



## *Diversity of singing practices in Europe Leonardo da Vinci program 2013 - 2015*

EVTA has been involved with three LEO projects, the first was a singing teacher exchange programme, the second was the digital resources for singing teaching project (these are kept in the archives) and recently we have been partners in this current project.

### Brief overview

**We began in Barcelona in February 2014** looking at the training paths available for singers in Europe. We discussed all levels of singing from school children to professional singers, both solo and choral, in classical and contemporary genres. We heard some amazing singing from Spanish children's choirs and we also met some excellent presenters who stretched our vocal and imaginative ideas about singing.

**Then in May 2014 we were in Aalborg in North Denmark** to learn about a very particular and unique distance-learning MA degree at the Music Academy in its wonderful new venue. The title of this session was 'Emerging Aesthetics: pop, jazz, rock'. This proved to be inspirational, seeing the Danish teachers introduce the idea of the *Intelligent Choir*. We learnt about the digital resources they are using to work with students at great distances and this linked perfectly with our previous LEO project where we learnt about the ways to share teaching through Skype. They use an advanced but very effective programme called Adobe Connect. We heard some wonderful 'A Capella' singing groups and we were fully exercised with movement classes in rhythmic skills, circle songs, improvisation and conducting.

**In October 2014 a large group of us went to Tours** to discuss 'Collective practices'. This examined choral singing but also the connections with solo singing and EVTA contributed much to the sessions which were run in parallel with AFPC, our French members. We heard some amazing choirs, both professional and amateur. We explored the singing that takes place in cultural contexts, inner cities, with immigrants, hospitals, prisons, therapeutic situations. So it was a very broad overview of the kind of singing that takes place in Europe in all its diversity. The session also ended with a major choral festival at St.Lo.

**Last March (2015) the final full session took place in Freiburg** in the Black Forest. This was an opportunity to look at our co-operation within the European networks. We looked at marketing skills and how major music festivals are organised. But we also did a lot of singing, beat boxing and overtone singing. The networks we have made over all the LEO projects have been really dynamic and this project was no exception. As a result we are able to suggest new projects and we hope to take this form of European co-operation even further in the future.

Our final meeting in Copenhagen was an opportunity to write the final report, with prospects for further cooperation and recommendations to EU and local governments, quite a monumental task but an important one as the funding we receive helps us to finance a level of activity that would be impossible without the EU grants.

*The following reports reflect the intense nature of our work and the notes that I took during the four working sessions. Susan Yarnall Monks - Secretary EVTA*

### Report from Barcelona - February 2014

5/2/14

We all met in the lower floor of the Conservatori Liceu on Wednesday evening at 6pm for a workshop led by Ester Bonal who works in the school next door doing social or community music with all ages and nationalities immigrants and street people doing jazz, traditional etc. styles of music. We did games to learn our names and improvisations with a brilliant percussionist. She said the games came from a book called "*Now is the time*" by Doug Goodkin printed by Pentatonic Press. Then Stéphane introduced the next few days and each representative & spoke about the flexibility of

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these first sessions. We then had a buffet supper which was beautifully prepared by the music school and continued our discussions. There was plenty to talk about!

6/2/14 Room 1.11

### **Discussion mapping group on school singing led by Luc and Geraldine**

Introduced to manager of the Conservatory Liceu who explained that they are the oldest music conservatory in Spain 177 years old with music in schools 3-12 year olds plus in secondary 12-18 year olds and this building is the place for graduate and post graduate studies. Lots of choral projects going on in particular, keen to join in!

The discussion was very full, these are just notes....

### **What age do children start school?**

3-6 years

Some countries do mention music in official programmes. is it truly happening?

Jan said in Germany singing is not happening in homes and families?

### **What about very young children?**

Sing in school or other areas?

Important for healthy singing when you grow up.

In UK singing very diverse, more groups doing music with babies.

In Latvia good at nursery level not so easy at secondary level. Folklore, tradition, singing. CCM music is coming, better to sing than just theory which is 50% which is boring.

### **Do you think there is a risk today that tradition will go down?**

Somehow every 5 years festival that encourages music.

In Belgium 2 & 1/2 years in kindergarten, we are not convinced that quality is good. Primary school 20 songs again?

