

LEO sings! SESSION 2/5 :

AALBORG - DENMARK

“TEACHING TEACHERS IN ROCK/POP/JAZZ CHOIR AND CONCERT AESTHETICS”

From may 7th to 11th 2014

REPORT



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- Recommendations from Interarts, as observer of the session	
- Presentation of European Credit Transfer System (ECTS)	
- Different document, power point and links to resources proposed by speakers (follow the blue links in this report)	

Introduction to LEO Sings ! with Stéphane Grosclaude

The idea of LEO Sings! was proposed and the project is coordinated by Interregional platform, umbrella association of 22 French regional cultural agencies.

The three main goals of LEO Sings! are :

- Drawing a picture of the vocal diversity practices in Europe,
- Sharing multiple experiences of voice culture and training at all level and in all styles,
- Strengthening the role of singing in society.

Our objective is to build cooperation between people and organizations interested in all that concern diversity of vocal practices, with different transversal approaches : individual and collective practices (including choral practices), vocal courses and curricula from childhood to (late) adulthood.

«Work programme is composed of 5 thematic sessions that should enable us to provide and publish resources, an inventory of diplomas, trainings and careers, and last but not least, proposals for local governments in each partner countries and to be addressed to the European Union.»



LEO Sings! is a 'work in progress' with sessions planned as a collaborative and contributive « voice world café », with an emphasis on group participation, where everybody bring his/her knowledge, skills and competences and learn from other participants about coming from all over Europe.

The project involves a variety of actors from different fields of voice with a great variety of tasks and knowledge which allows to initiate cooperation between people and networks of teaching singing, music education, choral practice and conducting, production, coaching and cultural observation. Each one is bringing a specific expertise and/or hosting a session.

LEO Sings 2/5 « Teaching of rock/pop/jazz choir and concert aesthetics »

The second session of the LEO Sings! was focusing on the new areas of vocal teaching and repertoires, exploring various methodologies (Intelligent choir, vocal jazz, performance design, ...), vocal and physical technics and tools and various repertoires.

Observing a unique diploma course in this field in Europe was a guideline of the workshops with an effective implementation of 'learning by doing', concerts proposed by conductors and stakeholders (Astrid Vang Pedersen, Jesper Holm, Jim Daus Hjerne, Signe Soerensen, Jesper Falch, ...) and high level ensembles : Vox North, Touché, Dopplers, Mariagerfjord Girls Choir.

Booklets were given out with 4 questions to consider for each presentation/workshop to help focus questions for participants so that we have feedback included in this report.

This session was hosting a large french delegation of about 30 participants, and especially :

- learners who participate in a training session in Tours – France with 4 trainers of the Royal Academy, to go further in learning conducting rhythmic music,
- representative of network of teaching/learning music centres in order to work together on the implementation of the RAM in diploma course en France.

All participants reported that this was a good session, well organized and not a moment wasted, with lots of music making to take part in and to listen to, with a mix of observation, lecture and participation. Compared to the first session in Barcelona, there was less interaction and cross-fertilisation of ideas, due to the very nature of the purpose of this session.

Much of what each participant learnt could be used or adapted in pop as well as classical singing both for individual and/or group, so it is relevant to more than just choral and 'rhythmic music'.

All kind of teachers (in singing, music, choral conducting, ...) joined in making the 'singing' brain be switched on for all practitioners. It is not enough to say 'but I'm not interested in vocal technique (or conducting) – I leave that to others'.

Just a few basic principals are needed to keep a look out for:

- Breath and physical engagement
- Posture and laryngeal freedom
- Timbre and tone colours
- Balance and body energy
- Release and the use of muscle strength
- Resonance and acoustic feedback

Internal and external auditory perception was touched on briefly by Jim Daus Hjerne at the very beginning but this is a very important area for vocal group and solo singers and it is often misunderstood. Linking it to performance space which we heard from Astrid Vang Pedersen would give a powerful message to choir directors/conductors who sometimes ignore the acoustic possibilities and the dangers of vocal strain.

Musikkens Hus Prof. Jim Daus Hjerne

Wednesday evening: introduction and shared meal and jazz trio concert

The music school is near the waterfront in Aalborg. It is a very new building just opened in March 2014. It is rather grey and concrete but a very interesting architectural design with good facilities. The new building has RAMA with 100 students and 25 on the further education programme plus the University of Music and the Aalborg symphony orchestra with 1000 seating concert hall and large church organ. It is called Musikens Hus. In 2010 there was a fusion with Aarhus music academy and they run a Bachelor degree 3 years 180 European Credit Transfer System (ECTS) points (see note in appendix) and a Masters 2 years 120 ECTS points. Soloist degree in choral conducting, singing etc. 2 years advanced post graduate course in music. Also 'Inspiration' courses with no auditions, 1 weekend or several weekends for a specific topic- like a taster. Diploma and professional master students meet every 2nd month and have long distance learning and coaching. 60 ECTS half time study 2 years. 12 modules. Resident teachers team up with partners across US and Europe to give a broad programme. The aim of LEO Sings! here in Aalborg is to learn by doing and having discussions so that we move forward, with some observations of the classes taking place with distance learning students. Participants have the opportunity to see the new aesthetics in singing with choirs, namely pop, rock and jazz or as they are called here in Denmark 'Rhythmic Music'.



Methodology rock/pop/jazz choir – Intelligent choir with Jim Daus Hjerne

The "intelligent" choir is the ensemble that functions as an organic choir, or in other words, the opposite of an unprepared choir. A non-prepared choir is not trained, since it is prepared only to sing, and in consequence the unprepared choir is not coordinated, partly an outcome of not practicing at home. Both conductors and singers benefit from the above-mentioned methodology, which includes a set of exercises. Jim heard in 2002 Bobby McFerrin in Minneapolis and since then has spent 12 years implementing improvisation in vocal music in his teaching. Students are given a range of skills, conducting and rehearsing skills, plus guest teachers - as many as possible in a progression where finding goals are part of the process and getting rid of the sheet music is important: you must learn steady pulse music from the heart using the body.

These 4 headlines help to focus the choir training so that the intelligent choir knows exactly how to do the music, one headline at a time. Coaching even in larger choirs, so it's like orchestra, 1st violin, following one musician at specific points in vocal parts.

- Rythm
- Sound
- Blend
- Interpretation

After a few minutes of debate regarding these headlines, it was decided to change some terminological aspects, and leave the headlines as follows :

- Rythm & Groove
- Pitch & Intonation
- Blend & Sound
- Interpretation & Expression

What is 'groove'?

According to some members of the audience, "groove" is a synonym of the word style; something that should be natural, and not forced, since if singers try too hard, the quality of the sound can be influenced and end up being spoiled (singers cannot perform as if they were trying to "win a contest"). Therefore, the presence of "groove" implies having a good swing. Furthermore, to develop a good swing it is necessary to start rehearsing at least two months in order to reach a specific level of "groove". The "groove" is based on the division of beats, and all members of the choir need to feel and sing to the same exact tempo. In music "groove" contributes to the audibility of music, and also to transform the pulse in the music engine. In addition, "groove" enables the public to relax, since the music becomes more fluid and flexible. It was suggested to use the term flow instead of "groove", which specifies more clearly the idea expressed during this part of the workshop.

