

SESSION 1/5 BARCELONA
**« HOW TO BECOME AN AMATEUR OR
PROFESSIONAL SINGER IN EUROPE ? »**

From 5 to 9 February 2014

MINUTES



CEPRAYOI



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Program

WED FEB 5

- 10:00 - 15:00 French Mission Voice Meeting
- 13:00 - 14:00 Lunch
- 18:00 - 19:00 Interactive introductions : vocal games by Ester Bonal
- 19:00 Official presentation
- 20:00 Buffet supper

Conservatori Liceu
Carrer Nou de la Rambla

THURS FEB 6

- 09:30 - 11:00 Mapping session : singing at school
Moderators : Géraldine Toutain & Luc Denoux
- 11:00 Coffee break and delivery of lunch (picnic)
- 11:45 Transfer by metro to IPSI
- 12:30 - 13:20 Presentation Oscar Boada
- 13:30 - 14:30 Open rehearsal of Cor Vivaldi - petits cantors de Catalunya
- 15:00 - 16:30 Presentation Koor & Stem by Koenraad de Meulder
- 16:30 - 17:00 Coffee break
- 17:00 - 18:00 Workshop «teaching children through games and imagery»

Conservatori Liceu
Carrer Nou de la Rambla

Escola IPSI
Carrer del Comte Borrell

Conservatori Liceu
Carrer Nou de la Rambla

FRI FEB 7

- 09:30 - 11:00 Mapping session : singing at music school
Moderators : Géraldine Toutain & Isabelle Humbert
- 11:00 - 11:30 Coffee Break
- 11:30 - 13:00 Presentation of Cor de Cambra del Conservatori Liceu (choir of soloist singers) «teaching at professional level»
- 13:00 - 14:00 Lunch
- 14:00 Transfer by bus to Granollers
- 15:00 - 18:00 Presentation Josep Vila Jover
Visit to Escola Coral Amics de la Unió in Granollers
Possibility to visit singing classes and rehearsals

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Escola Coral Amics de la Unió
Granollers

SAT FEB 8

- 09:00 - 11:00 Mapping session : singing at University and professional levels
Moderators : Géraldine Toutain & Constancc Couette
- 11:00 - 11:30 Coffee Break
- 11:30 - 11:45 Questions time
- 11:45 - 12:00 Discussion : building bridges between solo and choir singing
moderator : Susan Yarnall
- 12:00 - 13:00 Intelligent choir, *moderator : Jim Hjermoe*
- 13:00 - 14:30 Lunch (free visit of the conservatori before lunch)
- 14:30 - 16:30 World café discussion 1.Training vocals teacher: *Antra*
2.Vocal Health and child development: *Susan*
3. Policy making guidelines (what projects can be done) *Stéphane*
4. Multi cultural inclusion: *Géraldine*
- 15:30 - 16:15 Feedback
- 16:15 - 16:30 Jordi's summary
- 16:30 - 17:30 Building bridges between amateur and professional singers

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SUN FEB 9

- 09:30 - 11:30 1. Impression/ feedback of the participants 15'
2. Presentation of the next sessions 45'
3. Jordi's feedback 30'
- 11:30 - 12:00 Coffee Break

ESMUC
L'Auditori
Carrer de Lepant

INTERACTIVE INTRODUCTION : VOCAL GAMES WITH ESTER BONAL

Opening session was organized using musical games to introduce each other and 'break the ice' led by community musician Ester Bonal.

Ester Bonal is active in a social inclusion project in the suburb of Barcelona

Her practice is based on improvisation from what the body and soul express, and is inspired by a Jazz book "**Now's the time**", written by Doug Goodkin.

WELCOME AND PRESENTATION:

Context of Leo Sings project:

The idea was imagined and proposed by Interregional platform (Plate-forme interrégionale), umbrella association grouping 23 regional agencies in France, in charge of cultural public services (information, support for projects, ...) and some of these agencies, named "Missions Voix" (voice mission) are specialised in vocal practices (conductor's training, voice project in many situations, ...)

The project is based on different experiences and references:

- Several previous neighbour countries cooperation with "Missions Voix" (between Alsace – Germany - Swiss; Lorrain and Luxembourg, south of France and Spain),
- The fact that vocal networks are well structured in Europe for singing teaching (EVTA) and choral practices (Europa Cantat for example), but these networks are not cooperating,

The aim of the project is to **build cooperation between people and organizations interested in all that concern diversity of vocal practices**, with different transversal approaches :

- ⇒ individual and collective vocal practices (including choral practices)
- ⇒ vocal paths, courses and curricula from childhood to (late) adults for amateurs and professionals

All the sessions are planned as a participative, collaborative and contributive « voice world café ». This means you are not in a « classical » seminar or symposium, but in a 'work in progress' with round table discussions, collective workshops where everybody will bring his/her knowledge, skills and competences and learn from other participants about the « vocal life » in the different representative countries.

Evaluation and reporting are very important in the project, and the partners decided to go one step further than the report asked by European Union, making a document with recommendations to be presented to EU, but also to the different level of authorities in the partners countries

The partners

- European Voice Teachers Association EVTA (Germany), composed of 21 national associations
- Institut Européen de Chant Choral INECC (Luxembourg), a choral organization in Luxembourg

- Moviment Coral Català (Spain), federation of several catalan choir organizations, hosting this first session
- Det Jyske Musikkonservatorium Aarhus/Aalborg (Denmark), that structured the only existing diploma course in « rhythmic music (pop – rock – jazz vocal conducting), hosting the second session in May 2014 in Aalborg
- CEntre de PRAtiques VOcales et Instrumentales en région Centre – CEPRAVOI (FRANCE), voice mission member of Interregional Platfrom, hosting the third session in October in Tours
- European Voices Association (Germany), composed of managers, directors of vocal festivals, ... hosting the fourth session in March 2015 in Freiburg
- Interarts (Spain) international cultural research foundation, in charge of observing the process as the project develops in order to organize some reccommendations for European Union at the end of the project.

Programme of the session

Each day is focusing on one level of singing (in school, music school, at University and professional level), with some illustrations of classes and different choirs rehearsals.

Some presentations come to complete this programme. Considering the issues emerging during the discussions the programme was partly adapted and a “world café” discussion was planned on Saturday afternoon, in order to facilitate discussions in smaller groups and emerging of concrete propositions of experiences, future projects and demands of the participants.

SINGING IN SCHOOL

Mapping session led by Géraldine Toutain (Plate-forme interrégionale) &
Luc Denoux (INECC Luxembourg)

This first « mapping session » was based on a preliminary survey with the partners and with their networks. A questionnaire, not always so easy to fill, was diffused so as to collect information on the place of the singing in primary school (ages of singing, mentioned in the official programs, ...).

The results presented with a power point document do not allow to show an European overview of the situation, but had the purpose to feed the discussion led by Luc Denoux and Geraldine Toutain.

Answers to the survey



The discussion group went through this mapping without trying to find some answers from the questionnaires, but giving some more details and sharing participant's experiences, raising the following subjects :

- There was a lament that singing had ceased to be an activity in families and communities, for a number of reasons.
- A general concern about the quality of training for teachers singing (or not) with young children, actually for all potential singers across all genres of music
- An urgent need for government, federal, or local authority policies to promote singing more constructively.
- The value of singing to cross cultural boundaries but also to cement traditions and ethnic identities.

To end the morning, Jordi Balta clarified the discussions with a summary of the topics covered.

Contribution by Jordi Balta, Interarts

Jordi Baltà introduced the Interarts Foundation, one of the partners in the project, and described its role within *Leo Sings!*, which mainly revolves around the policy implications of the issues being discussed and around topics related to professional development.

He mentioned how the discussion had addressed the underpinning questions behind the project, which would need to be discussed anew in later sessions. He then focused particularly on the **broader environment in which collective singing practices operate**, as determined by the following factors:

- ▶ **community**, including singing traditions within families or linked to community rituals – several of the views described negative trends as regards these areas;
- ▶ **media** (e.g. singing contests on TV), which helped put music in the collective environment but raised doubts about the quality of music being broadcast and about the role of audiences as *recipients* of music, rather than *creators* or *performers* – of course, the role of educators in enabling a move from the latter to the former was essential;
- ▶ **policy**, wherein – despite the obvious national differences – a generally negative trend could be perceived as regards the importance given to music in school education, as well as the perceived limited attention given to the quality of music teaching and the fact that repertoires were often seen as being old-fashioned.