### **About quality?**

Official music schools? Start at 8 reduced to 5-6. Not expensive €120

Children have more vocal information but we don't use the tools.

Not in Luxembourg: Camille mixed ethnicity, immigrants, impossible to speak to them. Communicate with music using CCM, for little children it's not in official programme. We have to change minds of inspectors we don't have time to teach them because there are so many languages for them to learn.

Scotland curriculum for excellence it does not matter how it's delivered.

Denmark Jim, we can see a negative curve going down, how much we sing as people. Many choirs. Private initiative from Jutland, we want to get more children to sing in school, he raised a lot of money. Only 6 million people 10-12 areas invite music teachers into courses we want to help them sing with children.

Jan says most of state not wishing to offer money for singing!

Susan said community singing, not in churches any more.

Astrid said social communities, he got the money in Denmark for curing social programmes. Find new communities for singing crossing ethnically borders co-creation all projects for singing. Write own words raps songs, parties they tell their local stories. Football stadiums! House of singing sanskuse in Danish 10 power centres.

Emmanuelle 0-3 years vulnerable children I sing and we move and dance, surprised how children feel the tonic, she plays the harp. mothers are jealous of the relationship between her and her singing.

A door to build a game with the mother build social functions.

Important message is that singing is a social building.

Christine it's not an add on

Latvia special choir school success in other subjects.

School for excellence music- this experience can lead to higher work profession.

Goals about music education.

Balance

Geraldine - a synthesis what is music representing in these programmes.

Germany voice as an instrument

France music is a cultural aspect, listening and theory

Historical repertoire tradition Latvia



A different perspective, few words on imagination and creativity.

Old fashioned goals perhaps do they really reflect the 21st century. \*\*\*\*

**Can we facilitate this ????**

Singing is something special not a natural skill anymore. A kind of expression of feeling. Singing in the street. Antra Stephanie 0- old people from teenagers to adult I have to fight against their fear, give them confidence to break the ice. I know how difficult it is. We can judge them.

Curious about the pedagogical goals in Denmark? New reform going for school for longer days, more opportunity to do creative things in school. Testing competition - we need the creative arts because they give confidence and build our minds like gym builds are bodies.

SY choir schools change in education over libertarian changes? Sport influence?

**What is sung at schools your countries?**

Multiculturalism?

Repertoires is this correct?

**Is it really a large diversity?**

In fact not what happens.

CCM musique actuelle. Geraldine doesn't like this prefers popular and classical.

In Denmark we divided the classical pop/rock/jazz I think this was wrong - music is music

The intelligent choir or ensemble, to feel comfortable in many different styles. Lots of improvisation, music games to perform music. Howard Gardner 8 intelligences make sense of music.

Belgium, children are interested in quality of music. They use it in a bad manner.

Aalborg, a girls choir of popular music they don't have the same prejudices.

Jan we will be talking a singer has to step in that kind of market .... about professional singers.

Training of teachers questionnaire answers - a difficult area.

Geraldine how are teachers are trained?

In France 16 hours only for life?

SY can we make a recommendation for music teacher training programmes?

Antra, small schools could not afford the teachers. Now in music academy the pedagogy has improved and so we are getting better. More work opportunities that a solo singer.

Astrid, very little training for music with our primary schools. New initiative the music school must work with the primary school and vice versa. Hope this will improve music education.

A bridge for next session.

**Jordi: an observer from interarts gave us this resumé:**

Policy dimension.

1. Impression that we were trying to answer the underpinning elements.
2. Broader environment as well as the formal situation. How generations transfer music, community rituals, negative perception of that the links being broken.
3. Place of media, making music more present more and more but also doubts of quality and styles?
4. Recipients rather than actors of music bridge gap between recipient and creator.



5. Policies context are different in different countries, low priority, as you advance with age, also positive developments in Denmark
  6. References a to music but not how it's delivered and quality?
  7. Personal impulse of music as well as social and family, need to express ourselves
1. The range of arguments and goals, social values, intrinsic values, extrinsic and impact of taking part in music in personal well being etc. social inclusion.
  2. Universal approach rather than individual - important to reach out to the place where it is needed rather than expecting people to come to you.
  3. The capacity of systems to involve, different aesthetics, supply of music education. Needs of society and cross generational issues.

