



***ERASMUS+***  
***TRAINEESHIPS***

# ***HELLO!***



I am Maija from Riga , and this is our Academy.

I will tell you about our experience with Erasmus traineeships at the Latvian Academy of Music.



# ***STATISTICS***

Let's start with some statistics



<b>2011-2012</b>	<b>4</b>
<b>2012-2013</b>	<b>7</b>
<b>2013-2014</b>	<b>8</b>
<b>2014-2015</b>	<b>6</b>
<b>2015-2016</b>	<b>10</b>
<b>2016-2017</b>	<b>13-15 ???</b>

## ***ORGANIZATIONS***

In total our trainees were hosted by **48** organisations:

Orchestras

Wind bands

Instrumental and vocal ensembles

Jazz ensembles

Private companies in the respective fields (sound engineers)

A couple of very specific organizations like AGON Centre in Milan

## ***FROM THOSE 48 ONLY 12 ACADEMIES OF MUSIC***

Academy of Music in Krakow

ArtEZ Enschede

Guildhall School of Music

Amsterdam Conservatoire

Royal Conservatory The Hague

Conservatorio di Musica Trieste

Hochschule fuer Musik Luebeck

Porto

Estonian and Lithuanian Academies of Music and Theatre

Viljandi Academy of Culture

Birmingham Conservatoire

# **BIG** **QUESTION**

How to find a place for a trainee ???



## ***PERSONAL CONTACTS - STUDENTS, OR THEIR TEACHERS, OR THEIR ERASMUS TEACHERS.***

### **Scenario No.1:**

Student arrives in your office with a clear idea where he wants to do his traineeship.

Next step – how to realize this great idea. And then you have to explain to complete stranger and usually quite busy person about Erasmus traineeships when he has not the slightest idea what the hell is that...

## ***TRAINEESHIPS AT THE ACADEMIES / CONSERVATORIES.***

Scenario No.2:  
much easier –

because you have Excellent and Efficient colleagues who are able to do all the explanation in their schools and departments, get signatures, etc.

# ***PROBLEMS...***

Traineeships present different problems ...



## ***ACADEMIES ARE NOT TOO INTERESTED TO HOST TRAINEES***

Many schools reject requests to host trainees in principle with the excuse that they do not have anything to offer. It`s OK if they inform immediately, but If you receive such statement after several months communication...

## ***TOO INTENSIVE WORKLOAD***

We have received traineeship offers for pianists – 24–26 weekly hours. If they will play accompaniment every day for 5 hours, they will start to hate their profession very soon. I have heard also about 40 hours weekly – it`s OK for office work, but not for musicians. There is no such regulation about weekly workload in the Guidelines – we can be flexible and take into account trainee`s interests.

## ***CONTRIBUTION OF THE RECEIVING ORGANIZATION***

At the end of the Traineeship Agreement there is a table with the obligations of the Sending and Receiving Organizations. And a remark *The trainee will receive a contribution in kind for his/her traineeship - Yes/No*

It can be also financial contribution, but at least our students and graduates are more interested in a possibility to have some lessons. Trainees can participate in all group lessons including ensembles, but they are not supposed to have individual lessons. It's a good will and contribution in kind, if the hosting institution can offer also some individual lessons.

## ***TRAINEESHIPS FOR MUSIC TEACHERS***

English speaking music teachers practically do not have possibility to use traineeships, because everywhere those study programmes are offered in national languages only. UK would be a solution, but there is no instrument how to find contacts of hosting schools – our partners advised British Council, BC advised to contact schools directly, even London based musicians were not able to help. It`s a pity, because we have very active music education students with fluent English, and they cannot use this opportunity. If somebody has an idea, I will really appreciate it.

## ***TRAINEESHIPS OFFERED IN RIGA***

Baroque orchestra  
(authentic  
instruments!) and  
choir

Some orchestra  
instruments – oboe,  
bassoon, trombone,  
double bass:  
student orchestra (5  
– 6 projects per  
year), professional  
orchestras, if the  
trainee has a  
necessary level

**Singers** – for the  
piano  
accompaniment  
course



**SUCCESS STORIES**

Happy end!

## **Twente University Student Wind band**

### **Mara Zandersone /wind conductor:**

Practical conducting experience during preparation for the international competition.

Information about everyday life of a student orchestra where all the management are students themselves.

Interesting experience with the wind band concerts – combination of music and presentations/discussions, always some surprise for the audience.

Improved professional skills in wind conducting and understanding about the work specifics with the student orchestra and the role of the conductor – how to motivate students – amateur musicians to come to the rehearsals and practice regularly.

## **AGON acustica informatica musica**

### **Linda Leimane /composer:**

Unique experience, development of of my intellectual and practical skills for my own future projects: understanding of relationship between musical writing and live electronics, knowledge of conception and creation of an interactive environment, construction of incidental music in theatrical show, new programming environment.

Immensely improved my musical and technical competence being at the very heart of collaborative work between composer, light designer, video artist, musicians, supportive institution and organizers.

## **Orchestra practice in *Oviedo Filarmonia***

### **Gints Sapietis /violin:**

Extended skills of the orchestra musician both artistically and technically. Competence in musical and social discipline of the orchestra performance achieved by strict following of the concertmaster. Intellectual knowledge and creativity in the field of bowing.

Remarkable experience in opera and ballet music of different styles, as well as zarzuela performance.

Competence in orchestral etiquette of the highest level with the emphasis on manners and behaviour during rehearsals and concerts.

## **Audiovisual composition practice at *Conservatorio di Musica Trieste***

leva Klingenberg /composer:

Obtained basic knowledge in audiovisual composition, basic skills in video shooting, recording and sample editing with the help of professional video & audio programmes. I was trained to research and compare time and morphological similarities between musical and visual language including compositional coordination between sound and moving image. Unforgettable experience for my future profession.

**THANKS!**



Any questions?

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