Despite this broader societal context which was not particularly positive towards singing, several views had stressed how singing was a basic human impulse, a personal need which could be felt from an early age – and this allowed singing practices to retain their dynamism. In policy terms, some **elements of tension** could be identified in this context:

1. The recognition of the *intrinsic value* of community singing (singing as a basic human need or impulse, resulting from the expression of self) vs. community singing as having an *instrumental impact* on other areas (e.g. health, educational attainment in other school subjects) – even though in practice both approaches often overlap.
2. The degree to which opportunities for community singing were *universal* (e.g. in primary school) or *restricted*, accessible to only a few (e.g. community singing practices which were mainly accessed by middle class segments of society). One of the questions deriving from this was to what extent educational opportunities for singing reached out to those who would not normally visit the places in which they were held.
3. The capacity of community singing policies, schemes and opportunities to *evolve*, i.e. to be responsive to the social environment in which they operated, in terms of repertoires, communication, membership, etc.

Finally, he mentioned a number of relevant issues which had barely been addressed in the course of the discussion, including the training of teachers and the aesthetics and diversity of styles within music education in schools, but which might be addressed later in the project.

VISIT TO IPSI SCHOOL – *Cor Vivaldi*

To illustrate the situation of singing in school in Spain, Moviment Coral Català organized a visit to a unique primary school in Barcelona with many choirs and an inspirational choral director and a very understanding headmaster and staff. The standard of his premier choir *Cor Vivaldi* was professional and as they do 40 performances a year with commissioned works they need understanding parents. We also watched a rehearsal. Oscar Boada is a one man band and he has been doing it for 25 years.

Presentation by Oscar Boada, artistic director

The IPSI school is well known by its academic results but also for the level of its music tuition, both as a curricular subject as well as an optional one.

In IPSI, every student attends music lessons for two hours a week and, if he/she wishes, can attend instrumental lessons when the school time has finished or during the afternoons, when we got a media of two hours rest during lunch time.

- ⇒ If you are a IPSI student of 5 to 7 years old, you'll be required to ;
 - a) Work on the basics of reading music
 - b) Work on the basis of theory
 - c) Play small percussion instruments
- ⇒ If you are 8 to 9, you'll be asked to sing in a general choir with the goal of performing a cantata at the end of the course with an instrumental ensemble
- ⇒ If you are 10 to 11, you'll have to play the electronic keyboard and try to learn G and F clefs right from the beginning
- ⇒ If you are 12, you will have to:
 - d) learn how to compose a simple pop song
 - e) play in a basic instrumental ensemble made of electronic keyboards.
 - f) Learn the basis of the instruments

If you do like music and got some facility in singing or playing, you may be recommended by your music teacher to sing in one of the 6 different choirs that we have at the school or to attend a instrumental course.

The choirs are divided in ages (rehearsals during lunch time) :

- Bartók: 4 years (twice a week)
- Rossini; 5 years (twice a week)
- Kodaly; 6 years (three times a week)
- Mozart: 7 and 8 (three times a week)
- Corelli: 9 and above (three times a week)
- Cor Vivaldi: from 9 to 18 years old (every day)

If you want to play an instrument, you can choose between Piano, Guitar, Flute, Clarinet, Saxophone, Violin and cello.

You can, of course, do both things. In fact, singing in a choir and playing an instrument would be the right profile for the prospective musician!

If you wish to sing at a semiprofessional level, then you can try to sing in the Vivaldi Choir. For this, you have to:

- A) sing in tune,
- B) have a healthy voice
- C) follow individual singing lessons mostly held during one of your recreation or break times at the school
- D) above all, wish to devote your free time to sing in a choir that performs at important venues, commissions new pieces and works very hard indeed!

If you have these characteristics, then you are welcome to apply to sing with Vivaldi Choir. You have to come to every rehearsal and sitting beside an experimented singer, you become what we call, with a very particular sense of humour, a RECRUIT. And, like the military recruits of the Spanish army, YOU HAVE NO RIGHT AT ALL!

When you are ready to sing reasonably well the repertoire we are working at the moment (we perform a minimum of 4 different repertoires during the year) then you can apply to be “solemnly” auditioned by the director and if he thinks that you have the level, off you go: You are in! If you did not sing correctly enough or you had a bad day, you can always ask to be reauditioned and there is not a limited number of possible auditions you can do.

After that, you can participate in the concerts and begin your artistic life! Before that, the parents have to sign and deliver a document where we explain the rules of the choir and how we work. Nevertheless, after two years of working with us, some of the parents tend to forget that they have signed the rules and begin a sort of pulse with the direction of the choir, discussing whatever they consider that must be changed. You can imagine that, after these discussions, nothing changes, because it is of utmost importance that the captain keeps the course without hesitations. Most important thought: If there are hesitations, there will be confusion and things must be clearly exposed for everybody, right from the very first day. Normally, children come to the Vivaldi choir when they are 10 and leave the choir when they are 18 after having finished their baccalaureate.

The choir holds in Axa auditorium its own concert season with four different repertoires a year and participates in the opera season at the Liceu as well as with the Barcelona orchestra.

The rehearsals are held within a very busy schedule during an hour. They never have a warming up session but go straight to the point that needs to be prepared, bearing in mind, of course, not to work on first place the most demanding excerpts!

A singer in Cor Vivaldi is asked to behave properly, to be disciplined (although this word is old fashioned nowadays) to have a natural look (no tatoos, no piercings, please!) take care of their appearance on stage (well combed!) and, of course, to follow our musical activities. Some of them follow courses in sight reading, and all the singers have their individual singing coaching once or twice a week.

Then Oscar Boada showed us a bit of the life of Cor Vivaldi, with a small teaser of about 4 minutes which advertises a film that will be called “The most boring thing in the world” that it’s expected to be released in the month of May of this year. This document has been made by two young cinema creators (Christina Pitouli and Carles Muñoz) who have been living with Cor Vivaldi for more than half a year, recording hundreds of hours of our life.

<https://vimeo.com/83842468> Key word: vivaldi
Believe it or not, when they leave the choir, they cried.

A VOICE FOR VOCAL TRAINING – SURVEY “*Singing with children*”, Presented by Koenraad de Meulder – Choor um stem(Belgium)

Back to Conservatori Del Liceu, there was a presentation by Koor & Stem (Belgium) and Christine Kidd from Scotland on community/school traditional singing.

Koor & Stem have produced a comprehensive booklet on a survey concerning singing at school across Europe, illustrating the diversity of practice.

Koenraad De Meulder, director of Koor und Stem – Belgium, presents the results of a survey on singing with children in the frame of the VOICE project (Vision On Innovation for Choral music in Europe) coordinated by European Choral Association - Europa Cantat,, European umbrella association for choir organisations :

“How can the choral world and the world of education inspire more schools in Europe to become ‘singing schools’, in order to acquire and exchange knowledge, to build a stronger network between schools and choirs, and develop concrete initiatives for singing in schools

Based on the results of this survey was developed a new songbook in English and Dutch, called ‘Do you like music?’ with a collection of songs for children from different European cultures, instructional tips, a recording of the song and a short biography of the writer of those instructional tips.

European research

One of the results of the inquiry is a collection 113 initiatives from 19 different countries.

Most of the respondents are related to a cultural organisation, a (music) school or a university. Respondents from the choral world come in the third place.