### **Escola Ipsi**

Music in schools elementary no orchestras or choirs. This school is an exception- all ages known for academic as well as music. 2hours a week or extra instrumental lessons. Percussion and theory 5-7 yrs 6-9 yrs sung a cantata plus instrumental, 10-11 electronic keyboard in classroom. Playing piece with both hands. To pass 3 pieces a term! 12 compose a simple pop song and text, basic instrumental ensembles.

13 touch tip of their nose - no more music but you can attend 6 choirs or instrumental course.

Cor Bartok 4yrs up to Cor Vivaldi 18 yrs. everyday from 2 a week at beginning. Morning break no football singing.

42 guitar 50 piano, 12 violin and no cellos

Rhapsody in Blue, Peter and the Wolf, full orchestra. ABRSM exams

Semi pro level try to sing in Vivaldi choir, need a strong will, sing in tune, healthy voice, and follow individual singing lessons a day a week. Devote free time because choir sings commission new pieces etc. Every rehearsal sit beside an experience and you become a recruit!

4 different repertoires a year you are an 'officer' you can ask to be re auditioned again and again!

Parents sign and deliver a document that explain the rules but parents forget and want to change the rules. Don't want confusion!

They come when they are 9/10 and finish 18 when they get their Bacc. Auditorium AXa in Barcelona opera season in Liceu and Barcelona orchestra.

The voices of the silence fields Ilse Weber vocal orchestra made by the prisoners singing Children's Crusade

"Way to paradise" film plus children's Britten Children'

Kirby Shaw Catalan songs by American

Stabat Mater

Oscar Boada

Never warm up just got to the point.

Discipline is old fashioned it only means the capacity of doing things in the moment it is not an ism not military! natural look. Piercings not allowed. Appearance well combed and to follow music activities.

30-40 performances a year now in economic crisis. Before even more.

Tours

Begin in September 4 repertoires

Sept- October

Christmas

Jan- March

April- July



I wake up with a composer. The school is behind us. I get the special rehearsals. Very lucky!

The most boring thing in the world. A film living with the choir for half a year, hundreds of hours of our life as a choir!

Vimeo

1500 students, 150 participate in choirs about 10% about national average?  
6 boys incredible quantity began in 1995. No boys for a long time. Social problems when they have changing voices they retire. We don't have enough men for a male section. Very hard.

Warming up doesn't happen but they do know how they use their voices, we begin with a piece that's not too difficult. Very few become professional!

The pianist today is a former Vivaldi choir boy. They do go to other choirs.

**Is there another organisation like yours in Spain?** Not really

Official policy have you got a text to report to the authorities.

They work on their own I have tried to work with others I wasn't able to collaborate.

4 music teachers in school and 17 peripatetic

€ 15 for choir

*The danger of a big personality is that when the children leave the choir they don't necessarily want to sing in another choir ( same with an adult singer I know who feels that every other choir is not good enough)!*

The rehearsal working with singers - 'consonants helping with vowel direction' - an important idea in good choral singing. The girls voices are very mature - they are happy doing lots of improvisatory noises too. He is very clear and specific in his directions and his expectations are very high.

Amateur palm-players! This is a local Catalan composer and it is very heartening to hear the choir tackling challenging contemporary music. He said it built up slowly and indeed he has been doing this since 1995 so nearly 20 years. He started when he was 33 if he is 52 now. What will happen when he retires?

He is doing warming up in the attention to phrases and timbre.

*Listening to his Latin as a Catalan very slightly different colours in Latin.*

*Because he is speaking in Catalan/Spanish the sound of the choir reflects that. The l is interesting parallel-el the difference in Catalan not Spanish of the forward and upward L.*

*Emphasis on the strength of the vowels.if he rehearses every day no wonder the standard is so high but it shows you what is possible with 'ordinary' children. Lots of different soloists in the choir so they do sing on their own.*

## **Belgium Koor & Stem**

Koenraad de Muelder & Christine Kydd

Silent partner in this project. Europa Cantat July 2015

Voice Project also

A voice for vocal training Report available to be downloaded (Great Scots song Treasure hunt)

Voices foundation

Musical futures

Ex Cathedra

Vision on innovation and correlation in Europe.