Physical ear training

"Groove", therefore, has several important elements that influence music: constant tempo, the presence of beat divisions, and accents. The DNA of "groove" is the audible divisions, as well as the arrangements of the tempo. Moreover, the importance of the physical ear training performed in the Academy of Aalborg was highlighted. Accents play a role in defining the style. The small things around the music you must understand so you feel the accents.

The basic steps of this training are:

1. Afro	2. Gospel	3. Half time	4. Back beat
1 & downbeat	2 & backbeat	3 & downbeat	4 & backbeat

Add ghost notes

The concept of ghost notes is also very significant for music conducting and vocal practice. Ghost notes are the improvised notes and fills placed in the subdivisions of a song. The ghost notes enable the choir to move smoothly, and moreover

Hand sign filter

The Academy of Aalborg uses a technique to train singers that consists in leaving out the pitch ("energizer") as a vocal exercise so there is not so much thinking. With this technique, singers need to move physically with the sound of music, but without pitch (therefore internalizing the movement). The method for beginners includes physical movement with fingers action as well. So there is a complex relationship between pitch and rhythm. The energising sign was a clenched fist, it is meant to remove the tones and pitches and concentrate on the rhythm. The Hand is the 5 lines meaning sing in pitch and three horizontal fingers means sing in harmony.

The externalisation of the audible subdivisions. Jim devised the finger patterns :

- Di -> 1 finger
- Dida -> 2 fingers
- Digadaga -> 4 fingers
- Dibada -> 3 fingers hanging down for triplet
- Pre exercise for vocal percussion.

«Using soundpainting sounds and other sounds to change the timbre might take 6-12 months of training. Choose Presidents in a group to give free style signs for ah eee ooo and oom. Over time this builds up the confidence of the shyest singers. Free improvisation as well. Using Pentatonic scale.»

At this point a discussion about the physical feeling when rehearsing music took place, stressing the importance of the subdivisions and the use of vocal percussion, besides the false perception of choirs only as classical ensembles.

The signals, hand codes or hand gestures used by the teachers in the Academy of Aalborg are based in the theory known as "sound painting", but with some modifications. The original signals (1200 different sounds) by Walter Thompson can be checked in www.soundpainting.com

The vocal percussion is used to train singers and help them to develop music language and it's skills. The Academy of Aalborg's also uses improvisation to motivate singers, as a way to empower them with confidence and authority. Consequently, the methodology includes a session of improvisation every time students meet, to familiarize them with this technique and enable them to enough confidence to perform. This session gave ideas about approaching teaching in a choral and in a solo singing training. It is not exclusively for jazz music but can be easily adapted for any kind of musicianship/aural training. Participants can or have yet integrated many things of the methodology in their vocational practice, even though they don't teach vocal ensembles, in kind of different musical languages to use in different situations (i.e. with young people, coaching pop bands, ...), using the tools live and especially new ideas to practice rhythm, relationship between choir and conductor, ...

Power point presentation is available online :

<http://www.pfi-culture.org/assets/files/Europe/LeoSingsAalborgJDH.pdf>

Methodology - Vocal Jazz Touché with Jesper Holm

The workshop consisted of an explanation on how to train choirs specialized in jazz. Classes for jazz choirs in the Academy are performed with music sheets and also with original music. The foreseen outcome using this method is the capacity for the singer to interpret a good song, to see and analyze the music and, consequently, to achieve a positive result regarding interpretation. The workshop was divided in different sections to cover multiple issues regarding conducting jazz choirs: vocal jazz, methodology based on sheet music, known/new pieces, and conducting.

What is unique in vocal jazz?

There are different techniques to conduct jazz choirs and diverse factors influence the outcome. Among these are the swing feeling, with groove and jazz phrasing, the sound and blend of voices –breathy tone, no vibrato, instrument imitation, microphones-, and harmonic complexity, specifically about how to deal with this complication Harmonic complexity.

Some issues about rehearsal techniques were pointed out as advices for jazz choir conductors, for instance the form of presentation, sing melodies, pre-exercises with rhythm and harmony, exercises with energize / speaking-choir / text / call response / Simon says /imitation / experimentation, etc.

Other rehearsal methods were also explained as follows, always in accordance with the order:

- **Flow:** Whole, Detail, Whole, Success.
- **Focus:** One topic at a time:
 - o Rhythm: RhytPreex, Energize, steps, clap, metronome, flowing tempo.
 - o Intonation: HarmPreex, Theory understanding, 1-2-3, StopOnChords, Flowing Pitch.
 - o Sound and blend: Foor roof, singing technique, shadowing, listening/changing.
 - o Interpretation: Story, Phrasing, Conducting, Listening / Changing, Staging.

The key to achieve a good performance and a good level as a jazz choir is attacking at the same time, or in other words, starting to sing at the very exact time, doing it with the exact same tone color (timbre), and finally releasing also at the exact same time (1-2-3 technique). Furthermore the harmonic understanding is also important to achieve a good level of vocal performance. Practical exercises included the use of numbers to recognize the harmonies, a method used in the Academy to train singers to determine the position of the tone in the songs. Basic harmony exercises are useful as is the progression in the jazz songs (4-5-6). Finally, it is necessary to rehearse how to start and to release at the same time. Some examples showed in jazz phrasing of vocal big bands were "Shiny stocking", "Basie", "Ella" and "Milt Jackson".

What is my function in this chord?

We have to practice to make this sound great knowing where we are in the chord. We worked on various chord patterns feeling the sound of where we were in the chord. The importance of body language in conducting was also pointed out; indeed, gestures made by the conductor underline the music and singers wait for specific signs to perform a sound or note. As a conductor only do what you need to do; rather than being a mad arm-waving man.

How to swing like a big band?

A jazz choir needs to swing as big band, using jazz phrasing, accents (for instance: vi va vu va), and learning to do it on or behind the beat. The methodology also uses jazz phrasing with a saxophone style as a vocal exercise. Examples of this kind of exercises include hitting the note at a specific time to give a certain delay, under pronouncing the lyrics, or using shadowing (voices copying the lead voice's style and phrasing), a good discipline to help singers listen to each other to copy the sound and rhythm and phrasing. Lastly, harmonic pre-exercises were performed: listening to the beat, and practicing the lowest and the highest pitch, and choosing one leader in the group to start and lead the phrasing. This trio idea can be used to get singers really listening with classical song and tuning into the vowels and empathetic feeling with the phrasing. Following each other and using the ears. Jesper is very skilled arranger and conductor everybody could appreciate his work when he conducted his vocal group in concert. The Academy performs rehearsals without microphones, unlike other European centers where rehearsals are carried out with monitors. Nevertheless, the Academy uses monitors in concerts and live performances.