Of course the 113 projects are very different but they do share a number of common features:

- The all wants to motivate teachers and children;
- They all hopes to share knowledge and experience
- The all start for the point the singing does not stand on its own and must be based on a broad cultural concept.
- They all try to get public support for singing and especially for singing with children

Good practices

30 good practices are presented in the report and on the project website with different criterias:

- **Inspiring:** The way the project works makes a lot of people enthusiastic about it.
- **Quality:** A substantial amount of singing is done with the children in the projects. Producing good voices and having an attractive repertoire are to the fore.
- **Attractive:** The projects have a great power of attraction.
- **Broad musical base:** The project is focused on music in general and singing in particular. It recommends involving other areas of music (drama, movement, image and media) in the project.
- **Innovative:** The project is innovative and uses ground-breaking techniques in various areas (repertoire, teaching, method, etc.).
- **Internationally inspiring:** The project may encourage countries outside Europe to build creative bridges between the worlds of choirs and teaching

Five concepts

Looking more closely to those good practices we can categorise them in 5 concepts :

1. Train the trainer, probably the most popular of all concepts. The train the trainer programmes give a direct answer to the needs of the teachers for vocal training but also for new repertoire and other instructional method. Methodologies and approaches are mostly practice-oriented and very flexible.
2. Motivate the future teacher: Music and singing are (often) part of the basic curriculum. Most projects try to motivate the students to sing in a group, whether it is with children or with their fellow students. The good and inspiring experience of singing together is common feature in all those projects.
3. Use a digital environment: The majority of the other projects working within this concept have a similar set of objectives, providing high-quality instructional material in a digital concept, developing courses for teachers, and communicating with teachers and children. The digital concept makes vocal training accessible to all children and in addition provides flexibility to respond quickly to the specific needs of vulnerable groups.
 - Organising digital environments for singing with children requires substantial investments: royalties, publication of song material, production of sound and video recordings, website, printed publications, etc.
 - That is the reason why many of these projects are developed by commercial partners or by larger non-profit organisations funded through public subsidies or private sponsoring.
 - Sing Up, the English national singing programme was developed in England and is probably the most prominent example of the concept 'Use a digital environment'
4. Singing schools: School choirs are probably the best instruments to provide valuable vocal activities within a school. In order to function well, the following minimal requirements need to be met:
 - Teachers or volunteers need to be capable of providing high-quality singing activities for children;
 - The school choir activities require sufficient support from the head teachers and the teachers;
 - Time and space need to be made available to let the school choir fit within the school schedule;
 - The school choir needs to be accepted and supported by the children's parents.

These preconditions are not always available, which probably can explain the decrease in the number of school choirs in Europe.

Still, a number of projects are focusing on those preconditions from an entirely new perspective.

The concept 'Singing schools' does not only focus on school choirs but on all kinds of methods to stimulate singing in schools
5. Work together and create awareness: Nurturing and stimulating the society's vocal culture is of course not the exclusive responsibility of educational or choral institutions. It is crucial that professional parties also contribute actively to the development of a real vocal culture.

Over the last years there has been a very positive evolution of different forms of collaboration between schools and professional parties.

Many orchestras, opera houses and concert organisers and other cultural centres develop an educational programme for children and youngsters in addition to their regular programming.

In these programmes, they work actively with different art forms and they pay a significant amount of attention to teacher training.

Conclusions: Singing with children

Based on the study of those 113 projects, we can formulate some general conclusions:

We see that singing serves many purposes:

- some of the good practices focus mainly on singing as vocal training
- other projects use singing as a part of a musical and cultural education in a much broader sense
- singing is also used to help increase language skills
- a lot of projects were set up to get acquainted with other cultures or to raise awareness about one's own culture, identity, language and history
- singing is also used as a vehicle to integrate pupils into school life

So one can say that singing has an enormous added value for pupils, teachers and schools and consequently, for society in general.

Everybody knows this already but it is very important to repeat this statement in every official report.

VOICE brings together 14 co-organizers in 11 countries for a duration of 3 years (June 2012 to May 2015), during which 18 main events are organised, along with 3 research programs and 3 data and song collection efforts.

www.thevoiceproject.eu

www.koorenstem.be

Christine Kydd gave us some examples of the work she has done as part of this Koor & Stem research to develop 'The Great Scots Song Treasure Hunt':

<http://www.scotstreasurehunt.webs.com>

<http://www.educationscotland.gov.uk/scotlandssongs>

<http://www.christinekydd.com/ceilidhmakers>

"TEACHING CHILDREN THROUGH GAMES AND IMAGERY"

In the afternoon some musical games were proposed to participants for helping young singers at various levels:

- « **The Lion Hunt** », presented by Susan Yarnall, which was for young children who had very basic musical and vocal skills,
- « **File indienne** » by Christine Bertocchi, presented by Géraldine Toutain, which consist of transmitting sounds to your front neighbour who turns the back to you so that he/she doesn't see you,
- « **Pré sonore** » by Gunnar Erikson, presented by Géraldine Toutain, composed with held sounds improvised in small groups while another group is singing a French folksong going from one group to the other and interacting in music
- « **Cri/Silence** » by Guy Reibel, presented by Géraldine Toutain, where each participant is invited to initiate a dialogue with the others through shouts and silence, using movement of the body
- « **Sound Memory** » presented by Karin Meuller, where the participants chose two by two the same sound they reproduce when a player taps them on the shoulder and the player has to match the pairs of sounds

SINGING IN MUSIC SCHOOL

Mapping session led by Géraldine Toutain and Isabelle Humbert (Plate-forme interrégionale)

Summarising contribution by Jordi Baltà, Interarts, 7 February

Jordi started by mentioning how the discussion had made apparent the existing **diversity in the European landscape of singing at music schools** – a diversity resulting from different national traditions, diversity within countries themselves (as shown in particular in federal or quasi-federal countries, but more generally visible in the important role played by local and regional authorities across Europe in this field) and the fact that – as opposed to formal education – the provision of collective singing opportunities in music schools **often resulted from bottom-up processes**, as shown in the important role played by individuals, community groups or churches and the fact that younger generations were demanding more opportunities in this field.

This context generated a number of **elements of pressure** towards the opportunities for collective singing within music schools, as follows:

1. **How to adapt the supply of music education to changing tastes:** new needs in teacher training (to what extent can university curricula be updated?), the hours allocated to singing in the regular schedules of music schools (as opposed to the teaching of instruments), the availability of teachers (as per the examples given of countries where increasing demand of courses of singing could not be met due to the lack of sufficient singing teachers in music schools) and the inclusion of new repertoires adapted to contemporary tastes.
2. **The role of music schools as *mediators or facilitators of quality music education*** – i.e. their role within the broader community, where more actors are now interested in singing (traditional adult choirs, new independent choirs, etc.). How could music schools relate to this context and guarantee quality within it?
3. **How to ensure accessibility for all** – including in terms of location (e.g. provision in rural areas or in peripheral neighbourhoods) and in terms of price (how to provide opportunities for all in a context of diminishing public funding – at least in some countries – which leads schools to require families to pay higher fees?).
4. **The transfer of good practices** – which networks exist at national or regional level to ensure that positive examples of adaptation to changing needs and of community participation are known by other schools?

COR DE CAMBRA DEL CONSERVATORI DEL LICEU

Text missing, will be included in next edition

ESCOLA CORAL AMICS DE LA UNION – GRANOLLERS

The choir visit sessions in Granollers (40 Km from Barcelona) revealed a system with more potential for development based on connexion between voice, body and movement. Participants could see 30 minutes of singing lessons by 3 different teachers in groups, a part of rehearsals and a demonstration of movement and singing in contemporary genres.

PRESENTATION

The Cor Infantil Amics de la Unió is formed by young singers aged from 12 to 17. It is one of the best Spanish children choirs, known by the quality, eclecticism and uniqueness of their productions. The choir has performed and produced children's operas, school's and family concerts, musicals, concerts with choreographies and dramaturgy, and productions which aim to present vocal music in an original and exciting way.

Since its foundation in 1996, the choir has been conducted by Josep Vila Jover, and has also worked with renowned conductors such as Christian Grube, Michael Boder, José Luís Basso, Daniele Callegari, Manel Valdivieso or Òscar Boada.

