

"BANDONEON"

TEACHER: Victor Hugo VILLENA

PRESENTATION OF THE CURRICULUM

The bandoneon is an instrument of German origin born in 1843 with the name "concertino accordion", which during the twentieth century was developed by musicians from Argentina and Uruguay, who developed the keyboard of the instrument until finding the model that will become standard from 1915 until today: with 71 keys. It becomes the main instrument of Tango music. However, since the end of the twentieth century, and the beginning of the twenty-first century, it began to be requested for other repertoires: jazz, contemporary music, German music, early music and current music.

The bandoneon is a polyphonic instrument that also allows polyrhythms with independent hand playing. Therefore, the harmonic possibilities, timbre, vibratos, articulations and dynamics(pppp-ffff) are immense.

It is an instrument in full development that occupies more and more the spaces of creation, and which gradually frees itself from its cliché: "The bandoneon is an instrument of Tango", to begin to write its own history of concert instrument: "The bandoneon is a "MUSICAL" instrument.

DISCIPLINES TAUGHT

> Bandoneon

REPERTOIRES TAUGHT ACCORDING TO THE CYCLES

CYCLE 1	CYCLE 2	CYCLE 3
<ul style="list-style-type: none"> • Klavierbüchlein by Anna Magdalena Bach • Arrangements by Rodolfo Mederos (Bandoneon Chair at the Conservatory of Popular Music in Buenos Aires): Sur (tango), Silbando (tango), Cafetín de Buenos Aires (tango), 	<ul style="list-style-type: none"> • J.S. BACH: Inventions for 2 voices. • Arrangements by Leopoldo Federico: Ché Bandoneon (tango), Un Fueye en Paris (tango), Rodolfo Mederos: Pumpa (modern piece), • Daniel Binelli: Paris desde Aquí (French style waltz) • G.F.Händel: Sarabande • J.Pachelbel: Ricercare in Do m • B.Bartok: Excerpts Romanian Dances 	<ul style="list-style-type: none"> • Gustavo Beytelmann: repertoire for bandoneon and string quartet. • Gustavo Beytelmann: Imágenes, contemporary piece for bandoneon, piano and double bass. • Leopoldo Federico: La Cachila and Selección de Tangos. • Daniel Binelli: A Bandoneón in Paris. • Sonia Possetti : Ausencia en tus ojos. (work on different sound planes: without vibrato, with vibrato, different vibratos, back to vibrato-free) • J.S. Bach: Excerpts from the Goldberg Variations (Aria, n1, and n24) • J.S. Bach: Excerpts from the Preludes and Fugues of the Well-Tempered Keyboard • L. Krebs, J.G. Homilius: organ pieces

LESSONS PROVIDED ACCORDING TO THE CYCLES

MANDATORY COURSES AT THE IWM • 100 hours per year • AUBAGNE

- > Music culture, history & analysis
- > Listening to reference recordings

- > Individual & collective practice / Instrumental practice (percussion)
- > Theory
- > Improvisation
- > Executive Workshop

MANDATORY COURSES AT THE CONSERVATORY OF MARSEILLE AS PART OF A CERTIFYING / DIPLOMA COURSE • 52h/YEAR •

- > Musical training
- > Double registration: IIWM / CNRR

MANDATORY COURSES AT THE CONSERVATORY OF AUBAGNE AS PART OF A CERTIFYING / DIPLOMA COURSE • 52h / YEAR •

- > Music Training for beginners
- > Double registration: IIWM / CRC

DURATION OF STUDIES

- >> From 8 to 13 years old. Variable according to the student's entry level

HOURLY VOLUME

- > **100 hours per year** at the IIWM
- > **52 hours per year** either at the Conservatory of Marseille or at the Conservatory of Aubagne

DIPLOMAS COVERED

- > B.E.M. (Brevet d'Études Musicales) in Traditional & ancient music // **Cycle 2**
- > C.E.M. (Certificates of Musical Studies) in Traditional & Ancient Music // **Cycle 3 Amateur**
- > D.E.M. (Diploma of Musical Study) in Traditional & Ancient Music // **Cycle 3 Specialized**