Participants explored a jazz culture, working the question of harmonic chords, input of jazz singing, what has to be conducted or not, how to blend the voices, work on some vocal effects, dealing with some limits (i.e. minor 7th and minor 6th). Techniques and methods are adaptable to instrumentalists, bands and solo singers, with the possibility to integrate some jazz vocal pieces in all repertoire.

Vocal groups he admires: Moreover, the key to teach jazz choirs lies in listening to great artists and interpreting classics. HiLos from the fifties, Singers Unlimited from sixties, Manhattan Transfer, New York voices, Swingle Singers, Vocal Line



Performance Design, with Astrid Vang-Pedersen

The performance design workshop revolved around the new aesthetics in performance design for choirs. According to Astrid Vang-Pederson (PhD on concert design is Astrid's research), a fixed tension exists in performance design in concert halls. Music acts as the main communicator with the audience but a balance must be accomplished regarding music and aesthetics (aesthetics also play a key role in the results of a concert). Therefore, choir's members and singers must be educated in aesthetics, and the conductor needs to pay attention to aesthetical issues.

Nowadays concert halls are built taking into account acoustics and architecture concepts but, unfortunately, sometimes the relationship between the audience and the performers is forgotten. Therefore, the mood of the audience is always a question mark in the aesthetical structure: new ways to address the relationship between performers and audiences are developed in order to provide for more meaningful live performances. In addition, the overall experience needs to be tackled developing new ways of organizing the relationship between performers and audiences through surprise, interaction, ensemble identity, and narrative, as well as gathering and dispersing.

The concert designer may be the conductor, the producer, the director, etc. The importance of flow during a concert was pinpointed, and furthermore the capacity of conductors of experimenting with the re-design of the concert aesthetics. Therefore, the performance design model is based on concert aesthetics. Furthermore, interactive exercises on standing and balance were carried out during the workshop.

Practical part of session:

Susan Yarnall report is giving "much of the detail of this class because it was so good and because so much was relevant to any vocal student not just choirs. Planning and preparing for performance and having clear ideas that might challenge the perceptions of an audience and create new ways to communicate through song".

Practicle exercises experienced during the workshop related to:
- experiment characteristic sounds depending on the surroundings
- making movements in mirroring with another person
- feeling the place and the position we occupy in a room and the space
- paying attention to who are we expressing to while moving, looking, singing...

This report can be download on the PFI website !



The actors and ingredients of concert aesthetics are the music, the audience, the concert hall and the performer. On the other hand, the basic dynamics of concert aesthetics involve the gathering of the public when they arrive to the venue, the narrative of the concert (actually the performance), and the dispersing when the concert finishes. Methods need to be applied to control and impulse the dispersing of the public, since the interaction among public before and after the concert is an often underestimated factor of successful performances. In conclusion, the feelings and concepts embroiled in performance design may include sensitivity, surprise, inclusion or identity.

All participants where enthusiastic and said that it was a very interesting and exiting workshop, with exercises based on Stanislavski's method. It was also efficient to create a good flow of energy within a group and it can be very useful for teachers and choir conductors to solve challenging situations within a vocal group, considering a "Team Building". A second step session is planned on the next LEO Sings session in Tours to go further on in the discovery and understanding of the performance design with Astrid.

Participants particularly learned and appreciate how to apprehend and take ownership of space, body and stage at the same time that the music itself, building an ensemble identity, and to put words on it, and the importance of preparation before a performance, working with musical partners. The direct implementation with Doppler where we could see the whole implementation exercises on stage was very interesting, since we could see the results of all methods implemented.

Teaching pop and jazz singing in the Netherlands, with Ineke Van Doorn

Ineke presented clearly the history of singing in the Netherlands (confirmed by dutch participants!). It's interesting to have some references about vocal methods and to see people who work about a new way of singing. The question of what makes a good pop jazz singer was raised. The combination of professionalism (skills and knowledge) and individuality (finding your own voice) is fundamental. The Dutch situation until the end of the 90s was based on methods from theatre, speech techniques, cognitive methods, Lichtenberg methods, core singing, etc.

The discussion in this session revolved around the trends in teaching and conducting pop and jazz choirs. Pop and jazz students switch teachers more often than other students, and only a few students go on to a master's after finishing their bachelor degree or diploma. There are no learning opportunities for singing teachers, and sometimes employers deny teachers a job because of licenses, even though they are highly trained. Another topic of discussion was the trademarks in commercial courses. Regarding singing technique, the vocal possibilities were mentioned, as well as the importance of the repertoire and the results when a singer wants to express feelings in a performance.

Students 'speed dating'

This was an opportunity to ask the students what they felt about the course. The speed dating was interesting, helpful and informative, but too short to allow the student to have a very critical point of view and for the learners who wants to know more details about the course to come studying in Denmark with the long distance system.

Mariagerfjord Pige Kor Girls Choir, conducting by Signe Sorensen gave a very exciting performance in the new concert hall.



Long distance learning with Jim Daus Hjerno

The Academy of Aalborg has long-distance learning methods with Adobe Connect to help students that live abroad or in other parts of the country. It takes a couple of months for students to get used to the technology. 70 students are having this distance learning course. Several students can join in like a fly on the wall to their fellow students' tutorials. With this method the students receive feedback online, and all the meetings are recorded. Besides the long distance meetings are used to perform exercises on intonation, to play the piano or other instruments, sing phrases; chat or special tools to paint and upload pdfs are used. The Academy bought this program a few years ago with funding from the Danish government.

You can't sing and play together but you can have a conversation. There are notes on the screen from different teachers, there can be several meetings, a lecture, or power point slides, white board etc. which are automatically saved. There is also a chat field so while we are watching a video we can add comments or we can also do Skype. They use it for following up as it is very intense as a teaching tool. So they come for the weekend and are then given tasks to work with their choir. They can only coach choirs using this tool. They only have 1 hour maximum per teacher per month. So 30 minutes video and 30 minute feedback.

Adobe Connect can be relevant for all kind of distance learning for networks and individuals developing training sessions, for professionals working in venues, music schools and conservatoires or rehearsal spaces, having in charge the support of musical projects.

The experience of the Academy shows that students using this method sometimes make more efforts and that teachers only have to make suggestions or give advice. It was decided that in the next event (Tours, France) a live chat with students will take place in order to show a real class using the long distance learning. "Team viewer" was suggested as an alternative to this program.

Methodology, with Signe Sorensen leader of Mariagerfjord Pige Kor Girls Choir

Signe Sorensen is the conductor of the Mariagerfjord Girls' Choir, composed of girls aged 11 to 17. She started conducting girls' choirs to give girls, living in a community of farmers mostly, an opportunity to practice something other than... football in their leisure time!

