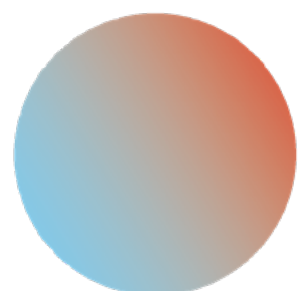


# MEETS METHOD

*Handbook*



## Partners



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MEETS Method |



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# 1 The Method

## 1.1 The MEETS project

This handbook is the final step of a multi-year project named MEETS (Music in Higher Education to dEvelop Transversal Skills). MEETS is a transdisciplinary and cross-border project (funded by the European Erasmus+ program) that aims to develop soft skills (or transversal skills) through the study of music during the students' academic years, namely in university orchestras and choirs.

The Almo Collegio Borromeo of Pavia (Italy) is the creator and leader of the project. Five European partners are involved: the University of Linköping (Sweden), the General Foundation of the University of Valencia (Spain), the Tallinn University Symphonic Orchestra (Estonia), the European Network of University Orchestras (ENUO) and Forte Fortissimo TV (Italy), as media partner.

The core idea of MEETS ([www.meetsproject.eu](http://www.meetsproject.eu)) is that music – approached during the years of university education in a professional way, though not necessarily being professionals – can be an extraordinary tool for developing students' transversal skills, useful in everyone's future professional life.

## 1.2 Ensembles in the Nordic countries

This practical handbook aims to be an innovative and functional tool for enriching the musical experience of students and conductors of university orchestras and choirs, by teaching and performing processes that integrate transversal skills into ordinary musical activity. Transversal skills are the key - nowadays adopted internationally - for holistic individual training and they are as central in youth as they are to continuing education, over the entire professional life.

The exercises and activities in this manual are aimed primarily at conductors and managers of university orchestras and choirs so that they can apply them in their daily work with students. The study of music we focus on is the one that students pursue in parallel with their university studies. It is, basically, a subject that is part of the overall education of individuals, even if in life they will undertake a completely different profession, with which music has no direct connection.

The assumption of the MEETS project, in fact, is that the study of music during the university education years facilitates the development of these transversal skills, now considered crucial for entering the job market.

## 1.3 Why this handbook can be helpful

Music is a relationship, music is education in complexity, music is a drive to explore one's potential and limits, at the individual level and at the societal level. This is done via artistic expression, combined with the discipline and fun of being together.

These activities, in the years of university education, are occasions to develop and exercise a set of transversal skills useful in each individual's future life.

This handbook intends to provide both a method and practical activities to support the development of transversal skills of university students through their participation in musical

activities. In our previous study, named “Music and transversal skills. Ideas and good practices from university and college orchestras and choirs” (May, 2021), we also identified some innovative transversal skills that music is able to develop more than any other human activity. These skills are not included in the international “standard” list, but we believe that they can be extremely useful in professional and personal life, at a high level of individual perception and, consequently, interpersonal ability.

We will go into more detail about them in the next section, but you will find them involved in many of the activities and exercises in this handbook.

#### 1.4 The three steps before this handbook

This handbook is just the latest step of a two-year process, involving several European university institutions, choirs and orchestras.

The first step of this experimental course was theoretical: we have tried to focus on the skills that could be best developed through music, both consciously and unconsciously. A dedicated working group then developed some hypotheses about this issue.

In addition, during the investigation, we came up with a new list of transversal skills that could complement the existing standard list. The reason for this new set of transversal skills is that music has the potential to develop some sensibilities that, although not formally considered part of the necessary background for professional life, can be very useful.

The second step was to conduct a study, investigating the validity or weaknesses of our hypotheses around music and transversal skills, specifically by soliciting the thoughts of about 250 European music and university institutions, through an in-depth questionnaire: a Web-based research on how music can contribute to the development of transversal skills. After processing the data from the questionnaire, we conducted 64 in-depth interviews with as many institutions from all over Europe, talking to directors of orchestras and choirs, managers of musical institutions, teachers, musicians and, of course, students.

The result of this survey was collected in the report we have already mentioned, entitled: “Music and transversal skills. Ideas and good practices from university and college orchestras and choirs”. You can download the report here [http://meetsproject.eu/goals/](http://meetsproject.eu/goals/mapping-report/)

[mapping-report/](http://meetsproject.eu/goals/mapping-report/).

The third step was the design and development of a prototype online tool, for self-assessment of progress (by students) and progress monitoring (by conductors and mentors). The tool works as an evaluation system, which is applied over the course of a year of activity, to a number of transversal skills chosen by the student. On those specific transversal skills, the student can evaluate and measure the usefulness of the ordinary activities of his or her musicianship and how much the exercises and other tasks aid in the development of the transversal skills.

On the side of conductors and mentors, the tool is used to speculatively assess and measure how well certain teaching practices work and how much student receptivity is fostered.

This is, indeed, a prototype that is available to anyone who wishes to test and possibly improve it. You can find and use it (after registering here: <http://meetsproject.eu/goals/validation-tool/>).

#### 1.5 The transversal skills we chose and their goals

Within the in-depth interviews in our study “Music and transversal skills”, most of the respondents expressed the idea that the purpose of transversal skills development should be primarily to enable the students to become a “better person”, in all respects, rather to become a perfect piece of a global, purely productive mechanism. It means that developing transversal skills through music should facilitate building a bright, adaptive, creative, sensitive, socially capable personality. These are all gifts for individual improvement, but they certainly also contribute to improving students’ employability.

This dual aspect makes transversal skills, particularly developed through music, a valuable awareness opportunity for students, for conductors and for teachers. Indeed, it is a journey that involves reciprocity and care, in its realization and achievement.

But traditional transversal skills appeared too “narrow” for the training potential that music offers. Making music - although not performed and/or studied at a professional level - is

an expressive and artistic activity that strains special aspects of personality. For this reason, we have also included a list of new transversal skills, specifically fostered by music and, in our hypothesis, equally important for individual human development and students' future professional lives.

Finally, we chose to focus the exercises and activities in this handbook on 9 transversal skills, of which three of them are new transversal skills. These transversal skills, in fact, seemed to be the ones most often involved and most stressed in daily musical activity, and, at the same time, the potentially most relevant skills regarding the sensibility developed in individuals by ensemble music.

The complete list and explanation of the new transversal skills can be found in study in "Music and transversal skills"; however, here we list and briefly explain the nine transversal skills implicated in the exercises and activities in this handbook.

Please note: we report the definitions that we summarized and used in "Music and transversal skills". The three new transversal skills have a longer definition to clarify them for your use; for the traditional ones we refer to the standard definitions.

### **LISTENING [LI]**

Listening to others, what they are saying but also how/what they are playing/singing.

### **SOCIAL ABILITIES [SA]**

Being able to build relationships with various individuals that have different cultural and social backgrounds.

### **OPENNESS TO OTHER WAYS [OW]**

Being able to create for instance a certain mood or feeling during playing/singing based on metaphors given by the conductor and therefore by allowing yourself to interpret something from an artistic point of view by creating something from your own imagination, for instance something has to be played/sang more aggressively, then the conductor will give you a metaphor that is easily understandable that gives you that feeling resulting you to play/sing more aggressively. Also, as a conductor let the orchestra play the music initially to get a feel of what kind of individual interpretation comes from the musicians themselves before taking the absolute lead on the final sound.

### **TAKE RESPONSIBILITY [TR]**

Being able to take responsibility for stand points taken during the decision making as well as made decisions as a whole.

### **ABILITY TO PERFORM UNDER PRESSURE [PUP]**

Being able to function/deliver even under pressure given the needed preparation.

### **TEAM BUILDING [TB]**

Being able to function as a group/team by keeping in mind the group interest and being able to put that group interest above one individuals' interest to a certain extent.

### **AESTHETIC SENSE [AS]**

Being able, based on pure emotion and sensation, to determine what is beautiful and ugly with respect and recognition to the environment the composition was created (the composer and time in history), the environment the music is played (concert hall), the conductor, fellow musicians, audience, own emotional state etc. This will of course depend very much on an individual's perception. In any case, the development of the aesthetic sense helps to capture the overall picture of a situation, even in relation to its emotional impact.

### **ABILITY TO EXPERIENCE OR LIVE FULLY [ELF]**

Being able to reach or even exceed your own or other's expectations after having spent hours practicing alone or in sections with or without help of a tutor, being able to experience intense pleasure from being able to play your part in the best possible way you could have e.g. during a concert. It is a matter of feeling and living in the fullness of an action and of self.

### **LEADERSHIP [LE]**

We have at least two concepts of leadership: adaptive leadership (the ability to work and to run a business while remaining in an area of uncertainty, more creative and maintaining an overview of the situation in the best possible way); leadership for innovation ("collective genius" where supposingly the conductor would give the freedom to the musicians to talk a piece by their own musical interpretation). However, for these specific skills we have to specify the different levels of leadership that are present in a choir/orchestra: conductor; soloist; a front man of a section (woodwinds, violin I, II, violas etc.) or a group depending on vocal range (sopranos, altos, bass); every musician can also be seen as a teacher; temporary leadership when playing/singing a solo for 4 bars.

## 1.6 What you can do with this handbook

Many experts assume, and not wrongly, that transversal skills are being developed naturally and intuitively with creating a good and open atmosphere where both singers/players and conductor feel free to share their opinions and thoughts with the group. Newer members rely on experienced members not only musically but to develop their transversal skills via musical activities and organizing day-to-day activities of their musical ensemble.

This manual intends to facilitate this approach, through a series of exercises designed ad hoc and already tested in a year of activity, to make it more methodical, organized and manageable, without depriving it of its creativity.

Moreover, here we have explored many activities that are traditionally part of the musical path of every choir and orchestra, but we have attempted to interpret them from a new point of view.

In other words, we invite you to wear the MEETS glasses – namely those that allow you to see transversal skills distinctly in your daily activities, when you do your work as conductors, managers, tutors, mentors in music.

If you wear these lenses (and that is what we want to help you do with this handbook), you can improve your students' transversal skills and perhaps even refine some of your own methods of teaching and leading groups.

Our hope is that this handbook will be useful, as well as fun, and that it will stimulate everyone's desire (including students) to experiment with new ways and new patterns of relationships in daily activity.

If, along the way, you have new ideas, criticisms, proposals, insights that can improve this manual, we will be glad to welcome them.

# Matrix

## MEETS Method

Legend:

9 transversal skills, each ones identify by a main color

3 section (in some skills you will find only one or two sections)

Musical activities

Organizing activities

Exercises

dark hue of the main color

medium hue of the main color

light hue of the main color

How to read the matrix:

OO main transversal skill involved in the activity/exercise

O transversal skill involved despite it is not the main one

	[LI]	[SA]	[OW]	[TR]	[PUP]	[TB]	[AS]	[ELF]	[LE]
LISTENING [LI]									
Recording a work in audio	OO		O	O	O	O	O		
Warming up and focus exercises	OO			O		O		O	O
Playing/singing slowly	OO	O		O	O	O			
Technical vocal / music training	OO		O		O		O	O	
Music literacy	OO		O		O		O	O	
Ear training	OO		O			O	O		O
In pairs: one plays/sings freely, the other imitates	OO		O		O				O
Peer to peer feedback	OO	O	O			O	O		

SOCIAL ABILITIES [SA]									
Networking as an ensemble		OO	O	O		O			O
Social to the media		OO	O	O		O	O		
Being interviewed	O	OO	O	O		O	O		O
Communication services at your local institute		OO	O	O	O	O			O
Rehearsing phrasing and "music as speech"	O	OO	O				O		
Audience mingling		OO	O		O	O	O	O	
Sharing experiences with former students	O	OO		O	O	O		O	
Sharing experiences with musicians of another speciality		OO	O	O	O	O		O	O



# Matrix

## MEETS Method

	[LI]	[SA]	[OW]	[TR]	[PUP]	[TB]	[AS]	[ELF]	[LE]
OPENNESS TO OTHER WAYS [OW]									
Working with a soloist	○		○○						
Working with composers	○	○	○○		○		○		○
Compare interpretations	○	○	○○				○		
Making music of the foreign members' countries	○	○	○○			○	○		
Open performance of a piece during concert	○		○○		○			○	
To sing without the notes and only the lyrics	○		○○						
TAKE RESPONSIBILITY [TR]									
Basic training to be an involved ensemble member		○		○○		○			○
Self-study assignments				○○					
No Sheet, no music				○○		○			○
No venue, no concert		○		○○					○
Searching for funds	○	○		○○					○
Set up the stage with lights and sounds		○		○○	○	○	○		○
The dresscode is everything		○		○○		○	○		○
Managing financial resources		○	○	○○		○			○
Added value to be a member		○		○○					
Tickets for sale		○		○○		○			
Changing up the role within the same section	○		○	○○	○	○			○
Promoting assistance/guidance	○	○	○	○○		○			
Sharing experiences with professional musicians	○	○	○	○○	○	○		○	

# Matrix

## MEETS Method

	[LI]	[SA]	[OW]	[TR]	[PUP]	[TB]	[AS]	[ELF]	[LE]
PERFORM UNDER PRESSURE [PUP]									
Internal auditioning				○	○○				○
Training stage presence	○	○	○	○	○○	○	○	○	○
Organizing Chamber groups: wind quintet	○	○	○	○	○○	○	○	○	○
Participating in a concert	○	○	○	○	○○	○	○	○	○
Singing or playing a segment alone or in pairs		○	○		○○	○	○	○	
The music presentation		○		○	○○		○		○
"Just go for it"	○	○	○	○	○○	○	○	○	○
TEAM BUILDING [TB]									
Participating in sectional rehearsals	○	○	○	○	○	○○			○
Connecting with old members, alumni	○	○	○	○		○○			
No fika, no music		○		○		○○			
Organizing music-based social events	○	○	○	○	○	○○			
Organizing social events after a rehearsals		○	○			○○			
Communication through music and body	○	○		○		○○	○		
Brainstorming concert or staged performance ideas		○	○			○○	○		○
AESTHETIC SENSE [AS]									
Performing in a "staged" concert		○	○		○	○	○○	○	
Rehearsal with a guest conductor	○	○		○	○	○	○○	○	
Music docent conference	○	○	○	○		○	○○		
Contextualising music	○		○				○○		
Graphics that pop		○	○	○			○○		
Listening to a recording of your concert and discussing the aesthetic	○	○					○○		

# Matrix

## MEETS Method

	[LI]	[SA]	[OW]	[TR]	[PUP]	[TB]	[AS]	[ELF]	[LE]
EXPERIENCE OR LIVE FULLY [ELF]									
Performing a piece that involves choreography	○	○			○	○	○	○○	
LEADERSHIP [LE]									
Choosing repertoires				○			○		○○
Training ensemble members how to play/sing solo parts	○	○		○	○	○	○		○○
Participating in a dress rehearsal	○	○		○					○○
Training sectional leaders	○	○		○		○			○○
Logistics are the key to success		○	○	○	○	○	○		○○
Arranging schedule and communicate it to the ensemble	○	○		○		○			○○
Coordination of professional collaborations	○	○		○					○○
Recording for the future	○	○		○		○			○○
Organising advertisment plans		○		○		○			○○
Peer to peer activities	○	○	○	○		○			○○
Deciding on and implementing staging for a concert		○		○	○	○	○		○○

[LI]

# LISTENING

---

Listening to others, what they are saying but also how/what they are playing/singing.

