conditions fixed by the studies policy, have obtained 180 credit points. The DE is a diploma which is registered in the national repertory of professional certifications – level 2.

** Additional teaching leading to the obtention of the bachelor in articulation with the DNSPM program.

Conditions of admission: Candidates for the “arts, humanities, languages – music option” degree must have validated all the teaching units of their first two years at the CNSMD.

Tuition: The additional teaching of two disciplines to follow at the university (one by semester), chosen in a list which is updated annually. It is advisable to follow the lecture courses of Licence 2 as an auditor during the 2nd year of the DNSPM.

3.1.3.3.3 Conditions of awarding of the DNSPM

The 1st cycle is attested by the National Superior Diploma for Professional Musicians (DNSPM) awarded to students who, within the conditions fixed by the studies policy, have



obtained 180 credit. The DNSPM is a diploma which is registered in the national repertory of professional certifications – level 2.

3.1.3.4 Second cycle of two years, diploma conferring the grade of Master

3.1.3.4.1 Conditions of admission

Students holding the DNSPM delivered by the CNSMD of Lyon are admitted directly into the second cycle, provided that they have validated a master's project with the teaching staff and that they have obtained a minimum of 12/20 in their continuous assessment marks in the principal discipline (in semesters 4 and 5) (cf article 2 of the studies policy). Failing this, they are authorized to present the competitive examination.

Admission to the 2nd cycle means a competitive examination for candidates holding a DNSPM or a degree (bachelor) in the discipline concerned. The tests are not public. There is a first selection of candidates based on a personal file.

The test of admission to the competitive examination includes: An audition in the principal discipline comprising the interpretation of a program of around 20'. Part of this program must be in relation to the master's project.

3.1.3.4.2 Tuition

The length of the full-time studies is of four semesters. The curriculum includes the study of disciplines grouped in teaching units which follow a half-yearly organization and lead to the obtaining of credit points of which the number and the terms are defined for each discipline (see chart).

	numbers of semester	hours per week	credits per semester
UE 1: Speciality teaching unit			
- Principal discipline (instrumental lessons)	4	1,5	10,5 to 14,5
- Ensemble playing	4	1	4 to 5
- Seminars, master classes and ensemble projects	3	0,5	1
UE 2: Associated knowledge and practices unit			
- Masters research thesis	4	0,25	5
- Discipline specific Early Music to choose among:	4	2	3
- Tunings and temperaments			
- Ars musica (study of musical languages) Middle Ages, Renaissance, Baroque			
- Musical discourse			
- History of ornamentation			
- Complementary basso continuo			



- Music for dance
- Vocal practice Middle Ages, Renaissance, Baroque

UE 3: Transversal studies unit

- Practical aspects of the profession	4	0,5	0,5
- Languages	4	1,5	1,5
- Methodology applied to a research subject semester 1 & 2	2		
- Dominant discipline to choose:	4	2	2
- Applied analysis			
- Analysis XX et XXI centuries			
- Art and civilisation			
- Scientific basis of new techniques			
- Writing			
- Ethnomusicology			
- History of music			
- Or another discipline in relationship to the research subject			
- A discipline from university LYON2's MASTER			

Total	4		120
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3.1.3.4.3 Conditions of awarding of the MASTER

The 2nd cycle is attested by the 2nd cycle diploma conferring grade of Master awarded to students in the conditions fixed by the articles of the studies policy. It corresponds to the acquisition of 120 ECTS.

3.1.4 Hochschule für Musik Franz Liszt, Weimar

3.1.5.1 Viola da gamba at Highschool for Music Franz Liszt in Weimar

3.1.5.1.1 Roots from Franz Liszt

It was Franz Liszt who first had the idea to establish a school of music in Weimar: already in 1835 he had thoughts about the establishment of “progress schools of music”. Highly-qualified instrumentalists had to be sought after, in order to make the orchestras efficient enough for the new music of their time. For a long time Liszt fought to establish a training centre for orchestral musicians in Weimar, but it was first in 1872 that Liszt’s pupil Carl Muellerhartung realised this dream and established the first orchestral school in Germany. In 1990 the Institut for Early Music was founded with hapsichord and recorderclasses. In 2009 the bowed baroque instruments viola da gamba, baroque cello and baroque violin were added. From this time on, the viola da gamba was taught also with the related instruments



violone and lirone. Weimar is the first highschool with teaching lirone and the possibility of studying Lirone beside Viola da gamba in -bachelor and -master.

The repertory starts with renaissance music of the XV century and ends with the latest compositions for viol after 1750. During the studying students have the possibility, to collaborate with the class of composition and concentrate also on contemporary music also with electronic.

During the four years Bachelor in 8 semesters, Lirone is one of the possibilities besides violone, Discant-, Alto- or Pardessusviol in Consort and chamber music. During Masterstudies Lirone or Violone could be the second main instrument besides viol. For this reason it is possible to choose between three different types on Mastercurriculum, either two semester or four semester.

3.1.5.1.2 Mission Statement

The University of Music Franz Liszt Weimar sees itself as an international tertiary education and research institution. Deeply rooted in the tradition of European music, it is at home in the highly symbolic cultural city of Weimar. Inspired by Franz Liszt, our educational programme consists of three pillars: practical music training, teacher training, and research. These three pillars are indispensable for a wholistic education and complement one another. We seek answers to the central questions of art, culture, and society. For this reason, innovation, curiosity, and openness are the standards by which we measure our actions. For us, musical education and character building are inseparable. In this context, gender equality and consideration for the differently abled are a matter of course. Our mission results from the lived musical cultural heritage that we are constantly renewing and carrying forward. Teaching, art, and research are free and create a space for studying, experiments, and renewal. Our graduates are well-educated in music, teaching, and research. They act autonomously, and energetically take-on social responsibility. The ever-changing job market is our incentive to provide our students with practical preparation for working-life. With our work, we combine an expectation of excellence with the wide-ranging impact of music.

We view ourselves to be a 'community of responsibility' and carry this attitude with us into society. Lecturers, students, administration, and technical staff learn from – and with – each other, creating a communicative and healthy work climate. Our community is characterised by diversity and we meet each other with respect and esteem. We live a culture of openness, which animates students to become self-confident members of the university.

3.1.5.1.3 Early Music Departement

Weimar is situated in the middle of a region that already in the 17th and 18th centuries represented a "center" of European musical culture. The life and works of Weimar Court Organist and Concertmaster Johann Sebastian Bach are closely linked to the achievements of numerous other composers active in this region. The "1999 European Capital of Culture" has become famous throughout the world also for its resident poets, such as Goethe, Schiller,



and Wieland, who likewise influenced the musical language of their time.

This musically and historically inspiring environment, in combination with a high density of authentic historical performance venues and lively cultural tourism, ensures an attractive sphere of action for the regular concerts and semester projects based at the Department of Early Music. The Department of Early Music's concert and event series "Der GranatApfel" (The Pomegranate) reflects the work of the department and, alongside its presence in Weimar and Thüringen, also includes concerts in cooperation with cultural partners from throughout Germany and abroad.

As part of the Bachelor of Music (8 sem.) and Master of Music (2 or 4 sem.) degrees and the postgraduate Concert exam (4 sem.) the following courses are offered:

Viola da gamba, Lirone, Violone, Consort

Historical improvisation, Historical dance, Basso continuo sources and practice, tuning early keyboard instruments, Source studies, Historical organology, Performance practice, Historical music theory, History of notation, Voice, Repetition, etc.

