# Information Forum

moderated by

Deborah Kelleher

Royal Irish Academy of Music, Dublin AEC Council Member





# ICSS Strategic partnership for international creative soundtrack studies

# Isabelle Replumaz

**CNSMD** 

Lyon



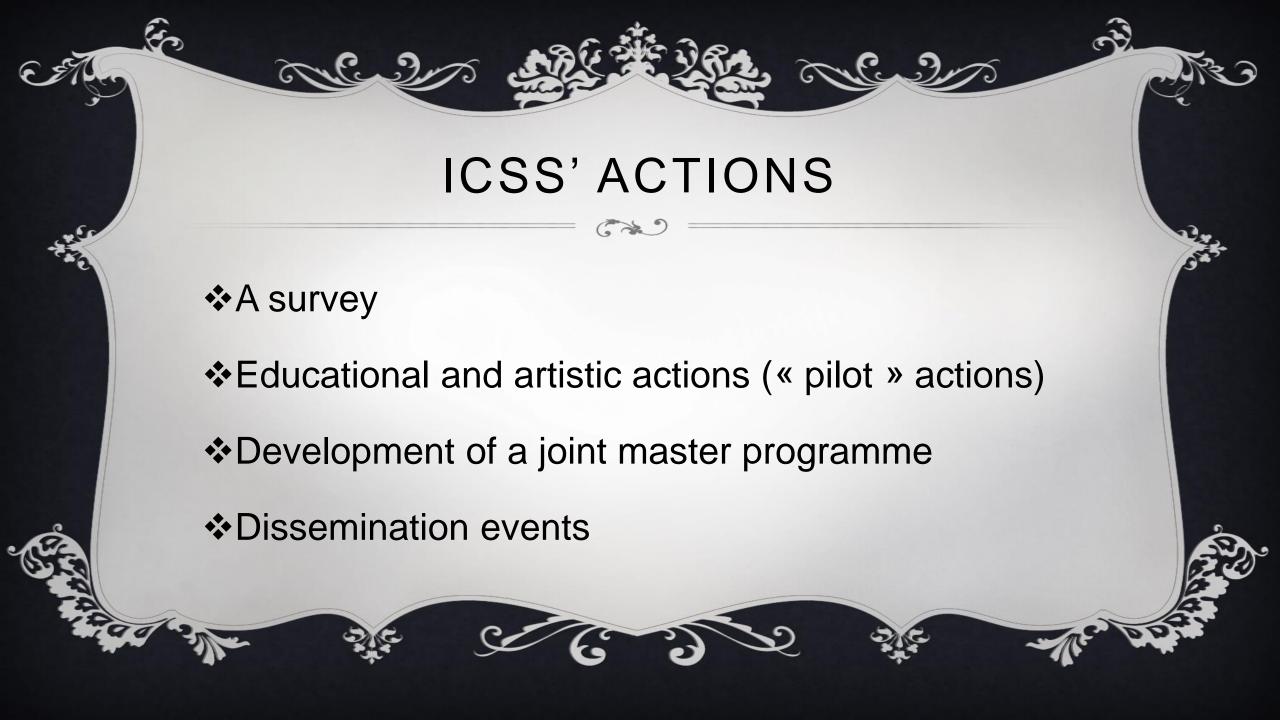


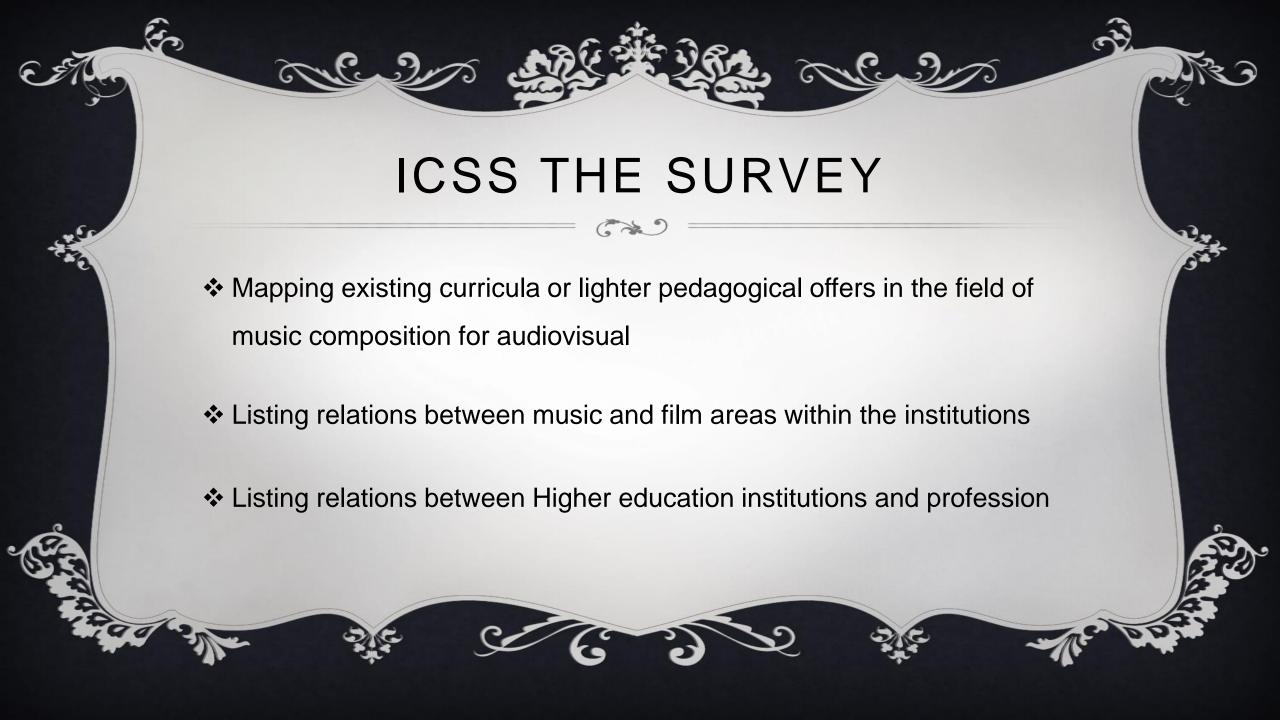
























"Building Bridges across Southeast Asia: Introducing SEADOM - the Southeast Asian Directors of Music Association"

Joseph Bowman

**Mahidol University** 

Bangkok





# Building Bridges across Southeast Asia: SEADOM - Southeast Asian Directors of Music Association



Saturday, 15 November 2014
AEC Congress Information Forum
Liszt Academy of Music
Budapest, Hungary

Dr. Joseph Bowman
Chief Executive -SEADOM

# What is SEADOM?

- SEADOM is a Southeast Asia cultural and educational network, which first met in 2008. It represents the interests of institutions that are concerned with training for the music profession.
- SEADOM works for the advancement of Southeast Asian music education with a particular focus on professional training for musicians as they engage with music, the arts and culture in contemporary society and for future generations.
- SEADOM provides support, information, network opportunities and expert advice to the specialist institutions offering advanced music education, through engaging in advocacy and partnership-building at Southeast Asian and international levels.