MUSICAL ACTIVITIES

EXERCISES



# TRANSVERSAL SKILLS

[LI]

Applicable in orchestra and choir setting

## RECORDING A WORK IN AUDIO

We study the pieces for several weeks. We have three steps to develop this activity: first, with orchestra during several days; second, (If the piece is with soloist) orchestra/choir and soloist; and third, orchestra, soloist and composer (If the composer is alive). When we have these three steps completed, we should be ready to record the audio.

Before recording of the piece, the group must have the work well prepared and for this is advisable that part of the previous rehearsals should be sectionals ones, then the group should be able to play with detail and polish important artistic aspects.

When we start the recording, we must take care all the technical part of the recording process; principally, the sound technic director. It's important that the conductor works closer as possible with the sound technic director, the conductor must send to him in advance the number and position of all the musicians and specialities, and they must study together the score and decide the fragments/recording takes to make, and a recording session outline.

### How to put on your TS-glasses:

- Listening is trained by tuning, training balances, listening to others when we are not playing/singing, repeating the same part several times.
- Openness to other ways is trained by following the conductor's instructions and when we are listening to the rest of the colleagues.
- Take responsibility is trained by commitment to perform your role to the best of your ability, showing up on time, showing up prepared.
- Team building is trained by playing/singing in sections, adapting to your peers while playing/singing, contributing to improve your section with your positive musical remark.

- Aesthetic sense is trained by following the notes of the conductor, listen to different versions before the recording, studying and to be interested with the historic context of the composer.
- Ability to perform under pressure is needed to make a recording, because you know that your performance will stay for ever in the recording, a new reference version for the future.

### Tips and Tricks

- To take time to study your sheet before the first rehearsal.
- The musicians must arrive with enough time to prepare the recording session; the whole group must be in the recording hall from the beginning.
- Prepare the performance of the work in sectional rehearsals before the recording session.
- During the previous rehearsals, it would be good to invite one guest professor who can give us advice about the more technical aspects of the work, ever according with the conductor plan.
- During the recording session, repeat the fragments/recording takes until the conductor and the sound director of the recording consider they have enough takes to make a good edition of the recording.
- The musicians must be patient repeating all the recording takes until the conductor and director say it's done. It can be tedious but is necessary.
- In all the repetition of the recording takes, the musicians must be concentrated as much as possible to reach their most "perfect" possible interpretation.
- The musicians must be capable to improve in artistic aspects each time the recording take is repeated.
- The musicians must be capable to correct their possible mistakes that the conductor indicates them between the recording takes.
- The musicians must be conscious of the responsibility of each one of them to defend its part; the music recorded will stay forever.
- All the group must create a silence atmosphere between recording takes and during all the recording; each noise can spoil a good take.

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

[LI]

Applicable in orchestra and choir setting

## WARMING UP AND FOCUS EXERCISES

Vocal warm-up exercises and sound focusing.

### How to put on your TS-glasses:

- Collective work on body awareness of sound through exercises performed collectively on the body and voice: correct relationship between posture and sound.
- Correct use of vowels better projection towards the audience.
- Correct use and control of breath.
- Awareness of personal responsibility in relation to choral intonation.

### Tips and Tricks

- Singers are encouraged to correctly listen to their inner sound, even before their outer perception of it. It is very important to make the singer responsible for proprioception.
- Seeking to overcome 'aesthetic' barriers on the part of the cantor: the face and all its expressions at the service of the sound.

### Reference to video material

<https://youtu.be/NIsBy9BCRK4>

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

Applicable in orchestra and choir setting

## PLAYING/SINGING SLOWLY

Learning new music material proceeds at a slow pace in order to achieve command over the musical material. Slow tempo is important so that people who are not professional musicians can be able to grasp what is happening with them and around them and which parts need rehearsing individually at home.

### How to put on your TS-glasses:

- Listening is trained by listening to others around you (what they are singing or playing) to understand the context and harmonies and following conductors instructions.
- Social abilities are trained by being able to communicate difficulties with the music material or explaining to others how you overcome it.
- Team building is trained by working together on the same goal with the same material.
- Taking responsibility is trained by fully acknowledging your role and responsibility in learning the repertoire.

### Tips and Tricks

- Sometimes playing or singing a difficult passage more quickly than you will perform helps to become technically "free" and to be over the material.
- While rehearsing individually, it is important to use metronome which does not allow you to change the tempo.
- Once the repertoire has already been acquired, singing slowly helps to listen to harmonies, transitions; playing slowly to perfect intonation, finger placement, articulation etc.

[LI]

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

[LI]

Applicable in orchestra and choir setting

## TECHNICAL VOCAL/MUSIC TRAINING

Vocal technique exercises during specific moments of the rehearsal or during an additional rehearsal, in particular as a collective exercise.

### How to put on your TS-glasses:

- Learning to listen to your own voice or instrument and make it homogeneous with the section
- Aesthetic sense is trained by the vocal/technical training when experiencing the difference between a technique that promotes a good sound quality and a technique that doesn't promote a good sound quality. It is also trained by learning different vocal/technical techniques for different types of genres and learning which technique gives the "right" sound for a certain piece of music.

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

Applicable in orchestra and choir setting

## MUSICAL LITERACY

Musical literacy and training in making music together through the voice using specific methodologies, dedicated to choral reading (Kodaly, Goitre method).

[LI]

### How to put on your TS-glasses:

- Rhythmic reading with body percussion.
- Training in melodic reading with the use of chironomy and digitonomy (hand- and finger-guided singing).
- Functions and intervals reading
- Eye-ear-memory-voice coordination

### Tips and Tricks

- Accustom the singer to experiencing the global dimension of music without separating the rhythmic experience from the melodic and harmonic experience.
- Experience the close harmonic-functional connection of music on the body through movement: tension and relaxation.
- Getting used to choral singing from the earliest experiences of music reading.

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

[LI]

Applicable in orchestra and choir setting

## EAR TRAINING

[SA]

[OW]

[TR]

[PUP]

[TB]

[AS]

[ELF]

[LE]

To develop the hearing ability of the group and to improve the auditive qualities of the musicians, the conductor carries out several activities. The activities can be done before the rehearsal or during the rehearsal with the works that the group is performing.

The conductor can focus on improving some technical fragments, the articulations, and the sound in detail.

On the other hand, the conductor can also chat with the orchestra about the importance of feeling part of a section (team building), improving the tuning in a chord or unison sound.

### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the conductor is explaining in the activities/ rehearsals. Musical ideas (phrasing, articulations, balance, dynamics, tuning, imitations...) and the aesthetic sense of the repertoire too.
- Openness to other ways is trained by respecting all the information/explanation of the conductor. He/she shows a new musical idea and valuable content that the musicians must reflect and carry out in their future performances. Sometimes, this type of content is based on tricks to react quickly.
- Aesthetic sense is trained by listening to the information that the conductor shows during the rehearsals regarding historic context of the repertoire, life of the composer (biography) and musical aspects about that specific period that he/she wants to work.

### Tips and Tricks

- Asks the musicians to play some segments slowly and then increase speed little by little.
- Don't play louder than the closer colleague.
- Play long notes in a tone. The musicians must focus on the tuning, articulation and balance.
- Be silent to listen all the pieces of advice from the conductor.
- Take interest in your section. You can practice together some minutes during the pause, so the section can hear itself alone and in detail.
- Meeting your closer colleague to study some fragments before the rehearsal.
- Study the score part as well as possible before the rehearsal, so the musician can be more attentive with the rest of the orchestra.



[LI]

Applicable in orchestra and choir setting

## IN PAIRS: ONE PLAYS/ SINGS FREELY, THE OTHER IMITATES

This exercise is thought to be implemented at the beginning of the rehearsal as a warming up exercise, to raise attention, active listening and communication between the students.

### Application

Ask to all the musicians to think about a model (a new melody, a scale with a certain rhythm and creative articulation) that would work as a model.

- Ask one of the musicians to play his/her model to be listened carefully by the rest of colleagues.
- Ask the rest of the musicians to play the same model as a model, checking that its dynamics and articulations are imitated correctly.
- After that, we repeat the same exercise with more "models" proposed by other colleagues.

### Reference to video material

<https://youtu.be/OYVuv7b-kok>

### Tips and Tricks

- The first time that you implement this exercise, ask the musicians to build an easy musical idea and little by little they should improve and complicate their initial version.
- Give this list of questions to the musicians in order to build their musical ideas:
  - In which tone do I want to create my idea?
  - What measure do I want to create my idea with?
  - What rhythm do I want to use in my idea?
  - Which dynamic and articulation do I want to use in my idea?

### Aim of the exercise

- Improve the capacity to listen.
- Play with the same style that your colleague. In this activity and after that, inside of the orchestra.
- To be more critical with yourself during the activity and after that, during the orchestra/choir rehearsals and concerts.
- Discover new ideas to play some excerpts or models, listening carefully to the exposed proposal by their colleagues during the exercise and apply this news ideas after playing the works of the repertoire during the rehearsals.
- Be sure of oneself while exposing the model of the exercise in front of my colleagues.
- Accept the constructive criticisms of the conductor and/or my colleagues if the imitative exercise hasn't been as successful as I expected.

[LI]

Applicable in orchestra and choir setting

## PEER-TO-PEER FEEDBACK

One member of the ensemble gives feedback on what he/she/they heard.

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### Applications (Examples)

- After playing/singing some part of a piece, the conductor/instructor asks a member of the ensemble to give feedback about what was good and what could be improved.
- The group that got the feedback plays/sings one more time.
- The same peer (or another) is asked to comment on how the second performance was compared to the first.

### Tips and Tricks

- Ask someone in the ensemble who has not been playing/singing the specific part to give feedback. i.e. if you've been rehearsing the string section, ask someone in the wind section to comment.
- The conductor may have to work with the section after the first feedback to make it possible for the section to improve before getting the second feedback.
- Sometimes the conductor can give the first feedback, then rehearse and afterwards ask one of the ensemble members what the difference was between first and last performance.

### Aim of the exercise

The ensemble members that are not playing are training to be engaged musicians even when not actively playing/singing.

- The musicians are trained in listening and assessing what they hear.
- The musicians are trained in how to give and take constructive feedback from equals in a safe and friendly environment.

# [SA] SOCIAL ABILITIES

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Being able to build relationships with various individuals that have different cultural and social backgrounds.



ORGANIZING ACTIVITIES



EXERCISES



# TRANSVERSAL SKILLS

[SA]

Applicable in orchestra and choir setting

## NETWORKING AS AN ENSEMBLE

Networking is crucial to get the message out of the existence of your ensemble. This can take place at different levels within the organization e.g. the artistic director will most likely come in contact with people higher-up in the affiliated institute to address the relevance of the ensemble's existence (and the need for funding) in the first place as will the PR team through different communication channels and the musicians itself within their own networks.

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### How to put on your TS-glasses:

- Social abilities: being able to communicate what the ensemble stands for and means to you from a personal perspective
- Openness to other ways: being able to acknowledge and take in consideration that networking at different levels within an organization requires different types of communication e.g. within an academic environment titles and personal accomplishments can be very crucial to even get your foot through the door
- Team building: Being able to, depending on the needs of your ensemble, join individual networks for a common purpose
- Take responsibility: being able to follow-up on established relationships within the network
- Leadership: making sure the best interests of the ensemble are clear to everyone involved in the networking as well as the potential consequences for the ensemble

### Tips and Tricks

- Dare to put yourself out there and take the initiative representing your ensemble in different settings
- Use your membership within an ensemble on your CV or professional channels as a big plus to your character
- Address your personal experiences within the ensemble as a foundation for establishing relations
- Be approachable and open during networking events by for instance making it clear through your clothing that you are a member of the ensemble
- Come up with some catchy ice breakers based on common grounds/ shared experiences that can easily start the conversation

[SA]

Applicable in orchestra and choir setting

## SOCIAL TO THE MEDIA

Social media consists of many different platforms e.g. Instagram, TikTok, Facebook that can aid promoting your ensemble, concerts and home institute in a very cost-effective way.

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### How to put on your TS-glasses:

- Social abilities: are trained by knowing what your target group is looking for with regards to your message spread on the different platforms as well as being able to conceptualize the desired impact/intention of your posts on the online community.
- Openness to other ways is trained by being able to adjust your content depending on others opinions, the response you are getting to your posts
- Team building is trained by as an ensemble to promote online content “en masse” to intentionally reach as many people as possible, uniting individual networks into a large one.
- Aesthetic sense is trained by adding a personal touch/twist to the already available online content in order to connect with your personal network initially
- Take responsibility is trained by sharing the content through these online campaigns in a relevant time with regards to upcoming concerts etc.