14 choir organisations with 11 countries involved 2012-2015

Data research contacts promote tool of education and peace!



School to becoming singing schools

New songbook 'Do you like music.'

Graham Welch  
Michelle James Sing up!  
Singing nations  
Singing playgrounds

The choir school association Truro cathedral

Train the trainer

Motivate the future teacher  
Use of digital environment e.g. Sing up can sing Welsh

Singing schools not just choir so but composing, combining curriculum with singing

Work together and create awareness - partnerships in cultural centres

Interesting project that has tried to do similar things to EVTA but very educational basis.  
[www.w,thevoiceproject.eu](http://www.thevoiceproject.eu)  
[www.koorenstem.be](http://www.koorenstem.be)

### **Christine**

Here I am and. I'm singing...

Rules of the treasure hunt songs and sound files goes on the government website!  
2CDs

Education Scotland appropriate words for education a safe box!

Website is a digital resource but the problem was that teachers didn't know about it. Bombarded with resources. See handouts. The trows of Truggle Water. *I am reminded for the Singing Kettle songs.*

### **Friday 7/2/14**

Singing at music school  
Mapping session

Results of questionnaires

Quite different in countries. Why didn't some countries answer?

UK hubs explained

In France huge conservatories in big towns in each region but also music schools in small towns. It is organised by the region or county. You can usually find a music school near your home 5-14yrs if you are older you need to go to a bigger town. Then on to Lyon and Paris. The voice is not the same everywhere.



Germany Thomanerchor for boys who are talented, boarding school. Size of music schools 923 town/city music schools, 515 private music schools. Qualities are different. 416 Schools for Bacc plus concentration of music lessons in singing and instruments. You have to choose it.

#### Latvia

Culture ministry financed by municipality and parents pay a small amount. Cut backs have affected previously music schools give a diploma for professional education. It's not so strong anymore. There are also private Orff and Yamaha.

Denmark similar to Norway, music schools in every town with a cost. Culture schools and private music schools. Specific music training at 15/16 boarding school with a general education.

#### Scotland

Boarding school with music traditional genres 20 children after school group teaching and one weekend a month stay to make music.

#### Spain

Boarding schools it does not exist except for very rural areas. Secondary schools which specialise in artistic art forms 15-16 yrs can enrol to gain more experience. Similar to the one in France. Large cities plus conservatories decentralised manner. Impact of financial crisis has struck local music schools.

#### Flanders/Belgium

Network public music school average town where you can start at 6 plus adults 9 yr curriculum. Individual lessons 1/2 hr and 1 hr group chamber or choral. Infrastructure shared between government and local. Private and commercial schools.

#### Luxembourg

3 conservatories 11 music schools UDA wind bands and choirs lessons in the villages so there are 5000 students in every other village. Not expensive.

The place of voice in music schools whether public or private.

The place of adults in singing too.

Jan in Germany voice is one of the most important 70% want to sing popular music school. Flute teacher having to give singing lessons as no one wants to play flute so they also have to learn pop style. How much time do students have half an hour a week!

This is the difficulty there are many music schools, 20000 choirs but only half an hour for each, different repertoires happening. Where do you get the teachers from? is it choirs linked to the music school, not linked.

Do you have choir in music school? In and outside. Federal system so every 16 German States are different. They have had to adjust two target group, repertoire has changed.

Uk choir schools give the best vocal education.

Flanders organised by musicians and that depends on individual, strong instrumental bias. 3 years of music lessons based on singing. Instrumental teachers are engaged to teach singing with children, children then quit because they are not motivated to sing because they have been badly taught if that happens there will be no basic music education.

#### **How can we find really qualified teachers to work with children?**

In France it is possible to come now and learn to sing! Not so many conductors who are good as teaching children singing. 10-14 yrs want to know their voice.

In UK. We are starting to improve ...



In France they start with eurythmics and singing. 6-10 they all sing and after that they can choose.