### **SEADOM Aims**

- To facilitate cooperation at regional level and represent the interests of the professional music training sector in Southeast Asia
- Celebrate the richness and diversity of music in the region
- Promote the role and importance of professional music training in Southeast Asian societies
- Provide a platform for sharing of expertise, developments and best practices at institutional, national and regional levels
- Encourage exchange and collaborations between institutions and nations
- Organize an annual conference for its members, encompassing areas of research, music education, composition, ensemble playing, Southeast Asian traditions and performance

# Past SEADOM Congresses

- 2008 College of Music, Mahidol University (Thailand)
- 2009 Yong Siew Toh Conservatory of Music (Singapore)
- 2011 College of Music, Mahidol University (Thailand)
- 2012 Faculty of Music, Universiti Teknologi MARA (Malaysia)
- 2013 Ho Chi Minh City Conservatory of Music (Vietnam)
- 2014 College of Music, Mahidol University (Thailand)
- Upcoming in 2015 March 27-29 @ College of Music, University of the Philippines (Manila, Philippines)

# Categories of Membership

- Active membership Designated representatives [one per institution] from music schools
  (conservatoires, colleges, academies or university departments/faculties, etc.) in ASEAN countries in,
  and other equivalent institutions in Southeast Asia, in which full time opportunities exist for students
  to engage in education and training for the music profession.
- Associate membership Representatives from institutions, organizations and individuals who have a
  keen interest in the evolution of an international network for representing the education and training
  of music professionals in the Southeast Asian region.
- First SEADOM Member Year begins Oct. 1, 2014 and runs through September 30,2015. Currently 18
   members (representing every SE Asian country) approved and anticipation of 30-40 Active members
   at the end of the first membership year.

# **SEADOM Working Themes**

- Leadership, communication, and advocacy
- Student & staff opportunities
- Quality in learning and teaching
- Southeast Asian music traditions
- Research and critical reflection
- Celebrating the new
- Professional development & community engagement

## **SEADOM Executive Council**

- President Bernard Lanskey
   Yong Siew Toh Conservatory of Music
   National University of Singapore
   Singapore
- Vice President Sugree Charoensook
   College of Music, Mahidol University
   Bangkok, Thailand
- Secretary Ramona Mohd.Tahir
   Faculty of Music, University Technologi MARA
   Kuala Lumpur, Malaysia
- Treasurer Damrih Bananwitayakit
   Faculty of Music, Silpakorn University
   Bangkok, Thailand

- Member Van Thi Minh Huong
   Ho Chi Minh City Conservatory of Music
   Ho Chi Minh City, Vietnam
- Member Jose Buenconsejo
   College of Music, University of the Philippines
   Quezon City, Philippines

# **SEADOM Information**

- www.seadom.org
- Facebook and Twitter (@seadom\_org)
- See me to collect a SEADOM brochure

#### SEADOM Office

College of Music, Mahidol University 25/25 Phuttamonthon Sai 4, Salaya Nakhon Pathom, 73170, Thailand

# Southeast Asian Directors of Music







Home

**About SEADOM** 

Membership

Themes

CMA

Media

Contact Us



#### Welcome to SEADOM



An association of institutions in Southeast Asia involved in professional music training.

#### Announcement



- SEADOM Association will be formalized in 2014



- SEADOM is now accepting Membership Application

#### **Online Resources**



- SEADOM Brochure
- SEADOM Program 2014
- Membership Application pdf | word



# Thank You

« Royaumont: lieu de formation, recherche artistique et musicologique »

Sylvie Brely

Fondation Royaumont

Asnieres Sur Oise



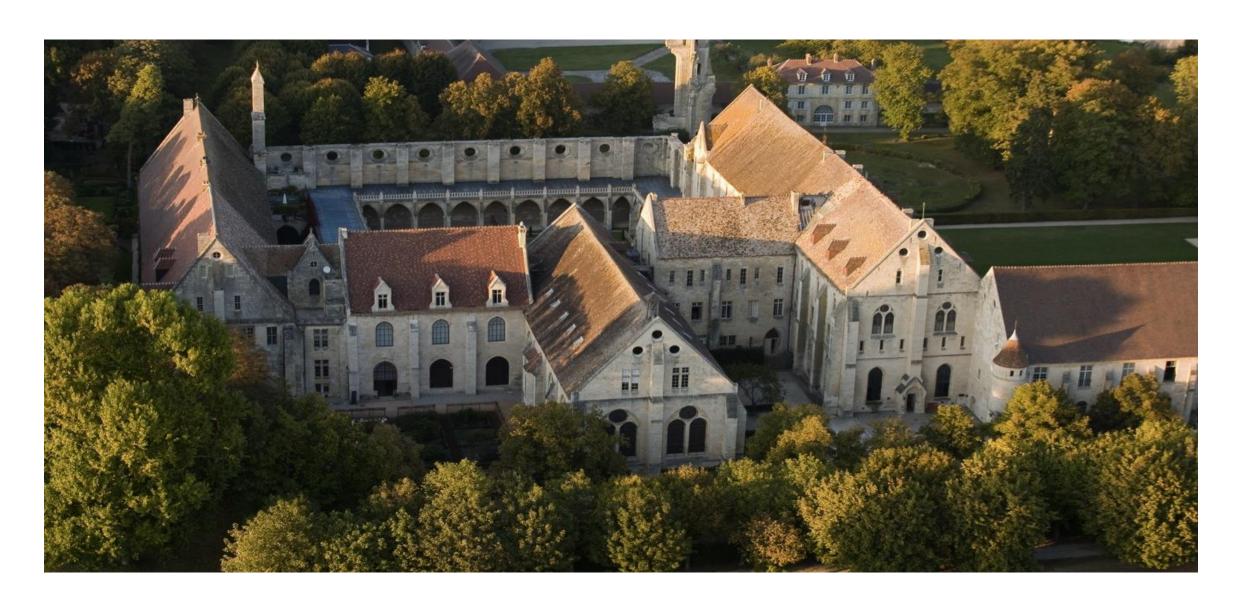




# Royaumont, international centre for musicians and dancers

50 years of the Fondation Royaumont in 2014
3 generations of artists,
creation, transmission, research
new visions on concert forms and on interpretation

# Royaumont's location



# Royaumont's gardens



# Training and Research

- Royaumont's investment on transmission with 2 approaches
  - Training courses with international selections open to students and artists during their professional life
  - Interpretative researches at our library « Bibliothèque musicale François Lang »
     with higher education institutions :
    - CNSMD from Paris, Lyon,
    - Schola Cantorum Basel,
    - Sorbonne University,
    - Pôle Supérieur Paris-Boulogne-Billancourt
    - To be enlarged to other institutions



# 19 Training programmes in 2015

- with international artists: René Jacobs, Waltraud Meier, Alexei Lubimov, Brian Ferneyhough
- with rising artists in residency: Raphaël Pichon, Bertrand Cuiller, Björn Schmelzer
- with historically informed approachs: Amandine Beyer, Edoardo Torbianelli, Joris
   Verdin
- with new generation stage directors : David Marton, Vincent Huguet
- with transcultural musicians : Magic Malik, Amir Al Saffar
- with choreographic research : Hervé Robbe
- with frictions between arts: music, dance, visual arts