### Tips and Tricks

- Ask your members to change out profile or background pictures with the posters/flyers of your concerts
- Arrange for an online competition e.g. “guess where we are in the city” to win free tickets to the concert
- Make material that potentially can go viral
- Contact the ENUO to promote your concerts in their channels here (only for member orchestras)
- Arrange a Facebook-bombing: Decide on a specific date and time when all members share the event on Facebook. That gives a larger impact than people sharing at random times.

[SA]

Applicable in orchestra and choir setting

## BEING INTERVIEWED

### radio, tv, social media, interviews

A member of the choir or orchestra is being asked to give an interview either about upcoming concert, performance or other event or introduce their musical group.

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#### How to put on your TS-glasses:

- Leadership is trained by being able to bring out the best abilities in orchestra/choir members and motivating them to work together in achieving a shared goal.
- Ability to perform under pressure is trained by giving live-interview and having to gather your thoughts and phrase them while being on-air.
- Social abilities are trained by listening attentively when the interviewer speaks and replying with well-thought-out answers, at the same time maintaining good eye contact.
- Team building is trained by supporting each-other in this process, by working together on a same goal.
- Taking responsibility is trained by preparing yourself to give an interview and executing it as good as you can.
- Aesthetic sense is trained by being able to explain the repertoire to wider audience.

#### Tips and Tricks

- Good preparation is everything. Ask what the interview topic is in advance, ask if it will be live or recorded to be aired later. Be on time.
- Know what you speak about, don't speak everything you know. Ask conductor or other orchestra members to help you prepare.
- Practice makes perfect.
- Speak and act like you're calm. Don't speak too quickly, keep your language simple and your sentences short.
- If you bring your instrument with you to the interview, be prepared to play it.

#### Reference to video material

<https://www.youtube.com/live/LFCNIksS9XA?feature=share>

[SA]

Applicable in orchestra and choir setting

## COMMUNICATION SERVICES AT YOUR LOCAL INSTITUTE

Each home university/college has its own central communication department that is responsible for spreading news/events connected to the institute through social media, newsletters, digital screens on the campuses, online calendars etc. mostly free of charge.

### How to put on your TS-glasses:

- Social abilities are trained by establishing a sustainable connection with the communication department through a physical meeting, phone call or email. The key here is to convey the ensemble's message and relation to the institute in a concise and clear way where you particularly stress the benefits for the institute. Express gratitude for the time and effort spent by the individuals working with your material
- Take responsibility is trained by sharing the required material in good time to allow for the involved partners to complete your request
- Leadership is trained by deciding the exact timing for the publication of the materials as well as being accountable for the content of the materials

### Tips and Tricks

- Outsource this (presumably) freely service as much as possible
- Prepare the materials so they can be applicable in different forms e.g. social media vs newsletter require different levels of details
- Make sure your home institute is mentioned in all your materials through use of name and logo

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Applicable in orchestra and choir setting

## REHEARSING PHRASING AND “MUSIC AS SPEECH”

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Examining the relationship between word and sound within the choral piece, emphasising the importance of the musicality of the text understood as the relationship between meaning and signifier, i.e. enhancing the musical components of the sung word.

### Applications

- Musical reading of the text on the rhythmic profile of the melodic line: the voice emphasises the correct accentuation of the word, the correct metric-rhythmic-expressive supports simply by reading the poetic text.

### Tips and Tricks

- Provide a phonetic and translation of the “meaning” of the sung text if necessary.
- Marking musical and textual phraseology on the sheet music with personal indications to refer to.
- Use of different colors to indicate different expressive meanings.
- Emphasize and textual counterpoint and the polyphonic play of the poetic text within the musical page.

### Aim of the exercise

- Knowing how to sing one's own melodic line going beyond the simple reading of the musical code, offering through sound a further expressiveness to the sung word.
- Creating an intimate relationship between the physiological breath and the musical breath in relation to the affection of the sung text.

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Applicable in orchestra and choir setting

## AUDIENCE MINGLING

During a break or after the concert to intentionally go into the audience and start a conversation with people in the audience.

### Applications

- Ask the musicians to go off stage during the break or after the concert to mingle with the audience
- Ask the musicians to talk to other people than their peers
- Ask the musicians to invite someone in the audience e.g. a neighbouring audience member to join the conversation
- Ask the musicians to introduce one of their colleagues to someone they know in the audience

### Tips and Tricks

- The musicians can bring their instrument with them as an ice breaker and conversation topic.
- Give the musicians a question to ask a person they have never met before:
  - How did you find information about this concert?
  - Where did you come from to listen today?
  - What did you think of this piece?
  - What do you think about the location, acoustics?

### Aim of the exercise

- To develop the student's social abilities by encouraging them to connect with new people in a positive environment.
- To promote the ensemble's relation to their audience
- To improve the student's ability to express themselves about aesthetics and understand how their performance is received by other people.

Applicable in orchestra and choir setting

## SHARING EXPERIENCES WITH FORMER STUDENTS

The alumni, old members of the orchestra, are invited to play together with the actual members in rehearsals and concerts. It's possible to take profit of this kind of activities to prepare some project/program in which the group needs to have a larger number of musicians or simply to keep good relationship with old members from other generations, in order to stablish stronger links between musicians of all ages of the orchestra.

### Applications

- Ask all musicians to listen to the former students with attention when they play together, they can learn a lot from them musically speaking.
- Ask all the musicians to chat with the former students. The musicians can learn a lot about their professional/student experience.
- Ask all musicians to prepare their parts the best possible. So, they will be able to listen at the musical proposal of their former colleague.
- Ask all musicians to introduce themselves personally to the former musicians. This would be a good way to develop their social abilities and to introduce them to networking.

### Tips and Tricks

- Give the musicians this guide of questions to chat with the former students:
  - When were you member of the orchestra?
  - Which pieces did you play when you were member of our orchestra?
  - When you were a member of our orchestra, did you study at the University, at the Conservatory or in both places at the same time?
  - When you were a student, how did you do to organize yourself to attend rehearsals and concerts?

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Applicable in orchestra and choir setting

## SHARING EXPERIENCES WITH MUSICIANS OF ANOTHER SPECIALTY

The musicians play together with other musicians of another specialty. For instance, the orchestra can develop a project together with soloists singers, such as performing arias from operas. They will perform together in rehearsals and the following concert.

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### Applications

- Ask all musicians to listen to the guest musicians (for instance, singers, soprano, tenor or bass); by doing this, they can learn other ways to perform and to "tell" music.
- Ask all musicians to prepare their parts as good as possible. So, they will be able to listen to the musical proposal of their "new colleagues".
- Music forum at the end of the rehearsal: ask all musicians to open a debate with the "new" musicians to exchange musical impressions.

### Tips and Tricks

- Listen to several works of other musical specialties.
- Focus during the rehearsal and after it, so the students can ask curious questions and improve their musical knowledge.
- Give the musicians this list of questions to chat with the musicians of other specialties:
  - What is the best characteristic of your instrument (or voice)?
  - Which dynamic is the most difficult to do with your instrument (or voice)?
  - Which is your favorite repertoire (style, composer, etc.)?

### Aim of the exercise

- Improving musical knowledge with other forms.
- Discovering new ways to make music.
- Meeting new colleagues and keep in touch with them.
- Understanding the technique of other music specialties.
- Listening with attention the intervention of the musician of another specialty.
- Catching and adapting the musical ideas that have aroused the curiosity of the students when listening to the musician.

# OPENNESS TO OTHER WAYS

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Being able to create for instance a certain mood or feeling during playing/singing based on metaphors given by the conductor and therefore by allowing yourself to interpret something from an artistic point of view by creating something from your own imagination, for instance something has to be played/sang more aggressively, then the conductor will give you a metaphor that is easily understandable that gives you that feeling resulting you to play/sing more aggressively. Also, as a conductor let the orchestra play the music initially to get a feel of what kind of individual interpretation comes from the musicians themselves before taking the absolute lead on the final sound.

MUSICAL ACTIVITIES

EXERCISES



# TRANSVERSAL SKILLS

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Applicable in orchestra and choir setting

## WORKING WITH A SOLOIST

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The orchestra invites a soloist musician to play a concert's piece with the group. First of all, the orchestra should read and practice the work without the soloist; then, the orchestra would be ready to play together with the soloist. The conductor should spend some time before alone with the soloist (better with piano accompaniment), meet the soloist and speak together about the piece and solve technical parts or aesthetic sense, before meeting the orchestra. Working with a soloist helps the group to work, to improve, and to debug to the maximum the group's interpretative qualities. The musician hearing sharpens (balance between soloist and group, respect to soloist style and following him/her). The soloist contributes to the improvement of the group with its great professional experience; during its period of collaboration, maybe he/she could also offer a master class for the musicians who play the same instrument or an open debate with all the musicians in which he/she can explain his/her own experience and career since he/she was student to its actual professional profile. Also, he can rate the musical level of the group, always from a constructive point of view. All this would help the group artistically and personally (vital experiences).

### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the soloist presents when she/he plays. The orchestra must focus to copy the same articulation, style, and balance with the correct dynamics.
- Openness to other ways is trained by respecting all the musical ideas that the soloist shows in his/her performance at the rehearsal. He/she shows a new musical idea and valuable musical content. Sometimes, the version of the soloist can be different from the version that the orchestra studied in the previous rehearsals without the soloist. The orchestra must adapt to the new version.

### Tips and Tricks

- Study the pieces prior to the first rehearsal.
- Do research about the soloist in the social media/website. Know who is the soloist.
- Choose the work to prepare with the soloist; the conductor must be careful with the musical level needed by the group to perform the work. An excessive complex piece could block the good functionality of this artistic process.
- Good preparation of the musicians in the previous rehearsals to the arrival of the soloist; take note about the possible interpretative doubts that only the soloist will after decide; then, the musicians would have previously marked the points where they must pay special attention: listening to the soloist and follow all as a group together the same style of interpretation.
- Be respectful with the indications that the soloist can give them during the rehearsals.
- Annotate all his/her indications in your part (bows, dynamics, slurs, balance...) to play in the same style that the soloist.
- Building a good atmosphere to work (silence) during the soloist rehearsal. The rehearsal must be productive.
- Focus to quickly improve the changes (bows, dynamics, articulation...) during rehearsal with the soloist.

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Applicable in orchestra and choir setting

## WORKING WITH COMPOSERS

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Ordering a new piece or arrangement from composer or working together on a film music. It starts with commissioning the new piece and giving as much detailed information to the composer as possible – for what the piece is being ordered (is it a specific concert or event, to be performed with certain soloist etc), the length of the piece, composition of your musical group, the level of your musical group (you don't want the piece to be too difficult or too easy). Inviting composer to your rehearsal so you can specify certain bars and they will also get first hand feedback of what works and what does not.

### Reference to video material

<https://youtu.be/rQqBb5qRm4o>

### How to put on your TS-glasses:

- Openness to other ways is trained by overcoming your fear and taking responsibility, setting musical goals and achieving them.
- Listening is trained by following the conductor's instructions and composer's explanations, dealing with feedback, learning and technical overcoming the musical material.
- Social abilities are trained by being able to communicate with the composer either while ordering the piece, your thoughts about the piece or being able to ask about the parts that are difficult for you.
- Ability to perform under pressure is trained by working on a strict deadline and with the author in the audience.
- Aesthetic sense is trained by playing something new that maybe at first does not speak to you, trying to understand composer's thoughts.

### Tips and Tricks

- Inviting composer to rehearsal is mutually beneficial. Being able to interact with composer in the rehearsal gives musical ensemble a better understanding of composers while a lot can be hidden in between the lines.
- If composer cannot attend the rehearsal, send them the recording.
- While recording film music, show the ensemble members the first cut of the movie. It helps a lot to understand and reach a result quicker.

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Applicable in orchestra and choir setting

## COMPARE INTERPRETATIONS

Give the musicians an assignment to listen to a couple of different recordings of one piece and to discuss the differences in the interpretations.

### Applications

- Choose a piece to listen to that you are going to perform
- The musicians can do this as an activity in smaller groups first and report their findings in the big group afterwards.
- Give them a couple of instructions on what they should listen for (i.e. tempo, timbre, balance) according to what you think your ensemble need to improve.
- In the discussion, encourage the musicians to be openminded to the pros and cons with each interpretation.

### Tips and Tricks

- Choose a shorter piece or just a small part of a piece in order to give them more time for analyzing the interpretations.
- Choose recordings that are very different from each other if the students aren't used to these kind of exercises.
- Set off quite an amount of time for the discussions.
- Encourage everyone in the ensemble to be active in the discussion by asking the "shyer" students about their thoughts.

### Aim of the exercise

- To develop the student's ability to understand and discuss aesthetics.
- To develop the student's ability to greet differences with an open mind.
- To develop the student's musical understanding and imagination.

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Applicable in orchestra and choir setting

## MAKING MUSIC OF THE FOREIGN MEMBERS' COUNTRIES

Music knows no boundaries or borders. With making music of the foreign members' countries, culture exchange happens naturally and enriches musicians culturally.

### Applications

- Select a thematic or country focus for your program.
- Experiment, how music from different countries differs.

### Tips and Tricks

- Ask foreigners/international students connected to your musical ensemble or university to talk about the piece, composer or repertoire.
- Ask partner orchestra or choir from abroad to suggest you repertoire from their country.

### Aim of the exercise

- Musicians with diverse cultural exposure and experience can appreciate other cultures heritage.

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Applicable in orchestra and choir setting

## UNDECIDED/OPEN PERFORMANCE OF A PIECE DURING CONCERT

The ensemble performs a piece of music that has one or more elements that are not decided in advance. It can be a piece of music with parts that should be improvised, or the conductor can decide to leave certain elements to be decided in the moment.