Conservatori in lux they all must sing solfege. Some don't want to sing. They must be able to understand German or Luxembourgish. Concentration span. 6-7 yrs to my children's choir 16 singers in 3 parts. Formation Vocale included they do little exams they prove they can sing an accompaniment they stay until the age of 12 they can then come to my adult choir. They play an instrument 2 hrs weekly in choir, large repertoire. Jazz musicians also. Language so many so they have to learn from other. Main language is Luxembourgish!

Denmark in RA - Aalborg curriculum for teachers 0- but I don't think they focus that much on singing so that they can bring it home and play in families. Specific singing plus percussion and games. Not as focused as it could be. I like the idea to get students to get interested in that field. We are linking up with France  
Are you working with others? No we are independent and focus on what we are good at. Consolidate the methods for singing in a choir. Ear training for anyone we use solfa. The intelligent choir. Jim trying to close the divide between classical and popular.

*We are now in the heart of the question we are in voice in the journey and landscape of music. To make the landscape of voice more.*

The future of music schools will be dependent on how music can be adapted. Lower classes not being reached at all in Flanders. Antwerp the peoples of Flanders will be a minority.

In choirs and singing we can introduce these different kinds of repertoire, even with those who can't read music. We have to adapt to the needs of the current culture.

Latvia kids think that classical music will change them and show that higher level .

Private studios in Germany we are trying to improve the quality of what is happening in private studios. We can't control the quality or protect the name of 'singing teacher'

### **One of the main themes we should be trying to do.**

We are learning singing but not transmitting singing. Singing is not just vocal technique, it's who we are. The challenge is to combine all aspects. We have to work on common things. If you want just to have fun with music, we have to help them understand the levels.

Clement-Ferrand difficult to change a big old institution I hope we can give power to the people who want change.

Multi level strategy  
Better aware teachers.

### **Jordi feedback - very clear**

Highlighted 4 elements of pressure

1. Diverse landscape of reality, systems and traditions, network, federal states, local authorities civil societies
2. Top down or bottom up process in independent choirs, churches, media. A complexity of context.

Need to adapt educational supply to demand  
structure of teaching hours e.g. Instrumental v. Vocal  
genres styles  
teacher training rapid change  
waiting lists of pupils



Mediating role of music school and community hub? How they connect and relate to outside

individual choirs  
facilities to provide  
quality of singing

3. Access location of urban and rural and financial limitations

4. Given high diversity important to establish a good transfer of knowledge, even with limited resources. Good networks internationally.

### **The issue of transfer of knowledge**

#### **Did we decide singing in the early years was the key?**

The session at **Granollers** revealed a system with more potential for development than the Cor Vivaldi as there were 10 conductors and several singing teachers. Part singing rehearsals as well as Tutti, all done without piano. All good musical readers, just a tuning fork. Also interviewed parents and involved children in choreography

#### **Saturday 8/2/14**

mapping discussion

Singing at universities and linking professional voices at this level.

Geraldine

We don't talk about research only singing and teaching

How does university prepare singers to be singers or teachers?

How can we make training better?

UK speech voice training course

Jan says but we have singers who want to sing not to teach. It's easier to get onto pedagogy course because the standards are lower. In Master we need more work on pedagogy and they don't have any singing teaching in that. I don't think 4 years is enough to go into teach. If they choose pedagogy or artistic.

There are many young professionals who are teaching because they need money and they are not trained. There are many who don't go to university or have a diploma. Receiving and transmitting something is different. How can we do something about.

Jim how do we re-invite people to join university system. The choral director masters degrees for further education. Older people. Diploma course part time. Long distance learning. Higher level professional master. European credit points. ECTS points

In Luxembourg they have to leave the country in order to learn. We have to pass exams when we get back to the country. Prove higher and lower level lessons.

In France you have to have a diploma in school but not music school. Lots of history and aesthetics but not so practical Just 16 hours preparation to be a primary school teacher and teach singing to young children. We have training centres for musicians who need to



Latvia are being funded education through cultural links - to be a singer you don't need diploma. But then after a few years I have only experience not paper.

Luc in. France if you have Bacc plus 2 you can be a teacher but if it's Bacc plus 3  
It's a concern of changing pay.

In Hanover a part time masters for singers at an age to start teaching? BDG Diploma for teaching privately. Certificate and people meet 5 weekends a year. Anatomy physiology also. Many people do this. One way to reach people who need extra qualifications. Two different courses classical and pop.