#### Grand comble – Peter Eotvos conducting session 2013



## Researches

- Library « Bibliothèque musicale François Lang »
  - 7 000 scores from Renaissance to Debussy manuscripts, Frescobaldi's toccatas, Grandi, French cantatas XVII, Scarlatti, Haendel, Liszt's manuscripts, Berlioz, Chopin ...
  - treaties of singing, violin playing, harmony...
- Equiped rehearsing rooms to dance, to mix acoustic and electronic music

# Library Bibliothèque Musicale François Lang



## Researches

- Our library « Bibliothèque musicale François Lang », Cavaillé-Coll Organ inspire our programmes
  - Vocality on the pianoforte : Schola Cantorum Basel, University Sorbonne –
     Torbianelli, Roudet, Verdin
  - Venetian academies : how to convey affects in music : CNSMDP Benjamin
     Chenier, Olivier Fourés
  - **—** ....
  - To be enlarged on vocal themes : oratorios...
  - Creation of a European research project on pianoforte ?

### Improvisation session with Fabrizio Cassol



### Research and residencies

- Workshops to create new forms
  - Dance Prototype
  - Laboratoire Frictions with Ecole Nationale Supérieure des Arts de Paris-Cergy, Théâtre National de Strasbourg...
  - Electronic Installations in our cloister and vegetable garden...

### ... To residencies

- Training courses and researches enable to identify talented artists
- Residencies to rehearse creations or research in our library can be offered
- Leading to projects ...

### Creation alefba 2013



### Contact

Sylvie Brély – Head of Artistic programmes

Sylvie.brely@royaumont.com

Tel +33 1 30 35 59 13

Mobile: + 33 6 70 20 67 34

www.royaumont.com

"PARSE – The new international research conference, November 2015, hosted by the Faculty of Fine, Applied and Performing Arts, University of Gothenburg"

### **Anders Carlsson**

Academy of Music and Drama, University of Gothenburg

Gothenburg







# PARSE



# PARSE



# PARSE

#### Platform for Artistic Research Sweden

International venue for art and research



## PARSE

- International venue for art and research
- Twofold: Publishing and Conferencing



## PARSE

- International venue for art and research
- Twofold: Publishing and Conferencing
- Music, Performing Arts, Art, Design, Architecture, Literature, Film and Media



## PARSE

- International venue for art and research
- Twofold: Publishing and Conferencing
- Music, Performing Arts, Art, Design, Architecture, Literature, Film and Media
- Faculty of Fine, Applied and Performing Arts,
   University of Gothenburg





## The 1st PARSE Biennial Research Conference: Theme "Time"

November 5–6, 2015. Gothenburg



- November 5–6, 2015. Gothenburg
- Rolling submission for proposals: deadline March 1, 2015



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- Keynote speakers



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- Keynote speakers
- For details: <a href="www.parsejournal.com/conference">www.parsejournal.com/conference</a>





#### **PARSE – Journal**

Published twice a year



- Published twice a year
- PARSE Journal Issue #1: March 2015. Theme "Judgement"



- Published twice a year
- PARSE Journal Issue #1: March 2015. Theme "Judgement"
- PARSE Journal Issue #2: "The Value of Contemporary Art"



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- Open Access Free





# PARSE Professor in Performative Arts Academy of Music and Drama

 Possible specializations: Music or Musical Theatre/Opera/Performance/Theatre with a central focus on Methodological Studies of, and Reflections upon, Artistic Processes



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- 5-year, fulltime fixed-term position, possibility of extension



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- Further info: www.parsejournal.com
- Deadline for application: December 8, 2014



### Thank you, and Welcome

**Anders Carlsson** 

## "Overview of Berklee Valencia and the PJP Conference 2015"

#### Brian Cole

Berklee College of Music – Valencia Campus

Valencia











#### **Masters Programs**



**Contemporary Performance** 

Scoring for Film, Television and Video Games

Music Production, Technology & Innovation

Global Entertainment and Music Business

### Master in Contemporary Performance

- Style independent program
- Focus on live performance training and music production (artistic intent and communication as well as technology)
- Core music business and entrepreneurial skills
- Intensive studio recording experience



# Master in Scoring for Film, Television, and Video Games

- Record live and remotely with professional musicians
- Collaborations with students from leading film and interactive media institutions
- Emphasis on writing, orchestrating, recording and mixing



## Master in Music Production, Technology & Innovation

- Studio production in state-of-the-art recording studios
- Electronic music production and DJing
- Music video production
- Interactive real time systems and App development



# Master in Global Entertainment and Music Business

- Global perspective on the Industry
- Tailor-made curriculum based on professional goals
- Entrepreneurial focus: a laboratory to develop new ideas and put them into actions.



# Partnership with the Centre de Perfeccionament *Placido Domingo*







#### Mediterranean Music Institute





#### **Berklee Valencia Events**

















### 2015 PJP Annual Meeting



Keynote Speaker

#### Danilo Pérez

Pianist, composer, educator
Artistic Director
Berklee Global Jazz Institute



#### **Questions?**

Visit our website at

valencia.berklee.edu

Brian Cole, Dean of Academic Affairs: bcole2@berklee.edu

# Berklee college of music



youtube.com/ BerkleeValencia



facebook.com/ BerkleeValencia



flickr.com/ berkleevalencia



<u>instagram.com/</u> <u>berkleevalenciacampus/</u>

#### "Multicampus course "Seeing Sound"

- Joint creation of an animated short movie with original music"

#### Jeroen D'hoe

**LUCA School of Arts** 

Leuven













# LUCA School of Arts Multicampus course "SEEING SOUND"

Joint creation of an animated short moviewith original music

Jeroen D'hoe [LUCA, Campus Lemmens Leuven]

In collaboration with: Dirk Henrotay [MAD-Faculty Genk]

OOF | SEEING SOUND
MAD-Faculty Genk & LUCA Campus Lemmens Leuven]











artistic research











# RESEARCH PROJECT SEING SOUND

Luc Leon Smeets
[MAD-Faculty]
&
Jeroen D'hoe
[LUCA School of Arts | Campus Lemmens Leuven]









#### **FRAGMENT**

#### "LITTLE RYAN"

Film animation: Aad Verstraelen

Musical composition: Koen Vits

Symphony orchestra of LUCA Campus Lemmens Edmond Saveniers (cond.)