### Applications

- Prepare the ensemble in advance for the undecided parts that will appear by rehearsing that part and doing it differently every time.
- Be careful to explain to the ensemble members what is going to be decided in advance and what is going to be decided in the moment.
- Examples of “easier” undecided performances could be:
  - Dynamics – the conductor decides dynamics in the moment.
  - Some part of a piece is played in a loop and the conductor gives a sign when the ensemble continues after the loop

### Tips and Tricks

- When rehearsing the undecided/improvisational parts, make sure to encourage the ensemble members to do it differently every time
- The more the ensemble members know about what is fixed and decided in the performance of the undecided piece, the more confident they will feel also in the undecided parts.

### Aim of the exercise

- The ensemble members will train their ability to experience and observe things in the moment.
- The ensemble members are trained in listening and adapting to new conditions.

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Applicable in orchestra and choir setting

## TO SING WITHOUT THE NOTES AND ONLY THE LYRICS (EXERCISE IN BOTH DIRECTIONS)

Practice in reading the choral parts by alternating vocalization with the use of the text.

### Applications

- One section sings with the literary text, the others sing with their mouths closed or vocalizing.

### Tips and Tricks

- Adjust the sonority of your reading to the role it imposes on you (reading with text, main role; vocalized reading, complementary role).
- Also practice by heart, enhancing the auditory component of the exercise.

### Aim of the exercise

- Ability to exclude the textual and/or musical aspect.

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# [TR] TAKE RESPONSIBILITY

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Being able to take responsibility for stand points taken during the decision making as well as made decisions as a whole.

MUSICAL ACTIVITIES

ORGANIZING ACTIVITIES

EXERCISES



# TRANSVERSAL SKILLS

[TR]

Applicable in orchestra and choir setting

## BASIC TRAINING TO BE AN INVOLVED ENSEMBLE MEMBER

A successful orchestra or choir doesn't only depend on the individual players or singers skill set, but also on the togetherness and cooperation of everyone in the ensemble. In order to achieve a comfortable atmosphere and involved orchestra or choir members, one should create possibilities for musicians to mingle, feel the team spirit and build responsibility.

### How to put on your TS-glasses:

- Leadership is trained by assigning responsibility to individuals e.g. organize and lead sectional rehearsals.
- Social abilities are trained by communicating inside one's section and with other players or singers about intonation, accentation, dynamics etc.
- Team building is trained by training in smaller groups, integrating new and old members into events and projects.
- Taking responsibility is trained by creating a feeling of community and achievement with concerts, training weekends etc that make musicians want to participate also in the future.
- Listening is trained by playing without a conductor.

### Tips and Tricks

- Social events help to create a sense of belonging.
- Try to engage new members to special projects e.g. chamber music so they feel involved from the beginning.
- With new members joining, ask a member from their section to introduce her/him to the whole section and help to settle in.

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Applicable in orchestra and choir setting

## SELF-STUDY ASSIGNEMENT

To develop responsibility for studying at home, organizing the daily calendar and devoting a few hours to studying the instrument and scores.

### How to put on your TS-glasses:

- Take responsibility is trained by showing up on time, showing up prepared.

### Tips and Tricks

- On some occasions, midi and vocal audio files are prepared to help each section study their choral parts.
- Sections are invited to take responsibility and organise additional meetings to check the study of the parts before the ensemble rehearsal.
- The knowledge and use of music video-writing programmes is invited for an autonomous realization of the audio aids to the study (midi).

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Applicable in orchestra and choir setting

## “NO SHEET, NO MUSIC”

Sheet music is necessary to allow for music to be played or sung. Making sure sheet music is available and accessible for your members consists of various aspects: 1. Find the scores 2. Rent or buy them 3. Print them out and distribute them to your members 4. Archive for future purposes.

### How to put on your TS-glasses:

- Take responsibility: timing is everything. From the moment the artistic programme is fixed the search for arrangements that suit your ensemble is on. You will also have to make sure the sheet music is available to your members either in print outs or digitally.
- Leadership: will be trained by taking the initiative to organize all aspects of sheet music as well as being accountable for the success of finding the desired scores.
- Team building: being able to delegate and ask for help in the search of scores can require a team. More individuals have a larger network that can be contacted for support. The artistic director of your ensemble should be able to help you out.

### Tips and Tricks

- The ENUO can be contacted here with your request for specific sheet music. The ENUO will then send out a call for help to all her members. (only applicable for member orchestras)
- Choose an artistic programme knowing in advance you will be able to find the sheet music required to perform.
- Look on freely available resources e.g. IMSLP in your search.
- Connect with other ensembles and maybe arrange for a concert together to get access to scores as well as share the costs for rent.

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Applicable in orchestra and choir setting

## NO VENUE, NO CONCERT

A suitable venue is crucial to perform. Many aspects like: aesthetics, acoustics, space on stage, backstage, number of seats for the audience and available services on-sight define an appropriate venue for your ensemble.

### How to put on your TS-glasses:

- Take responsibility: being able to decide on an available venue in good time and lock the desired date(s) in a contract that works for both partners. Making sure the ensemble makes a good impression on the venue owners for future events.
- Social abilities: initiating a sustainable relationship with a desired venue, maintaining this relationship on a long-term basis so you can always go back in the future.
- Leadership: being able to be accountable for any consequences with regards to any potential breaches of the contract, being able to read and review a contract with e.g. a legal partner to allow for a risk assessment/adjustments before committing to/signing the contract.

### Tips and Tricks

- Book at least 1 year in advance to make sure you have the desired venue for your concert.
- Consider the available services e.g. PR and ticket sale arranged by the venue as a way to press down the costs of the venue.
- Consider a joint concert with different ensembles to be able to share the costs of the venue.
- Use your network to get invited to a certain location without any additional costs for your ensemble (your image is key here).
- Make use of freely available locations within your home university/college in the first place.

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Applicable in orchestra and choir setting

## SEARCHING FOR FUNDS

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Without funds, no musical activities can take place.

Rehearsal locations, venues, sheet music, equipment, the artistic director and in some occasions even members in the organizational team come with a cost. Finding and applying for relevant funding is a merit on its own and requires a good sense of conveying a relevant message in writing in a concise way keeping in mind the funds you are replying for.

### How to put on your TS-glasses:

- Take responsibility: being able to meet deadlines, hand in all the required materials in the correct way with regards to the applications
- Listening: being able to take on input from different partners when writing the application
- Social abilities: being able to adjust your application based on the requirements of the funding organization
- Leadership: being able to scan for relevant funding opportunities based on the corporate message of your organization.

### Tips and Tricks

- Dare to think outside the box: flowers can be donated by a florist, food for the musicians by a local bakery or grocery shop, press of tickets, posters, programs by a local printer etc in exchange for publicity through for instance logos in the program book.
- Your affiliated university might have cultural collaborations going on that have specific funds e.g. Enlight
- Within the EU it is possible to apply for funding for staff to go on a mobility trip to other musical ensembles in Europe to exchange competence
- Members might be able to apply for scholarships within the university or particular foundations based on their studies, area in the country they come from, gender etc.
- Cultural foundations or music associations particularly linked to e.g. composers etc could be of interest to apply for funding given a specific project.

[TR]

Applicable in orchestra and choir setting

## SET UP THE STAGE WITH LIGHTS AND SOUNDS: chairs, stands, lights on the stands

This activity is for the musical groups who do not have their own stagehands.

In order for the rehearsal or concert to start on time, stage needs to be prepared. Usually setting up the stage with lights and sounds takes at least twice as much time as putting everything back later... that is only if all help. We are all in a hurry to return to our everyday life after rehearsal or go after concert beer but when everyone pitches in, things can be done 3 times faster (at least).

### How to put on your TS-glasses:

- Leadership is trained by engaging choir or orchestra members in executing this activity.
- Ability to perform under pressure is trained by completing the activity under time pressure.
- Social abilities are trained by communicating the activity to your musical group (or the ones involved) so that everyone understands the importance and their role.
- Team building is trained by working together on the same goal.
- Take responsibility is trained by fully acknowledging your role and responsibility in the process and managing to finish the task you were given on time or asking for help if needed.
- Aesthetic sense is trained by working on how the venue looks to the audience once everything has been set up.

### Tips and Tricks

- Assign this activity to a certain choir or orchestra member(s) who will prepare it and ask others to help if needed.
- Setting up the stage for rehearsal could be done with the orchestra or choir members who are there the earliest. Putting everything back with everyone's contribution.
- Divide your musical group into sections (either as they are in your ensemble (e.g. sopranos, altos or violas, oboes) or mix them) and give each group one rehearsal/concert before and after what they need to help with this activity. This also works as a good team builder and working together for the same goal helps to get to know better the members from other sections.
- Planning is everything: know what you need (how many chairs, how many music stands etc), take some for extra. See the venue well in advance, is there enough light, what kind of light is needed, from where do you get the electricity, do you have enough cables. How you approach the venue, is there an elevator, how many people do you need for this activity so that everything is ready well before the (dress) rehearsal.
- Everyone has an opinion how things should be done, decide the roles in your group and acknowledge them. This saves you nerves and relationships. At the same time, listen to what others are suggesting, they might have some good ideas.
- The members of your musical group might already be arriving while you are still in the middle of setting up the stage, so you need to prioritize – what should be done first, what we can still do during the rehearsal (e.g. adjust the lights).

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Applicable in orchestra and choir setting

## THE DRESS CODE IS EVERYTHING

“Dress to impress”. As your ensemble is a representation of your home university/college, the way you dress as a group is crucial and sets the tone for the event by making a statement with regards to professionalism/image you want to maintain and can also embody the music you will perform.

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### How to put on your TS-glasses:

- Take responsibility: by communicating clearly to the whole ensemble what the dress code is, by making sure on an individual level that you follow the dress code to the best of your abilities.
- Social abilities: by complementing each other about their interpretation of the dress code to boost each other's confidence
- Aesthetic sense: by making sure the dress code is appropriate for the type of event, something that aesthetically fits with the programme as well as the event location.
- Team building: by reaching out to fellow members if you need help with completing your outfit so you fit the dress code, by sharing clothing with fellow members if possible, by helping each other out to get ready e.g. make-up, hair, fix tie etc.
- Leadership: by making sure the dress code is followed by all members since you will be having the full picture of the ensemble and are responsible for the overall image.

### Tips and Tricks

- Choose for a trademark through e.g. a color accent or specific pattern so that the audience can associate your ensemble with this.
- Adjust your dress code to the programme to a certain extent e.g. Christmas concert allows you to brighten it up with some Christmas accessories.
- A student budget doesn't always allow for personal tails or suit so recommend a hiring service instead or even buy in some in different sizes that can be lend out in return for being cleaned.

[TR]

Applicable in orchestra and choir setting

## MANAGING FINANCIAL RESOURCES

Managing funds concerns only a restricted group of individuals that preferably have an economic background to a certain extent given the level of responsibility and the larger amounts of currency it involves.

### How to put on your TS-glasses:

- Take responsibility: making sure bills are paid in time as well as making sure the funds are managed in a legal way
- Openness to other ways: being able to deal with different views/perspectives on how the financial funds can be used
- Team building: being able as the organizational team decide what the financial funds will be used for
- Social abilities: being able to address/motivate how the funds were managed in different settings/levels of e.g. the institute
- Leadership: being able to follow up/have an overview of the use of funds as well as if applicable making sure its use is reported in accordance to the agreement with the partner providing the ensemble with the funds in the first place.

### Tips and Tricks

- Try to reach for a certain level of continuity, meaning that the individuals in this position shouldn't change too often
- Identify within the ensemble reliable members with a preferred economical background and/or other characteristics that fit your ideal profile for this position
- Make sure an overlapping period is possible where a new person is trained/followed up by the current accountant.

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Applicable in orchestra and choir setting

## ADDED VALUE TO BE A MEMBER

Being able to showcase that you have been a member or even an organisationally engaged member of the ensemble can be of great value for future employers and therefore your CV. Being able to receive a certificate or recommendation letter from the ensemble can be of interest to show in combination with your achieved diploma keeping in mind the additional dimension of transversal skill.

### How to put on your TS-glasses:

- Take responsibility: being able to write such a certificate/recommendation letter upon request knowing a member will soon move on from the ensemble as well as being some kind of reference person that can vouch for the member in question upon request from a future employer
- Social abilities: being able to value/acknowledge and express someone's strengths and weaknesses in an appropriate recommendation letter keeping in mind the ensemble's image as well as the home institute's.

### Tips and Tricks

- Could be a useful and effective way to get more members involved in the organizational side of the ensemble (win-win situation)
- Could be a useful and effective way to activate members pointing out that they are for instance developing transversal skills while engaging in music for fun that could benefit their future career through personal development.

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Applicable in orchestra and choir setting

## TICKETS FOR SALE

The majority of ensembles is dependent on the income of the ticket sale to cover the costs concerning the arrangement of a concert and other activities. Therefore it is crucial that it is logistically arranged in an efficient way. However, there are some exceptions where the institute has decided to offer cultural events for free to the public.

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### How to put on your TS-glasses:

- Take responsibility: by making sure the tickets are printed and distributed to selling locations. By making sure the online sales work well. By selling as many tickets as possible on an individual level.
- Social abilities: by making sure the communication with the selling points as well as with online customers is efficient and service-minded.
- Team building: by making sure the members of the ensemble feel involved with the sales and encouraged getting a sold-out concert. By working closely together with all partners involved, especially the distributors and economical responsible team of the ensemble.

### Tips and Tricks

- Choose ticket selling/distribution points that are particularly accommodating your target group e.g. somewhere on campus of the home institute that is accessible for students
- Consider reduced/free ticket prices for students/employees of the home institute
- Consider user-friendly online selling points with a well-functioning payment system preferably through the ensemble's website (good for online traffic)
- Try to avoid operating with cash as much as possible
- Challenge your ensemble e.g. according to section to sell as many tickets as possible by making it into a competition with a reward for the winning section.
- Ask other ensembles at your university to help out with the ticket sales and control at the concert site in exchange for free admission to the concert.