Semester projects with public performances on specific topics within the area of Early Music, as well as complementary courses and workshops with guest teachers, enrich the studies in the Department of Early Music. Additionally, Germany's largest Department of Musicology (Weimar-Jena) offers the students a comprehensive selection of interesting courses and insightful seminars on topics relating to Early Music and performance practice.

The choice of several flexible options allows students to put together their own specialisation within the Bachelor's and Master's programmes of the Department of Early Music.

The historical, modern-equipped buildings of the University of Music FRANZ LISZT Weimar are located in the centre of the small old university town; its excellent instruments and libraries, the town's short distances as well as a high quality of life at a relatively moderate price offer outstanding conditions for successful studies.

3.1.5.2. Bachelor Viola da gamba

3.1.5.2.1 Entrance Examination

For the entrance examination for viol a presentation of three different styles of different countries and times 15 minutes long is requested: Italian XVI century, French XVIII century and German or Dutch XVII-XVIII century.

Viola da gamba 1. An Italian or English work from the XV/XVI centuries, i.e. works by D. Ortiz, T. Hume, or C. Simpson. 2. A German or French work from the XVIII century, i.e. by G. Ph. Telemann, C.F. Abel or M. Marais. 3. One work of your choice.

The candidate is free to present a 30 min program. 15 minutes are selected by examiners.

3.1.5.2.2 Artistic presentation I, Bachelor 1. – 4. semester

In the Artistic Presentation I module, the students develop the technical and interpretative prerequisites for the convincing presentation of an artistic concept they have designed. They



have gained their first experience of playing and performing both in the solo field and in ensemble playing including consort (for recorder and viola da gamba) and developed the basics for Module II with regard to interpretative and presentation-related qualities.

Main instrument Viola da gamba

The teaching on the main instrument expands the students' existing skills in work interpretation and technology. The students develop their own sound ideas and feelings for different musical epochs and styles. The students acquire sound technical foundations for mastering their instruments in the form of physiological-motor requirements for an accomplished technique, which are developed both cognitively and theoretically as well as specifically and practically. They have basic stylistic knowledge of the different countries and epochs and their relationships with one another, as well as the ability and sensitivity to grasp their sonic language and, using stylistic parameters, to independently perform them in instrumental playing on various family instruments. You acquire the ability to autonomously and spontaneously call up and use these requirements.

3.1.5.2.4. Artistic presentation II, Development Moduls, Bachelor 5. – 6. Semester

For the 5th semester, the student chooses one of the following specializations:

Specialization in Early Music

Main instrument viola da gamba

Historical Dance 1 (Renaissance) and 2 (Baroque)

Source studies / performance practice / historical instrument science

Notation history 1 and 2

Historical theory of sentences (history and practice)

Artistic specialization

Viola da gamba: consort, lirone, violone or baroque violoncello

Historical Dance 1 (Renaissance) and 2 (Baroque)

Historical improvisation

Source studies / performance practice / historical instrument science

Teaching Practice (Main Instrument)

Rhetoric / communication / voice training

Specialization in instrumental education

We are working on introducing this specialization for viola da gamba as soon as possible

The core module Artistic Presentation II enables students to convincingly present an artistic concept they have designed on the basis of professional playing and interpretive skills as well as a diverse repertoire. You have gained a wide range of playing and performance experience in the solo field as well as in ensemble playing, including the consort, and have gained a broad insight into various artistic professional fields. The students are able to apply



and implement their musical skills in job-related situations, especially in concerts. Learned practice and rehearsal techniques as well as development strategies make it possible to independently transfer musical skills to new contexts, especially those outside the university. By gaining artistic competence in direct connection with historically sound knowledge and understanding stylistic connections, the students develop into musicians in the sense of “informed subjectivity” and “self-critical independence”.

Main instrument Viola da gamba

The lessons on the main instrument enable the students to perform works with a high level of interpretation, with appropriate technical control over their own playing. Through their playing, the students show that they have acquired their own sound concept and a sure feeling for different style areas and can show a diverse repertoire. They have the ability to reflect on the musical conception, content and interpretive context of their own presentation and to independently develop and present the music from different epochs and countries on the basis of stylistic and practical performance knowledge

3.1.5.2.5. Supplementary subjects – Bachelor

Historical Dancing

The study of historical dance provides information about the tempo issues of dance movements from the Renaissance and Baroque periods and enables the connections between music and movement to be understood and experienced physically. The students internalize dance movements and organic processes within a larger musical unit and experience them theoretical knowledge of the stylus choraicus and its cultural and historical significance.

Historical improvisation

The students acquire practical and theoretical basics to express themselves improvisationally in the tonal language of the 16th to 18th centuries, using areas such as ostinato basses and dance melodies from the 16th to 18th centuries, diminutions of the 15th and 16th centuries, Ornamentation of the 17th and 18th centuries, arbitrary manners, cadenzas and free imagination of the 18th century. Essential learning features are a creative and stylish handling of the given material and a flexible reaction to the musical partners, which requires listening ability and a certain level of sovereignty as well as theoretical knowledge about sound practical skills.

Historical singing

The imparting of singing and vocal training fundamentals serves the ability to experience the whole body in instrumental music making and is a fundamental prerequisite for the feeling of making music as well as for musical and stylistic understanding in early music to transfer the instrumental play.

Self management

The students know the basics of cultural management (organizational and legal basics, copyright and contract law, GEMA, GVL etc.). They are able to reproduce individual aspects



of project management and self-organization as well as to analyze and implement them fundamentally. They can also develop basic strategies for their own presentation and self-marketing.

3.1.5.2.6. Consort

Through teaching and self-study in the playing of chamber music / ensemble as well as in the consort the students have expanded the necessary skills, for example with regard to flexible interaction between the players and a sensitivity to intonation, the specific tonal color of the instrumentation etc. Students get in-depth knowledge of the repertoire.

3.1.5.2.7. Moduls Bachelor 240 Credits, 8 semester

Main instrument viol, lessons each week 90 min

Consort, chamber music 60 min

Supplementary subjects

harpsichord

Historical singing for instrumentalists

music history

Sheet music and interpretation

counterpoint

morphology

harmony

ear training

Instrument tuition / acoustics

Network analysis

Ear analysis

Self management for musicians

Musicians' health

Music education

General music theory

Performance training

Mental training

Text workshop / research and presentation

3.1.5.2.8. Bachelor examination

The students design and plan an artistic concert. They have professional skills on their main instrument in terms of interpretation, playing technique, sound perception and perception both as a soloist and in the field of ensemble playing. They are able to work on compositions independently, have a wide repertoire and can use them to select and compile pieces appropriately to suit the situation and target group. They have extensive knowledge of important areas of music from the 16th to the 18th centuries that can be directly applied in



their musical practice. Based on the knowledge and skills acquired in the Professionalization II module, students are also able to write a program or a documentation (specialization in early music, artistic specialization) or a bachelor's thesis (instrumental education) within a specified period. They write down their considerations and approaches, taking scientific criteria and methods into account. With the program booklet (specialization in early music, artistic specialization), the students show that they provide a detailed introduction to the works presented as part of an artistic presentation or to their own program. In the documentation (specialization in early music, artistic specialization) the students reflect on the works played during the concert: for example, they classify them independently and in a qualified manner from a genre-historical, music-historical and / or structural point of view and write down their considerations and approaches. In the bachelor thesis (instrumental education), the students work on a question taking scientific criteria and methods into account. They work out the mediation aspects of the works performed in the context of the Bachelor Concert or alternatively work on a question from the field of instrumental pedagogy.