VALIDATION REQUIREMENTS OF A DIPLOMA

- > To obtain un B.E.M. in traditional and ancient music:
 - => **Validations of cycle 2 with honors (13/20) / discipline followed at the IIWM**
 - => **Validation of cycle 2 with honors (13/20) in musical training by an approved conservatory**
- > To obtain a C.E.M. in traditional and ancient music:
 - => **Validations of the 2nd year of cycle 3 with honors (13/20) / discipline followed at the IIWM**
 - => **Validation of cycle 2 with honors (13/20) in musical training by an approved conservatory**
- > To obtain a D.E.M. in traditional and ancient music:
 - => **Validations of the 4th year of cycle 3 with honors (14/20) / discipline followed at the IIWM**
 - => **Validation of cycle 2 with honors (14/20) in musical training by an approved conservatory**

POSSIBLE STUDY DIRECTIONS

- > Bachelor's degree in musicology
- > CFMI (Centre de Formation des Musiciens Intervenants)
- > D.E. (State Diploma) or C.A. (Certificate of Aptitude) in Traditional and Ancient Music
- > I.M.F.P. (Institut Musical Formation Professionnelle)

REGISTRATION REQUIREMENTS

- > Minimum age required: Open to Children and Adults
- > Learning is intended for everyone (beginners, medium or advanced).
- > There is no need to read music.
- > At the end of the preliminary interview with IIWM, an entrance audition will be carried out by the teacher including:
 - => a preliminary interview

=> presentation of a piece of your choice, played during 5 minutes
Possibility of renting Bandoneons from IIWM

KNOWLEDGE CONTROL MODALITIES

> CYCLE 1 • LEARNING THE FUNDAMENTALS

DISCIPLINE FOLLOWED AT THE IIWM / EVALUATION • CONTINUOUS MONITORING / 3 TO 5 YEARS OF STUDY

- The work of the student, during the school year, is taken into account through his/her participation in classes (attendance) and according to his/her personal progress evaluated by the teacher of the discipline.
- Semi-annual evaluation: continuous monitoring in the form of a comment and a note.
- The continuous control score will be taken into account up to 25% during the end-of-cycle examination.

> The transition between the levels and the end-of-cycle 1 exam takes place at 13/20 in the presence of an internal and external jury at the IIWM

MUSICAL TRAINING AT AN APPROVED CONSERVATORY / 3 YEARS OF STUDY

THE FIRST CYCLE HAS 3 LEVELS:

- > Cycle 1, ^{1st} level (beginner) // 1 year
- > Cycle 1, ^{2nd} level (intermediate) // 1 year
- > Cycle 1, ^{3rd} level (advanced) // 1 year

THE EXAMS ARE DONE IN TWO STAGES:

- **Written test:** listening commentary, auditory analysis, melodic and rhythmic transcription
- **Oral test:** note reading (G and F keys), rhythm reading, binary and ternary rhythm reading, sung deciphering, instrumental deciphering.

> The level graduation is done at 13/20 in the presence of an internal jury made up of professors from the department.

> The end-of-cycle 1 exam is done at 13/20 with external juries at the conservatory.

> CYCLE 2 • MASTERY OF PRIOR LEARNING

DISCIPLINE FOLLOWED AT THE IIWM / FINAL EXAM EACH YEAR UNTIL THE B.E.M. / 3 TO 5 YEARS OF STUDY

- **Oral test:**
 - Vocal and instrumental practice (individual and/or collective)
 - Theory (questions on the elements studied during the year)
 - Historical knowledge

> The levels graduation and the obtainment of the B.E.M. at the end of cycle 2 are carried out at 13/20 in the presence of an internal and external jury at the IIWM

CLASSICAL MUSICAL TRAINING OR MUSICAL TRAINING SINGERS AT AN APPROVED CONSERVATORY / 4 YEARS OF STUDY

THE SECOND CYCLE CONSISTS OF 2 LEVELS BROKEN DOWN AS FOLLOWS:

- > Cycle 2, ^{1st} level (elementary 1 & elementary 2) // 2 years
- > Cycle 2, ^{2nd} level (Medium 1 & Medium 2) // 2 years

THE EXAMS FOR CLASSICAL MUSIC TRAINING ARE DONE IN TWO STEPS:

- **Written test:** listening commentary, auditory analysis, melodic and rhythmic readings of elementary and medium level
- **Oral test:** note reading (G and Fa keys), rhythm reading, binary and ternary rhythm readings, sung deciphering, instrumental deciphering of elementary and medium level

THE EXAMS FOR THE MUSICAL TRAINING OF SINGERS ARE DONE IN TWO STEPS:

- **Deciphered tests:** Sung deciphering with the name of the notes, sung deciphering with lyrics, rhythmic prosody, popular song deciphered a cappella, keyboard harmonization of a song.