# ESSENCE OF THE PROJECT [1/4]

Collaboration between music & film

Intuitive
Equal (→ not 'functional')
Interactive

OOF | SEEING SOUND [MAD-Faculty Genk & LUCA Campus Lemmens Leuven]









# ESSENCE OF THE PROJECT [2/4]

Need interdisciplinary vocabulary >
SYNESTHESIA

→ COMMON LANGUAGE

realization of integrated 'score/story board'

experimental design of diverse short films









# ESSENCE OF THE PROJECT [3/4]

## RESEARCH IN-AND-THROUGH EDUCATION

→ innovative joint education and research module

DRECTIMADA FACILITY GENERAL BLOOM SEEING SOLVEN TATION









# ESSENCE OF THE PROJECT [4/4]

## BLENDED LEARNING & HYBRIDIZATION

RESEARCH-THROUGH-DESIGN

**COMMUNICATION PLATFORM**Blackboard/Toledo = learning context

OOF | SEEING SOUND [MAD-Faculty Genk & LUCA Campus Lemmens Leuven]









# CONTEXT ACADEMIC + INTERDISCIPLINARITY = MULTI-CAMPUS

MAD-Faculty Genk & Campus Lemmens Leuven
EDUCATION MODULES & RESEARCH
GROUPS









# LUCA School of Arts Multicampus course "SEEING SOUND"

# Joint creation of an animated short movie with original music

Jeroen D'hoe [Campus Lemmens Leuven]

&

Dirk Henrotay [MAD-Faculty Genk]

OOF | SEEING SOUND [MAD-Faculty Genk & LUCA Campus Lemmens Leuven]

"Keymiung - Chopin Academy of Music: 15 years of cooperation"

## Ewa Iżykowska-Kłosiewicz

The Fryderyk Chopin University of Music Warsaw





## Keimyung – Fryderyk Chopin Academy of Music: 15 years of cooperation



The Fryderyk Chopin University of Music in Warsaw



Keimyung University in Daegu, South Korea

## History:

The Keimyung – Chopin Academy of Music is the first internationally accredited inter-institutional collaborative undergraduarte and master's degree program of its kind in Korea.

## History:

1998 – the contract was signed

1999 - the first pedagogues came to Korea (piano, violin, vocal courses)

2002 - courses in cello, composition and flute were offered

2002 – the first group of students came to Warsaw

2014 - festive celebrations of the project's 15th anniversary



Celebrating the 15th anniversary of Polish-Korean cooperation, Daegu, South Korea, September 2014

## Main aims:

- Widely understood cooperation and multi-scope cultural exchange between the Universities
- Founding tight bonds between the two nations
- Musical education of the best Korean students with Polish and European pedagogues

## Structure:

- K-FCAM is located at the Campus of Keimyung University
- The program is managed by one director appointed by KU and two vice-directors by FCUM
- FCUM appoints visiting professors to perform didactical work in Korea

## Structure:

• The number of visiting professors per major is decided after annual recruitment

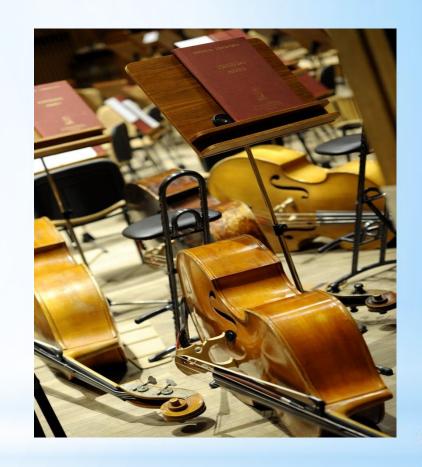
• They teach at KU in five disciplines: violin, cello, vocal, piano and composition

• The best Korean students are enabled to enter FCUM for MA and PhD

# Statistics:

For 15 years of the Keimyung – Fryderyk Chopin Academy of Music:

- ca. 70 visiting professors were teaching in Korea
- 120 Korean students have finished MA or PhD studies at FCUM in Warsaw



# Present day – Korean students after MA at FCUM:

Number of students	Country	Occupation
4	Poland (FCUM)	PhD, working
2	Poland	working
5	USA	PhD, working
4	Germany	working

Students who came back to Korea are currently working in opera houses, theatres, at universoties or are running their own business (musical schools)

# Thank you for your attention!

"Introducing Interdisciplinarity in Music Studies in the Western Balkan Countries in line with the European Perspective - the Tempus project of the University of Arts, Faculty of Music in Belgrade, Serbia"

# Dubravka Jovicic

Faculty of Music, University of Arts

Belgrade







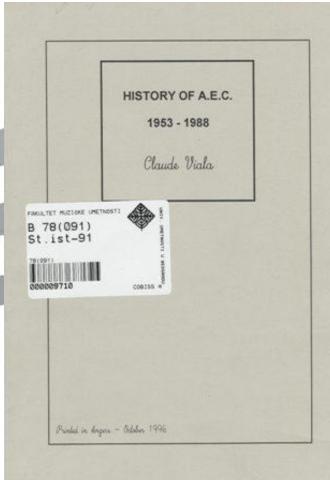
# **Presentation of the Project**

**Dubravka Jovičić, PhD**Dean of the Faculty of Music
University of Arts in Belgrade
Manager of the Project



#### Faculty of Music in Belgrade, member of the AEC since 1953.







The project 'Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective' is a multi-country project (Serbia, Kosovo—under UNSCR 1244, Bosnia, Austria, Czech Republic, Lithuania, Netherlands, Slovenia and Sweden) that encompasses high education in the field of music with the development of interdisciplinary approaches as its priority.





The ongoing high education reforms in the West Balkans countries have focused on the modernization of study programs in line with the latest European Union trends. The wider objective is, to contribute to the reorganization of musical high education in the West Balkan region in line with the current European Union trends.





#### **Project Background**

The foundations for this proposal have been laid through the project 'Widening Participation on the Road to Membership' (2009–2011) funded by the Swedish International Development Agency (SIDA), and realized by the AEC.







It has covered WB countries (5 partner academies, 3 of which participate in this Project) forming a corner stone for further projects. The international dimension by universities stressed development strategies rarely fully accomplished due to the lack of support programs. Tempus project was the best solution.







#### **OBJECTIVES**

The wider objective of the project is to contribute the reorganization of musical education in the WB region in line with the current European trends. This will be accomplished by achieving the following specific objectives:

1. Modernization of curricula for the first and second cycle of studies; development and introduction of new modern and flexible interdisciplinary study programmes in all three study cycles;





#### **OBJECTIVES**

2.Development and implementation of regional continuing education with certified lifelong learning courses.