3.1.5.3. Three possibilities for Master in viola da gamba

Master of Music (2 sem. / 60 CP)

This course concentrates primarily on the student's major instrument.

Master of Music "Early String Instruments" (4 sem. / 120 CP)

In this course the major subject can be made up of several related instruments studied simultaneously.

Master of Music with profile (4 sem. / 120 CP)

In this course a profile development can be selected in individual areas such as: Early Music (specific curriculum), Basso continuo / ensemble, Consort/ensemble, Instrumental pedagogy, Musicology or Cultural management alongside the major instrument.

3.1.5.3.1. Master Requirements

Early Music–MASTERSpecial Requirements for the Audition /Entrance ExamThe audition for Bachelor and Diploma students in the same area are considered at the same level of difficulty. It is expected, that all applicants are able to submit a program of up to 50-60 minutes of the appropriate degree of difficulty. The actual audition will last approximately 30 minutes (the audition committee will choose works from the provided repertoire list). The interview portion will take up approximately 10 minutes of the main audition.

3.1.5.3.2. Master examination

Masterconcert 55 minutes with moderation

Masterproject 20 Credits

Alternatively, up to 5 credits from the master's course offered by the Institute for Early Music



3.1.5.4. Postgraduate Concert exam (4 sem.)

This exam concentrate primarily on the student's major instrument Viola da gamba and Lirone/Violone.

3.1.5 Hogschool der Kunsten, Den Haag

3.1.5.1 Viola da gamba at the Royal Conservatoire The Hague

3.1.5.1.1 Bachelor and Master in viola da gamba

The Bachelor programme encompasses the entire repertoire from the late Renaissance up to the latest works in the 18th century. Viola da gamba students will master various techniques such as the *division viol* and the viola da gamba *lyra way*.

The Bachelor in Viola da Gamba in the Early Music Department at the Royal Conservatoire is a highly practice-oriented course. In addition to the elements of the curriculum supervised by teachers, students will learn to develop projects of their own and discover ways of performing them convincingly for an audience. Although the course is highly practical in nature, the study of early music demands a good theoretical grounding and background knowledge of the history of music and instruments. Students will therefore also study the fundamentals of basso continuo, the historic development of this instrument, as well as the practice and theory of ornamentation, diminutions, notation and analysis of style. Undergraduate research training is an essential feature of the programme. It consists of introductions to the use of bibliographies, source studies and the application of online and other research techniques connected to critical thinking and to writing essays. Ensemble- and consort-playing is a compulsory component of the course.

The Bachelor programme can be given a more personalised profile with a choice from a range of electives, including baroque dance, style-related improvisation, advanced lessons in basso continuo and rhetoric. Master classes and lectures will be given regularly by specialists (musicians and musicologists) from the Netherlands and abroad.

The Early Music Department of the Royal Conservatoire enjoys a worldwide reputation as one of the largest and most important faculties of its kind. The department was grounded in 1969 by Frans Brüggen, who soon invited the Kuijken-brothers to enlarge the faculty. Thus Wieland Kuijken was the founding father of the viola da gamba section and after his retirement the heritage of his teaching was taken over by former students. In the past fifty years the Department has formed a unique breeding ground and melting pot for talent in historical performance practice. Vocal and instrumental styles of music from the Middle Ages and the Renaissance up to the end of the Early Romantic period are taught by musicians with an international reputation as authorities in their field. Because of the high standards demanded by the international teaching staff, a degree from the Royal Conservatoire is an automatic recommendation in professional circles.

Students who have earned their Bachelor's degree in historical performance practice with a



grade of good or better can follow the Master's programme in Viola da Gamba in the Early Music Department.

The two-year Master's programme offers the opportunity to study the main subject in greater depth on the basis of a personally designed study plan. Students will receive guidance in three aspects: artistry (your instrument as main subject), research, and professional practice. A Master's student at one of the largest and most important institutes of its kind has already demonstrated a high degree of musical proficiency. Naturally, students will be given the scope to take the initiative in shaping their own activities in preparation for the transition to a professional career. In the Early Music Department students have the possibility to propose their own project in larger formation, to be curated by the school and guided by staff or guest teachers.

3.1.5.1.2 Research

Good research is a fundamental element of the Early Music curriculum. At the same time, we believe it is important that a student develops into a self-sustaining musician who can handle the ever-changing professional practice well. For this reason they are required to do research on a topic of their choice during the master's programme. They will be assisted by a research supervisor, follow an introductory course about doing (artistic) research and an elective in the first year. Students will participate in a Master circle, a 'peer-to-peer' group consisting of fellow students and a circle leader. At the end of the master's programme students are required to present the results of their research. Upon registration to the master's programme, they must write a study plan (Master Plan), in which they describe how they want to compile their master's programme.

3.1.5.1.3 Preparation for professional practice

Preparation for professional practice is a fully integrated component of the Master Curriculum. Of course, students will spend a large amount of time on stage in one of the many ensembles and combinations.

But being an exceptional instrumentalist or singer does not guarantee professional success. The course Professional Integration and Project Management will address issues of the professional world, such as thematic programming with a realization paragraph, budgetting, reach out to audiences both traditional and innovative, etc.. After this course students will receive individual guidance on creating their own project in the second year.

3.1.5.1.4 Specific subjects related to professional practice

General

- Cultivation of an awareness of structure, phrasing, harmony, affects and rhetorical aspects in music.
- Solo-repertoire: studying a representative part of the vast viola da gamba-repertoire with



all its differences in style and technique.

- Thorough study of the solo-parts for viola da gamba in the cantatas and oratorios such as St. Matthew- and St. John-Passion by J.S. Bach, including an intensive study of the text of the pieces.

Chamber music

- Major obbligato viola da gamba-parts in pieces such as Quartuors Parisiens (Telemann), Pièces de Clavecin en Concerts (Rameau) and Sonates en Quatuors (Guillemain).
- Basso continuo-accompaniment together with organ, harpsichord and/or theorbo, with an emphasis on understanding harmony.
- Regular consort-classes; consort projects organised in collaboration with other disciplines such as the vocal-, recorder- and lute-departments.

Vocal music

- Frequent projects together with the vocal department. For an instrumentalist, working with singers demands an understanding of texts in different languages: phrasing, word-accents and text-colour.

Contemporary music

- The creation of new pieces for viola da gamba in an intensive collaboration between viola da gamba- and composition-students.