Having a concert with the choir the previous evening participants were really interested in how she got such good results and she gave an interesting perspective. She is a true credit to the RAMA course and she wants to start a singing school for this kind of music. Signe explained there are 3 choirs with different age ranges in her school. They do 46 big light shows and acoustic concerts each year and they hope to go out into Europe and the world.

7 years ago she started working with young kids. The Choir director is in the middle and it feels safe and the conductor can keep control. When we do contemporary music that model is fine in rehearsal but not appropriate for contemporary music. Help the choir do it on their own. How does she do this with children? Young kids singing directly to you as in the concert last night. So that set up a whole different way of communicating.

The differences in groove in classical and contemporary music were stressed. In this kind of choir teaching, it is important to make the children comfortable with music. In classical music the communication is only one way, but in contemporary music the girls must feel that everyone is listened to and taken account of.

Working with girls can be complicated and discipline has to be applied. If a bad mood is perceived, the teacher must act to avoid bigger problems. Success is never only for the choir's leader, since teamwork is a key element to perform in girl choirs, or in other words, the success must be for everyone involved in the choir. The girls must perceive that they are talked to as equals but with the notion of having a leader, and furthermore fun must be always present in the rehearsals in order to motivate the girls.

The girls of the Mariagerfjord choir practice singing, phrasing, blend, but also teamwork, status and body language. Therefore personal and technical issues are dealt with during classes. The children must overcome boundaries and insecurities and also be made to relax; games are played or interactive and entertaining activities are organized. The "practice makes perfect" theory was mentioned, underlining the importance of practicing several times a week. In order to feel motivated to perform, girls have to be put on stage; and, the more they practice the better they will get: the girls practice at home and improve their voice performance at rehearsals.

The development of girl choirs' teaching is focused on the process, and not exclusively on the results. Indeed, the contribution that music makes towards the development of young people is very significant, with emotional and physical impacts and results. This process is available for adults and in teaching teachers, to bring singers "out of the box" by a set of partner/group-exercises.

They practice because they cannot help singing at home, because the music is what they want to sing! We live in a world that is full of rich people who are individuals and we are so important because we work together as a team! It was a good demonstration of the quality of the training in Aalborg.

The artistic project is starting from what young people listen to and like, but repertoire of arrangements could be more open to other styles and innovative in a second step of the process.

Communication: 1 way or 2 ways how she does that.

It's a lot about being focused. She uses 5,3,1 fingers to do sound checks. Discipline she doesn't like that word she prefers responsibility. They always sit well, so they are very focused in rehearsal. So she believes don't take bad posture as a given. It is important to meet teenage kids where they are. She developed the idea of status.

Status 12345 this idea of status helps to get them to see the difference - it takes them 1 minute. Status 1 is slumped and disinterested etc. So the lone singer will follow the others. But it must be status 35 every week off stage before they can do status 5 on the stage.

There are audio files on the website, so the girls need to learn this by heart by next week.

Scores from Signe Sorensen, that has been song during the workshop : <http://www.pfi-culture.org/index.php?id=128>

Recording contemporary vocal music, with Henrik Birk Aaboe

The workshop, conducted by Henrik Birk (sound engineer, composer, arranger, technician, teacher, producer etc.) focused on how to record choir music successfully. Questions about cue tracking or guiding tracks were raised: is it necessary, does it kill music, when should it be used, and how should it sound. The advice from Henrik Birk was to practice with programs such as Pro Tools, with options as Undo or Redo. Additionally, cue tracks can be used in recording to make the singer follow the music. Before a recording, rehearsing in a separate room is very important. There is also an option of recording in different rooms, or recording the band before the choir.

Recording is like links in a chain.

Set-ups

The set-ups for recording choirs are multiple:

1. Traditional tutti choir
2. Modern pop rock one mike per singer.

Distance between two mikes should be 3 times the distance between the mike and the singer).

3. Dub method (consists in isolating each element in the song)
4. You could do all three combined

Basic recording

For basic recording, choir members must be open minded; if everything goes how expected, but finally the sound from the speakers is not very satisfying, the members must be open minded and be able to change elements in the songs. It is also possible to divide the song into parts or sections, and glue it all afterwards in the studio. In the case of recording with not experts, it is recommended to keep the voices of the rest of the band out (or shadow singing); each singer hearing only his own voice and the cue track, to keep them on track during the song. Producers must transmit good energy in the studio, especially when working with children choirs.

Dub recordings

In dub recording, shadows are glued generally afterwards. When vocalizing, the recording's order does not really matter. It was advised not showing the pre-mixed songs to the choir, because it can be bad for moral since the pre-mixed has generally a poor sound quality.

Editing process

The difficulty of selecting the best recordings and selection takes was pointed out, and the possible tools regarding pitching (pitch correction) as auto tunes (automatic, graphical). Moreover, the overall pitching, or raising a falling pitch, is a task involved in some recordings. Pitching is therefore a matter of good taste. It must be taken into account that there is a risk of having a flat sound if the songs are much pitched (i.e. correct only in certain and necessary spots).

The timing of a song needs to be corrected only if necessary. The automatic timing is not as bad as auto tune; however the manual timing is a very hard work and time consuming.

The mixing process must have different elements:

1. Visions - the story to be told
2. References and role models
3. Basic sounds - group faders so first sopranos together.
4. Creating a space for all elements
5. The dynamic lines s and t endings

The mastering process the final sound check involves:

1. Last sound check on different speakers
2. The relative volume between the songs
3. The gaps and transitions
4. Formalities coding of the album so there is a digital mark for each song when played on the radio
5. The loudness war!

More information about technical issues can be found in www.coronamusic.dk

Classes observation: master & diploma -moderators : Jim Daus Hjerne & Jesper Holm

These two observing sessions brought participants to question different aspects of the goals of training, the objectives of singing, the level of students and the level they (are able/want to) reach, the repertoires, ...
The first lesson observation was about improvisation 4-8 minutes and the second lesson observation involved preparing a score for performance.

Classes observation gave participants the opportunity to take a step back from what they attended the first days, looking at a concrete realisation and apprehend better the abilities of the RAMA students, to see the teachers talk and guide the students, but also to think about considerations more broadly (e.g. what repertoire will these young guys sing at 40 years old? What kind of singer will they become? What is the "good" level of a student regarding to the course and the diploma? To what extent the environment «will format» students in their learning? The place and the boundary between being an artist and / or teacher, ...)

The place of the technology was concrete e.g. Jesper's method using his tablet to shoot a student conducting the group and leaving his own commentaries at the same time for the student.

It was also very interesting to hear some collective improvisations performed by students from different countries.

Recording a choir -moderator: Henrik Birk Aaboe

Based on the project definition, in some cases, Henrik says it is necessary to:

- build fine cue tracks with as few information as needed, sometimes including dynamic changes, and tempo maps for natural breathing.
- track each voice section separately. Singers don't listen to the whole choir, but only to the cue track and to their own voice section.
- fix intonation and timing issues afterwards, with digital tools.

Henrik uses close mic for soloists, beat box and bass, and semi close mic for the rest of the choir.