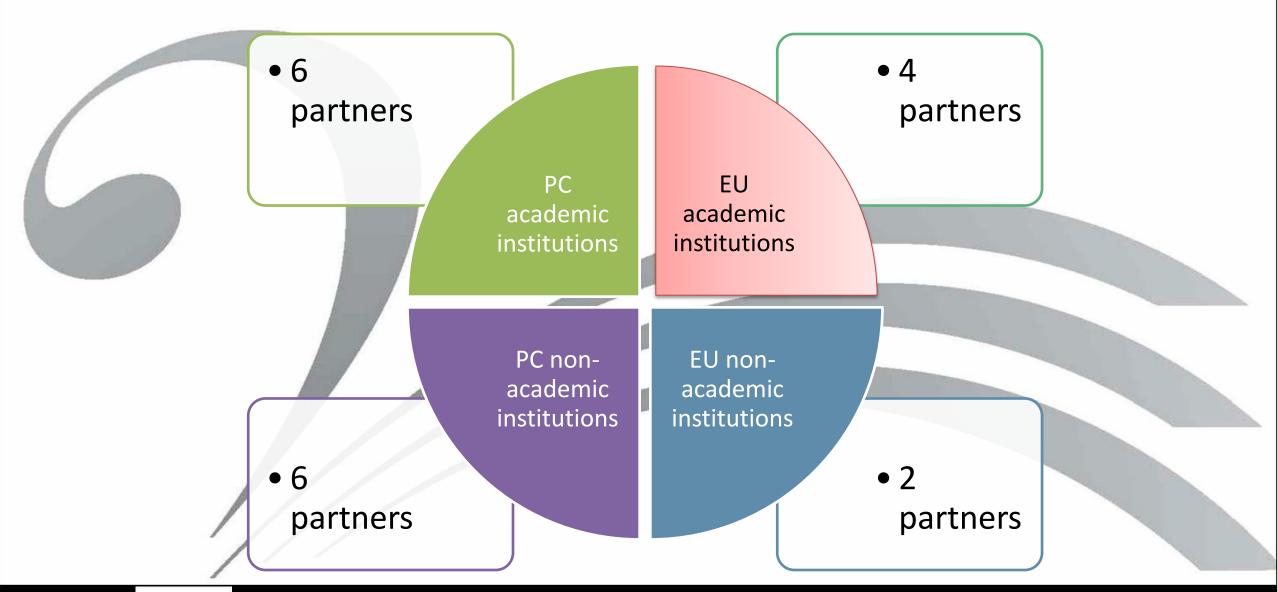


#### **Principal outcomes**

- curriculum reform (redesign of BA and MA study programs, design of new BA, MA and PhD programs) in content, structure, teaching methods;
- implementation of reformed and new study programs at six PC institutions;
- upgraded methodology (teacher training, new teaching materials/equipment),
  - design and implementation of LLL courses,
  - quality assurance,
  - dissemination and sustainability of the project results.



### Consortium





# Academic partners

UA University of Arts in Belgrade, Faculty of Music



University of Novi Sad, Academy of Arts

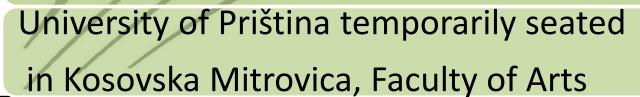


University of Kragujevac,





Slobomir P University, Academy of Arts













### **EU** universities

Royal College of Music in Stockholm



Lithuanian Academy of Music and Theatre, Faculty of Music



University of Ljubljana, Faculty of Arts and Academy of Music



Janaček Academy of Music and Performing Arts in Brno, Faculty of Music





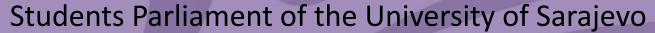
# Non-academic partners

Association Européenne des Conservatoires



Oesterreichische Akademie der Wissenschaften, Phonograffinarchiv

Radio Television Serbia



Jeunesses Musicales of Belgrade

Composers Association of Serbia



Udruženje Kompozitora Srbije



Pedagogical Institute of Republika Srnska

Institute for Culture of Vojvodina



РЕПУБЛИЧКИ ПЕДАГОШКИ РЕПУБЛИКА ЗАВОД



#### **RESULTS**

#### **New Study programmes**

JAZZ at BA, University of Arts, Faculty of Music, Belgrade, Serbia





Strings (Viola and Cello) at BA, University of Priština settled in Kosovska Mitrovica, Faculty of Arts, Kosovska Mitrovica,

Serbia







Musicology and ethnomusicology at MA, University of Novi Sad, Academy of Arts, Novi Sad, Serbia





Music and Media at Doctoral level, University of Kragujevac, Faculty of Philology and Arts, Kragujevac, Serbia
Accordion at Doctoral level, University of Kragujevac, Faculty of Philology and Arts, Kragujevac, Serbia







#### **Modernized Study programmes**

Musicology and Ethnomusicology at MA, University of Arts, Faculty of Music, Belgrade, Serbia

Musicology and ethnomusicology at MA, University of Novi

Sad, Academy of Arts, Novi Sad, Serbia



Ethnomusicology and Music Pedagogy at BA and MA, University of Sarajevo, Music Academy, Sarajevo, Bosnia and Herzegovina

Music Pedagogy at BA, University Slobomir P, Academy of Arts, Bijeljina, Republic Srpska – Bosnia and Herzegovina





#### **LLL COURSES**

#### Serbia

- Number of Courses: 20 together academic and non-academic partners from Serbia, each course was held several times
  - Number of Participants: over 800

#### **Bosnia and Herzegovina**

- Number of Courses 16, each course was held several times
- Number of Participants over 150



#### **ALUMNI**

**UNSA** – Alumni association founded,

http://www.mas.unsa.ba/index.php?option=com content&view=a
rticle&id=286&Itemid=148

UNS – Alumni association founded, database created, <a href="http://www.akademija.uns.ac.rs/alumni/">http://www.akademija.uns.ac.rs/alumni/</a>

UA – Reports made and questionnaire created, <a href="http://www.fmu.bg.ac.rs/">http://www.fmu.bg.ac.rs/</a>



#### THANK YOU FOR YOUR ATTENTION!

http://inmuswb.net/management





# "Getting involved in the Listening Experience Database Project"

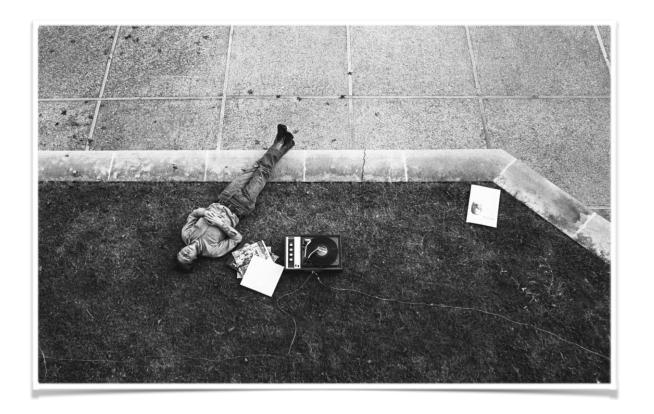
# Simon Brown

Royal College of Music

London







### The Listening Experience Database (LED)

Simon Brown, Royal College of Music









# What the project offers

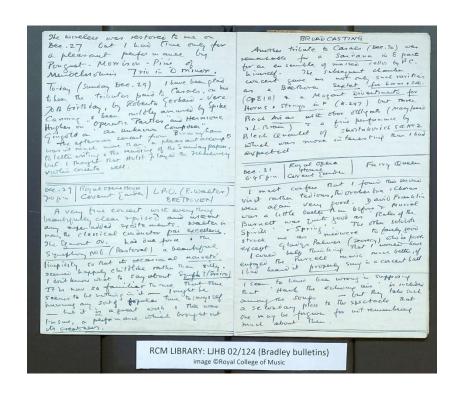
- A mass of data about people's private experiences of listening to music of all kinds, in any historical period and any culture
- A freely searchable database which is also open to contributions from anyone
- The power of linked data: re-uses and reconciles data with external datasets, and enhances the global linked data cloud
- The basis for new approaches and fields of musical inquiry



#### **Manuscript Sources**

[W]e went to hear the military band... They played music too chromatic, too German, even for my Ears. I longed for some melody and was on the whole much disappointed.