3.1.5.2 Curriculum Bachelor of Music

	Year 1	Year 2	Year 3	Year 4
<u>General</u>				
Tutoring and Portfolio	2	2	2	
First Year Festival	2			
First Year Choir	2			
Preparation for Professional Practice				4
<u>Main Subject</u>				
Main Subject	29	24	27	41
Viol Consort	2	2	2	2
Early Music Seminars	1	2	3	3
Practicum Polyphoniae	2			



Educational Skills		4		
Ensemble Leading Early Music			2	
Musicianship Methodology			2	
Writing Programme Notes and Sleeve Notes				2
Edition Unpublished Work				2
<u>Theory</u>				
Musica Practica	10	8	6	
Historical Keyboard Skills	4	4	4	
Early Music Studies	6	6	6	
<u>Free Elective Space</u>				
Electives or Minor		6	6	
CDO/internship/individual project/Minor				6
<hr/>				
Total per year	60	60	60	60
Total				240

3.1.5.3 Curriculum Master of Music

	Year 1	Year 2
<u>Main Subject</u>		
Main Subject (incl. KC projects and Ensemble Coaching)	26	33
Viol Consort	2	2
Early Music Seminars	2	2
Professional Integration		
Entrepreneurship and Project Management	4	
Professional Integration Coaching	1	3
CDO10 5		
<u>Research</u>		
Introduction to Research in the Arts	1	
Master Elective	3	
Musician's Research and Development	11	15
<hr/>		
Total per year	60	60
Total		120



3.1.6 Conservatorio Superior de Música, Vigo

3.1.6.1 The studies in Viola da gamba in Spain

Elemental level (four years) from age 8 to 11. For the admission an exam is required

Medium or professional level (six years) from age 12 to 18. For the admission an exam is required even the student pass the elemental level.

High or Superior level (four years) from 18 on. For the admission an exam is required even the student pass the elemental and medium level.

3.1.6.2 Viola da gamba courses in Vigo

The Conservatory of Vigo offers a Viola da Gamba High Level course since 2015. The duration of the studies is four academic courses.

Each of the eight semesters of study will be concluded by an exam. The exams are prepared as recitals (a 30 minutes recital for the winter semester and a 50 minutes recital for the summer semester). These exams are evaluated by the viola da gamba teacher. The final exam or final degree project (a 60 minutes recital and a written research work) is evaluated by a jury composed of three or five professors.

The Conservatorio Superior de Vigo is currently pushing in the pedagogical aspects of the academic education (the study plan only involves a one semester subject). In this last years, some new places to teach viola da gamba in Spain have been implemented, and the curricula do not sufficiently capture the crucial skills and attitudes to teach the instrument, specially to young children.

The Conservatory of Vigo is working to offer in the future a Master in viola da gamba.

3.1.6.3 The four-years course in detail

3.1.6.3.1 Curriculum

	number of semesters	hours per week	total credits
A) GENERAL SUBJECTS			
Analysis 4	1,5	8	
Harmony and Counterpoint	4	1,5	8
Aural and vocal training	2	1,5	3
Organology	1	2	3
History of Music	3	2	9
Music and cultures	1	2	3
Introduction to research	1	2	3



B) COMPULSORY SUBJECTS

Music Technologies	3	2	6
Instrument pedagogy and didactics	1	1	3
Career guidance	1	1	3
Instrument (Viola da gamba)	8	1,5	78
Body and emotional control techniques	1	2	2
History of Instruments	1	1	3
Historical sources	2	1	4
Repertoire with keyboard accompanist	7	1	7
Ornamentation	2	1	4
Notations 1	1	2	
Sight reading and transposition	2	1	3
Piano applied or second instrument	2	0,5	3
Methodology of research	2	1	4
Ensemble (Consort of viols)	8	1,5	24
Chamber music	4	1,5	12
Thorough bass (viol and harpsichord)	4	1,5	8
Orchestra 4	1,5	14	
C) ELECTIVE SUBJECTS	4	1,5	15
D) FINAL DEGREE PROJECT			10

Total ECTS

240

3.1.6.3.2 Entry level

For the admission an exam is required. Candidates should pass three exams:

- Analysis exam: test exam
- First sight reading exam: the jury give to the candidate a piece proposed by the viola da gamba teacher. The candidate has five minutes to read it before, but without playing.
- Interpretation exam: candidates prepare a thirty-minutes program consisting of three pieces of different styles (Italian, English, French or German). The reference pieces for the entry exam are those suggested for the first academic year.

3.1.6.3.3 Indicative repertoire for the four academic years

First academic year:

- A French suite of XVII century (DE MACHY, DU BUISSON, HOTMAN etc.)
- Two pieces for lyra-viol (HUME)
- One Italian diminution (ROGNONI, DALLA CASA)
- A suite by M. MARAIS containing at least five dances and one pièce de caractère (for example suite in A minor, III livre de Pièces de viole with Grand Ballet)



- J. S. BACH, sonata BWV 1027 in G major.
- CH. SIMPSON, Division in G major.
- A. FORQUERAY, suite I
- K. F. ABEL, two solo pieces
- G. P. TELEMANN, a fantasia for viola da gamba sola.

Second academic year:

- Two english tabulated pieces (HUME)
- A sonata in galant or *empfindsamer Stil* (C. P. E. BACH, sonata in C major)
- A french suite of contemporary composer to Marais (L. CAIX D'HERVELOIS, CH. DOLLÉ etc.)
- J. S. BACH, sonata BWV 1028 D major
- FORQUERAY, Suite II
- 2 Divisions (SIMPSON, HENRY BUTLER, NORCOMBE)
- A suite by M. MARAIS containing at least five dances and one pièce de caractère (for example suite E minor from *II livre de Pièces de viole* with *Tombeau pour Mr. de Sainte Colombe*)
- One Italian diminution (ROGNONI, DALLA CASA)
- G. P. TELEMANN, solo sonata in D major
- A german suite or sonata of XVII century (SCHENK, KÜHNEL)
- Two solo pieces by MR. DE SAINT COLOMBE *le fils*

Third academic year:

- A solo concerto or a cantata to be accompanied by the baroque orchestra of the conservatory (Telemann concerto in A major, suite in D major, Handel *Tra la fiamme*, Graun concertos)
- C. P. E. BACH, sonata in G minor
- K. F. ABEL, Four solo pieces
- Two lra viol pieces
- A. FORQUERAY, three or four pieces from the suite III
- M. MARAIS, a suite from the first book
- J. S. BACH, sonata in G minor BWV 1029
- One Italian diminution (ROGNONI, DALLA CASA, BONIZZI)
- G. P. TELEMANN, two fantasia for viola da gamba sola
- Two pieces by MR. DE SAINT COLOMBE

Fourth academic year:

- CH. SIMPSON, division in E minor
- A piece of French XVII century music (DE MACHY, HOTMAN, DU BUISSON)
- C. P. E. BACH, sonata in D major
- A. FORQUERAY, three or four pieces from the IV or V suite
- M. MARAIS, *Suite d'un gout étranger*



- A sonata or concerto by GRAUN.
- A suite by F. COUPERIN
- A transcription of a violin solo piece by J. S. BACH
- One Italian diminution (ROGNONI, BONIZZI)

3.2 Conclusions

A comparison of the curricula of the institutes involved reveals first of all fundamental differences in the basic settings. These differences consist mainly of

- different number of years of study
- different distribution of Bachelor and Masters (4+2, 3+2, 4+1 years)
- different academic calendar

More and substantial differences are inherent to the general setting of the subjects that constitute the curriculum of the studies. There are also differences in organisational ideas and assessment procedures as well as in the formation of the panels for auditions and exams. Some institutes use grading systems, while for other institutions just verbal or written feedback seems to be the right strategy.

However, these settings are not specific to the course of viola da gamba, but determined by the national governmental regulations or by the institutes themselves. They are in fact harmonized with the curricula of other instruments within the same institute and even – in many specific aspects – within the same State.