All children in the choir take voice lessons with teachers Maria Illa, Pilar Paez, Júlia Sesé and Jordi Casanova

RECENT PRICES :

- 2013 : Let the Peoples Sing! EBU contest. Best Youth Choir and Silver Rose Bowl
YEAH! Music Awards nomination
59 Certamen Internacional de Habaneras y Polifonia de Torrevieja
Best spanish choir prize and Audience prize
- 2012 : 42 Certamen Coral de Tolosa (Spain) 2nd prize
- 2009 : XV Certamen Juvenil de Habaneras de Torrevieja (Spain) 1st prize
27 Festival Internacional de Música de Cantonigròs (Spain) 2nd prize

RECORDINGS

- 2012 : There is no rose : A Ceremony of Carols by Britten and Dancing Day by Rutter with an special adaptation for choir, harp and percussion
- 2010 : El Bestiolari d'Albert Guinovart : songs based on Miquel Desclot's poems for children
- 2009 : Josep M. Ruera – Música Vocal : Inedited music by the Catalan composer J. M. Ruera
- 2008 : Musica Coeli – La Música del Cel : a selection of sacred music of different periods
- 2006 : Els Pecats del Cor : a compilation of jazz music featuring Martí Ventura Trio

HIGHLIGHTED CONCERTS

- 2013 : Salve Regina. Contemporary sacred music dedicated to the virgin.
A la vora de la mar. Traditional music related to the sea.
- 2012 : V-E-U-S! A show that joins music with dance and light
Vivaldi, versió original. Vivaldi's Gloria and Magnificat
Hansel i Gretel, children's opera by Engelbert Humperdinck
Mar i Cel, by Albert Guinovart. music school's 15th anniversary

Brundibar a Therezin. Play based on Brundibar by Hans Krasa
2010 : El viatge terrific del Patufet, by David Gómez and Eulàlia Canal
2009 : El Bestiolari, with Albert Guinovart

JOSEP VILA JOVER, Conductor

Josep Vila Jover (Granollers, 1970) studied choral with Enric Ribó, Conxita Garcia and Christian Grube.

He is the artistic director of "Societat Coral Amics de la Unió", an outstanding choral school in Catalonia with more than five hundred students and seven choirs in active participation, he is the choirmaster of two of the school choirs: The Children's Choir "Cor Infantil Amics de la Unió", formed of fifty young voices aged between 11 and 16 and the "Cor de Cambra de Granollers", a mixed choir with thirty members. He has also conducted the children voices parts in operas performed in the Liceu Opera House in Barcelona.

With the "Cor Infantil", which is considered one of the best in Spain, he has been awarded several prices in prestigious inter-national contests such as Torrevieja (1st price), Cantonigros (2nd price) and Tolosa (2nd price).

He has taken part in different international festivals in France (Aicler-Provence), Germany (Usedom) and Holland (Voices Unlimmited). He has been guest choirmas-ter in "Encuentros Corales "(Choral Meetings), held by the Federacion Alavesa in Vitoria, Spain.

He is also a professor of the Choral Direction course in the Secretariat de Corals Infants. His recording production is wide and among them, the most recent and outstanding albums are There is no rose (2012), Después del Jazz (2011), and El Bestiolari d'Albert Guinovart (2010).

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SINGING AT UNIVERSITY AND PROFESSIONAL LEVELS

Mapping Session

Led by Géraldine Toutain and Constance Couëtte (Plate-forme interrégionale), Antra Janvkava (EVTA) and Jim Daus Hjernøe (Royal Academy Aarhus – Aalborg)

Diploma training course in music

Preamble : we put away deliberately the research

Singing

FRANCE

- PESM (L)
- University (Licence Pro)
- CNSM (LMD)

SWITZERLAND

- Bachelor/Master system for Instrument, voice and performance (in classical music training or Jazz/Pop)

GERMANY

- Courses and degrees in singing
- Extracurricular activities that involve singing

Teaching

- University (National Education) LMD
- CEFEDM (Music School) Bac+2
- CFMI (National Education) Bac +2
- PESM (Music School) DE = Bac +2
- CNSM (Music School) CA Bac +4 and M
- Bachelor/Master system for pedagogy (in classical music training or Jazz/Pop)
- Choir conducting for school teachers with University training level
- Courses and degrees in vocal pedagogy

Professional openings

Singers, performers and choir conductors: permanent or irregular jobs

Private sector

LATVIA

- Independant companies that organize concerts
- 3 Professional vocal bands

UK

- Choirs and professional vocal ensembles
- Religious choirs

FRANCE

- 25 professional vocal ensembles in « classical music »
- 45 vocal and instrumental ensembles
- 6 / 10 ensembles other than classical

LUXEMBOURG

- 1 professional vocal ensemble

NORWAY

- Many semi-professional vocal ensembles

SWITZERLAND

- Small private enterprises
- 170 semi-professional voice-ensembles, concert choirs, church choirs and other choir formations

Public sector

- 1 Opera
- 1 organization of concerts « Latvijas koncerti »
- Calls for projects by local authorities
- 15 operas
- 1 professional choir (BBC singers)

- 30 opera houses
- Choir of Radio France
- Choir of the Army

- 0 Opera

- 1 Opera choir

- 4 Opera studios + 15 big opera houses
- 5 professional choirs in opera
- 1 Choir of the Swiss Radio
- 10 other choirs/ensembles

Contribution by Jordi Balta, Interarts, 8 February

Jordi closed the session by arguing that, despite the many differences that could be observed among countries, what emerged was also a picture of many common challenges – something which **reinforced the importance of a project like *Leo Sings!***

Several of the issues addressed in the course of the session would need to be discussed again in subsequent meetings, since they were at the centre of many of the questions raised by the project (e.g. the ability of trainers to respond to emerging needs in collective singing, and the potential of trainees to respond to the needs of the professional market). This was also a field in which the exchange of practices would be necessary – further addressing questions like recognition of diplomas and accreditation.

The discussion had shown the increasingly complex definition of the profile of a music teacher – which needed to combine artistic knowledge, a pedagogical approach, psychological skills, knowledge about anatomy, etc. and somehow operate as *a role model* as well. It would be necessary for project partners to further discuss **to what extent universities were able to cater for these complex needs** – the prevailing perception was that university education remained a fundamental factor but was unable to fully respond to the challenge.

On the other hand, the discussion had also shown that well-trained singers could, if provided with the relevant additional skills and capacities, be able to **develop a career in a variety of professional contexts** – including, in addition to the most obvious ones, other functions related to individual and social development (e.g. provision of music education within social work or health settings). This aspect might deserve further exploration, including by collecting case studies to highlight how professional opportunities for professional singers could exist in a variety of sectors.

In this respect, the role of coaches and other professionals providing insight and guidance into new career routes, as well as the design of further education programmes adapted to these emerging opportunities, should be further considered – **a mapping exercise of diverse career paths for professional singers** might be one of the results of the project.

Building bridges between solo and choir singing

Led by Susan Yarnall (EVTA)

Introduction ...ears!!!!

How do we prepare our student singers to work both as soloists and in the choral field?

With amateur singers how do we teach our community choirs the importance of having a healthy solo singing voice?

Are there issues of confidence?

Do singers have the technique to blend as in a choir and also to stand out as a soloist?

Statements to discuss - these are quotes from my research

Singers

I don't know what I sound like even though I sing in a choir

I prefer singing in the choir - I don't like the sound of my voice

In choir they asked me to leave because my voice is different

I have to sing alto because I am a good musician and sight reader

When I stand next to him/her in the choir it affects the way I sing and I feel my voice start to strain.

Choral Directors

I like each voice to sound different and I encourage the singing teachers to develop the unique timbre of each voice and my job as Choral Director is to blend these sounds into a choir. (Leading cathedral and professional choir director)

All my girls are taught by me so that I can teach them the sound I want and they all sound the same so I keep the choral colours as I want them. (winner of competitions)

I don't want any vibrato singing in my choir!

I don't like trained voices in my choir I like a natural sound!

Intelligent singing with Jim Daus Hjernøe

Royal Academy Aarhus – Aalborg

Participants had the opportunity to experiment a session on the 'Intelligent choir' as not all people would be able to attend the next session.

This is a jazz/pop based way of training choirs and now the Academy are offering MA level training session, on-line, distance and residential courses. With hand signs for pitch and rhythm and a strong rhythm we covered very quickly some of the musical skills he teaches. A very worthwhile session just for practical ideas but also to show that jazz and classical training need not be so different.

“World café” discussions

METHODOLOGIE :

Florian Städtler from European Voices Association suggested this approach to stimulate discussion and get more participant involvement. In the morning everyone was given 4 sheets of paper and asked to write a question under the following topics which the moderators would then distil into a main question for the world café in the afternoon.