Mainz, 2 August 1833
Journal of Frances Williams Wynn's continental tour
(National Library of Wales)



London, 31 December 1946 Lionel Bradley Bulletin (Royal College of Music)



### Paul Clarke, a British teenager of the 1970s

There were transistor radios with little earplugs way back in the sixties, but the idea of having both ears closed up like that and listening to something which nobody else could hear was a bit strange. Of course, at home you could clamp a gigantic pair of headphones on, but that was not common. The Walkman was revolutionary in that it meant that the music you listened to was for you alone. It was not intended to be shared. Today, it is very common to see people with earphones in listening to MP3 players, but back in 1979 the idea was radical in the extreme.

## Potential for use



- Performers
- Libraries, archive, museums
- Education
- Informal learning
- Creative industries
- Cultural policy makers
- Other linked open data users



#### The Listening Experience Network

Q

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October 2014

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Listening Experience Network

#### **NEWS & EVENTS**

#### **Upcoming events**

The Listening Experience Database Project Symposium 2014

Thursday 20th November 2014

Time: 10:00am - 16:30pm

Venue: Parry Rooms, Royal College of Music, London, UK

Homepage: www.rcm.ac.uk/events/listings

The keynote speaker will be Professor Andrew Prescott, AHRC Leadership Fellow in Digital Transformations.

The LED (Listening Experience Database) Project is a collaboration between The Open University and the Royal College of Music which focuses on the building and interrogation of a large database of personal listening experiences, on the premise that a mass of data about the unsolicited observations and feelings of ordinary listeners provides the basis for new approaches and fields of musical inquiry.

November 2014 sees us approaching the end of year two of the project, and the symposium is an opportunity for us to reflect on progress and open up our research questions and interests to a

# The Listening Experience Database Project



visit: <a href="https://www.open.ac.uk/Arts/LED">www.open.ac.uk/Arts/LED</a>

email us: <u>Arts-Listening-Experience@open.ac.uk</u>

follow us:



www.facebook.com/listenexp



@listenexp

# "Tonal tools for keyboard players"

# Hans Van Regenmortel

Musica, Impulse Centre for Music

Neerpelt





# Tonal Tools

for keyboard players



# Imagine a toolkit like most of us have at home



## With these tools you can

- hammer
- screw
- pinch
- scrape
- cut

- carve
- lever
- pierce
- mill

## Imagine all the things you would be able to do with them!

create designer furniture



repair your washing machine



#### fix your bike





build a house

#### a house like this



#### or one like this



It wouldn't matter...

The tools would always stay the same.

What you make might be completely different.

At least if you work with the same common materials.

## Could something similar be true when you work with tonal music?

#### Would it be possible

- to improvise
- compose
- re-compose

tonal music in any style by using the same toolkit?

## Would it be possible to grasp and embody tonal music

- from the the very start?
- to a high professional level?

Yes. Just use this kit:



These 9 tools make tonal music a more creative and tangible experience

#### **Tonal Tools spans**

- the baroque
- classical
- romantic
- jazz
- and pop repertoire

## Tonal Tools uses common improvisational and compositional principles

- Adjust the materials to your own or your pupils' pace and needs.
- Integrate them with your own teaching methods.

#### Tonal Tools is based on

- musicological discoveries about partimento practice in the 17<sup>th</sup> until the 19<sup>th</sup> century
- a leadsheet approach common in jazz and pop
- scientific insights into music cognition
- a vast amount of teaching experience

#### **Expect**

- a better integration of all skills
- a more reliable memory and better sightreading skills
- a wider imagination within your chosen musical idiom
- enhanced expressiveness
- more joy in playing tonal music

#### **Tonal Tools is**

- a book for teachers and performers
- an app for everyone
- a website for everyone



Look inside the book at the publication desk.

Order it at <a href="www.maklu.be">www.maklu.be</a> or <a href="www.amazon.com">www.amazon.com</a>

## Download the TT app

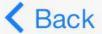
at the Google Playstore or Apple Appstore



14:48







#### **TERTIA**













#### **TERTIA**

means harmonising a melodic line by adding parallel 3rds to it.

View



#### **PHANTOM LANCIA**

















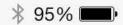
#### PHANTOM LANCIA

is a progression from the tonic 5C to the subdominant 5C.

View









#### **PHANTOM LANCIA**











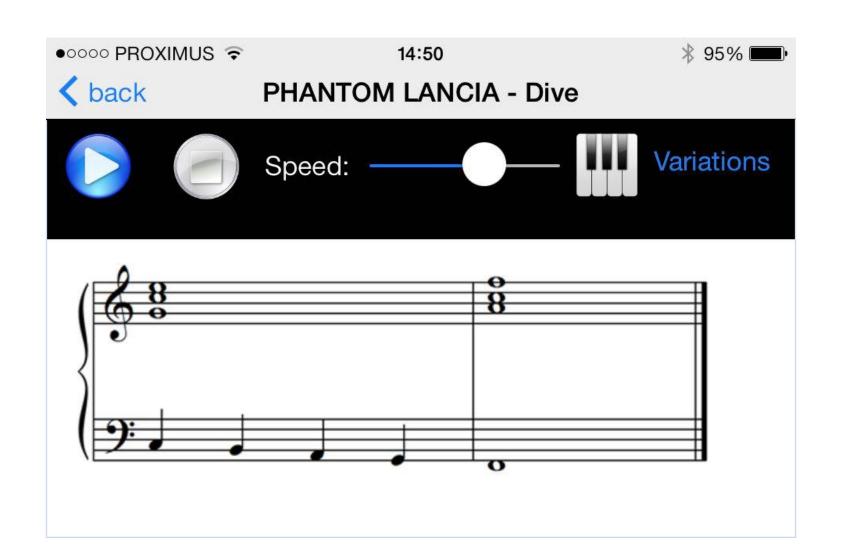


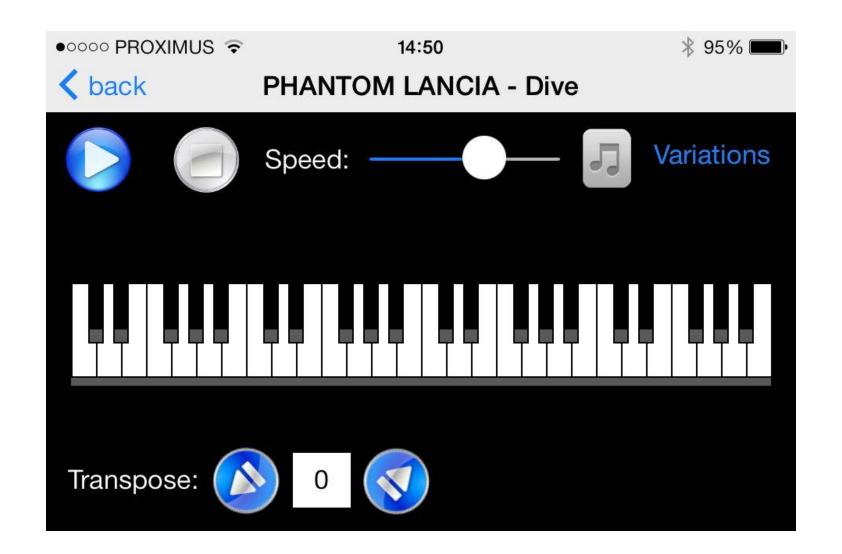




#### PHANTOM LANCIA - Dive

View







## Thank you for your attention



Contact hans@musica.be www.tonaltools.com

### "The Conservatoire Superieur de Musique in Beiruth"

### Walid Moussallem

Musica, Impulse Centre for Music

Neerpelt





### "Thoughts Inspired by Polifonia"

## Anthony Woodcock

New England Conservatory

Boston





### "PhExcel Project"

## Linda Messas

AEC

Brussels







phexcel – Testing the Feasibility of a Quality Label forProfessional Higher Education Excellence