Astrid young person who went to audition at conservatory - your voice is not strong for performance, but he is a good ensemble singer and teacher. Inspiring it is a career choice. Hierarchy you are at the bottom if you want to teach. We have a great role there to influence these places.

Luc it's a bit different for choir conducting because that is more of a teacher but not an artistic dilemma. It's easier to make the transition to become a teacher than perhaps being a singer.

Stéphane important to counsel singers, learning teaching. The different situations we might have to deal with as singers. We are not preparing the sharing.

Geraldine question on professional teaching 50% I was not taught to sing pop music but I have to teach it. Nobody is prepared to be a jury. I.e. Who is training the juries?

Jan said are they aware of the market conditions. 2095 solo singers and as many in the opera chorus but we still have 4000 only 1 single vacancy for a lyric soprano in Germany. Many more female singers. Short pro career and start teaching or just stay at home.

Stéphane plenty of amateur singers though.

Marina on Spain

Programme in conservatory but teacher of music not sure it is still going. You only learn how to sing unless your teacher tells you how to teach. Sometimes they are not prepared to take a class. If you sing very well you don't have the knowledge of anatomy you can still do damage to others. Not a lot of work to be a pro singer not very well paid so you have to teach.

How do you design a university course? Hours etc.

The strongest will survive. Maybe we should be more flexible, small groups going into educational places.

How can academies motivate them to innovation?

Most students live a patchwork life. Portfolio career.

Maybe an outcome for Leo Sings!

Society has changed. Freelancing has become a social phenomenon.

Another IDEA they all have to go entrepreneur classes. Why are you here? How do you manage your life?

In France culture must be free! gratis. How are amateurs supported? In Latvia conductors are paid to go out to help choirs because of our big choir festival.



In France there is big business as well as public sphere - we need a new survey since 30 years more than 40 trained conductors centres more than half the choirs have officially paid conductors. In Catalonia many amateur choirs most conductors are well prepared but maybe not well paid.

The economical conditions of professional life.

We could do more live music in schools an opportunity to hear the naked voice, Christine - we are missing a trick by not advocating performance in music schools. Scotland sings a book world music for community choirs. No audition choirs handbook downloadable for free, 4 different models.

### **Jordi from Interarts gave valuable feedback**

Rich discussion diversity of interesting at local and national level but some of the challenges are very common and this give value to this project. How to develop a career paths? Exchange good experience could be relevant to other countries. discuss mutual recognition of diplomas amongst partners.

Patchwork profiles of singers. A landscape with the role of music teachers, a wide variety of skills, pedagogy, psychology etc. a complex figure - some interesting examples of MA courses that are recognising the needs. But also a mismatch that needs to be addressed.

Diversity of skills but need to adapt to different roles.

Examples came up of offering skills in an unusual environment, broadening professional sessions - going into schools. Social work, health contexts.

Importance of having people to coach you who can offer pro guidance and help you in your career. Specific short courses but also resource centres. Try and map career paths and opportunities use that as examples to enter the sector. Info resource to help career routes.

Jan said we wanted to make more flexible in Europe. Genevieve we are now better but we must be more pan-European. Erasmus system

It's not thought of as professional development career process- it's just an experience.

### **solo/choir singing**

I did a short 15 minute session on thinking about this using quotes from singers and choral directors and then Jim from Denmark did a proactive session on the intelligent choir which was excellent. Building up from simple clapping to clapping in layers and then walking motifs, African, gospel, off and on beat. This was added to with rhythms using the voice with hand/finger signs for crochet, quaver, triplet patterns plus free improvisation led by 'Presidents' and small groups. Choir getting involved. This would normally happen over a longer period of time than an hour! Then we added solfa with a moveable Doh and hand signs, slightly different from what I was used to but the same basically. I like the thumb being a sharpened soh. He talked about ghost notes and improvisation but he said he would never use that word. The idea was to make the choir independent in rhythm and pitch. He talked about the 4 main areas

- interpretation
- blend
- pitch
- rhythm

He would work on specific areas in rehearsal but the aim was a confident and prepared 'intelligent' choir.