1. Training Vocal Teachers (moderator: Antra Jankava)
2. Vocal health and developing Voice (moderator: Susan Yarnall)
3. Policy making guidelines and future projects (moderator: Stephane Grosclaude)
4. Multi cultural inclusion (moderator: Geraldine Toutain)

1. TRAINING VOCAL TEACHERS

« How to build a broad and stable teachers teaching platform which includes diverse styles, ages, both for teachers and persons who teach ? »

Content ?

Qualities ?

Who participates ?

Who devises the program ?

Who assesses ?

- | | | |
|--|---|--------------------|
| 1. Catalogue, Coordination | → | European workgroup |
| 2. Bodywork (Alexander technique) | → | Anatomy |
| ↓ | | |
| Vocal technique etc | | |
| 3. To create links, video, examples | | |
| Own, unique model | | |
| 4. Schools also as laboratories, innovative places | | |
| 5. Important not to stop developing as a teacher | | |
| 6. Individual attention to everybody – needs a lot of knowledge. | | |

2. VOCAL HEALTH AND CHILD DEVELOPMENT

“What aspects of vocal health and knowledge of the developing voice (both young and old) should be included in the BEST practice of singers, teachers and choral conductors?”

1. **Vocal health can depend on your culture** e.g. Flamenco style throat singing
 - We can give practical advice about health, diet and sport, also hydration/water
 - Knowing when you should not sing (if voice hurts)
 - Including family so that parents can also advise and keep an eye on children's vocal health
 - Learning how to spot vocal fatigue
 - Listen to your choir individually
 - Helping the children to monitor their own vocal health - being aware of their own breathing
 - Know how vocal anatomy changes with age
 - Access to medical experts and vocal specialists

2. Using age-appropriate warm ups and transferring this to the singing, using contrasts to teach children and adults.

- Treat children and adults as individuals not to patronise
- Experience rather than 'talk' technique

3. **"No fear but fun".** "Think the problem and say the solution." "Think the whole body and the whole person." Positive teaching

4. **Ears** Big ears! Concentration. Confidence. Honesty. Kinaesthetic learning and awareness. Balance of body, posture and feeling the space. Blending with others. Physical sensitivity. Emotional intelligence and connection. Self - knowledge.

5. **"Headroom"** Danish use of word to describe making space to be creative and imaginative and increasing performance by 25%.

6. **Whole child**, including family, knowing the psychological and physical background and treating the individual. Respecting the strengths and weaknesses of child or adult, accepting them as people.

7. **Exploring all kinds of music, tonalities and rhythms**, using all the vowel colours open and closed. Making sure the right singer is in the right place, some choirs are very performance orientated and others more pedagogical. Keeping the boys in the game, perhaps a separate choir for boys or perhaps making the singing more physical and varied with movement and games and drama. Using pictures, media, linking up historical practice with current practice e.g. baroque and jazz improvisation. Having a wider comfort zone as performers open to all kinds of genres of good music. There is always more to discover. Be an explorer!

8. **Energy and no barriers** between song, speech, dance, movement, drama, games. Developing strength in the body, more concrete awareness of instrument as whole body. "Come into the body and know thyself" The voice is in control you are not. Voice as natural sound. Release and relax.

9. **Know your limitations and ask for help!** There are singing teachers and choral conductors willing to help! Don't be afraid.

10. **Be a reflexive practitioner** and encourage more teachers to be trained to work with singers of all ages inside and outside school.

3. POLICY MAKING GUIDELINES

« How to build a E. U. wide resources network for singing teachers and conductors concerning courses and diplomas ? »

- **Where to find resources ?**
- **How to organize ?**
- **Who initiates ?**
- **What models of portfolio and employment ?**

There are existing resources :

- In our own organizations
- In conservatories, schools, music schools, ...

Necessity to sensitize

Making a list of Festivals

→ Politicians

→ Society



Participate and inventing projects = react regarding evolutions in the society

Defining models in another workshop

Path – courses :

→ Classify existing diplomas and qualifications

What happens for students when they go back in their country ?

Different duration for bachelor (2, 3, 4 years).

Respecting Bologna agenda = 3 years → considering diploma itself everywhere

→ defining equivalence

→ organizing steps in training from conservatories to universities

→ organizing evaluation « similar » (as equivalence is / seems to be possible) and discharge students of disciplines they know / manage

→ Working with education and ministries, because we have not the method, we don't manage the mechanisms

Possible support/help :

- Relais Culture Europe
- European Music Union (association of music schools)
- European Association of Conservatories (Highschools)
- International Music Council and European Music Council

More exchange / meetings with / between teachers :

Example : 1 teacher going in another class / conservatory during 1 year.

But there are some problems :

- limit of the different languages and cultures (understanding the organization in the hosting countries)
- personal situation of the teachers (leaving for 1 year their home, their family, ...)
 - Strategies / lobbying
 - Deputies of UE ?
 - Objectives : Data basis platform

SUMMARY :

Realistic Planning :

→ A EU catalogue defined with the knowledge of teachers to get ECTS points (European Credit Transfer System)

→ Asking partners to complete the survey as a first step

→ « Join study program » : home base in every country + « specialists » (by semester)

→ Guide / information about ECTS

Actions

→ Yet, in Leo partnership

- Guide information about ECTS

- Imagine a voice « Join system program » = home base training in every country + « specialization » (like 6 months) to get ECTS points

- Exchanges between classes from different countries

→ In a next / other project ?

- Classify existing courses and diplomas
- Recognition for all diplomas / courses (Bologna : 3 years for bachelor)
- Defining equivalences in disciplines and discharge for « aware » students
- Organizing progression from Conservatory to University

→ Help / Support :

- Ministries
- European Music Union
- International / European Music Council
- European Association of Conservatoires

4. MULTI-CULTURAL INCLUSION

« How to be open to other cultures without losing one own ? »