Power point presentation : <http://www.pfi-culture.org/assets/files/Europe/RecordingCVM.pdf>

Physical eartraining with Jesper Falch Workshop

Collaborative and interactive exercises about rhythm were performed during the entire session.

All on African walk pulse. Clapping and patterns in a long line and also in a square and with Michael Jackson, superman poses, high fives etc. and on the 1st beat on each side and samurai, cowboy and girlish pose. Mostly rhythm not pitch exercises but great fun.

This was a very physical session, Dalcroze Eurhythmics to rock with some modern references which we all liked and surely children would too.



The goals of physical eartraining are «crystal clear subdivisions of the beat» and «keep the rhythm in the body». It makes sense for voices and instruments, and applies to all ages. It is always a big job, but always fun, never boring and the result is there. Trainers are accompanying learners to do his/her best. It is more a question of mind than rhythmic.

Plenum

In the opinion of the audience, it was an intense day, and the workshops were useful for teachers who work primarily with children. Recording workshops were hard for some people; however other people would like to go further into the topic (the idea of dividing the group in beginners and experts was discussed). In addition, it was stressed that it is important to understand that the performance stage is the central and most important issue, and that is why the question of performance was underlined during the whole day. Also, the issue of long distance learning was surprising to some members of the audience, since it represents a good communication tool for teachers and students. The networks and the pedagogical aspect of the workshops were accentuated, as well as the sharing of experiences about teaching to children. Discussions regarding the online platforms proceeded, where interactions between students take place. The new way of teaching developed in the Academy of Aalborg was seen as a difficult matter by some people, as the need of giving guidelines to students for using the online platform.

Finally, a presentation of the project Hallo Stimme! took place. This Austrian project consists in connecting people with their own voices, through seminars for people who feel the need to sing. Therefore the participants are trained to use their voices properly and in a professional way. The project includes an event in Salzburg every two years, and proper training is provided to people who want to participate in a choir. They use humor to improve people's voices, and the results have shown that participants get happier, stronger, more decisive, healthier, etc.

Concerts with Dopplers and Vox North

In the evening we had two concerts, first from Dopplers an acoustic young choir of 10 singers from Copenhagen led by Astrid. Their concert was very varied and a change from all the 'groove' music we had had all day. Some lovely contrasts of timbres and tone and a little more poetry! Not all the singers were technically secure but as they were young and very enthusiastic the concert was a great success.

After a break we had Vox North. This group was started by Jim and they use microphones and sound effects. The programme was varied and interesting and we heard the beat box man who we will hear on Saturday.

Vocal arranging with Malene Rigtrup

Malene Rigtrup is a teacher in vocal arrangement in the Academy of Aalborg, and she talked about how a vocal arrangement can be added to an already created song. The objective was to give the public new ideas about vocal arrangement. According to Malene Rigtrup, the concept of arranger can be equivalent to composer, and therefore an arranger can create a vocal idea, an independent vocal expression, a voice as the starting point, or a re-arrangement (to do a vocal version of an existing song).

Link Youtube: Imogen Heap clip 'Just for now' : <https://www.youtube.com/watch?v=25VGdNU3nrU>

A lot on production and presentation, all very clever, what does it all mean, how deep are the meanings? There are layers of loops. Why do you need a choir when you can do it all with backing tracks and loops?

As rhythmic choir leaders we need to make the music ourselves. In classical music you can just go to the library? What happens when you make a vocal arrangement of a piece and it doesn't work? Malene offered some of her approaches to vocal arranging.

The example of the song Viva la Vida by Coldplay was used (it is based on a Spanish phrase and a Freda Kahlo painting, so lots of layers to) since it has been arranged by Jens Johansen in the form of a vocal version, and played by the Mariagerfjord Girls Choir, also done by Vocal Line.

Malene had asked a student to find the most used song they can think of, make a vocal arrangement with your own personal touch. "Feel free to change anything." She illustrated this with Tears in heaven Eric Clapton an evergreen and a classic song changed to an R & B groove new arrangement. Student kept the chords, used an Alicia/ Beyoncé timbre.

Neil Sedaka 'Breaking up is hard to do' such a happy song to sad words. Malene made a new arrangement which she gave us to sing, changing the mood of the music. She took the piano part of Blue by Joni Mitchell and vocalised it to make it more equal in the parts adding a lot of blue and water ideas. She uses intuition – "it is the same room I enter when I am composing as it is when I arrange".

Crucify Tori Amos (1990s). Malene explained Tori was a prodigy playing Chopin at 5 and she has tension/ redemption probably coming from classical music. She uses a lot of timbres and plays with vowel colours. She wanted to make an arrangement with the tension/redemption aspect emphasised.

The way Malene spoke about her approach to arranging is inspiring in re-think how to approach teaching some songs both modern and classical, with two important points:

- The voice as the starting point
- We are free. We can make what we want !

Beatbox sounds with RoxorLoops

This workshop involved vocal percussion training and demonstrations from RoxorLoops, a professional beat-boxer. He certainly knows how to use the larynx to make sounds and it takes him two months to create a new sound. He learnt a lot about the history and the different sounds which are difficult to put down on paper. It is good for singing teachers to see parallels and to be aware of these vocal experiments that can be done safely. Roxorloops demonstrated lots of funny sounds which sounded amazing, not so complicated to do for teachers ... with a bit of training !

TC Helicon Jes Vang

The workshop introduced a line of products of the company TC Electronics, and how the application of certain products can help singers to improve their vocal skills. Since vocal processing and singer electronic tools are supposed to foster creativity, music creation and improvisation with the voice can benefit from using technology and new advances for processing the voice or building a song using loops. Therefore, the vocal processing tool exhibited by TC Electronics gives singers the possibility of improvising more confidently. Most of the singers use these kinds of devices for delay, and also pitch correction comes automatically. According to Jes Vang, the outcome of using this product is happier and more confident singers. A demonstration of the capacity of the product followed in the last part of the workshop.

Adaptive tone, harmonies, you can be your own backing group, and it can be used on the stage. Access to edit, helps you be creative. You cut out the sound guy and so you have control. It boosts confidence you still have to be able to sing it just helps with processing. Reverbs and delays it is used principally. The danger is that it can be all gloss and spin and no content. Something that sounds professional but it doesn't mean you are a good musician or even a good singer. But people can be one man bands but again that is the individualisation of the whole process.

This demonstration proved that the singer capabilities improve, with the pitch correction and the use of the full voice including all muscular capabilities.

Really good book given to us all for free, very kindly which featured Mary Hammond and Ingo Titze giving advice.