Focusing on the specific subject of viola da gamba teaching, while comparing the various curricula, on the other hand, considerable agreement can be found on some fundamental points:

- The course must offer a wide overview of the repertoire of the instrument, so that the student at the end has become acquainted with music of different national styles and eras. A specialization should be possible only in the last years of the academic course.
- The study of the viola da gamba should never be reduced to technical-instrumental skills only, but include the teaching of matters such as improvisation, ensemble music, poly-instrumentalism, stylistic awareness, etc. as an integral and indispensable part of an approach to a historical instrument.

Moreover, we noticed that some institutes determine the student's levels required (on incoming, ongoing and outgoing phases) with very precisely specified indications, going down to the details of pieces to be studied and performed during progress examinations, while in other institutions the objectives to be achieved are described in a more comprehensive and abstract manner. We are faced here with two different approaches not so much to the teaching techniques and didactics of the instrument as to the verifiability of the results achieved. Those who argue in favor of an open exam program, independent from a list



of mandatory pieces, emphasize that the true mastery of an instrument is not measurable with the simple learning of a piece, but rather requires skills that can be appreciated on every type of repertoire; they consider that focussing on the difficulties of a certain piece and its overcoming, could produce an excessively techno-centric approach to music. They also appreciate that an open program allows the student to develop his own inclinations and to personalize his curriculum in the choice of the repertoire. Those who argue in favor of a specified program with indications of a mandatory repertoire underline the major comparability in verification and are convinced that no student of viola da gamba should be exempted from facing the most important cornerstones of its repertoire. They are convinced that a student must face a wide-ranging program during studies, so as to prevent him from fossilizing prematurely on a specific theme and to allow him to manage a multiplicity of repertoires in his future professional career.

Both the concordances and the discrepancies highlighted by this recognition between the six Violanet partners, are, moreover, representative of the European panorama. A broader overview of the other European institutes that offer viola da gamba courses at academic level, reveals that the training paths indicated by their curriculum of studies move within the same range. That means that the research carried out here so far and the solutions that will be proposed in the next chapters may have value at the European level and find a scope both in the courses already established and in those of a future institution.



4. Guidelines for an academic curriculum

4.1 Scope and goal of these guidelines

The primary purpose of these guidelines is the creation of a basis for a mutual recognition system of the viola da gamba academic courses throughout Europe, with a view to a future transferability of the ECTS and academic qualifications. The guidelines therefore establish the cardinal points of the level to be reached during the viola da gamba academic studies, with the intention and in the hope that they will be the reference for all these courses in the various European institutions (universities, conservatories and other institutes of higher musical education). They are therefore aimed at anyone in Europe who carries out or intends to carry out academic courses in viola da gamba.

The differences between general regulations and settings of academic courses in the partner institutes involved in this project – determined by governmental legislations or by the Institutes themselves – make it however impossible to define in these guidelines many aspects of the academic course, as year-by-year progress, amount of teaching hours, credits etc. As long as the curriculum of studies will not be unified at an European level, fitting number of years of study, academic calendar, distribution of Bachelor and Masters as above indicated, providing technical details of the curriculum is far beyond the possibilities of those who deal with a single instrument as in our case the viola da gamba.

We are conscious that our goal must be limited to the particularities of the instrumental instruction, and cannot concern other fields in order not to appear as a miserable attempt to reform European conservatories.

These guidelines therefore focus exclusively on the specific aspects of the instrument, giving indications related purely to contents of viola da gamba courses. Accordingly, they contain indications on the contents of the individual lessons of the instrument and on the courses that accompany and complete them. The partners considered it useful in particular to draw up a list with a reference repertoire for each level (incoming, ongoing, and outgoing). This list is the result of a mediation between the different approaches to the verifiability of exams and the relative programs, as they have been discussed above. They are not intended as lists of mandatory pieces, therefore they leave a good and useful margin of discretion both to the individual teacher and to the individual student. Nevertheless, they constitute a solid reference for identifying in detail the technical level that the student must reach at each stage of his academic career and the knowledge of the basic repertoire that he must have become familiar with. In this way they will be the basis for the creation of a shared curriculum at European level.

Aware of the danger of uniformation and fossilization that any directive may entail, these guidelines reduce the imposition on teaching methods, the organization of the academic course as a whole and the choices of repertoire to that minimum that we consider essential to guarantee the comparability of the level to be reached, encouraging rather than caging experiments and differences that every institute and every professor can give to their own



course. We believe that these specificities, as long as they are harmonized with a shared reference scale, are not to be considered negatively, but rather constitute a particular richness of the European panorama.

4.2 Entry level

To access the academic course of viola da gamba, the student must be able to correctly perform pieces of medium difficulty of the repertoire for viola da gamba (see below: *Reference works/level 1*) with adequate posture, sound control, technical-instrumental accuracy and expressive variety. These skills can be ascertained through an admission exam or certified by the final examination of a pre-academic course recognized by the Institute.

In the evaluation of the incoming student it is particularly important to know how to estimate – beyond the requests listed above – a possible musical talent hidden behind obvious technical or even postural and rhythmic flaws. While such an attention is undoubtedly necessary for the admission to the study of any musical instrument, it is all the more valid in the case of the viola da gamba that nowadays still suffers from a didactic approach aimed largely at the amateur aspect and from the lack of demand for a solid instrumental technique. More than with instruments of uninterrupted nineteenth-century teaching traditions, it may therefore happen to find candidates for the viola da gamba studies that have learned the instrument in an amateur background or even by an amateur teacher. It is up to the sensitivity and intuition of the commission to understand at the moment of this examination whether the student may have the qualities to undertake the academic curriculum. In the future, a collaboration or coordination of the Highschool with pre-academic schools in its territory could improve this situation of the pre-college studies also for the viola da gamba.

4.3 Programme structure

4.3.1 Individual lessons of viola da gamba

The individual lessons of viola da gamba will lead the student to an artistic and instrumental level of international standard. They provide the physiological-motor conditions for a solid mastery of the instrument in terms of sound control, accuracy of intonation and agility. In a balanced course they face the multiple historical-stylistic fields giving an overview of the entire repertoire of the viol. This professional formation aims for a reliable musician capable of presenting himself as an individual musical personality who knows how to make convincing interpretative choices with a sure awareness of the historical context of the compositions.

The student will meet works of the whole repertoire and of all the stylistic aspects of the viola da gamba, studying at least one composition from each of the following groups:

- Spanish and Italian music from the sixteenth and seventeenth centuries, diminutions for viola bastarda
- Music for lyra viol in scordatura, written in tablature



- Music for division viol
- French music of XVII century (De Machy, Hotman, Du Buisson, Sainte Colombe)
- French music of the first half of XVIII century, with particular attention to the works of Marin Marais and Antoine and Jean Baptiste Forqueray
- French music of the second half of XVIII century for bass viol or for pardessus de viole
- German music from the period of Johann Schenck and August Kühnel
- Johann Sebastian Bach, sonatas for viola da gamba and harpsichord, and Georg Philipp Telemann, 12 fantasies for viola da gamba
- German music from the period of Carl Philipp Emanuel Bach, Carl Friedrich Abel (pieces for viola da gamba alone) and the Graun brothers
- Concerts for viola da gamba and orchestra (Graun brothers, Pfeiffer, Telemann etc.)
- Obligato parts for viola da gamba in vocal or instrumental ensemble music (Händel, J.S. Bach, Rameau etc.)
- Compositions for viola da gamba of the 20th and 21st centuries

These thematic fields can be integrated with others chosen by professor and student, and which may concern – by way of example – compositions of less frequented authors, transcriptions of works for other instruments, repertoires of geographically peripheral areas for the history of instrument, and so on.