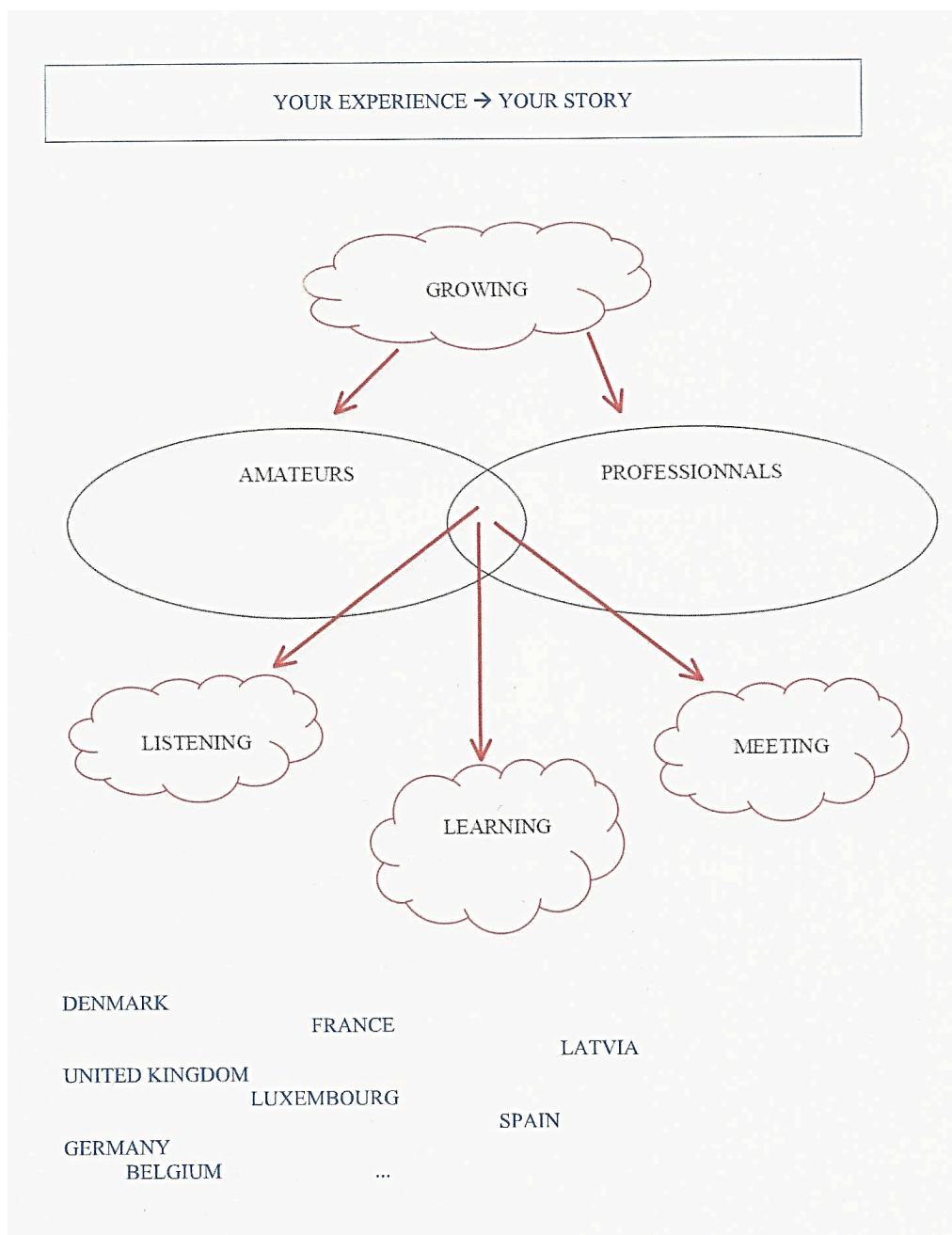
- Going into depth of a music foreign culture makes you better aware of your own music culture ;
- Other cultures give us a real richness and help us to develop our skill ;
- If you work with different cultures, you can see what is similar with your own culture ;
- Why should we be afraid of losing our own culture ? If I am not afraid, I'll be free to welcome the diversity ;
- Singing enables us, because of the lyrics, to know different languages and to live together ;
- Language is the important point at the beginning : you need contact to meet foreigners ;
- If you are « clear with your own culture », « close to your roots », personal development, history, it's easy to open on differences ;
- Little countries have to be open or they could disappear ;
- To be open to different cultures doesn't mean to globalize everything ;
- Sharing things together in daily activities is a way of being together (ex : cooking, ...)
- Invite foreigner parents to come into the school to sing, to read a book in their own language ;
- Our own culture doesn't belong to us. It has to be shared ;
- Create special music events so that choirs can meet together and share what they have in common and their differences ;
- To develop repertoire with arrangements of a same song in different ways (lullaby arranged in a Turkish way, jazzy style, ...) ;
- Open ears to different modes, intervals, scales in the basic training ;
- Beginning with knowing in our own countries the vocal differences will make it easier to know foreigners ;
- It's important to have a common base in singing (when people are different) and then, we can feel free to explore differences ;
- Music school teachers have to give a rich and diverse musical culture to children so that they can later choose what they like ;
- Culture shows the identity of a person. Some regions have lost their identity and repertoire. It's important to validate the differences, not to globalize.

If you are close to your roots (culture, history, way of singing, repertoires in all their diversity), it's easy to open on differences. Doing this, there will be no risk of falling into globalization / uniformity and every one will find his place and be recognised in his difference by the others.

We celebrate diversity !

BUILDING BRIDGES BETWEEN AMATEURS AND PROFESSIONALS

Florian Städtler proposed to participants to tell a personal story, in less than 3 minutes, about a meeting, an event, a memory, an emotion, ... which was determining factor in making music or singing.



These narratives tell a lot about intimate moments, with a great diversity of (singing) situations, emotions and irreversible journey in our own lives :

- Through an experience with amateur and professional orchestras working together the « *Queen symphony* » ;
- In seeing bones dancing listening to the Dead dance of « *Carnaval des animaux* » from Saint Saëns at 7 years old ;
- Going for the first time to a theatre for an operette or an opera

- Listening to great professional voices between the students of a singing teacher ;
- Making music with very wellknown musicians like Jordi Savall
- Bringing down barriers between amateurs and professionals, considering oneself as « *amateur* » or « *professional* » ;
- Having to choose an orientation going to school, between learning in conservatoire and making music in an orchestra

... We could all together tell dozens of other stories and it is probably impossible or at least difficult to report or reproduce what was said during this privileged moment !

However, this idea can be the beginning of a toolbox that could be a strong statement of diversity of singing in Europe, realized in a video documentation collecting stories, without any comment, but just with stories of people sharing their goals moments of music, to show people how important music and singing is in everybody's life.

Making a video document should be imagined through an artistic project which would be realized by a video/artistic director, put on-line, with an invitation to anyone to add his/her own story.

ASSESSMENTS – Sunday 9

Final observations on mapping sessions, by Jordi Baltà

Jordi presented a set of observations based on the discussions and round tables held in the course of the meeting. He started by observing that the session had shown how partners could assume the role of *reflective practitioners*, simultaneously able to focus on their main area of work and to consider its deep implications and needs.

Aiming both to highlight some important aspects and to make some suggestions for discussions in subsequent meetings, he stressed the following six aspects:

1. The session had shown how partners believed in **the public value of collective singing practices** – i.e. the belief that singing is positive not only for those who directly take part but for broader society, embodying a number of values and contributing to benefits in a wide range of areas:
 - ▶ personal health and welfare, through its immediate benefits to participants and its long-term effects (saving money from public budgets);
 - ▶ educational attainment in schools;
 - ▶ economic opportunities, including the broadening of employment opportunities for those having been trained in singing;
 - ▶ community cohesion and mutual recognition.

These issues may be further explored in the context of the project, through the collection of existing research (e.g. studies on the links between participation in music activities and personal welfare) and the collection of individual testimonials highlighting these effects in a personal manner.

2. A number of other values are embodied in the practice of collective singing and may deserve further attention in the context of the project:
 - a) **Accessibility**: collective singing has the potential to be a truly universal, accessible artform – because of its many entry points (school, community, media), the low resource burden, its attractiveness – and to be egalitarian, because of its collective, participative nature. Yet certainly obstacles to participation exist – whether ‘external’ (e.g. the location of courses and choirs) or ‘internal’ (e.g. some choirs may not be sufficiently open to the integration of new members, etc.). What internal resistances to fostering access may exist?
 - b) **Diversity**: the title of the project refers to the ‘diversity of singing practices’ and indeed choirs could somehow embody a diversity of cultural expressions – in their repertoires, styles, etc. This could be related to the values of UNESCO’s 2005 Convention on the Diversity of Cultural Expressions, as well as the work done by Coalitions for Cultural Diversity at national and international level. Would an exploration of the meaning of diversity in the context of collective singing be convenient? Could synergies be sought with other civil society actors fostering diversity?

3. A concern with **quality** was visible in the course of the meeting – often related to the need to raise technical quality in music education, whether in formal education centres, in music schools or at university level. This raised, firstly, a number of questions regarding the potential to foster the transfer of experience within communities, in order to improve the quality of music education and delivery. In addition, a more general set of questions could be raised – what does quality mean, beyond the aesthetics? And does it need to be reassessed in the light of increasingly intercultural societies? The project may want to explore these issues further, to build on previous work done on these matters by other actors and networks and to consider how these issues may inspire new monitoring and assessment frameworks.

4. Despite the general belief on the positive value of collective singing, partners had also expressed a **concern that this was not sufficiently recognised within broader society** and in **policy**. This led to questioning the interfaces that existed, at local, national and European level, between these discussions and decision-makers – where there any? Should this be an issue of concern? Did any good practices exist which could be transferred?

On a related note, partners may want to consider to what extent their concerns were common with those of other networks in culture and education. Would it be possible to join forces? Were there any positive examples of collaboration? Or, alternatively, could competition exist between different interests (e.g. music education vs. visual arts education)?

Finally, this led to a reflection on the communication channels that should be used for the value of community singing to become more visible. As in other cases, it may be positive to combine research-based arguments with illustrative personal narratives.

5. Discussions in the course of the meeting pointed to a widespread perception that existing **training programmes were ill-adapted to a context of changing needs** both in the professional context and in broader society. However, some positive examples had been identified (e.g. some further education programmes, short-term specialised courses or seminars, etc.) and could be exchanged.