http://phexcel.eurashe.eu

### Background



- Project funded by Lifelong Learning Programme
- 1 October 2013 31 December 2015
- Coordinated by EURASHE with 7 partners

EURASHE	European Association of Institutions in Higher Education
AEC	Association Européenne des Conservatoires
ELIA	European League of Institutes of the Arts
SPACE	SPACE Network For Business Studies and Languages
KICMT	Knowledge Innovation Centre Malta
JG	Jagiellonian University
UNOTT	University of Nottingham
FINE	European Federation of Nurse Educators

### Background



- Context
  - Specificity of PHE vis-à-vis academic HE
  - Recent development of numerous labels

### Activities



1) Research Quality Labels (December 2013 – June 2014)	2) Create a Quality Framework (May 2014 – January 2015)
<ul> <li>Mapping quality tools =&gt; Typology</li> <li>Publication of Report on Quality Tools for Professional Higher Education</li> </ul>	<ul> <li>Expert Group</li> <li>Describe PHE excellence</li> <li>Define indicators for PHE excellence</li> <li>Select a methodology for PHE excellence quality reviews</li> <li>=&gt; Draft Quality Framework for PHE excellence</li> </ul>
3) Evaluate and Validate the Quality Framework (December 2014 – June/July 2015)	4) Recommendations (July/August 2015 – November 2015)
<ul> <li>Piloting protocol</li> <li>4 pilot reviews - 1 IN MUSIC INSTITUTION?</li> <li>Report</li> <li>Public consultation on draft quality framework for PHE excellence</li> </ul>	<ul> <li>Report Feasibility Analysis on a Generic Quality Label for PHE Excellence</li> <li>Prepare an implementation roadmap</li> <li>Conference</li> </ul>



#### Outcomes

- Report on quality tools for professional higher education: current landscape of quality tools used in PHE in Europe
- Briefing papers on PHE excellence: basis for development of the quality framework for PHE excellence
- Draft Quality Framework for PHE excellence: result of work of expert group discussions
- Piloting protocol & Operational guide for institutional review: instructions on how to conduct the 4 pilot evaluations based on the quality framework
- Piloting report: analysis and outcomes of the 4 pilot evaluations



phexcel – Testing the Feasibility of a Quality Label forProfessional Higher Education Excellence

Interested in Pilot review?
Contact lindamessas@aec-music.eu

# Master classes and other possibilities of extracurricular cooperation

Dora Papp

**Eötvös Foundation** 

**Budapest** 





#### Peter Eötvös

Foundations

# Master classes and other possibilities of extracurricular cooperation

Peter Eötvös Foundations, Budapest, Hungary

At the Annual Congress of the Association of European Conservatories

16 avril 1991

Connaissant votre dynamisme, je ne peux que me réjouir de vos intentions et de l'aide que vous pourrez apporter á de jeunes Chefs d'Orchesre en début de carrière aute Pompiilone

Mme George POMPIDOU, Ministré de la Culture Paris

23 avril 1991

Je trouve ce programme tout á fait passionant et susceptible d'intéresser beaucoup de partenaires en Europe. Je souhaite beaucoup que ton projet trouve tant en Hongrie que dans d'autres pays européens les soutiens artistiques et financiers nécessaires.

ranca

Ligeti György

Catherine TASCA

3 mai 1991

Cher Peter, Je juge votre initiative prometteuse, car aujourd'hui les chefs ne bénéficient malheureusement pas, en début de carriére, d'un apprentissage de haut niveau, apte à faciliter leur introduction dans la vie professionnelle. Je souhaite que votre projet réponde rapidement aux basoins évidents des jeunes interprétes...

Pierre BOULEZ

1991. április 12.

A gödöllői Intézet kiválóan szolgálhatja Magyarország bekapcsolódását a nemzetközi kulturális vérkeringésbe. Az Ön személye garancia számomra, hogy az új Intézet nemzetközileg a legmagasabb zenepedagógiai igényeknek fog megfelelni. A magam részéről biztosítom Önt, hogy az Intézetet szívből támogatom.

LIGETI György

11 avril 1991

Je considére qu'il y a lá un projet d'un trés grand intérét et qui pourrait comblet un besoin de formation évident. Pierre VOZLINSKY

#### INTERNATIONAL EÖTVÖS INSTITUTE FOUNDATION

Founders:

Peter Eötvös, composer, conductor, professor Tamás Klenjánszky, CEO of Interart Festival Center György Czigány, Head of Music Department at the Hungarian Radio Ervin Lukács, conductor, Professor at the Liszt Academy of Music Zoltán Kocsis, pianist, Professor at the Liszt Academy of Music

#### PETER EÖTVÖS CONTEMPORARY MUSIC FOUNDATION

Founders: Peter Eötvös Maria Mezei Eötvös

Board members:

Adrienne Mankovits – Deputy director in Budapest Music Center

Balázs Horváth – Assistant professor at Liszt Academy, Budapest

Tünde Szitha – Promotion manager,

Universal Music Publishing Editio Musica Budapest

2004-2014: This year we celebrate the 10th anniversary of starting activities in Hungary



Peter Eötvös with young composers (invited guests at the anniversary concert)

## 10 years in Hungary

The foundation opened its office in the new building of Budapest Music Center in March 2013 in Budapest.











MagyarBrands Special Award for Culture



CLASSICAL
CONTEMPORARY
JAZZ





1093 Budapest Mátyás u. 8. www.bmc.hu

+36 1 216 7894

We undertook the mission of the International Eötvös Institute Foundation (est. 1991). We have even earlier established connection with European orchestras, music academies and musical institutions and had several international projects and courses in co-operations.