Workshop World cafe went well hope to have more feedback on outcomes later

There were 4 areas and as I moderated one I don't have sufficient info to cover but they were

1. Training vocal teachers Antra
2. Vocal health and developing voice Susan
3. Policy making guidelines - what projects can be done Stephane
4. Multiple cultural inclusion Geraldine

We were supposed to have a meeting with Catalan choral conductors but that did not happen. The partners had a meeting on Friday to re-arrange the schedule because of feedback and also cancellations but it made Saturday a better and more proactive day as the room we were in lacked oxygen!

### Amateur and professional singers

Building bridges

Your experience - your story

Narratives from delegates

Listening, learning and meeting are possible touch points

Also semi professional contexts

What has this to do with diversity of singing practice in EU? Storybook short videos for website.

A festival, a real place not virtual. Bobby McFerrin

Have you anything like that?

Professional orchestra and amateur choir.

Stories including meetings with professionals. In early years and in later life how meeting special individual can change course of ones life.

We can have a strong documentation using the stories. But also make creative use of them and do research on the rich data.

### **Sunday 9/2/14**

Stephane asked for our individual feedback

Sylvie said she learnt how to change to make difference in choir, sometimes she finds it difficult and she has got good ideas from session.

Impressed with the amount of ideas that came out of world cafe -sharing ideas. I remember Astrid's comment about role play to change choral direction.

I have learnt that dialogue is worthwhile among all the countries. Similar problems but it is important to keep up contacts and the dialogue.



I have enjoyed meeting some wonderful musicians so thank you but I have also learnt that each country has so much to give and by listening and sharing we can learn from each other. I have personally found that listening to the different choirs using movement and contemporary music and song. The value of these international meetings is that we all have a rich heritage and by meeting we can create new dynamics.

Bettina I am freelance and I have learnt that by doing it together we can do so much more.

Jan, different subjects and yet all relevant. What kind of knowledge should a singing teacher have? We need to reduce the risk of non qualified teachers work, no with young people.

New energy from this conference, new things, action and practical - often we are alone in our practice a new dynamic for her practice. This has given her confidence.

Local and restrictive the problems she is meeting in her every day pro life is the same with everyone. Stephanie. She can go back to her country and she can make fresh reflection on this discussion.

Astrid, a new thing to learn about the different backgrounds. What potential is there in countries so that people can meet on different levels, we are all stakeholders, a diverse group of people, how quickly our group becomes a sub-culture too, for good and bad. We create our own little community and be more efficient with our time. We don't need so much hanging around time.

Jordi said thank you for giving us the opportunity to be heard. Interesting though I did not know about singing I have started to get ideas of tension and concerns. Some of which are very technical, institutional arrangements, universities, schools, private sectors and the wider society. Interesting specificities.

Stéphane - we can also facilitate parallel programmes and connect with our partner countries.

Luc, I was a student and an amateur then I became a pro but I must be a student all my life.

Stephany, diplomas not recognised we need to share our qualifications.

There are solutions and we have invited people to come and share with us in Luxembourg. A permanent network would be great. An exchange for finding solutions. More focused and that is our role.

### **Astrid presents Aalborg programme**

Overall idea the work done in Scandinavia building methodology in rhythmical singing, in choral singing.

A new way to work, a school platform that you can educate yourself in these new methods

We have invited LEO to come at the same time as the students so we can have a synergy. It's action based it's important to realise it's not a course -we need time to discuss LEO in between so that we can lead it further.

All the purple are sessions where we reflect on what we have experienced they are called sum-ups and wrap-ups. All the blue sections are presentations by staff from the academy, he will continue with the basic idea of the intelligent choir, then one on teaching jazz, overall performance of a concert so you create a dramaturgy, your ensembles a special ensemble, long distance learning, how an you teach on line. A girls choir in pop and rock. Microphone use Observations of classes to watch students. Professional ear training, use the body to train the ear. Repertoire and arranging for specific ensembles. Vocal line group. Expert on beatbox, from Belgium  
Nina, vocal health and singing, complete vocal technique, also classical singing.

Green sessions a concert with a girls choir, Astrid 's choir, VOXNORTH, and Touché a jazz based vocal orchestra.

Most are amplified but there is one who works acoustically.