Upon completing their studies, graduates were faced with a professional environment demanding flexibility, freelancing, international experiences and entrepreneurial skills. Should the project further reflect on changes in the labour market and how to adapt higher education to these?

Finally, this also raised questions as regards the ability of teachers and educators to adequately prepare students for all the challenges posed by the labour market – what resources were available to support them and to ensure that they could respond to all the demands being put onto them (teaching, coaching, providing guidance, etc.)?

6. Whilst several of the aforementioned challenges needed action at local and national level, discussions held in the course of the meeting had also pointed to the **fundamental role of European exchanges in this context**, and the value-added that cross-border cooperation in this field could bring about. In the short term, the project could lead to an exchange of good practices in areas where relevant examples had been identified (e.g.

transfer of training materials or curricula, ECTS-based accreditation models, etc.). In the longer term, the project may lead to joint, cross-border training programmes.

A few individual feedback :

"I learnt how to change to make difference in choir, sometimes I find it difficult and I have 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, helpful. The value of these international meetings is that we all have a rich heritage and by meeting we can create new dynamics."

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

"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 who 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 I meet in my every day pro life is the same with everyone. I can go back to my country and make fresh reflection on this discussion."

"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 need to be more efficient with our time. We don't need so much hanging around time."

"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."

"We can also facilitate parallel programmes and connect with our partner countries."

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

"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."

Next sessions:

Complete programmes of the next sessions are in appendix

Aalborg, 7 – 11 may, presented by Astrid

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 Sings ! 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 Sings in between so that we can lead it further.

All the purple blocks are sessions where we reflect on what we have experienced they are called sum-ups and wrap-ups, with presentations by staff from the academy, Jim 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 can you teach on line. A girls' choir in pop and rock. Microphone use, ...

Concert with a girls' choir, Astrid 's choir, VOXNORTH, and Touché a jazz based vocal orchestra

Tours, 18 – 23 October, presented by Céline Morel

The session will be connected to different events :

- Annual pedagogical days of EFPE-EVTA France (19 to 21 october)
- Professionnal meeting of Conservatoires de Frances (Saturday 18)
- RPM collective research in pop music
- National Youth Choir of À Chœur Joie – France (18 and 19 with a concert on Saturday night)
- Polyphollia (23rd october) : choral festival showcase pro ensembles

Topics include "collective practices

Freiburg programme 4 – 8 March 2015, presented by Florian Städtler

Topic: Co-operation networks on European Vocal Music

- 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.

PARTICIPANTS

Country	Partner	Surname	Name
Danemark	Det Musikkonservatorium	DAUS HJERNOE	Jim
		VANG PEDERSEN	Astrid
France	Plate-forme interrégionale	TOUTAIN	Géraldine
		MERCOEUR	Laure
		HUMBERT	Isabelle
		COMORETTO	Jean-Louis
		MALGOUYRES	Perrine
		JONCA	Jean-Marc
		SECONDI	Jean-Charles
		CHAZOT	Emmanuelle
		GROSCLAUDE	Stéphane
	CEPRAVOI Mission Voix région Centre	GAIFFE	Catherine
		TERREAU	Raphael
		COUETTE	Constance
		ALGLAVE	Frédérique
		MOREL	Céline
Germany	European Voice Teacher Association (EVTA)	HAMMAR	Jan
		YARNALL-MONKS	Susan
		KERTH	Bettina
		JANKAVA	Antra
	European Voice Association (EVA)	BECKMANN	Tilo
		MUELLER	Karin
		STÄDLER	Florian
		HAFZAL	Hamed
Luxemburg	Institut Européen de Chant Choral (INECC)	KERGER	Camille
		MAJERUS	Jean-Paul
		ORTEGA	Stephany
		DENOUX	Luc
		SERRA JACOBS	Sylvie
		EGRET	Stéphanie
		GUILLOT DROUILLE	Emmanuelle
Spain	Moviment Coral Català (MCC)	FERRER Y BOSCH	Marti
		VELASQUEZ	Marina
		BONAL	Ester
		MONSERRAT	Xell
		MONSERRAT	Gual
	Cor Vivaldi	BOADA	Oscar
	Escola Coral Amics	VILA JOVER	Josep
	Interarts	Balta	Jordi
Belgium	Choor und Stem	DE MEULDER	Koenraad
		KYDD	Christine

EVALUATION OF THE SESSION

(Temporary as only 8 participants gave a feedback)

General appreciation of the participants

	1	2	3	4	5	
	<i>Strongly disagree</i>	<i>Disagree</i>	<i>Neutral</i>	<i>Agree</i>	<i>Strongly agree</i>	<i>average score</i>
The programme met my expectations			2	10	2	13,3
The programme was well organized.			1	5	8	17,1
The advance information was sufficient and clear		1	1	12		12,7
The programme met my learning objectives.		2	2	5	3	13,1
The programme met the stated objectives.		1	1	7	4	14,9
The scheduling was well-planned.				11	2	14,3
The program was relevant for my teaching/practice	2		1	5	3	11,9
The content was helpful for my organization	1	1		8	3	12,8
I was able to interact with other participants			4	5	5	13,8
I feel prepared to make a presentation to colleagues		1	4	7	2	14,8
I am now interested in pursuing the subject matter further			2	3	8	15,7

Comments about the different time slots of the session

Opening session

The 'practising' with Ester Bonal was a dynamic way that enabled participants to get to know names in a musical and creative way before speaking with the group.

The presentation of the context, the goals of the project and the session was clear and gave a good atmosphere and concrete objectives for the session.

Mapping sessions

As English is not the mother language for several participants, it wasn't so easy to follow all the debates... And, of course, the discussions didn't get to know the organization of the singing in Europe, but it is a good basis appreciated by all participants, especially as it shows a concrete and rich diversity of situations, path and practices un Europe.

Some topics seem to returns regularly in the debates, like opposition (or not) between classical and pop music

Presentations visits, workshops – rehearsals (Oscar Boada - Cor Vivaldi, Koor & Stem, Cor de Cambra, Josep Vila Jover - Escola Coral Amics de la Unio, teaching children through games):

All the presentations and visits are well appreciated, with a favour for Granollers. These meetings are good to discover projects, new pedagogical approaches, repertoires and artists/conductors.

Every place and host reserved a very good Welcoming for participants.

World café

This method was approved by a large majority. Some participants wonder if and how the proposals will be implemented

Round table building bridges between amateur and professional singers

This moment wasn't properly a 'round table', but participants appreciated to share their experience in a more personal way, inspiring for future sessions.

World café - Questions addressed by participants for each topic

NB : The text was transcribed without modification of the terms written by participants on sheets of paper, so as not to alter the meaning of the original question. For questions written in French, a translation is given here, but may not accurately reflect the intention of the editor

1 - Training vocal teachers

Dans le cas de pratiques amateurs, comment sont formés les chefs d'chor à un minimum de technique vocale et comment les inciter à se former (*How are trained amateur conductors to a minimum of vocal technique and how to encourage them to train*) ?

Do singing teachers have specific training on children, women and men voices ?

Orality and transmission in training for teachers

To enlarge repertoires and aesthetics

Changing of style, moving from one style to another

European diploma ?

In which way should we change established structures or hierarchy between singing teachers and performers? Changing relationship

Founding healthy view of voice or functional anatomy

How to build bridges between the classical and pop music?

Because most of the singing students are giving singing lessons, and because they have to teach pop music even if they learned classical music, could we add to the curriculum in the universities some lessons about pop music so they can be more prepared to teach this kind of music?

The process to become a good singer and teacher by growing up in the individuality/personality

To understand to work together helps and not against each other

What is the most important in singing : instinct or knowledge?

Up to what point an education is possible that includes both pop and classical music?

To what extent should training programme for vocal teachers take account of changing tastes because of the impact of TV and other media? How to balance between traditional models and fashionable trends ?

Put in the training an opening on different vocal techniques in order to educate the ear and mind and the body to different music styles

Who wants to teach with children? Which competence ?

What should be the content for such training ? and who should run the training ?