Presentation on line : http://www.pfi-culture.org/assets/files/Europe/TC_Helicon.pdf

Nina Lange on vocal technique for Rock/Pop/Jazz

Nina is associate professor in voice training at The RAMA since 1994, been researching on «Voice physiognomy» in collaboration with Svend Prutz from Bispebjerg Hospital (DVD of the vocal physiognomy). She explained her role in the training course with the other singing teachers (each one with his/her own vocal technic), and she presented her approach Estill based. She said we all want the same safe and colourful sound. Nina Lange showed how research in computer science proves that each human voice is different from another and to what point it is a unique instrument. Methods to replace voices or change voice tones were shown, seeing that the tone of a voice opens and closes. Also a demonstration about the operation of larynx and vocal cords took place, and an explanation on how the muscles work when singing (a series of videos with a camera showing the larynx and the vocal chords, and how they move when singing different tones). Moreover, she compared different larynxes and palatals with images, and also how the muscles that allow to swallow produce different sounds (falsetto, full voice, etc.).

The parts of the body suitable to have a repercussion in the voice (as they can be moved and controlled) are the larynx, pharynx, jaw, tongue, lips and soft palate. The combination of movements of those parts impact the voice's distinction or range of tones. Therefore the voice's characteristics can be neutral, twang/nasal, twang/oral, cry, curbing, overdrive, headvoice, falsetto, belting, and opera, as well as mixed. The positions of the vocal cords, larynx position, support / anchoring, soft palate, "twanger", pharynx width and tongue are crucial to reach and produce certain type of voice. The workshop was an interesting overview of how voice works, opening minds on voice control of sound and to explain the mechanism of singing to choir singers, especially for conductors/participants not very experienced in vocal technic and pedagogy.

Documentation online :

<http://www.pfi-culture.org/assets/files/Europe/VoiceControlNinaLange.pdf>

Creativity and ideas development: the organic choir, with Peder Karlsson and Merel Martens

Peder Karlsson started the workshop stating that humans have a natural metronome, and the practice in tempo makes vocal practice organic. Choirs require collaborative work, in opposition to the lonely artist.

Example of the architect Antoni Gaudí and his famous phrase "my client is not in a hurry" when questioned about the slow progress of the church La Sagrada Familia, the first collaborative art inspired by nature.

Organic Choir is a philosophy of his ideas.

1. Collaborative creativity
2. Integration classes
3. Local community activities
4. Children maybe from 3 years and up
5. Junior high school, high school

The concept of organic choirs is open to interpretation. Therefore, it could be a natural organization, including collaborative and creativity processes, rotated leadership, group identity and musical expressions based on members' voices, relationship focused communication, or new music developed without microphones.

Besides, the organic choir could be all about fun, focus and feeling, only focusing on preparation and improvisation, as well as embodied singing. Lastly the organic choir can refer to the gift economy that challenges the money economy, with no branding and collective ownerships of ideas. Making a choir organic is the best way to train choirs (like nature); since hierarchy is a military concept based on dominance. The dream scenario for organic choirs would be having integration classes in local community activities, but also for children (from 3 onwards) who can become experts on rhythm, as well as in junior high schools and high schools.

Peder Karlsson was a member of The Real Group vocal band, and the works and achievements of the band were highlighted. The Real Group was a 5 member band, set up in 1984 at the Royal Academy of Music in Stockholm. The band took a post-graduate diploma exam in 1989 (equivalent to a soloist's master's degree) and since then performed as a full-time professional group. Until Peder Karlsson quit the group (2010) they released 16 CDs and performed over 2000 times in more than 50 countries.

Peder Karlsson explained how his professional career evolved after quitting The Real Group: he went on to become the director of Perpetuum Jazzile, a Slovenian musical group that performs bossa nova, swing, funk, gospel and pop using characteristics of close harmony music. The group formed in 1983 in Ljubljana by Marko Tiran, and performs more than 70 concerts per year, with more or less 50 members. Between 2001 and 2011 Tomaz Kozlevcar was the musical director of the group, and then Peder Karlsson took over (from February 2001 until February 2014). The group uses a typical concert scenario, and became famous through the video "Africa" which has been viewed by over 16 million spectators. After Peder Karlsson's departure as the musical director (he still acts as an advisor/mentor), the group has a musical leadership teamwork of four leaders and one coordinator.

In a vocal group creativity must be focused in doing something not based on the result (the result is unexpected). According to Peder Karlsson creativity can be foster through workshops where 2-6 persons sit at a table with a "table master" present and in charge. Two papers are put at each table with a topic about rehearsals, concerts, new repertoire, recordings, group culture (social issues), etc. The allowed responses to ideas are Yes and Maybe. The cycle closes with going back to the table that applies to a particular idea. These creative cycles go from idea to gift (Evaluation, feedback, improvement), and include an identity check (me, group, world).

The different rooms for creativity are:

- Room 1: idea: here and now, inspiration, feeling, emotion.
- Room 2: choice, solution: development over time.
- Room 3: new form: room 1 + room 2 = product, gift
- Room 4: meet the public

PDF : <http://www.therealacademy.se/mod/resource/view.php?id=1249>



The workshop continued with an explanation of a master's project that Merel Martens (current student at The Royal Academy of Music) is carrying out with the assistance of Peder Karlsson, titled "Merel's Organic Choir. The master's thesis focuses in creating a new music group (a cappella) and the expected date of conclusion is April 2015. The main characteristics of this new vision of a music group are process-oriented arranging, openness to change after the songwriter provides the basic material and the introduction to a starting point to the group where a collective work starts.

This collective work represent a pre-created framework (for example harmonies or riffs) where the music is developed without microphones (microphones can be used once the music has been finished). The style and sound of the group can be defined as a free style ("blue word") where there are open borders between what is arranged and what is improvised. Vocal techniques are combined (harmonic structures from different styles and genres) and expressions and sounds natural to humans are used, regardless of which part of the anatomy produces the sound. The group does not use literal translations from instruments to vocal sounds.

The new music group conceived by Merel Martens does not exclude members in relation to age or experience, therefore various backgrounds are welcome. Classical and rhythmical singers and instrumentalists are combined in the group, both professional and amateurs. During the auditions the singers' capacity to improvise and to "shadow" is checked. Furthermore, in the performances the audience participates, and songs are developed including lines created by the audience.

Another important issue regarding audience participation is the convenience of including audience improvisation, and using the public to build a framework for the improvisation of the artist group. The leadership structure of the new musical group focuses in "shadowing", and therefore in leadership rotation. During the improvisations multiple people make choices, not only following the conductor, who also sings in the performances. Finally, rotating the leadership transcends group boundaries, at least temporarily.

This was a stimulating session because it got us to think about the philosophical basis behind what we do and would apply to all kinds of musical situations, allowing us to do some music making in between the conceptual challenges: gifting, sharing, re-thinking the power frameworks of performance and choral singing, ...

Master's Project Merel Martens 2014-2015: http://www.pfi-culture.org/assets/files/Europe/Master_projectMM.pdf

Concert with Touché and Jesper Holm, conductor and composer

The concert by Touché was excellent and some very good singing in close harmony. All jazz classics but very good instrumental/big band voice sounds and solos and free improvisation and a very professional presentation.