[TR]

Applicable in orchestra and choir setting

## CHANGING UP THE ROLE WITHIN THE SAME SECTION

In choir, depending on the repertoire and needs, alto may be asked to join 2nd soprano or bariton moved to 2nd tenor. In orchestra, wind players change the parts, string section players rotate or someone from the section is being asked to step in as a (section) principle. Nowadays, it can also happen unplanned (e.g. very suddenly and due to force major e.g. section principle falls ill and cancels participation last minute and another player from the section needs to step in.

### Applications

- Ask and encourage orchestra members to rotate within their section by project.
- Discuss every part with the whole section, so that everyone can be up to date with all the parts.

### Tips and Tricks

- Ask the musicians to reflect afterwards to each other.
- With rotation, a clear plan is needed so that everyone understands how and why we are doing it.

### Aim of the exercise

- Musicians understand better each other's roles and responsibility (e.g. in string section first chair and last chair are equally important although many players do not realize that).
- Good way to test who has soloist material in them.
- Some musicians will open themselves in a completely new side.
- Keeps the motivation high, especially within wind section.

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Applicable in orchestra and choir setting

## PROMOTING ASSISTANCE/GUIDANCE: MENTORSHIP BETWEEN JUNIOR AND SENIOR

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Having a senior member of the ensemble mentor a new/junior member in musical or organizational aspects.

### Applications

- Each new member that joins the ensemble gets a designated senior member as sponsor that will help them settle in and learn the ensemble "culture".
- Arrange the ensemble organization in a way that there are some functionary posts for with less responsibility for junior members and a senior member to supervise/mentor the persons with those posts.
- Ask a senior member to lead a sectional rehearsal.

### Tips and Tricks

- Help the senior member with directions on how to mentor their new member. Give very specific instructions on what is important for the new member to learn about your ensemble's culture.
- Create groups in the organization where there is room for people with less responsibility i. e. concert group, marketing group, social events group etc.
- Supervise the senior members in their mentoring of junior members and ask them to check in on how it's going on a regular basis.

### Aim of the exercise

- It strengthens the sense of leadership and responsibility in the senior members.
- The junior members will feel more connected to the team.
- Compare the experience of the musician vs the audience (openness to other ways)

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Applicable in orchestra and choir setting

## SHARING EXPERIENCES WITH PROFESSIONAL MUSICIANS

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The musicians of the orchestra prepare and play a concert with professional musicians. For instance, our orchestra is invited to participate in preparation rehearsals and a concert with a professional orchestra from our city.

Usually only a few members can participate, and we must previously organize a selection with internal tests.

The selected musicians are compromised to assist to all the scheduled activities that the professional orchestra proposes; it normally takes a full week work to prepare a program and concert. So, the students take part of the professional orchestra during a week or so, practicing with professional musicians and with the conductor of the professional orchestra, in the rehearsal space and concert hall of the professional orchestra.

### Applications

- Ask the students to listen to professional musicians carefully. The professional musicians are qualified to play with more accurate techniques which the students can imitate.
- Ask students to prepare their parts the best possible. So, they will be able to follow the professional musicians' (new colleagues) indications and improve their performance.
- Ask the students to chat with the professional musicians; they can learn a lot about their professional experiences.
- Ask the students to introduce themselves to their "new colleagues", the professional musicians. This would be a good way to develop their social abilities and to introduce them to networking.

### Tips and Tricks

- Give the musicians this list of questions to chat with the professional musicians:
  - Where did you study and who was the most important professor in your career?
  - When you were student, did you play in a young orchestra? Do you think it was important to later develop your abilities in a professional orchestra?
  - I would like to be a member of a professional orchestra in the future... what pieces of advice can you give me for that?

### Aim of the exercise

- Play a concert repertoire in a huge level.
- Improve their musical concept of this program.
- Know new ways to play, taking pieces of advice from their "news colleagues" (professional musicians)
- Develop networking chatting with the professional musicians.

### Reference to video material

<https://youtu.be/EpjBhUBTajY>  
<https://www.youtube.com/watch?v=2RjnxDJ7rTk>



# [PUP] ABILITY TO PERFORME UNDER PRESSURE

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Being able to function/deliver even under pressure  
given the needed preparation.



MUSICAL ACTIVITIES



EXERCISES



## TRANSVERSAL SKILLS

[PUP]

Applicable in orchestra and choir setting

## INTERNAL AUDITIONING

The ensemble management organizes an internal audition for the members to enter to get a solo part or to represent the ensemble on a special event. The musicians/singers that want to get the assignment are called to perform the part in front of a small group/jury that after having listened to all applicants decide who gets the part.

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### How to put on your TS-glasses:

- Ability to perform under pressure is trained when the musician/singer is performing in front of the jury during the audition.
- Taking responsibility is trained by preparing for the audition.
- Leadership (in this case: leadership over yourself) is trained by planning and managing your preparations. The audition in itself offers the opportunity to train self-awareness and self-control.

### Tips and Tricks

- Try to find different ways to make the audition a pleasant and rewarding activity for the ensemble members:
  - Have a small jury – the artistic director and a couple more senior members of the ensemble.
  - Give constructive feedback directly and always in a positive way.
- Have auditions regularly and encourage all members in the ensemble to apply. That will make each audition less dramatic.
- Try to find different kinds of assignments to audition for to get more members to take part: A solo part might attract one kind of musician and a part in a quartet might attract another.

[PUP]

Applicable in orchestra and choir setting

## TRAINING STAGE PRESENCE

Any time you, during rehearsals, with special exercises or at concerts focus on how to perform in front of a live audience you are in fact training stage presence. It can be done with different main themes i.e. moving on stage, connecting with the audience from the stage, connecting with your peers or the conductor on the stage or just being present with body and mind.

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### How to put on your TS-glasses:

- All of our transversal skills can be trained when working actively with training stage presence.
- Ability to perform under pressure will improve when you develop your ability to keep your focus on performing and connecting with an audience.
- Taking responsibility can be trained through members doing concert presentations.
- Leadership is trained with theater exercises that simultaneously is training stage presence.
- Openness to other ways is trained at any time when you are doing an exercise concerning stage presence that isn't an "ordinary" musical exercise that could be expected part of a rehearsal. It is also trained by doing things differently on stage at a concert.
- Social abilities are trained when you engage in different exercises concerning stage presence, since you always must be aware of your peers on stage and interact with their actions.
- Aesthetic sense is trained when performing in a conscious way on stage, interacting with other musicians in the moment and finding a way to connect musically to what you hear.
- Ability to experience or live fully is trained when training your ability to be present as a scenic person.
- Team building is trained with exercises that helps the group to move in a coordinated way and to connect with each other on stage.

### Tips and Tricks

- Find inspiration to exercises from theater pedagogic. There's a lot of knowledge from that field that we can learn from.
- Use subtexts and active verbs to help the ensemble members to focus on communication and presence when they're training stage presence or performing on stage.
- A good way to give focus on stage performance is to collaborate with a stage director that works with the whole ensemble in a project.

[PUP]

Applicable in orchestra and choir setting

## ORGANIZING CHAMBER GROUPS: WIND QUINTET

### Rehearsal with a mentor

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A little group selection from the orchestra members is studying chamber repertoire (for instance, a wind Quintet). They can improve the preparation of the program with a specialist in this type of repertoire to prepare the group. One of the best options would be to invite a professional musician whose professional career is focused on chamber music. In our case, we invited one of the members of the most important Wind Quintet of our city.

Our students challenge the performance of their solo parts in his/her presence.

**Reference to video material**  
<https://youtu.be/OTMd5uUIWXk>

#### How to put on your TS-glasses:

- Listening is trained by following the same style of the rest of the members of the wind Quintet.
- Openness to other ways is trained by understanding the musical proposal of the rest of the colleagues or of the specialist teacher.
- Take responsibility is trained by commitment to perform your role to the best of your ability, showing up on time, prepared, and following the musical proposal of the mentor.
- Team building is trained by playing/singing with the same musical idea that rest of the members of the quintet.
- Aesthetic sense is trained by following the indications of the professor about stylistic aspects of the prepared repertoire.
- Ability to perform under pressure is trained by studying and playing their solo parts at a demanding level.
- Social ability is trained by sharing time/dialogue/chat together during the rehearsal, breaks and concerts with the other quintet members and with the professor (networking).
- Leadership is trained by committing to develop and show their musical message with confidence, all the five members of the quintet are soloist and at the same time they must look for a common sound together.
- Ability to experience is trained by enjoying and learning a lot during the rehearsal and personal experience of the specialist teacher.

#### Tips and Tricks

- Take time to study your score sheet, the student should think during his/her study that “never is enough”.
- Before rehearsals with the music mentor, the students should listen to other works of the same composer they are going to perform.
- Be silent during the rehearsal with the mentor.
- Be active during the rehearsal to focus with the other members of the quintet.
- Be respectful to the musical ideas of the mentor.
- Spend time with your colleagues out of the rehearsals and concerts.

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Applicable in orchestra and choir setting

## PARTICIPATING IN A CONCERT

A concert is where the ensemble gets to perform music in front of an audience.

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### How to put on your TS-glasses:

- Ability to perform under pressure is trained during the concert since the ensemble members must “deliver” in the moment and with no possibility to turn back and do things again. Having an audience can also be pressuring to some students.
- Leadership is trained mainly in the sense of self-leadership. The students will train their ability to manage their assets and energy while playing the pieces/program without stopping. They will train their self-control and self-awareness.
- Listening is trained by the same elements as at ordinary rehearsals, but with the addition of: At a concert you always must listen for and adjust to what happens in the moment, since there is no “going back”. The ensemble members train their ability to connect their listening to reacting in the moment to what they hear.
- Take responsibility is trained by adjusting to the circumstances at the concert, noticing what needs to be done in the moment, behaving in a representative way on stage, following directions from section leaders and conductor.
- Social abilities are trained by playing together in and the communication that is needed during playing. It is

also trained by the member’s adjusting to the specific way in which his/her ensemble is behaving on stage. Observing your peers and doing the same even if not told in advance.

- Aesthetic sense is trained by experiencing how the music is perceived at a concert and reflecting on differences between playing the music at rehearsal and concert.
- Ability to experience, live fully is trained by being present in the moment when performing. Playing at a concert is a bit like letting go of your training wheels – you must throw yourself out there, even if you might experience a failure. It’s a training of courage, self-trust and mindfulness.
- Openness to other ways is trained by having to handle and accept unexpected situations that very often occur at concerts due to playing in a new setting, a live audience with individuals not behaving in an expected way or just something musical happening that was not supposed to be. In all these cases, adapting and accepting is key during a live concert.
- Team building is trained by playing/singing together with your peers in front of an audience.

### Tips and Tricks

- Try to put in many “concert-moments” in the schedule instead of one big in order to give the ensemble members many opportunities to train and be comfortable in the concert situation.
- Encourage the ensemble members to play/sing in smaller groups at concerts or other concert-like situations (i.e., mingle parties, weddings, corporate gigs). Being comfortable performing for an audience takes a lot of training.
- Take time after the concert to reflect on the performance together with the ensemble members, with the core purpose to learn as much as possible from the experience.

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Applicable in orchestra and choir setting

## SINGING OR PLAYING A SEGMENT ALONE OR IN PAIRS

Vocal warm-up exercises and sound focusing.

### Applications

- Verification of individual vocal parts
- Verification of vocal parts in quartet or small vocal ensemble

### Tips and Tricks

- Encourage listening to others' parts in a vocal quartet, by having one singer perform his melodic line while the others accompany him with their own, "closed-mouth".
- Stimulate active non-verbal communication during performance through gaze and breathing.

### Aim of the exercise

- The objective of the exercise is the individual singer's capacity for autonomy in vocal performance without the support of the entire section to which he or she belongs.

### Reference to video material

<https://youtu.be/zWEQQ0m5jLY>

Applicable in orchestra and choir setting

## THE MUSIC PRESENTATION

One or more members of the ensemble are assigned to do a presentation of the music the ensemble is performing at a concert.

### Applications

- The student has to prepare the presentation in advance and get feedback on the draft. (Could be from the conductor or peers.)
- Before the concert, the student is given opportunity to do the presentation to the orchestra and get feedback.

### Tips and Tricks

- If it's the first time presenting at a concert, the student should be given some advice on how to talk, stand and so on.
- Try to encourage the shyer members of the orchestra also to do this exercise. They will grow from it!
- If the assignment is given very much in advance you could have the student presenting the piece to the orchestra at the beginning of the rehearsal period so that the members learn about the music from their peer.
- Make the concert presentation as important to the ensemble members as the musical performance. Give the presenter time to train and give constructive feedback. A good presentation enhances the experience of a piece.

### Aim of the exercise

- To make the ensemble members more involved in all aspects of a concert.
- To give the ensemble members the opportunity to train stage presence in more than one way.
- To train the ensemble members sense of responsibility.

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Applicable in orchestra and choir setting

## “JUST GO FOR IT!”

The conductor instructs the ensemble to play/sing a part of a piece “as if they really knew it” – with no inner censorship.

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### Applications

- Ask the musicians to go of stage during the break or after the concert to mingle with the audience
- Ask the musicians to talk to other people than their peers
- Ask the musicians to invite someone in the audience e.g. a neighboring audience member to join the conversation
- Ask the musicians to introduce themselves to fellow musicians peers musicians peers.

### Tips and Tricks

- Take your instrument as an ice breaker
- Give the musicians a question to ask a person you have never met before:
  - How did you find information about this concert?
  - Where did you come from to listen today?
  - What did you think of this piece?
  - What do you think about the location, acoustics?

### Aim of the exercise

- LAO (has tested) during the staged concert
- Feel more comfortable to play in front of the audience
- Compare the experience of the musician vs the audience (openness to other ways).

# TEAM

[TB]

## BUILDING

Being able to function as a group/team by keeping in mind the group interest and being able to put that group interest above one individuals' interest to a certain extent.