The teaching is realized in individual lessons, in the ratio of one per week. In view of the maximum didactic transparency, these lessons, though individual, can be in open form, allowing other viol students to assist. The annual course should include solo performances, open to an internal public of the institute or only to the students of the viola da gamba class. The progress of the student in technical and musical mastery can be ascertained in itinere through private or public performances or through intermediate exams, for example at the end of each academic year or at the end of the Bachelor course (see below: *Reference works/ level 2*).

4.3.2 Complementary courses, specific for viola da gamba students

The course of study should include courses on subjects specific for viola da gamba, such as:

- Viol consort. This activity gives students the opportunity to play on viols of different sizes (descant, tenor, violone)
- Early chamber music for voices and instruments
- Historical improvisation and ornamentation
- Basso continuo on the viola da gamba. This course will deal both with the art of accompaniment playing a single bass line, and with the realization of chords of a figured or unfigured basso continuo.
- Instruments closely related to the viola da gamba (lira da gamba, baryton, fiddle)
- Historical-musicological and practical-musical exploration of little-known composers or violists



- Practice of teaching viola da gamba

The Violanet project foresees pilot workshops which realizes and tests these and similar courses for Viola da gamba.

With a view to innovation, expansion and completion of the educational offer, each of the six partners, for the duration of the three years of the project, carries out a workshop that considers important enrichment for students, elaborating original teaching proposals. Each workshop has specific competences in entrance and exit and will deliver 6 ECTS after 150 hours of lessons. Each institution will recognise to students the ECTS credit in their own study plan through certifications of competences.

At the end of the project, the acquired experiences will be shared in online publications accessible to all interested subjects, in order to share innovative methodologies and tools for the instruction of the Viola da Gamba, to promote a transnational exchange of knowledge and skills for teachers and to make transferable results; they will thus be an example of good practice for future academic courses. See chapter 5, *Specializing workshops*.

4.3.3 Other courses that can complete the academic curriculum

History of music

Historical performance practice

History of musical notation and semiology

Ornamentation

Organology

History of string instruments, repertoire and lutherie

Ear training

Sight reading in different notation systems and different keys

Historical temperaments and tunings

Complementary harpsichord or organ

Ars Musica (introduction to the practice and theory of the grammar of medieval music)

Renaissance and Baroque harmony

Introduction to Basso Continuo for Players of Melodic Instruments and Singers

Historical counterpoint

Analysis of historical forms

Music theory

Music aesthetic

Introduction to musicological research

Historical sources

Baroque orchestra

Acoustics

Voice (Vocal Workshop for Instrumentalists)

Choir

Related instrument



Historical dance
Rhetoric and Musical Discourse
Musical management
Professionalization, Self-coaching, Career Development
Elements of psychology of the musician
Elements of physiology of the musician
Body and mental control techniques
Foreign language of the EU
Musical pedagogy
Instrumental pedagogy and didactics
Chorus direction (for courses with pedagogical specialisation)
Ensemble direction (for courses with pedagogical specialisation)

4.4 Output level

The student is able to perform important solo works of the viola da gamba repertoire with adequate instrumental technical control and a high level of interpretation. He/she acquired a sensitivity to the timbric possibilities of the instrument and a sure discernment of the various stylistic areas; he/she has familiarity with a repertoire from different areas and nations on which he is able to make executive decisions with stylistic awareness. He/she is able to read from facsimiles of manuscripts and original prints, including tablatures, and to interpret different notations and special signs. He/she has acquired the ability to reflect autonomously on his interpretative choices and the rhetorical expressiveness of music, and to present them convincingly in public.

The final exam will consist of:

- A public concert-type performance that includes pieces from the most advanced repertoire of the viola da gamba and gives a representative spectrum of the various stylistic areas (see below: *reference works/ level 3*). Chamber music works with an important part for viola da gamba may be included.

If the student has proved already during intermediate exams to have reached the level requested here above, he/she could even present a totally free programme which may explore new aspects of the viola da gamba. In this case the student should demonstrate not only instrumental skills but also a strong artistic creativity. To give some examples, the programme could concentrate on the *mémoire's* subject, staging it in a light form; it could be based on contemporary music, in parallel or not with ancien repertoires, using electronic or not; it could contain a choreography on any music chosen for the viol or viol and other instruments, in collaboration with a dance department; it could present texts which are related to a characteristic period of music history; etc.

- A paper in which the student exposes and discusses an aspect and subject chosen from the history, the repertoire, the performance practice of the viola da gamba, if a specific course on these matters did not provide for exam. The paper can be discussed in an oral exam.



- Practical tests concerning complementary subjects specific for viola da gamba (see *Specialising workshops*) such as ex-tempore ornamentation and diminution, realization of a figured bass with chords, execution of a part in a viol consort, performance of chamber music pieces, if the courses of those subjects did not provide for exam.

In the overall final evaluation the vote for the executive part will be preponderant with a percentage that can reach 80%.

4.5 Reference pieces

This list provides a reference of the technical-musical level that the student must achieve on the viola da gamba during his academic study curriculum, at the beginning, in itinere and at the conclusion. Therefore it is not intended as a list of mandatory works; but it is understood that each teacher or departmental director can establish a program with obligatory pieces.

4.5.1 First level

- Marin Marais or Caix d'Hervelois, characterizing movements (Prelude, Allemande, Courante, Sarabande, Gigue, or Pièces de Caractère).
- Johann Sebastian Bach, sonata for viola da gamba and harpsichord, BWV 1027.
- Christopher Simpson, from *The Division Viol*, Division I in Sol magg.
- Girolamo dalla Casa, madrigals diminished for viola bastarda

4.5.2 Second level

- Christopher Simpson, from *The Division Viol*, Division in E minor
- Francesco Rognoni, diminutions for viola bastarda
- Johann Sebastian Bach, sonata for viola da gamba and harpsichord, BWV 1028
- Marin Marais, *Couplet de folies*
- Compositions for lyra viol with scordatura
- Johann Schenck, *Scherzi musicali*

4.5.3 Third level

- Vincenzo Bonizzi, diminutions for viola bastarda
- Antoine and Jean Baptiste Forqueray, suites for viola da gamba and basso continuo
- Johann Gottlieb Graun, concerts for viola da gamba and orchestra



5. Specialising Workshops

5.1 Purposes

The specializing workshops are created by the partners of the Violanet project following the drafting of the guidelines from which gaps and limits of the current didactic offers in the academic curriculum in viola da gamba have emerged; they are realised in order to offer activities that are not developed enough (or even are missing) in the regular study plans. They are part of the academic curriculum in viola da gamba, with a duration of 150 hours, spread over three years with 50 hours per year; they will take place from 1 March 2019 to 31 May 2021 (academic years 2018-2021). The student will get evaluation, validation and recognition of ECTS credits (6 ECTS for 150 hours).

Each partner institution of Violanet and each professor has developed its own proposal, in order to diversify the field of experimentation as much as possible and to accumulate a multiplicity of experiences.

The results of the laboratories will be shared through videos, photos, social media, Violanet website, audio recordings and public concerts. In this way, the experiences are made accessible to all interested parties, even well beyond the participants and the time limit of Violanet, encouraging other institutions and other teachers to put the experimented activities into practice and to innovate their teaching offer.

