



Presentation

In parallel with high level instrument tuition, ensemble work is a central element of each class, to such an extent that all the teachers of instruments and singing also teach music for ensembles. Furthermore, the department offers a range of subjects that allows students to develop in-depth understanding of musical styles of the past by means of theoretical and practical study: Ars Musica (notation, solmisation, counterpoint, improvisation and writing), musical discourse (musical rhetoric), basso continuo (underlying harmony), ornamentation, singing, etc.

The department also carries out a great deal of research in many widely different areas of performance: French music, improvised Renaissance counterpoint, continuo groups, instrument-making, musical rhetoric, links with oral traditions of music, etc.

Students give concerts regularly, either at the conservatory or in partnership operations with the many partner institutions.

Instruments

Ever since it was set up the department of early music has implemented a policy of purchasing instruments from widely differing stylistic spheres, ranging from the recreation of a medieval organ from a painting by Van Eck to the purchase of a pianoforte built by Fritz in Vienna in 1828.

Harpsichordists have at their disposal Italian harpsichords built by Emile Jobin (16th, 17th and 18th centuries), French style harpsichords (David Ley's Dumont model and Yoshida's copy of an unnamed harpsichord dating from 1679) and German and Flemish harpsichords (17th and 18th centuries). These, together with other instruments (by Dowd and Chevallier), mean that there are sufficient harpsichords to have a keyboard available in every teaching or practice room. This group of instruments also includes a copy of clavichord by Hass and a copy by Christopher Clarke of a pianoforte built by Lengerer in Vienna in 1787.

There are several organs, including a three-register "organo di legno" by B.Fleig, which is used for accompanying.

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

In the strings family there are medieval vielles, different violins, violas and baroque cellos, with a wide variety of bows for the different schools of violin-making and violin-playing.

The lute family includes a wide variety of lutes from the 15th to the 17th century, theorbos, a vihuela, Renaissance and baroque guitars, a cistre or pandora and gothic and baroque harps.



Two consorts of recorders are at the disposal of students, as well as medieval flutes and a bass recorder by Hotteterre.

Among the woodwind instruments available, students can learn to play 17th century instruments (notably the dulciane) and baroque or classical instruments tuned to 430Hz.

Workshops

Head of Department: **Anne Delafosse**

These workshops have been set up at the initiative of the teaching staff and are held throughout the academic year.

1st cycle harpsichord/basso continuo: [Jean-Marc Aymes](#), [Yves Rechsteiner](#), **Dirk Börner**

2nd cycle harpsichord: [Jean-Marc Aymes](#)

2nd cycle basso continuo/singing leader: [Yves Rechsteiner](#)

2nd cycle improvisation at the harpsichord: **Dirk Börner**

Lute and plucked strings: **Rolf Lislevand**

Early Harps: **Angélique Mauillon**

Viola gamba: [Marianne Muller](#)

Baroque violin: **Odile Edouard**

Baroque cello: **Emmanuel Balssa**

Cornetto: [Jean Tubéry](#)

Baroque Trumpet: [Jean-François Madeuf](#)

Sackbut: **Daniel Lassalle**

Recorder: [Pierre Hamon](#)

Baroque Oboe: **Patrick Beaugiraud**

Baroque bassoon: **Laurent Le Chenadec**

Baroque flute: **Amélie Michel**

Early music singing

Baroque singing: [Robert Expert](#)

Singing conductor at harpsichord : **Anne-Catherine Vinay**

Interpretation of medieval repertoires: **Anne Delafosse**

Training in polyphonic art: **Anne Delafosse**

Thematic workshops

Barnabé Janin (Renaissance polyphony), **Jean Tubéry** (16th and 17th century ornamentation), **Rolf Lislevand** (improvisation), external guest (training as a vocalist)