MUSICAL ACTIVITIES

ORGANIZING ACTIVITIES

EXERCISES



# TRANSVERSAL SKILLS



[TB]

Applicable in orchestra and choir setting

## PARTICIPATING IN A SECTIONAL REHEARSAL

You can invite a professional musician - for instance, a cello member of the professional orchestra of your city- as a cello professor to prepare cello and double bass sections together. This activity can be held, also, by the conductor of the group. The musicians and the professor/conductor study together in detail the most difficult segments of the repertoire that the orchestra will perform in its next concert. The main objective of a sectional rehearsal is to improve (working with attention) the most challenging parts of the repertoire they are going to play. One way to organise a sectional rehearsal could be: First of all, the teacher/conductor asks the musicians to play some segments slowly and then they increase the speed little by little. They work with the articulations and the sound in detail. The teacher/conductor speaks about the importance of becoming a part of the section (team building). If the rehearsal is held by a specialist professor, he/she plays the most difficult segments with them and then he/she plays alone to show which things they would be able to improve. The musicians are also encouraged to ask the specialist for tips and tricks that are specific for their instruments.

### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the teacher is explaining in the sectional rehearsal. Musical ideas (phrasing, articulations, balance, dynamics...) and the aesthetic sense of the repertoire too.
- Take responsibility: Musicians have a commitment to study their part as well as possible before the sectional rehearsal, and they must be on time to the rehearsal, even, they are recommended to be in the hall 15' before the rehearsal starts, to warm and check some fragments of the repertoire.
- Team building is trained by listening carefully to the rest of

the colleagues during the rehearsal. The musicians can help each other to improve all the aspects that the teacher explains during the rehearsal.

- Ability to perform under pressure is trained by studying the musical parts at a high level, so they are prepared to control possible mistakes, their nerves and mistrust. Furthermore, they are able to improve quickly and immediately in front of the corrections of the teacher during the rehearsal.
- Social ability is trained by interacting with the teacher with musical questions during the rehearsal or by asking for advice after the rehearsal.
- Openness to other ways is trained by respecting all the information/ explanation of the teacher. He/she shows a new musical idea and valuable content that the musicians have to reflect and carry out in their future performances.
- Leadership is trained by feeling the responsibility inside the section. When we are working with a more reduced group, like a section, the musicians take a great level of responsibility. Each one of them is going to be listened to carefully, not only by the conductor/professor, but also by all the rest of colleagues in the section.

### Tips and Tricks

- Study the pieces for two weeks before the first rehearsal with the teacher.
- Do some research about the teacher in the social media/website and know who the guest teacher is.
- Introduce him/her personally to the students.
- Have a chat with the guest teacher during the break.
- It's important to be sure that the whole section is going to attend the sectional rehearsal; only if the whole section is available, the work would be productive.
- At the end or in the pause, discussing with the rest of the colleagues some of the more important aspects of the rehearsal.
- Take notes about all things in your section (bows, dynamics, slurs, balance...).
- Be on time to the rehearsal.
- Ask the teacher about all the doubts during the rehearsal.
- Build a good atmosphere at the rehearsal (i.e.silence).
- Be attentive to quickly improve and solve the mistakes.

### Reference to video material

<https://youtu.be/cooaAg066l4>

[TB]

Applicable in orchestra and choir setting

## CONNECTING WITH OLD MEMBERS/ALUMNI

Making the connection with former ensemble members and/or alumni of the home university/college associated with the ensemble to allow for current members to establish an insight into (working) life after having been part of the ensemble.

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### How to put on your TS-glasses:

- Team building is trained by through music as a common interest connect with other (former) musicians in a social setting
- Listening is trained by listening to fellow and former musicians and share experiences
- Openness to other ways is trained by getting new perspectives on life since you have the interaction between individuals that are still studying and individuals that are continuing a career in for instance research or are out there on the employer's market.
- Social abilities are trained by being able to introduce yourself to previously unknown individuals, observe previously established connections and
- Take responsibility is trained by being accountable for what and how you communicate as well as maintain the relationship on a long-term basis

### Tips and Tricks

- Blind/Speed date concept: select relevant topics e.g. last concert, role in the ensemble, ambitions, reasons why you joined the ensemble etc, and let the current musicians in a rotating order and for a limited time e.g. 2 minutes talk to former/alumni members
- Mentor concept where the old members/alumni become a mentor for new or current members as a support for combining music with studies
- Invite as an ensemble your old members/alumni to concerts and allow for a mingle/networking moment after the concert with the current musicians
- Make it as a routine to ask all members that leave the ensemble if they want to keep in touch with the ensemble and to what extent. We have two different contact lists for old members. The first one gets invitations to all concerts, parties and maybe also to come and play when we need people. The other one is only for invitations to anniversaries or bigger events.
- Arrange an annual party event for both current and former members.
- Ask old members to form an alumni organization that can engage in different aspects of the ensemble: Helping out at concerts, sitting as a senior member in the board etc. Seeking to overcome 'aesthetic' barriers on the part of the cantor: the face and all its expressions at the service of the sound.

[TB]

Applicable in orchestra and choir setting

## NO FIKA, NO MUSIC

A rehearsal is an intense activity that requires a lot of concentration and effort from the musicians. A break in between is an ideal moment for your members to grab a coffee/tea, refill their energy reserves ("Fika" like they say in the North) and allow them to process individual/group performances as well as mentally prepare for what is yet to come.

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### How to put on your TS-glasses:

- Team building is trained by arranging this coffee break within for instance a section of the ensemble by communicating who is going to take care of what
- Social abilities are trained by communicating with your fellow musicians during the break, discuss strategies for the rest of the rehearsal or just share some small talk
- Take responsibility is trained by showing you are taking this seriously and contributing with e.g. biscuits, fruits or cake and/or brewing coffee or tea prior to the rehearsal start.

### Tips and Tricks

- A break of 10-15 minutes should be sufficient enough to break the rehearsal
- Make it into a competition between the different sections to really promote that these breaks are successful
- Make sure the whole ensemble knows when their section has fika-duty through the management team
- Encourage people to mingle outside their normal social sphere during the break. A mingle bingo is a good way to get people to talk to new people.
  - Mingle bingo = everyone gets a bingo tray with assignments such as "Find someone that can play ukulele" or "Find someone who played more than 5 years in the orchestra".

[TB]

Applicable in orchestra and choir setting

## ORGANIZING MUSIC-BASED SOCIAL EVENTS

Organizing events, that takes choir or orchestra out of their usual rehearsal space – training weekends are good opportunities to know each other better, going to a concert together gives something to discuss about.

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### How to put on your TS-glasses:

- Listening is trained by engaging choir or orchestra members in executing this activity, motivating them while working together on a same goal.
- Social abilities are trained by communicating the activity to your musical group (or the ones involved) so that everyone understands the importance and their role.
- Team building is trained by experiencing something and creating memories together.
- Taking responsibility is trained by taking the responsibility to organize music-based social event.
- Openness to other ways is trained by participating in music-based social event.
- Ability to perform under pressure is trained by being in several roles simultaneously (organizer, participator).

### Tips and Tricks

- Know your members and ask them to introduce their hobby or specialty to others (e.g. going ice skating under the guidance of a professional figure skater who you know from violin section).
- Taking rehearsals weekend outside of your usual rehearsal room and adding cultural and social events to it, is a perfect team builder.
- Ask members of the musical ensemble to suggest activities they would like to participate in or they would like to organize themselves.
- Traditions help, build them!
- Different sections have different activities, good relationship of small ensembles inside the big orchestra also supports stronger connections between people.

[TB]

Applicable in orchestra and choir setting

## ORGANIZING SOCIAL EVENTS AFTER A REHEARSAL

Organizing a social event e.g. pub crawl, bowling night, karaoke night, themed parties etc to enhance the community feeling of your ensemble which could possibly have a positive effect on the music making long-term since these social events most likely result in a tighter bond between your ensemble members.

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### How to put on your TS-glasses:

- Team building: is trained by a small group taking the initiative to organize an event that has the intention to enhance the team/community feeling of the whole ensemble. This requires working together as a team and being on the same page despite differences.
- Openness to other ways: is trained by taking into consideration various types of ideas/interpretations/previous experiences the members of the organizing group will have. Some prefer planning ahead, others get organized last minute.
- Social abilities: is trained by being able to read the room with regards to the types of events that are appropriate to organize as well as being able to help less skilled members feel part of the experience by including them into the conversation, show interest in their life.

### Tips and Tricks

- Make sure the expectations of a social event and the way it is organized are clear from the beginning within the organizing team to avoid frustrations along the way.
- Communicate suggestions of social events with all ensemble members and get an insight in what they prefer to do before you finalize an idea e.g. by distributing a doodle with the suggested times and activities.
- Suggest realistic events that are for instance connected to the artistic programme you are planning to perform in the near future.
- Take into consideration the budget of a student while suggesting an event or look into options to fund the event from the outside.
- Consider organizing events that are inclusive for all members.

[TB]

Applicable in orchestra and choir setting

## COMMUNICATION THROUGH MUSIC AND BODY

The ensemble members play/sing from memory, using body language and facial expressions to communicate with each other and thereby enforcing their musical performance.

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### Applications

The ensemble members are placed in a way that they can see the other members. They are asked to play/sing a piece or a passage by heart without a conductor. They have to communicate through body, face and sound in order to be together in the music. The conductor gives instructions to the ensemble to develop the exercise and make it more challenging.

### Tips and Tricks

- Give out the "by-heart" assignment a week or two, in advance so that everyone can do the exercise without sheet music.
- To make the exercise more challenging:
  - Give the musicians a subtext to work with.
  - Ask them to change tempo or dynamics together in the moment without deciding how or when in advance.
  - Divide them into two groups turning to each other. Play with different subtexts and drama between the groups.
  - Ask the musicians to do the same exercises with closed eyes using just their hearing to communicate.

### Aim of the exercise

- To expand the musician's communication "repertoire" and their understanding of communication.
- To improve the communication within the group in order to make them play/sing more together as an ensemble.
- To train the ensemble member's ability to listen and adapt to the sound in the ensemble. make the singer responsible for proprioception.

[TB]

Applicable in orchestra and choir setting

## BRAINSTORMING CONCERT OR STAGED PERFORMANCE IDEAS

The members of the ensemble collaborate to come up with ideas on the musical or scenic content of parts of or a whole concert.

### Applications

- The brainstorming is performed in small groups that get specific areas or themes to come up with ideas on. The groups could have the same or different tasks. They get a certain amount of time for the brainstorming.
- After the brainstorming in smaller groups, you gather with the whole ensemble and each group accounts for the ideas they've come up with.
- After the first brainstorming the management team decides which ideas should be performed.
- Second brainstorming should focus on viability of the ideas that the management has chosen to work with. The task is now to find ways to put the idea into practice. To answer the question "How".

### Tips and Tricks

- The limitations of the first brainstorming should be in the specific areas where the groups should work i. e. choreography for one piece of music, ideas on music that will illustrate a certain mood or how to enhance a certain part of a concert with stage design, text and illustrations. All ideas, no matter how crazy or undoable, should be welcomed.
- The managers always have the responsibility to make the last decision on which ideas to choose.
  - Change the groups in the second session.

### Aim of the exercise

- The members are trained in creative processes.
- The members get to work in other constellations than they're used to and their connections with other members of the team is strengthened.
- The members are trained to be open to other people's ideas.



MUSICAL ACTIVITIES



ORGANIZING ACTIVITIES



EXERCISES



# AESTHETIC [AS] SENSE

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Being able, based on pure emotion and sensation, to determine what is beautiful and ugly with respect and recognition to the environment the composition was created (the composer and time in history), the environment the music is played (concert hall), the conductor, fellow musicians, audience, own emotional state etc. This will of course depend very much on an individual's perception. In any case, the development of the aesthetic sense helps to capture the overall picture of a situation, even in relation to its emotional impact.

# TRANSVERSAL SKILLS



[AS]

Applicable in orchestra and choir setting

## PERFORMING IN A “STAGED” CONCERT

A “staged” concert is a concert performance that involves other elements than just music: a written script, choreography/movements, stage lights, projections and prerecorded sound effects are examples of elements that could be used to enhance the concert experience.

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### How to put on your TS-glasses:

- Listening is trained by tuning, playing/singing together, training dynamics, listening to others when not playing/singing, repeating the same part several times
- Openness to other ways is trained by following the conductor’s instructions
- Team building is trained by playing/singing in sections, adapting to your peers while playing/singing,
- Social abilities are trained by encouraging social events before or after the rehearsal, encouraging breaks during the rehearsal, musical communication (make contact with peers during, body language)
- Aesthetic sense is trained by including text, movements and/or visual elements in combination with the music.
- Ability to experience, live fully is trained
- Take responsibility is trained by showing up on time, showing up prepared
- Leadership is trained
- Ability to perform under pressure is trained

### Tips and Tricks

- You

[AS]

Applicable in orchestra and choir setting

## REHEARSAL WITH A GUEST CONDUCTOR

The orchestra invites a guest conductor to practice some rehearsals and conduct a concert or a part of it. This activity is very enriching because it is very important for the musicians to know new ways to perform music. The orchestra can experiment how the guest conductor works the repertoire. Before the arrival of the guest conductor, the orchestra practices the repertoire with its chief conductor; they must study and know the pieces very well to be ready to play effectively this music with the guest conductor. You can decide if the guest conductor conducts a whole program or only a part of this, and if the conductor is an stranger, it would be a good idea to propose him/her that he/she conducts a popular piece of his country, to enrich the orchestra's knowledge about music in other countries.

### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the guest conductor explains in the rehearsals. The guest conductor can introduce very interesting and new musical ideas (phrasing, articulations, balance, dynamics...) and some differences in the aesthetic sense of the repertoire too.
- Take responsibility: Musicians have a commitment to study their part as good as possible before the sectional rehearsal, and they must be on time in the rehearsal, even, they are recommended to be in the hall 15' before the rehearsal starts, to warm and check some fragments of the repertoire.
- Team building is trained by listening to the rest of the colleagues carefully during the rehearsal. The musicians can help their section to improve all the aspects that the guest conductor explains during the rehearsal.