→ **Prepared test:** A duo worked on during the year, a song accompanied by themselves, prepared independently one month before.

- > **The transition between the levels is done at 13/20 in the presence of an internal jury made up of professors of the department.**
- > **The end-of-cycle 2 exam and the B.E.M. is done at 13/20 in the presence of juries external to the conservatory.**

> **CYCLE 3 • IMPROVEMENT AND PRACTICE OF AUTONOMY**

DISCIPLINE FOLLOWED AT THE IIWM / FINAL EXAMINATION EACH YEAR UNTIL THE C.E.M. - D.E.M. / 2 TO 3 YEARS OF STUDY

- **Oral test:** • Oral and instrumental practice (individual and/or collective)
- **Written test:** • After validation of the subject by the teacher, writing of a 10-page dissertation on musical culture, history & analysis
- **Tabletop exam:** • Theory (questions on the elements studied during the year)

- > **The transition of levels and the obtainment of a C.E.M. and / or a D.E.M. is done at 14/20 in the presence of an internal and external jury to the IIWM**

MUSICAL TRAINING FOR SINGERS AT AN APPROVED CONSERVATORY

- **Deciphered proofs:** Sung deciphering with the name of the notes, sung deciphering with lyrics, rhythmic prosody, harmonization on the keyboard of a duet
- **Prepared test:** Three trios, one of which is chosen at random by the jury, duo prepared in pairs in autonomy, each accompanying the other student

- > **The transition of the levels is done at 14/20 in the presence of an internal jury made up of professors from the department.**
- > **Obtaining the C.F.E.M. (Certificate of End of Musical Studies) is done at 14/20 in the presence of juries external to the conservatory.**

PATHWAY WITHIN THE IIWM

OBJECTIVES & GOALS ACCORDING TO THE CYCLES

- > **Cycle I / Learning the fundamentals (3 to 5 years of study)**
 - => General knowledge, technical mastery / individual and collective practice
- > **Cycle II / Mastery of prior learning (3 to 5 years of study)**
 - => General knowledge, technical mastery / individual and collective practice
- > **Cycle III / Improvement and practice of autonomy (2 to 3 years of study)**
 - => Possess a consciously mastered musical thought
 - => Possess all the technical means necessary for musical expression
 - => Acquire professional autonomy
 - => Perfect the technical means necessary for musical expression
 - => Acquire musical autonomy

PATH DESCRIPTION AND SUMMARY

	<p>Cycle 1 / Learning the fundamentals (3 to 5 years of study)</p> <p>→ Music culture, analysis (theory) & linguistics</p> <p>→ Individual lessons (vocal and/or instrumental practice, rhythm & dance)</p> <p>→ Collective/Ensemble Practice (open to all instruments)</p> <p style="text-align: center;">↓</p>
Duration of the course:	<p>Cycle 2 / Mastery of prior learning (3 to 5 years of study)</p> <p>→ Music culture & analysis</p>

from 8 to 13 years	→ Individual lessons (theory + vocal and/or instrumental practice) → Collective / Ensemble Practice <p style="text-align: center;">VALIDATION OF CYCLE 2 BY A B.E.M.</p> <p style="text-align: center;">↓</p>
Minimum age: Open to children and adults	<p style="text-align: center;">Cycle 3 / Development and practice of autonomy (2 to 3 years of study)</p> → Music culture & analysis → Individual lessons (theory + vocal and/or instrumental practice) → Collective practice → Improvisation → Executive Workshop <p style="text-align: center;">VALIDATION OF CYCLE 3 EITHER BY A C.E.M. OR BY A D.E.M.</p>