Their main goals are:

- the promotion of a collaboration with other music departments (composition, technology etc.) and with other disciplines (dance, theatre etc)
- the preparation of students for their professional activity as viola da gamba teachers
- the encouragement of pedagogic experimentation, sharing different points of view in order to develop new ways of teaching viola da gamba
- the boost of new viol-players
- the dissemination of viola da gamba music for public and society
- the extension of artistic activities out of the boundaries of official studies
- the promotion of new musicological researches and the creation of new contemporary music for the viol
- a help for students to find their own way in becoming a performer, a teacher, a musicologist etc.
- the creation of examples of good practice, sharing the results with institutions not directly involved in the project.

5.2 Activation

At present the following laboratories are activated in the six partner institutions. Here below the evidence of the pilot workshops:



Fiesole, Scuola di Musica

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are 16 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence.

Laboratory “Viol consort” and laboratory “Early chamber music for voices and instruments”. These two laboratories would be united under a single title: “Ensemble music with viola da gamba”. The purpose of these workshops is mainly didactic, aimed at a greater and more differentiated offer for students and at a greater involvement and improvement of their professional skills. These laboratories are in fact developing one of the project’s main purposes.

Salzburg, Universität Mozarteum

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are 7/10 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence.

Workshop “The gesture and the art: a new didactic input for the viola da gamba teaching”
The laboratories 150 hours in Mozarteum Universität deal with the production of some videos about the historical and modern approach to gamba technique. Each student, with the supervision of the teacher(s), is investigating since March 2018 a specific subject (bow technique in iconography, bow technique in the ancient French sources with attention to the newly discovered sources of Marin Marais’ music, bow technique and left technique in the late German school, setting of the viol). The results of the studies (practical and theoretical) are from September 2018 merging into the script of 5 videos, which will be recorded in the upcoming semester and during the winter by the video department of the Mozarteum University. The video format has the advantage of: to obliging students to a strict discipline in understanding and explaining the topics, to give an informative and simple format of the research results with a long-term possibility of dissemination.

Lyon, Conservatoire National Supérieur Musique et Danse

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are ca 18 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence.

Laboratory “Searching how to sing words on a viol: From the consort songs to any repertoire mixing voice and viol”. The laboratory consists in a regular practice of “consort songs”, including whole week-ends, to search all of the tools in both the bow technique and the left hand to express each of the affects and consonances which the music asks for. It promotes also the development of the students’ personal reflection.



Weimar, Hochschule für Musik Franz Liszt

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are 9 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence.

Two laboratories are being implemented: “Writing a school for lira da gamba”, and “Georg Neumark”. The first one is created to introduce the students and the public to the music for lira da gamba, an instrument of the viola da gamba family, mostly used in early baroque Italian music. The second one is created in order to do research about the 17th century viol player Georg Neumark, who was living in Weimar, and also to adapt the 19th century opera by Julius Rietz and Ernst Pasquet *Georg Neumark und die Gambe*. Adapting this opera with music of Georg Neumark’s time and also writing and composing new music by combining the style of Neumark (17th century), by using parts from the original opera (19th century) and asking for modern compositions for baroque instruments (21st century). With help from students, the whole opera-production will be realized together with Deutsches National Theater Weimar and performed for Neumark’s birthday in 2021

The Hague, Hogschool der Kunsten:

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are 12 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence

Two laboratories are being developed. The first one is called “Composing for Viola da Gamba”. The goals of this internal project are the creation of new contemporary music for the viol and the collaboration between students of the composition department and gamba-students; rather than just receiving a contemporary piece full of very difficult or even technically impossible issues, they work together on the pieces that are created. This allows the composers to learn the possibilities of the viola da gamba and conversely, it allows the gamba-students to learn and to experiment with different techniques and unexpected sounds. In March 2020 the new compositions will be released in a concert. The second laboratory is a cooperation between the gamba class and the excellent department ‘Art of Sound’: in 2 days all students of the gamba-class get the opportunity to make a professional recording of a track of maximum 5 minutes. The aim is to learn how the whole recording process feels from beginning to end: choosing repertoire, practicing very precisely, rehearsing, making balance, recording and, in the editing process, finding the best tracks.

Vigo, Conservatorio Superior de Música

The workshops take place in the three years of the project for 5/6 months during the academic year. Each year covers 50 hours lessons. Students involved in the workshops are 10/15 in total. Students get 2 ECTS each year workshop and 6 ECTS for 150 hours workshop through a certificate of competence.



Laboratory “Teaching to teach: creating a new generation of gamba players”. This project has been created to develop the pedagogical skills of the viola da gamba students of CSMVigo. The main objective is to provide the students with a pedagogical training that complements their training as performers in order to prepare them as future viola da gamba teachers. Besides, one second aim is to increase the number of dedicated musicians by creating a ‘quarry’ of young viola da gamba players. It is estimated that, at the end of the project, there will be between 10 and 15 new young violists. The enlargement of the viola da gamba world is one of the goals of the Violanet Project, considering that the viola da gamba field needs to grow up in general terms.

5.3 Subjects

The following subjects are proposed and put into practice by *Violanet*. A detailed description of each follows below.

5.3.1 Viol consort

5.3.2 Early chamber music for voices and instruments

5.3.3 Improvisation and historical ornamentation

5.3.4 Basso continuo on the viola da gamba

5.3.5 Instruments closely related to the viola da gamba

5.3.6 Historical-musicological and practical-musical exploration of little-known composers or violists

5.3.7 Recording sessions

5.3.8 Practice of teaching viola da gamba

According to the didactic needs and the context of the study plans, one or more of these subjects or even different subjects can be chosen from the single partners for the entire 150-hour cycle.

5.3.1 Viol consort

5.3.1.1 Competences to be acquired

- Listening and group intonation skills
- Skills in dynamic and timbral balance
- Flexibility in interaction with partners
- Security in sight reading
- Familiarity with different sizes of the viola da gamba family (treble viol, alto-tenor viol, G-violone, D-violone), each of them to be read in at least two different keys
- Knowledge of the various stylistic and historical contexts of the repertoire for viol consort

5.3.1.2 Repertoire

The workshop will focus on the whole European polyphonic repertoire of the sixteenth,



seventeenth and eighteenth centuries, but also includes excursions in compositions of the present century dedicated to the viol consort. By collaborating with the classes of composition, it will give an impetus to the creation of a new repertoire, making known to the composition students resources and limits of the viol.

The activity may involve students of other instruments and voice, as long as they remain focused on polyphony.

The workshop may focus on a particular aspect of the repertoire, involving specialists from specific sectors.

Themes of the workshops programmed by *Violanet* are:

- Henry Purcell, Fantasias and Funeral Anthems (4 viols, violone, theorbo, 4 singers)
- Schein - Scheidt - Schütz (singers, viols, continuo)
- Broken consort
- New compositions
- Fantasias and canzonets of the first seventeenth century English
- Italian Madrigals in instrumental version
- others to be established

5.3.2 Historical informed chamber music for mixed groups

5.3.2.1 Competences to be acquired

- Listening and group intonation skills
- Skills in dynamic and timbral balance
- Flexibility in interaction with partners
- Security in sight reading

5.3.2.2 Repertoire

The workshop will focus on the repertoire of the European baroque and pre-classical period. The role of the viola da gamba within the group can range from the execution of the basso continuo (alone or in combination with other instruments, with or without the realization of the chords) to that of the soloist in vocal or instrumental pieces with obbligato viola da gamba.