- Aesthetic sense: is trained by focusing on all the information that the guest conductor is explaining during the rehearsals. The musicians have to catch the principal idea about the style of each piece of the repertoire and consider all the information the guest conductor provides.
- Ability to perform under pressure is trained by studying the musical parts at a huge level. When the musicians work with a new conductor, they can feel unconfident and at some moments, they can feel afraid to make mistakes; if they have studied well before, they should be more confident in their performance.
- Ability to experience or live fully is trained by enjoying and learning during the rehearsals. Sharing impressions with the guest conductor and with the rest of the colleagues about all the things that happen before, during and after the rehearsals.
- Social ability is trained by interacting with the guest conductor with musical questions during the rehearsal or with asking for advice after the rehearsal.

### Tips and Tricks

- Study the pieces for two weeks before the first rehearsal with the guest conductor.
- Do research about the guest conductor in its social media/website, to know who the guest conductor is.
- Introduce to him/her yourself.
- Chat with the guest conductor during the break.
- The conductor must know the guest conductor trajectory and choose to work the repertoire and style in which the guest conductor is a specialist.
- The musicians must have an open attitude to accept the new indications that the guest conductor takes to them, these could be different that the ones they have previously practised with their chief conductor.
- Discussing with the rest of the colleagues some of the most important aspects of the rehearsal.

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Applicable in orchestra and choir setting

## MUSIC DOCENT CONFERENCE

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The Orchestra invites a musicologist professor to offer an hour-long conference in which he/she explains the main aspects of the new repertoire that the orchestra is going to prepare.

The professor offers the conference just before the starting of the first tutti rehearsal of a new repertoire, and he/she explains the main aspects of the works, their historic context, biography of their composers, and he/she makes a commented audition of some fragments of diverse recorded versions of the repertoire.

Immediately after, the orchestra begins the rehearsal of this repertoire, and they have a broader vision of the works they are going to play. This activity helps them to understand the repertoire musically and stylistically and contextualizes it in a historic moment.

### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the professor is explaining in its explanation.
- Openness to other ways is trained and it helps the musicians to see the programmed repertoire through the point of view of the professor (a musicological point of view).
- Take responsibility is trained by commitment to annotate the most important things of the conference, to be able to change the theoretical point of view in a performance point of view (from theory to practice).
- Aesthetic sense: The professor, in his/her conference, introduces the musicians in the historic context of the repertoire.
- Social ability: the musicians are the public, they are attending the conference and they are able to ask their doubts during the conference, contributing to the conference dynamic and even discussing some points of the conference with the rest of the colleagues after the conference.

### Tips and Tricks

- Ask the musicians to do research about the composers and the works before the conference, to be more proactive.
- Ask the musicians to annotate in their notebooks the most important things during the conference, specially focused in aesthetic sense (historical context, style...).
- Ask the musicians to be active during the conference asking the doubts and making commentaries at the end.
- It's good to have studied before their scoresheets of the works.
- Be respectful during the conference.
- Discussing with the rest of the colleagues some of the more important aspects of the conference.
- Annotate the most important aesthetic sense, so the musician can reflect this sense in the works during the rehearsal and after the conference.

### Reference to video material

<https://youtu.be/K2IW4sKs-xs>

[AS]

Applicable in orchestra and choir setting

## CONTEXTUALISING MUSIC

The musicians must be able to know the principal stylistic aims of each musical period. In this way, the orchestra must spend some time during the rehearsals studying several works in different styles (baroque, classicism, romanticism, twentieth century, etc.). The conductor must programme diverse works of different styles and periods during the season, so, the musicians could have time to better understand the characteristics and peculiarities of each era.

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### How to put on your TS-glasses:

- Listening is trained by focusing on all the information that the conductor is explaining during the rehearsals. The musicians should be able to find the differences between the way that the orchestra has played and the way they should play to be on style.
- Openness to other ways is trained by knowing each period sound, articulation, dynamics, material (different bow, material, etc). The musicians must be capable to acquire, develop and use the musical characteristics of each period.
- Aesthetic sense is trained by listening to the information exposed by the conductor during the rehearsals about the historic context of the repertoire, life of the composers (biography) and musical aspects about the work's period and style.

### Tips and Tricks

- Ask the musicians to do research about the composers and the works before the first rehearsal of a new repertoire.
- Listening during the rehearsal different recorded versions of the work that the orchestra is working on.
- Invite a specialist musician to explain the orchestra the "most faithful" sound of one period. For instance, in the baroque period, the musicians should listen to an historic violin recorded version and then know its characteristic sound.
- Approach to the vanguard language (Xenakis, Varèse, Sariahoo, etc.). Playing, looking or listening to some of their compositions.

[AS]

Applicable in orchestra and choir setting

## GRAPHICS THAT POP

You want to promote your ensemble, your programme and the chosen venue keeping in mind the image of your home university/college using flyers and posters by distributing them all over the city where the event will take place.

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### How to put on your TS-glasses:

- Aesthetic sense: Being able to produce something that is creative, conveying a message that represents the ensemble, programme, venue and home university/college in an appropriate way/according to the agreed upon concept allowing for it to be different from the mainstream graphics
- Openness to other ways is trained by being able to deal with/give criticism to designs in a constructive way especially given the different points of view, tastes and interpretations of a concept
- Social abilities are trained by being able to encourage the creative person with the intention to boost their confidence
- Take responsibility is trained by maintaining decided deadlines, delivering something you stand by 100%.

### Tips and Tricks

- Look if you have any creative souls within your ensemble/locally known people as a valuable resource for your graphic design
- Consider the environment when designing given that this is a very common and important message a university/college is trying to convey
- Consider your intended target audience and related hypes to this group
- Include sponsors on your material to give back for their contributions to the event
- Include e.g. an interview with one of the ensemble members in the programme leaflet to allow for the ensemble to be more approachable/reachable for the audience.

[AS]

Applicable in orchestra and choir setting

## LISTENING TO A RECORDING OF YOUR CONCERT AND DISCUSSING THE AESTHETIC

Take profit of the time during a rehearsal (or a part of it) to listen carefully to the recorded audio (or video-audio) of one of the last concerts performed by the group. For this it would be necessary to use an optimal filming equipment to reproduce the recording with good quality.

During the listening, the musicians can read their parts of the score while they are listening; at the same time, they make a self-check and self-evaluation. This would help them to develop a critical vision about the listening and be ready for a post discussion.

### Applications

- Ask all the musicians to listen the recording carefully (if it is possible with their parts of the score).
- Ask all musicians to take notes or memorise two ideas about the listening exercise: which improvements should I make? What has been the most surprising moment of the listening? (Always taking into consideration the interpretative and musical stylistic point of view).
- Open a post discussion after the listening; later, ask all the musicians to participate expressing their ideas with good manners, respecting the turn of speech and the opinions of their colleagues.
- During the post discussion, the conductor – who held the moderator roll- can offer some examples to the students reproducing another referenced recorded version of the same work, to compare.
- If there were enough time after the post discussion, the orchestra can play part of the work to put into practice the new aesthetic observations suggested to improve its performance.

### Tips and Tricks

- Listening to the recording with part of the score available and, during the listening, review the musical notations carried out during the rehearsals, to compare them with the result performed in the concert.
- Before starting the listening, the conductor can determinate the aesthetic aspects which he/she considers the students must take special attention to use them in the post discussion. For example: notes duration, articulation, balance, phrasing, etc.
- During the listening, the musicians should take notes about the important points that they would like to share after in the post discussion.
- At the end of the post discussion, the conductor can conclude the session fixing the points that have been more discussed, because they would be the most important points to take care of in future performances of this work, or others works of the same style.

### Aim of the exercise

- Improving active and careful listening, with the capacity to detect the correct or the incorrect way to the aesthetic/ stylistic performance of a specific work.
- Recognizing aesthetic aspects to improve and learn from them.
- Respecting all the opinions from the colleagues.
- Learning from the contributions of the colleagues.
- During the listening exercise, learn to make a self-critic of the performance.
- Understand, learn and incorporate to our personal musical baggage the key aesthetic aspects to improve the future performances of this work, or others works of the same style.

# [ELF] ABILITY TO EXPERIENCE OR LIVE FULLY

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Being able to reach or even exceed your own or other's expectations after having spent hours practicing alone or in sections with or without help of a tutor, being able to experience intense pleasure from being able to play your part in the best possible way you could have e.g. during a concert. It is a matter of feeling and living in the fullness of an action and of self.



EXERCISES



## TRANSVERSAL SKILLS

[ELF]

Applicable in orchestra and choir setting

## PERFORMING A PIECE THAT INVOLVES CHOREOGRAPHY

During a concert there is some element involving predetermined movements of some of the or all members of the ensemble.

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### Applications

- The choreography can be decided by instructions in the score, an artistic manager, a group of ensemble members or through a brainstorming session involving all members.
- The choreography must be rehearsed in advance as a part of the performance.
- A choreography can involve all or single members in the ensemble. It can be as simple as just moving some peoples position on the stage but it is always done with a scenic/ artistic purpose.

### Tips and Tricks

- You can involve members in the ensemble to decide on the choreography. A suggestion is to use a brainstorming session as a method.
- When rehearsing a choreography with the students, emphasize the importance of doing the movements in a conscious way, always being aware of keeping the connection with the audience.
- When doing a choreography with an orchestra, just having some players stand up or tilt to one side a bit, can make a big impression at a concert. Keep it simple!

### Aim of the exercise

- Through adding an extra element to the music, the musicians will get more understanding of the music and how to express themselves with music and body language.





MUSICAL ACTIVITIES



ORGANIZING ACTIVITIES



EXERCISES



## [LE] LEADERSHIP

We have at least two concepts of leadership: adaptive leadership (the ability to work and to run a business while remaining in an area of uncertainty, more creative and maintaining an overview of the situation in the best possible way); leadership for innovation (“collective genius” where supposedly the conductor would give the freedom to the musicians to talk a piece by their own musical interpretation). However, for these specific skills we have to specify the different levels of leadership that are present in a choir/orchestra: conductor; soloist; a front man of a section (woodwinds, violin I, II, violas etc.) or a group depending on vocal range (sopranos, altos, bass); every musician can also be seen as a teacher; temporary leadership when playing/singing a solo for 4 bars.

# TRANSVERSAL SKILLS

[LE]

Applicable in orchestra and choir setting

## CHOOSING REPERTOIRES

Repertoire must support the development of musical ensemble and lead to fulfilment of long time goals. Choice of repertoire must consider the abilities, desires and potential of the musicians and at the same time, appeal to the audience.

### How to put on your TS-glasses:

- Leadership is trained by organizing the gathering of ideas, selection process and making final decisions.
- Taking responsibility is trained by consciously committing to playing the chosen repertoire, sticking to ones decisions.
- Aesthetic sense is trained by finding aspects of music that motivates and improves you.
- Listening is trained by tuning, playing/singing together, training dynamics, listening to others when not playing/singing, repeating the same part several times.

### Tips and Tricks

- Different programs with diverse repertoire within one season.
- Ask ensemble members for suggestions and feedback about the repertoire incl what (new) did you learn by playing this piece.

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Applicable in orchestra and choir setting

## TRAINING ENSEMBLE MEMBERS HOW TO PLAY/SING SOLO PARTS

Ensemble members being encouraged and trained to playing or singing solo parts either with their own musical group or in bigger production. Although you can be a great singer or instrumentalist, not all members have nerve to sing or play solo parts as playing in a group makes you feel safe but with solo “naked”. It is important to find the ones who are interested and talented for solo parts and support them and help to prepare.

### How to put on your TS-glasses:

- Leadership is trained by overcoming your fear and taking responsibility, setting musical goals and achieving them.
- Listening is trained by following the conductors’ instructions, dealing with feedback, learning and overcoming the musical material.
- Social abilities are trained by being able to communicate difficulties within the preparation, asking for help, responding to feedback and motivating other players.
- Team building is trained by working together on the same goal while supporting and motivating your ensemble member.
- Take responsibility is trained by fully acknowledging your role and responsibility in learning and performing the repertoire.

### Tips and Tricks

- Only works with people who can overcome anxiety or are not prone to it.
- If university needs smaller ensembles or soloists, give opportunity to the ones who have shown the interest and are capable.
- Being offered to sing or play solo parts sometimes gives an extra boost to the member who will then open themselves in a completely different side.

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Applicable in orchestra and choir setting

## PARTICIPATING IN A DRESS REHEARSAL

A dress rehearsal is the final rehearsal before the concert/ performance and it should be as close to the concert in performance as possible. This is where the students get to test their ability to perform the pieces as they should be performed at the concert but without the pressure of having an audience.

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### How to put on your TS-glasses:

- Leadership is trained mainly in the sense of self-leadership. The students will train their ability to manage their assets and energy while playing the pieces/program without stopping. They will train their self-control and self-awareness.
- Listening is trained by the same elements as at ordinary rehearsals, but with the addition of: Adjusting the listening to pick up small changes in the ensemble that occur in the moment. A dress rehearsal can also take place in a new hall where the ensemble will hear and must adjust to a new soundscape and acoustics.
- Social abilities are trained by playing together in a “concert like” way and the communication that is needed during playing. It can also be trained from the leader’s perspective by setting a good example being supportive and encouraging during dress rehearsal asking all members to do the same.
- Take responsibility is trained by showing up on time, showing up prepared and doing your best at the dress rehearsal, both in performing and keeping focused.
- Ability to perform under pressure is trained by the fact that the dress rehearsal is training for the concert.

### Tips and Tricks

- Try to make the dress rehearsal as “concert-like” as possible, with no or very few stops for instructions.
- If you need to give some instructions – do that after playing through the piece.

[LE]

Applicable in orchestra and choir setting

## TRAINING SECTIONAL LEADERS

In most orchestras you'll have sectional leaders that have the responsibility to lead their sections musically and sometimes also organizationally. It can be the same person that have the musical and organizational responsibility, but it can also be two different persons. In this case we are talking about the musical leadership.