World cafe

The World café consisted in presenting a set of four different tables. Each table included a topic discussed during the three days of the event, and the participants expressed their ideas related to the topics. The objective of this activity is to find out the reaction of participants, and to wrap up the issues of the event including all opinions from the audience.

The following topics were proposed, as there had not been time to gather questions from everyone:

- 1) how to improve musical education,
- 2) new aesthetics,
- 3) help choral conducting,
- 4) how to work with modern technologies

The principal ideas and thoughts produced in each table are indicated below.

1. How did the session help you in choral conducting or in thinking about what choral conducting can be?

I learned :

- About concert design
- About how to give more confidence to singers in how to groove
- That groove and autonomy is the same thing for classical choirs
- Physical ear training
- The session gave me ideas, gave me a structure, motivation, helped me to realise that I don't need to know everything
- Session gave me confidence, I could learn the tools, they were easy to learn
- The concerts helped to illustrate the things we learned in the workshops
- The "new conductor": someone who has a different position with the choir, a different role
- As there are not a lot of arrangements available for pop and jazz choirs, good to see that we can do more arrangements
- The individual responsibility of the singers
- The skills and precision required in classical- it's the same in pop and jazz
- The conductor/teacher participates in the learning process
- The Danish are uninhibited
- Improvisation
- When you hear a pop choir, you think it's "easier" than classical- it's not!
- The body language of the conductor; transmitting music with the body
- The physical space- the conductor doesn't have to be in front of the choir all the time
- The conductor and the choir share an artistic experience, they are hand in hand
- Different countries have different cultures, different goals, different education systems in school and in the home.
- How can we adapt these tools to our own countries?
- How can we adapt these tools to our national repertoires? Here they are almost only on anglo-saxon pop music
- How to conduct with hand signs, coming from soundpainting
- How to enhance focus and concentration
- All music comes from having the pulse in the body
- The human relationship between the conductor and the choir
- I have lots of new tools
- Group dynamics, the philosophy of the choir, the organic choir, the intelligent choir
- The process is more important than the result
- At RAMA they have structured something that has also begun in other places- it's reassuring, we are not alone!
- We can bring the tools we learned here home
- The conductor having multiple skills and qualities: composer, arranger, singer, pianist, beatboxer, producer, concert designer...
- To be a pop choir conductor, do you first have to be a "traditional" conductor?
- You must first be a musician
- Can you be self-taught?
- Do you have to be a singer to be a conductor? (Signe said she was not a singer or a singing teacher)
- This subject is a work in progress, still a lot to be done
- I learned how to work with young people, it's easy and fun and I am going home with tons of ideas!!
- How to work in a modular way- short periods of working on one thing (intonation, rhythm, etc), going back and forth, rather than working too long on one thing
- So happy to meet a bunch of people who have the same job as me- I feel less isolated in my practice
- It reminded me to be more creative, more free, more tolerant, structured but free
- We felt safe here to do things, we didn't have to get it right, and because we were safe we learned faster!
- I learned more about teenage girls
- The social aspect, how being in a choir can help people in their lives

2. What have you learnt about and/or understood in the new aesthetics here in Aalborg?

Participants have :

Heard:

Not written scores, amplification
Text in English : rhythm and groove quality of arrangement.

But are those new aesthetics so new?

We have to create new aesthetics everyday and everywhere and perhaps it will become the ancient music of tomorrow.

Seen:

News settles, technical equipments
New rules on stage: performance design as a new aesthetic on "stage",
New appearances of the show

Telling a story to the public,

For some people improvisation can be very dynamic, and not for others,

Different ways of conducting with the conductor not always in the front, and exploring repertoires, with rich harmonies, using the whole body,

Met:

New pedagogues and new pedagogies very creative, with new understanding and philosophy considering that the student is in the center and that the teacher has to help him/her to be self-confident, having pleasure in making music, what was very evident and relevant in the observation of the classes.

New tools that looks simple, through feeling before thinking, to make music easy for students and singers, as they feel comfortable in using these tools with methods we should try to implement in our/other countries

3. How can we move up / blossom / forward or develop further ideas on vocal education?

In our 3 circle model

1. Our own immediate circle of possibilities

Concentrate on process

Rotated leadership

Responsibilities of singers for their own development

Mixing repertoire

Mixing teaching styles

Embodied non-verbal singing - sometimes with no written score

Learning by ear and sensations

Water the flowers and not the weeds

Sharing and gifting with each other

Offering free concerts or even make them mandatory

Encouraging boys to sing

Improvisation as the regular part of the singing experience

Open your mind to new possibilities and learn from other disciplines

Playful and fun music making with all ages

Give inspirational role models for your choir and singers - motivate with good practice

Emphasis on interaction and creativity

Take out the hierarchical model and replace with a circular approach

Use good tools but make them funny, playful but efficient

Use the media to your advantage

2. The wider circle of the community

Change the frameworks of education - think outside the box - change prejudices

Cross fertilisation of ideas, multi disciplinary and multi cultural and diversity to be celebrated not denied.

Connecting with professional musicians for workshops etc. educational links and projects

Better training for primary school teachers in music and singing and ear training

Implement Continuous Professional Development CPD for established choral conductors and music teachers and school teachers

Training choral conductors in simple ways of ensuring good vocal health and embodied

Singing technique so they can continually monitor the healthy free sound of individual singers

Opening up repertoire so that Pop Rock and Jazz are included but not the only available repertoire for choral singing include world music, classical, folk. Sharing expertise across disciplines and genres

Awareness of changing voice in puberty and middle-age

Avoid the pseudo-science but explore psychological models of learning if it helps

Encourage community singing

If 'Results' based then do so without judgement if possible

A common sense approach

3. The wider European picture

Develop a resources network for repertoire, teaching diplomas, vocal arrangers good vocal practice to be shared pan-European as much as we can