The course may focus on a particular aspect of the repertoire, involving specialists from specific sectors.

Themes of the workshops programmed by *Violanet* are:

- Johann Gottlieb Graun, triosonata
- Duets for two viola da gamba (Johann Schenck and Joseph Bodin Boismortier)
- Arias with viola da gamba obbligato from the Imperial court (Draghi, Bononcini, Caldara etc.)
- others to be established



5.3.3 Improvisation and historical ornamentation

5.3.3.1 Competences to be acquired

Knowledge of the main treatises, repertoires and examples of ornamentation of the Renaissance, Baroque and pre-classical periods

Theoretical knowledge and practical mastery of the basic harmonic rules for ornamentation

Knowledge of the various styles of diminutions and ornamentation

Ex tempore ornamentation practice

5.3.3.2 Application areas

- Renaissance music: diminutions within a polyphonic group
- Renaissance music: diminutions for viola bastarda
- Renaissance and Baroque music: improvisations on basse danze and obstinate basses
- Baroque music: diminutions in the monodic repertoire of the early seventeenth century
- Baroque music: divisions on a ground
- Baroque and preclassical music: ornamentation of a slow movement
- Baroque and preclassical music: improvisation of the solo cadence of a concert

5.3.4 Basso continuo on the viola da gamba

5.3.4.1 Required competences

Theoretical knowledge of the basso continuo figures, harmonic rules and styles, to be acquired in the general courses of basso continuo and harmony.

5.3.4.2 Competences to be acquired

Ability to perform an accompanying bass with conscious use of its agogic, timbral and expressive resources

Ability to react and interact with the soloist

Ability to realize the chords of a basso continuo on the viola da gamba

5.3.4.3 Application areas

Baroque and preclassical music: instrumental and vocal chamber music for smaller ensembles; music for great vocal and instrumental ensembles or orchestra

5.3.5 Instruments related to the viola da gamba

This workshop will give the possibility to the student to meet and practice one or more of the instruments other than the bass viola da gamba in D, which are so similar that they can be played to a large extent with the same instrumental techniques. These instruments are:

- All sizes of the viola da gamba family: 5 or 6 string pardessus de viole, treble viol, alto-tenor viol, 5 or 6 string violone in GG or in DD.



- Lirone (lira da gamba)
- Baryton
- Arpeggione (Guitarrencello)

5.3.5.1 Competences to be acquired

For all related instruments: Technical mastery of the related instrument with adjustment of the left- and right-hand posture. Mastery of sound emission.

For the pardessus de viole: Knowledge of specific treatises and repertoire. Practice of the instrument in different tunings. Practice of the transcription for pardessus de viole of eighteenth-century pieces for violin.

For other sizes of the viol family: Reading skills in various keys. Consort practice (see *Viol consort*). Practice of chamber music in various ensembles (see *Early chamber music for voices and instruments*).

For the lirone: Mastery of the chords and their successions. Ability to identify the right harmonies of a polyphonic piece or a basso continuo. Ability to realize the appropriate harmonies ex tempore. Knowledge and use of different timbral and expressive possibilities in bass accompaniments. Ability to add ornamentations or passage notes to the chords.

For the baryton: Mastery of the left-hand pizzicato technique. Familiarization with the classical style. Practice of the baryton repertoire, beginning with the trios by F. J. Haydn and expanding gradually to a repertoire with a more extensive use of the left hand pizzicato.

For the arpeggione: Familiarization with the style of the early nineteenth century. Knowledge of the arpeggione repertoire. Practice of transcription for arpeggione with other instruments (fortepiano, guitar, harp) of music of the early nineteenth century.

5.3.6 Historical-musicological and practical-musical exploration of little-known composers or violists

The workshop will choose one composer or performer belonging to the history of the viola da gamba who is little known by the public and even by violists. It will explore works composed or dedicated to him which will be presented in elaborate writings and in musical practice.

5.3.6.1 Competences to be acquired

- Research capacity in the sources.
- Ability to critically contextualize the author and his work.
- Ability to critically transcribe the musical sources to make them available to the performance, making decisions in an autonomous and philologically circumstantial manner on the use of alterations, uniformity of dynamic signs and articulation, naming of the parts, etc.
- Ability to make interpretive decisions on a repertoire never performed.



5.3.6.2 Georg Neumark

One workshop will focus on violinist Georg Neumark (1621-1681), a most interesting figure from Thuringia, poet, composer and viola da gamba player. It will be an artistic-scientific workshop including musical performances, lectures, and so on. A catalogue of his musical work will be prepared by students under the guidance of professors in musicology and early music. His arias will be studied and performed by the students of the early music department. The workshop will end in 2021, the 400th anniversary of the birth of Neumark, and will prepare students to participate in the celebrations of the anniversary.

5.3.7 Recording sessions

In cooperation with the Electronic Music Department each gamba-student records a track of max. 5 minutes, with repertoire of his own choice. The result, which assembles the tracks of each student, will be published on the Violanet platform.

The recording can be only audio or combined with a video.

5.3.7.1 Competences to be acquired

Making a solo-recording with everything that it involves:

- The process of choosing the right repertoire,
- Very detailed rehearsing
- Learning to make a balance, hearing differences between microphone settings; knowing which sound is best
- Very precise playing, not forgetting to be expressive
- Editing a recording: choosing the very best takes.

5.3.8 Practice of teaching viola da gamba

5.3.8.1 The purpose

Students who have already achieved a good technical mastery on the viola da gamba will practice teaching with young pupils from outside the institute, both beginners and on basic level. This teaching will take place under the strict supervision of the viola da gamba professor. The workshop also provides talks with the professor in which teaching techniques, teaching strategies and the choice of repertoire will be discussed and evaluated.

The workshop will be purely practical and closely linked to the instrumental technique of the viola da gamba; it is aimed to a direct transmission of experience from the professor to the student. Therefore, it does not overlap with the theoretical subjects *Musical pedagogy* and *Instrumental pedagogy and didactics*, possibly proposed by the institutes and addressed to the students of any instrument.

As a secondary result, the workshop may approach those young beginners who will benefit from the teaching of the students. It is hoped that they will then be inserted into preparatory and pre-academic courses to continue learning.



5.3.8.2 The Vigo experience *Teaching to teach*

The project *Teaching to teach* was created to develop the pedagogical skills of the viola da gamba students of CSMVigo. The main objective is to provide students a pedagogical training, complementary to their training as performers in order to prepare them for a future as viola da gamba teachers. Besides, a second aim is to create a pool of young viola da gamba players in the town of Vigo. It is estimated that, at the end of the project there will be between 10 and 12 new young violists.

The idea is to work with a child who starts to play the viol doing lessons with a student who is supervised by the teacher Sara Ruiz. During the lessons we will try to help to the student to create a teaching method based in a personal attention to the beginner. We will work on the viola da gamba modern methods but we will create a personal method for the little student creating technical exercises and new pieces for his or her training.

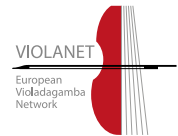
In order to develop this project, it is necessary to provide small instruments (treble viols) for the children. Two trebles are already constructed and know in the hands of two young students. Two more treble viols will be ready in December 2019 and we expect to receive two tenor viols in march 2020. For the last period (December 19-June 2020) the teacher provided an own instrument to start the project with one student and one child.

The laboratory also considers to work with *connoisseurs* students. From October 2019 we are working with a 12 years old student who plays the viol since four years.



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