Amoung others: Budapest Music Center / Hochschule für Musik Franz Liszt Weimar, Germany /CNSMDP-Conservatoire de Paris, France / French Cultural Institute Budapest / Goethe Institute Budapest / Villa Musica, Rheinland-Pflaz, Germany / Viva Musica Festival, München, Germany / Hochschule für Musik Basel, Germany / Royamount Foundation, France / Wiener Symphoniker, Vienna, Austria / Savaria Symphony Orchestra, Szombathely, Hungary / Symphony Orchestra, Utrecht School of Arts, The Netherlands / Conservatoire National Superieur de Musique Lyon, France / Süddeutscher Rundfunk, Stuttgart, Germany / Young Composers' Forum, BBC Symphony Orchestra, London, UK / Centre Acanthes Festival / Asko Ensemble, Avignon, France / Herrenhaus Edenkoben, Germany / Luzern Festival Academy, Luzern, Switzerland

## 20+ years in international cooperations

Peter Eötvös wishes to hand over his knowledge to the younger generation. His pedagogical approach is to start the curriculum with the present: young artists shall get to know their own generation first and should explore the past on the basis of contemporary music – not vice versa.

The foundation functions as a tutor, a mentor and a management in one: we assist and support our students' career into the music industry with our workshops, courses, concerts and other productions. These first steps, they barely could do alone right after graduation.

# 100+ students over the last 2 years



# Cooperation with the Liszt Academy from 2013







## Conductor master classes

#### Budapest-Basel master class for conductors

27 November – 04 December 2013, Budapest, Hungary

Premiere in Budapest: 02 December Premierer in Basel: 04 December

> • Master class for conductors 28 April – 04 May 2013, Royaumont, France

• Conductor master class at Bartók Seminar 10-19 July 2013, Szombathely, Hungary







• Masterclass for young conductors 25-30 November 2014, Budapest, Hungary

• Masterclass for young conductors (Boulez 90) 11-17 June 2014, Budapest, Hungary



Masterclass for young conductors (Pierrot Lunaire)
25 September – 02 October Budapest, Hungary

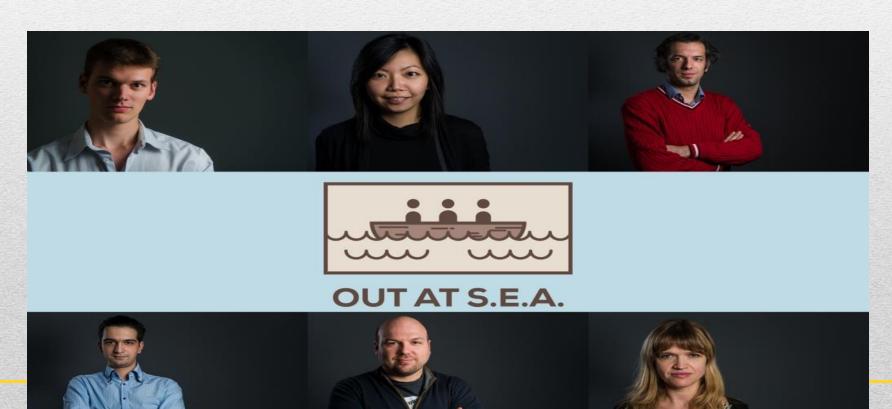
Premiere in Budapest: 02 October

German premieres: 03 October, Mainz; 04 October Herrenhaus Edenkoben



# "Out at S.E.A." Chamber Opera workshop and production

- International workshop with 39 active participants
- Opera production (2<sup>nd</sup> phase) with 6 selected composers
- World premiere in 2013: 19 December, Budapest
- Premieres in 2014: 26 February, Milan / 9 July, Paris
- Premieres in 2015: 21 November, Brussels



NEW: Audience building with **public meeting & concert series** with the world's leading composers in Budapest

#### 2014

16 October - Vykintas Baltakas (Lithuania), Dai Fujikura (Japan), Genoël von Lilienstern (Germany)

28-29 October - Michel van der Aa (The Netherlands)

28 November - Philippe Manoury (France)

#### 2015

23 January – Peteris Vasks (Latvia)

15-16 June – Matthias Pintcher (Germany)

2 October – Péter Tornyai (Hungary)

## "mustMEET Composers"

#### **CONTACT**

Dóra Papp +36 30 641 7713

www.eotvosfoundation.org

foundation@eotvospeter.com

#### Practical Announcement

## Please register for the Sunday Leisure Programmes at the Desk



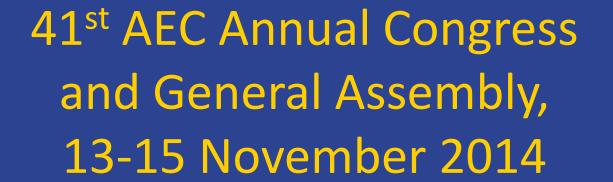


### Regional Meetings 15:45 – 16:45

Council Member	Countries	Room
Eirik Birkeland and Kaarlo Hilden	Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway, Sweden	Solti Hall
Bruno Carioti	Italy	Room XXIII
Hubert Eiholzer	Cyprus, Egypt, Greece, Israel, Lebanon, Turkey	Room XV
Deborah Kelleher	Ireland, UK	Room XVI
Grzegorz Kurzyński	Armenia, Azerbaijan,, Belarus, Bulgaria, Georgia, Kazakhstan, Poland, Russia, Ukraine	Room XVII
Jörg Linowitzki	Austria, Germany, Switzerland	Dome Hall
Don Mc Lean	Associate Members a) Non-European: Australia, Canada, China, Korea, Japan, Puerto Rico, Singapore, Thailand, USA b) European	Room XVIII
Jacques Moreau	France, Luxembourg	Room I
Antonio Narejos	Portugal, Spain	Library
Georg Schulz	Albania, Bosnia, Croatia, Czech Republic, Hungary, Kosovo, FYROM, Romania, Montenegro, Serbia, Slovakia, Slovenia	Room V
Harrie v.d. Elsen	Belgium, Netherlands	Room X







**Closing Session** 



41<sup>st</sup> Annual Congress Budapest 13-15 November 2014



**ERASMUS NETWORK FOR MUSIC** 



Co-funded by the Creative Europe Programme of the European Union

#### Musical Introduction

Ferenc Liszt: Les Jeux d'eaux à la Villa d'Este - Années de pèlerinage, Book III. No. 4.

László Váradi (piano)





## Closing Session

## Closing remarks





### **Closing Session**

# Announcement of the AEC Congress and General Assembly 2015





# Announcement of the AEC Congress and General Assembly 2015

Royal Conservatoire of Scotland

Glasgow, 12-14 November 2015





#### **Practical Announcements**

17:15 - 17:45 : Drinks

17:45: last opportunity to take part in the guided tour of the Academy

19:30 - Gala Concert – your concert ticket and the concert programme are in the folder

20:45 – Buffet dinner – First floor Foyer and Atrium

Tomorrow: Sunday leisure activities, please register at the desk





## Closing Session

## Closing remarks



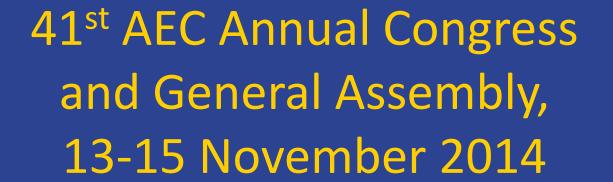


### Thank you

See you in Glasgow!







**Closing Session** 



41<sup>st</sup> Annual Congress Budapest 13-15 November 2014



**ERASMUS NETWORK FOR MUSIC** 



Co-funded by the Creative Europe Programme of the European Union