Bridging the gap between pre-pop and pop music education

Place of training in oral/folk tradition

What university course structures would work best for potential vocal artistes? Process/career path

How can we organize training courses all along life/career?

Bases to give to amateurs to prevent from risks

How to study the responsibility of singing teacher?

2 – Vocal health and child development

Est-ce que les enfants qui ont un problème vocal sont examinés par un médecin et peuvent consulter, le cas échéant, un orthophoniste ? (*Can children who have a vocal problem go to the doctor, and if necessary an orthophonist ?*)

What about the voice of the body ?

How can we develop a position natural but critical view of voice use in children ?

To integrate the science of vocal works for the health of a singer, to understand what is surely wrong and what is good

Training for teachers

L'idée de la santé vocale est-elle commune à toutes les cultures et tous les styles musicaux ? (*Is vocal health common for every culture and/or style ?*)

Puberty

Crossing psychology, anatomy and pedagogy

How can we promote vocal health with children ?

How to keep child voice natural in the long and demanding process of education ?

What ages are we talking about ? what would be the topics : « only voice »

How is the current music affecting to our children voice development ? Bad references in current music

What kind of repertoire for the teenagers ? What about motivation, quality of the proposition and path ?

Can we have more information about those two themes during the studying process of becoming a singing teacher or just a singer ?

Quels moyens autres que vocaux mais associés aurons-nous à notre portée pour le développement de l'enfant ? (*Which means other than voice but associated we can have at our disposal for children development ?*)

What can be done to have more music trained, music teachers in grammar schools?

Beyond 'bel canto', different ways to sing in a healthy way?

Singing in the family and at school: how could it be done ?

Le rôle du phoniatre dans la construction du chanteur? Anatomie, physiologie... (*The role of the phoniatrician in the construction of the singer? Anatomy, physiology*)

Recherche de la qualité vocale (*research of vocal quality*).

Former des enseignants à la connaissance des voix d'enfants (*training teachers to awareness of children's voices*)

To get some money in order to teach separately (not in a group)?

Une évidence: pas de chant sans énergie, sans mouvement. Pour un enfant : chant, théâtre, jeux corporels, un tout ? (*Obviously: no singing without energy, without movement. For a child: singing, theater, physical games, a whole?*)

Sing in movement, the movement before the singing

Which good practices exist as regards trained singers developing professional opportunities in contexts related to health and child development? Could these examples be transferred to other European countries?

Age 4 – 25. If vocal health and children pubertal development was included in teachers training what would you like to see included – croos cultural – psychology / pedagogy? Can we make a collection of good practices? Referred to doctor or specialist : is that a recommendation

3 – Policy making guidelines

Politique de prévention des signes de fatigue vocale chez l'enfant et l'adulte => compréhension globale "populaire" de l'intérêt de la qualité de l'enseignement (*Policy of preventing voice tiredness signs in children and adults => global understanding "popular" in the interest of quality education*)

Le chant devrait être enseigné par des professionnels dans toutes les écoles. Il est important de connaître le répertoire des patrimoines et les chants d'autres pays et époques. (*Singing should be taught by professionals in all schools. It is important to know the repertoires of heritage and songs from other countries and times*).

A choir in every school

Expression corporelle va de paire (*Corporal expression goes hand in hand*).

To learn with specialists of children's voice -> to learn specific repertoires?

Comment amener les politiques à réfléchir à long terme? (*How to bring politicians to think in the long term*)?

How can we convince politicians that singing (in community) is really important for (good) social life?

Do association and federations representing choirs and/or vocal/music teachers in your country have sufficient strength to influence policy? Alternatively, do broader networks platforms exist with other actors in culture and education with which you could join forces?

Dynamic ideas please.

Have a reflection about landscape realities and needs with local actors, and not only with the "top" of pyramid.

Inviter responsables politiques à Leo Sings ? (*invite politicians at Leo sings*)

open to different technics and culture

Comment faire prendre conscience à des élus locaux l'importance d'une éducation artistique? Et par conséquent de la place que devrait occuper la pratique chorale? (*How to raise awareness of local elected officials about the importance of artistic education? And therefore the appropriate place choral singing?*)

Change of focus in training teachers in schools

Larger exchange demands within Europe ?

Europe singing festivals ?

Singing with children and parents

How to change governmental look on singing

Integration of all

Mutualize projects in Europe to concentrate money

What mechanisms can we use to advocate new ways of working and communicate effectively with policy makers ?

Projects that build the bridge between classical and pop music for solo singers and ensembles

What tools could be created to help students/people to build their professional way in Europe in our specific topic ? with who ? how ?

How to reach different « ways of life » for our project ?

How can we, at the end, motivate our institutions to listen to our results and propositions ?

Définir de nouveaux objectifs pédagogiques dans les programmes d'éducation générale pour la musique (*Define new learning outcomes in general education programs for music*).

Développer l'enseignement à distance (*Develop distance learning*)

Penser la formation supérieure à l'échelon européen (*Think graduate training at European level*)

Comment décloisonner les différentes pratiques vocales (*How to decompartmentalise different vocal practices*) ?

Why don't we promote more medium term exchanges between singers and teachers all around EU?

Create an European system of further qualification for teachers/conductors

How to offer courses and cooperate between countries in Europe?

4 – Multicultural inclusion

Use the idea of children as soon as they have !

To build

Art is a chance of communication with himself and others

Which good practice exist developing inclusive choirs, open to children or adults with diverse backgrounds ? which lessons learned can be from them (e.g. communication, links with educational sector, repertoires, etc)

It's natural for me in the choir for a long time : no question

European catalog of best practices

- ➔ presentation for policy makers
- ➔ online presentation

Immigrants and multi ethnic music resources

Find universal topics in musical propositions, like lullabies, rhythmic games (mouth and finger games for children), and universal scales (like pentatonic scale)...

Prendre en compte les identités culturelles différentes par une meilleure connaissance des répertoires (*Take into account the different cultural identities through a better understanding of repertoires*)

Aider par le chant les enfants/étrangers à s'intégrer dans la société (*Help by singing children / foreigners to get integrated into society*)

It's a good question ! do we have to integrate a globalised culture?

Cross-over project/EU funds : ethnic / folk ; classical / rhythmic

Interdisciplinary

Social works / artist / musicians ?

What are the positives in multicultural inclusion ? what practical models can be used to ensure healthy integration through music making and singing activities ?

The effect of different arts of singing and teaching

Could we have more books for children or amateur singers in different languages (easy ones!) accessed to all countries ? with information about pronunciation.

How to better know the specificities and the repertoires ?

How to be open to other cultures and not to lose ours ?

How to create musical education including language teaching/training for immigrants

Place de l'individu et de son identité dans le groupe vocal (*Position and identity of the individual in the vocal group*)

It has to be done.

Comment amener les professeurs / chefs de chœur à prendre en compte les individus avec ce qu'ils ont en eux et les amener vers une production commune sans gommer leurs individualités (multi culturalité, même question avec handicap) (*How to bring teachers / choir conductors to take into account individuals with what they have in them and bring them to a common production without erasing their individualities (multiculturalism, same question with handicap)*)

Singing to integrate and learn a new language

Learn things about cultures in a easy way

La bonne musique n'a pas de rides, aborder un répertoire varié du point de vue historique et géographique (*Good music has no wrinkles, address a varied repertoire of historical and geographical perspective*)

"Langue de base" pour chansons à l'école? Par exemple en France : chanter en français ?

Exclusivement ? (*"Basic Language " for songs in school? For example in France, singing in French? Exclusively?*)

Which projects can be done to bring the opportunity to reach music to poor population ?

For voices only ? ("voice" music) and who would be the target group / the purpose ?

Classes d'écoute où l'élève devient le transmetteur (*Listening classes where the student becomes the transmitter*)

Et l'art traditionnel ? (*and traditionnal/popular art ?*)

Is the different language problem or possibility ?

Formation = éviter les tiroirs, les spécialisations stylistiques, ouvrir les formations, les inciter dès le départ à être curieux (*Training = avoid drawers, stylistic specializations, open training courses, encourage (trainers and teachers) from the beginning to be curious*)

Honeycomb access to information – Susan Yarnall’s attempt!

“These are the areas I personally identified but they need specific detail to become relevant and useful.”