## **Celine 19-23 October**

Call for papers AFPC AND CEPHAVOI

Around 100 people because we are meeting at the same time. We will combine both seminars with common topics. Using the conservatory and university. RPM collective research in pop music and Youth choir in France.

Beginning of half term holiday we need to make sure we can get the children.

Topics include "collective practices"

Language we use when we make it European - how we can create a common language.  
Daily workshops on repertoires

New technology and choral singing. On-line courses for training.  
Sample and choir singing.

Singing on stage, artists testimony. Baroque and hip hop dancers.

Choirs conducting  
courses in Europe  
Danish Aalborg  
how to lead and manage a group

Strengthening amateur choirs Mission Voix

Master class with AFPC and with singing teachers and choral specialists

Collective vocal practices and social practices  
Disabled people, different artistic, singing in work, hospital, prisons.

Very interested to see how diploma course in pop vocal choral conducting music can be activated in France.

23rd choral festival Polypholia at St. Lo to showcase pro ensembles and we are invited to this professional day (it's a 100 K away, 3 hours by car.)

Astrid emphasised that Aalborg is for classical singing as well.

## **Florian next session March 2015 Freiberg 5-8 March Black Forest**

Co-operation networks on European Vocal Music

More results oriented

Welcome  
What's already out there?  
What's the challenge? What's in it for me?  
Shaping the future of European Collaboration  
Wrap up farewell.

Trinational France, Swiss and German project  
National stereotypes  
IT specialist Volker Bauer open source software user generated content EVA



(Still concern as to how much singing and music might be involved)

## **Jordi feedback**

### Reflexive practitioners

1. One of the elements is the belief of the public value of singing, cultural practice is something which matters, some are intrinsic and others are extrinsic. How we find our identity and how culture can be social. Singing contributing to personal health, hospitals and welfare, disabilities, more place of collective singing through welfare. Singing contributing to educational attainment. Broader economic opportunities. Links social inclusion multi cultural, recognition of the other. Self confidence. Research gathered from different countries who have found this bringing together academic and also vivid testimonials.
2. More specific values that can be embodied in collective singing. Accessibility compared to other art forms. A number of entry points, school, churches, media. Amount of resources is lower than other art forms. Express yourself quite easily and equality of people taking part, inclusive, egalitarian, and accessible. But also we know it can be middle class affair. What obstacles remain. External obstacles location, finance, also internal. How existing choirs operated themselves setting implicit or explicit barriers. Is there good outreach, certain prestige? Internal resistances exist. Diversity link it to broader understandings of what diversity is UNESCO convention 2005. Quality is a recurrent theme. Concern over training. Which process might exist to raise the level of quality do we take quality for granted - does it demand further exploration? **Yes** quality, vocal practices as well as aesthetics. Assessment and evaluation discussion from world cafe on child vocal health and Antra on teaching platform.
3. Mismatch between our positive beliefs and the rest of society. What are the emerging needs? A challenge, move on from the circle of our beliefs.
4. Which interfaces exist between The decisions that are made? Interaction with policy makers?
5. Similar to concerns in other areas of cultures. Is it worth exploring? Is there potential competition between other arts education. Is there space for collaboration.
6. Advance the agenda. Communication. How to do it? Linking research and narratives
7. The perception that the existing systems need to be adapted to rapid changes and external demands of collectible singing but also pro development opportunities, free lancers, international working market
8. Are we expecting too much from educators? Which environment of resources should be available to the educators so they don't feel alone.
9. The European dimension accreditation etc. also a joint system programme a MA course in different locations - a long term result.

At home I think about the need to keep the singing teachers perspective. Also making sure we produce specific and clear guidelines for improving the opportunities for becoming a good singer in Europe! Whatever the genres of music and solo or choral.

Reading the material from Koor & Stem, there is already a lot happening, which we also know from EVTA. So it is getting the info out there collated. But also we need a creative way of looking . Bubbles, clouds, joining the dots. Sculptured spaces. Gaudi mosaics

Can we take the Gaudi mosaic as a model with creative ideas for combining all the factors we want to include in training of teachers?

## **Honeycomb access to information**

Need to be specific about how to listen to young voices and put them into the most appropriate parts. Next time the voices of EVTA should contribute.