More training courses demanding higher levels of expertise

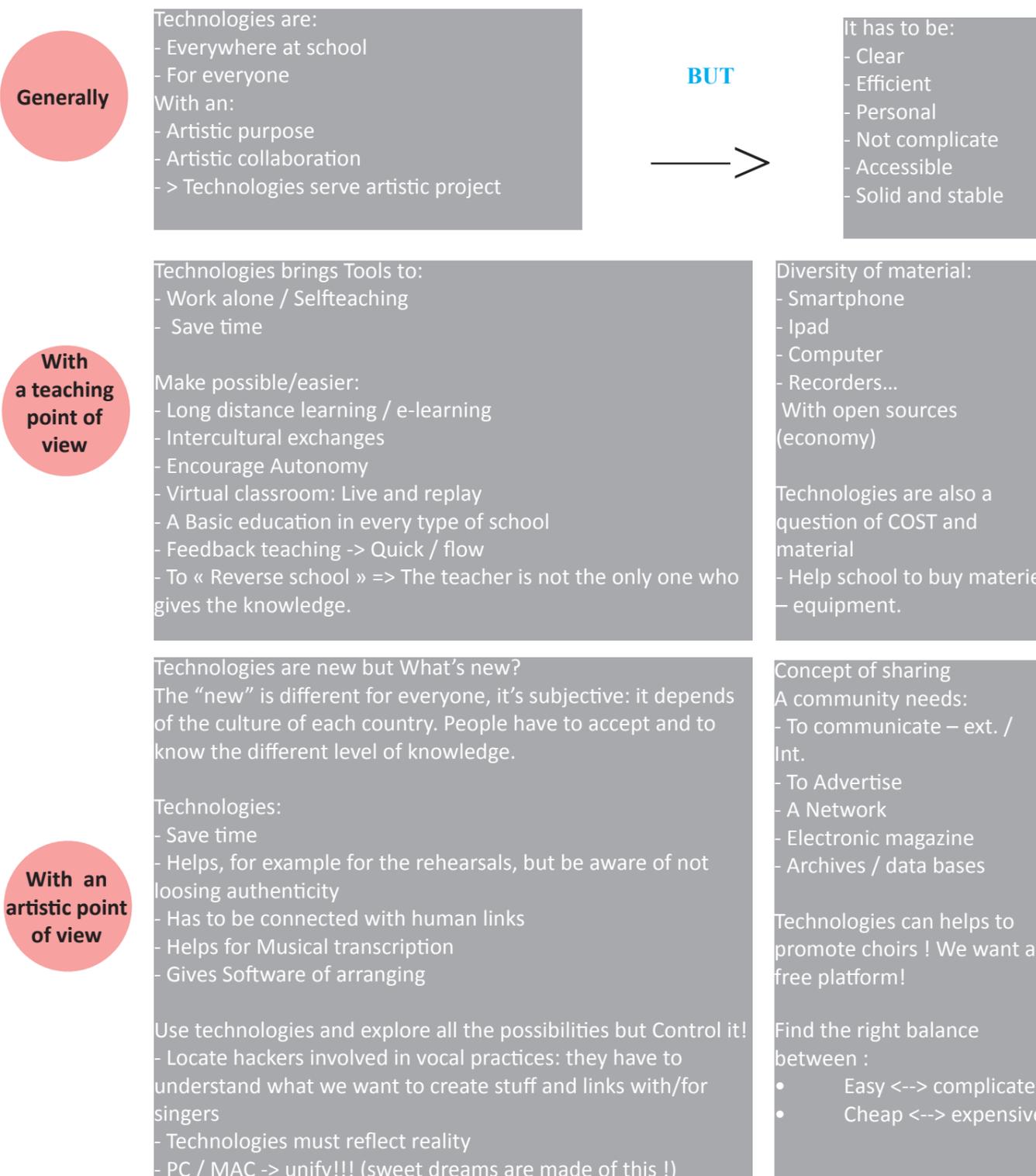
Disseminate ideas using the media, forums, chat rooms etc. Adobe Connect, Skype

Lobby governments for more money for singing - cultural validation

Synchronise research on the voice

Sharing and gifting on a wider scale

4. How and where to work with new technologies ?



Last Plenum

After the “World Café” and the presentation of the results in each table, the next event of Tours was displayed. This event will focus on the management of collective vocal practices and diversity in vocal practices. Several French national organizations will join the event to share experiences, and it will include various showcases and master classes.

Afterwards, the “Le loup blanc” film crew - responsible for the production of the documentary of the event - presented their company and also the teaser capturing the atmosphere and ambience. Short bits of all workshops and concerts will be displayed in a total time of approximately 5 minutes.

Interarts’ representative (Julio Martínez) intervened to summarize the results of the event regarding the objectives and opportunities of cooperation. The good organization was highlighted, as well as the interaction between the audience and the speakers. The mixture between theoretical and practical contents was a good opportunity for building relationships and sharing knowledge from different networks in European countries. During the “world cafe” and round tables most of the participants intervened and more experiences and opinions were shared, therefore the diversity of vocal practices was demonstrated. In this way, the best opportunities to share issues regarding choral conducting and singing need to be boosted through this kind of cooperation initiatives.

GENERAL COMMENTS AND ASSESSMENTS

The general impression of the event was positive regarding the organization and the results in the participants’ opinion. Both the project coordinator (PFI) and the organizer of the event (Academy of Aalborg) showed their satisfaction with the development of the sessions. The event grouped a range of professional and amateurs with different backgrounds as well as specialists in different fields, a fundamental element to fulfil the project’s objective of building new opportunities for cooperation and bridges for exchange of experiences. The dialogue between the project partners and the audience was intended to be fluid, and knowledge from all members of the audience was shared to improve the topics under discussion as well as common expertise and know-how. The expected results of the project are a better knowledge by the partners of vocal practice in other European regions and countries, as well as the development of new contacts and opportunities for exchange, cooperation and development of training courses in a capella modern music. Overall, it can be considered that the objective of sharing knowledge and experiences has been achieved, and also that new contacts have been indeed generated.

This “Inspirational Session” of experimenting by doing was a great success. The fact that the Academy of Aalborg shared its teaching methods and a general vision of its philosophy towards vocal practices allowed the public to gain knowledge on choir conducting and differences in teaching depending on the origin and modalities of practices. In addition, an analysis of Danish career options, employability and education at university level was carried out. All topics and objectives of the project were addressed, guaranteeing the project’s further development and planning of the next phases. Actors and networks from different countries and fields of action participated and shared information and expertise, especially from practices in Denmark.

Participants learned a lot regarding to specifics issues but also in a more overall way, watching musicians with a different culture and from a different country teaching and playing. The purpose was true for music and pedagogy in general. A lot of the workshops organised in Aalborg could be useful for instrumentalists and singers in all kind of music (classical, Pop, jazz and rock...).

The Danish teachers we met were multi-skills musicians, as the course they train/teach: they are singers and choir conductors and arrangers and composers.

Practical experiences such as “energizer” or the beat-boxing workshop illustrated the advantage of carrying out these experiences, mainly because the audience participated and therefore the atmosphere in the sessions improved; also opportunities for cooperation increased since participants were more willing to engage in the conversation and in communication.

LEO Sings! partners decided to make a film during the session, that will give an idea of the atmosphere and ambience of the four days.



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LEO sings! is supported by the Leonardo da Vinci program.

The European Union lifelong learning program “Leonardo da Vinci” finances projects in education and continuing education.



The partners:

- Plate-forme interrégionale d'échange et de coopération pour le développement culturel (France)
- European Voice Teachers Association EVTA (Allemagne)
- Fundació Interarts per la Cooperació Cultural Internacional (Espagne)
- Institut Européen de Chant Choral INECC (Luxembourg)
- Moviment Coral Català (Espagne)
- Det Jyske Musikkonservatorium (Conservatoire Royal) Aarhus / Aalborg (Danemark)
- CEntre de PRAtiques VOcales et Instrumentales en région Centre CEPRAVOI (France)
- European Voices Association (Allemagne)