### How to put on your TS-glasses:

- Leadership is trained mostly by practicing during rehearsals and concerts but the development of the leadership skills will improve faster if the conductor gives instructions to the leaders in how to lead.
- Listening is trained by tuning the section, listening to your section in order to make corrections, being aware of the importance of a balanced sound, simultaneous articulation, correct intonation within your section.
- Team building is trained by leading sectional rehearsals and working with the communication and team spirit of the section.
- Social abilities are trained by having to communicate within the section and also being the spokesperson for your section in the orchestra.
- Take responsibility is trained by preparing the parts for the section, arranging and leading sectional rehearsals, overseeing that everyone in the section takes own responsibility. Sometimes the sectional leader also is responsible for finding substitute players when ordinary players are absent.

### Tips and Tricks

- As a conductor, take some time for an introduction to new sectional leaders, explaining what your expectations are on their work and obligations. Different ensembles have different routines. Don't expect a new sectional leader to know how you want things to be done.
- Give instructions to the sectional leaders during rehearsals to teach them how to be leaders. That will strengthen them in their position and the rest of the ensemble will also learn what is expected of the sectional leaders. Instructions can be:
  - You must show physically when and how your section should play. (At the same time instructing the section to pay attention to the leader.)
  - You need to decide where on the bow the section should play.
  - Can you gather the section to work on the intonation in this part of the piece until next rehearsal?
- Encourage the sectional leaders to arrange some team building activity for their section. It will strengthen the section both musically and socially.
- If you think that there is a social problem (people not working well together) in a section, ask the sectional leader if he/she feels comfortable with working out the problem self and if not, offer your assistance and work together with the leader to solve the problem.
- Try to give more people in the ensemble the opportunity to take on a leader roll and be bold enough to also involve junior or less advanced players. They will grow and become better players by the experience.

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Applicable in orchestra and choir setting

## LOGISTICS ARE THE KEY TO SUCCESS

A logistics team or manager is key to making sure everything behind the scenes is running smoothly. This involves e.g. transportation, setting up the stage, arranging instruments, finding locations that work for the size of your ensemble, making sure the backstage is organized, making sure that everyone knows what their role is in the machinery of an ensemble.

### How to put on your TS-glasses:

Leadership: being able to keep the bigger picture/end goal in mind and orchestrating the logistics from that professional point of view when communicating with everyone involved.

Openness to other ways: being able to acknowledge that not everything can/will go according to plan and being able to adjust the plan last minute. Being able to take on advice or tips from outside the logistics team when briefing them of the plan.

Team building: being able to lead and rely on your team as well as respect everyone's assigned responsibilities

Social abilities: being able to give instructions to your team members and the ensemble members in a constructive and respectful way.

Aesthetic sense: being able to set up a logistics plan that works within the venue e.g. the lay-out of the ensemble on stage, within the setting of the concert and stays true to what the ensemble stands for.

Being able to perform under pressure: being able to make all the deadlines, monitor the time schedule closely and being able to have a back-up plan/be precautionary in case of a tight time schedule.

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Take responsibility: being able to communicate the logistics plan in a clear way, making sure everyone knows their role and being able to be accountable/problem-solving in case a mess-up happens.

### Tips and Tricks

- Planning, planning, planning: write out the logistics script and make sure it is discussed and read from different points of view e.g. the artistic director, musicians, logistics team, audience and partners involved.
- Anticipate on the ensemble members availability and energy for help and acknowledge/reward them for their contribution.
- Make sure the projects that are set up are realistic from a logistics point of view to begin with.
- Ask for help from the ensemble members with regards to for instance accessibility to particular instruments in e.g. percussion if applicable for a specific piece.
- When looking into possible destinations to go on tour, make sure to check for a local contact ensemble. For instance, for orchestras in Europe, check out the ENUO's webpage or contact the ENUO-team for help.

Applicable in orchestra and choir setting

## ARRANGING SCHEDULE AND COMMUNICATE IT TO THE ORCHESTRA/CHOIR

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Good and detailed schedule is the basis of everything. It needs to have all the information in it so that ensemble members know where and when they need to be (either to rehearsal or concert etc), dress code, repertoire, times, who to turn with your questions and more. Being detailed enough, it also needs to be informative but short, easily accessible, clear for everyone. Once the schedule has been sent, reminders help – explain it in the before or after the rehearsal, point out the most important and use section leaders to send reminders and answer questions.

### How to put on your TS-glasses:

- Leadership is trained by the ability to assert yourself when necessary, anticipating problems and solving them before they arise.
- Social abilities are trained by being able to clearly draft and communicate the schedule to your choir or orchestra.
- Team building is trained by good connection and communication with section leaders.
- Taking responsibility is trained by confident in decisions, to be able to accept decisions, to make firm decisions, to know the team from the inside.
- Listening is trained by being able to hear both the individuals and ensemble as a whole, knowing weaknesses and help preventing them before problems arise, being compassionate.

### Tips and Tricks

- Think how you would explain it to your grandmother while communicating the schedule to the orchestra.
- Know when to keep your distance and at the same time, be up to date with the details.
- Anticipate questions and problems.
- Less is more! If the e-mail with schedule is too long, most people won't read it through.
- Use sectional leaders to help communicate and send reminders about the schedule.

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Applicable in orchestra and choir setting

## COORDINATION OF PROFESSIONAL COLLABORATIONS

Organizing a concert takes a whole team of people to make it happen, from invited soloists to professional musicians available as mentors for your ensemble to sound- and light technicians or venue owners. Being able to coordinate these professional relationships is crucial for the reputation and continuation of your ensemble.

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### How to put on your TS-glasses:

- Leadership: being able to express the ensemble's conditions at the start of the professional relation before signing a contract, being able to maintain the interests of the ensemble before agreeing to a collaboration, being able to maintain the relationship long-term.
- Listening: being able to take in the feedback from the different partners involved and make sure that all needs are recorded for the logistic manager to be able to organize a successful event.
- Social abilities: being able to communicate openly with all different partners as well as read the room or someone's body language throughout the collaboration.
- Take responsibility: being able to make sure the ensemble has lived up to the expectations of the agreement with the partner(s) by arranging the requested needs.

### Tips and Tricks

- Choose local suppliers e.g. venues, sound- and light technicians in exchange for PR.
- Choose local soloists as much as possible in order to provide them with a local platform to help launch/promote their careers. This is very much appreciated by the local audience and works well for PR.
- Choose mentors in current members or alumni that study/have studied music or with whom the artistic director has close connections to guarantee a good learning experience for your musicians.
- Make sure to choose partners that have good, reliable reviews
- Make sure when contracts are involved to have support from the legal department before signing any agreements.

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Applicable in orchestra and choir setting

## RECORDING FOR THE FUTURE

Rehearsals, concerts can be of interest to record for (near) future purposes. This requires good planning in advance as well as a clear plan and motivation for what the purpose of the recording is besides the practicalities behind it.

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### How to put on your TS-glasses:

- Leadership: in close collaboration with the artistic director being able to decide what and when it is appropriate to record as well as make sure the recordings are archived and used in an appropriate way
- Listening: being able to determine if the quality of the recording is suited for any further publication or storage
- Social abilities: being able to prepare the ensemble for a recording session in a respectful way knowing not everyone might react so enthusiastic as well as motivate the purpose of the recording in a clear way
- Take responsibility: making sure the sound technician is fully aware of the circumstances (location, number and type of musicians etc) prior to the planned recording session, as well as make sure appropriate equipment is available to succeed
- Team building: being able to work together as a team consisting of the sound technician, artistic director, organizational team as well as the ensemble that will be performing and recorded

### Tips and Tricks

- Plan in advance when you will be recording.
- Look if you have any ensemble members that could be of interest to step in for recordings e.g. based on their studies, background, network or general interest as a way to push down costs.
- Consider to not always mention to the ensemble that they will be recorded if e.g. the purpose is merely as study material for the conductor
- Use recordings as material for the musicians to evaluate e.g. their individual performances.
- Recordings can be valuable publication material to promote your ensemble and upcoming concerts.



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Applicable in orchestra and choir setting

## ORGANISING ADVERTISEMENT PLANS

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Either to get new members to audition or to advertise a concert, you need a brilliant advertisement plan which includes channels, messages and how they will be communicated. An advertising plan is how you will use advertising to promote your concert or musical ensemble. Having a plan ensures that your advertising reaches the targeted audience.

### How to put on your TS-glasses:

- Leadership is trained by engaging choir or orchestra members in executing this activity, motivating them while working together on a same goal.
- Social abilities are trained by communicating the activity to your musical group (or the ones involved) so that everyone understands the importance and their role.
- Team building is trained by working together on developing your message, choosing mediums, communicating the plan to your musical group and executing the plan.
- Take responsibility is trained by fully acknowledging your role and responsibility in the process and managing to finish the task you were given on time or asking for help if needed.

### Tips and Tricks

- Each member of your musical group is the best marketer.
- Divide the task – who will be in charge of social media, who will design posters and distribute them, who will create a newsletter.
- Go where your target group is – fresher's week to engage new members, university website for concert promo etc. Also including e.g. visual impairment experts to think about different advertising strategies for people with special needs and reach wider audiences.
- Regular meetings help you to stay on track.

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Applicable in orchestra and choir setting

## PEER TO PEER ACTIVITIES

One member of the ensemble helps other to learn their part or improve technique. vocal coaching or help to learn one's part either one on one or working with a section. It is supporting new members and helping them to get on track.

### Applications

- Sectional rehearsal or group rehearsal.
- Rotation within your section
- Helping your desk partner or other singers in your section.

### Tips and Tricks

- Socializing during the breaks.
- Discipline.

### Aim of the exercise

- People working together in a close nit community increases sense of belonging, contribution to good of the entire group.

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Applicable in orchestra and choir setting

## DECIDING ON AND IMPLEMENTING STAGING FOR A CONCERT

Members of the ensemble are involved in deciding and implementing the staging of a concert: writing script, deciding choreography/movements, stage lights, projections and prerecorded sound effects are examples of elements that could be included.

### Applications

- The first step is to decide on the overall concept of the concert.
- Next step is to decide on which elements should be used where.
- Last step is to implement what you've decided in the first steps, organizing logistics behind the staging and making sure everything is manageable with the resources you have.

### Tips and Tricks

- The manager(s) should decide in advance how to involve the ensemble member – in what parts and in which way.
- Brainstorming and working in smaller groups with very specific tasks (props, stage lights, script writing) is an easy way to involve all members in the ensemble.
- Set off a good amount of time for the work.
- Keep it simple and kill your darlings!

### Aim of the exercise

- The members involved will be trained in making decisions in collaboration with others.
- Making artistic choices and seeing them realized in practice is training the student's aesthetic senses and understanding of responsibility.

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# 3 Beyond the MEETS project

## 3.1 What is this Handbook

Musical activities, organizing activities, exercises useful in different situations.

This Handbook is the attempt to condense the 3 years' experience of the MEETS project. Reflections, ideas, experiments, mistakes, corrections, new ideas – elements that characterize pilot initiatives – are at the basis of the MEETS Handbook, that we would like to address especially to directors and managers of university orchestras and choirs.

Actually anyone who plays, at any age and in any context can experience how much music is able to improve the person as a whole, not just the skills directly involved in music making (such as discipline, memory, listening, accuracy, etc.).

Making music is a holistic activity. And transversal skills, especially important for young people entering the labour market, are a part of the wholeness of each of us.

This \_Handbook is meant to be a starter for each of you, that can inspire you in your musical activities and perhaps help you consciously integrate it with soft skill development.

It is an open book to be integrated, improved, used, expanded.

## 3.2 The online self-assessment tool

On the [MEETS project website](#) you can find a self-assessment tool, designed for students, coordinators and mentors, who would like to take this educational journey on music and soft skills.

Based on all valuable information gained through our survey and interviews during [Intellectual Output 1](#), ten transversal skills were selected as a basis to design this [online self-assessment tool](#) during Intellectual Output 2. Throughout the creation of this online platform we aimed to represent three different points of view: **the student**, who will self-assess their skills development; **the coordinator**, who will be someone from the organizing team; and **the mentor**, who the students can reach out to for extra guidance or support regarding particular soft skills.

By letting the student go through an initial survey, 3 main soft skills to focus on during musical activities within that particular academic year are selected. The main idea would be that the student can, in parallel, log their progress as well as go through some mandatory surveys particularly focused on the initially selected 3 skills. These mandatory surveys would for instance be scheduled after a couple of rehearsals or after a concert where the student gets the opportunity to reflect on their personal progress and performance.

Despite being able to have this online tool available, the interface and complexity provided a challenge to really test and implement this tool in practice. The explanation of its purpose and benefits by the ensemble's organizing team is definitely crucial to be able to establish the all-round use amongst the members of an ensemble. However, we believe we have created a solid foundation that could be, with some improvements, easily plugged into other applications for future use.

The online tool is a sort of prototype. Yet, both the online tool and the Handbook are open to improvements, revisions, clarifications, additions, and corrections.

Write to us and we will be happy to take you on board in the process of fine-tuning both of these products.

During the development phase of the online self-assessment tool and the Handbook, we

realized that the perspective of the student was underrepresented throughout this project. We would definitely recommend having a group of students be involved in the project from the beginning to ensure higher buy-in, higher participation and relevance.

### 3.3 MEETS is also meet. Two case studies.

The MEETS project was not only theoretical elaboration, studying and planning. It was also, despite the difficult period of the pandemic, an opportunity for students of choirs and orchestras from all over Europe to meet each other.

Rehearsals and concerts, rehearsals and concerts, rehearsals and concerts... and evenings together, chatting, networking, exchanging ideas and meeting each other's cultures. This was MEETS and this is what we wish it could continue to be: unity, integration and the spirit of encounter.

The Tallinn University Symphony Orchestra (TUSO) participated in three mobilities – as organizer (Collegio Borromeo choir to Tallinn), as participants (TUSO students to Linköping Academic Orchestra and as conductor (TUSO conductor to Valencia). In June 2023 the TUSO conductor Martin Sildos went to Valencia, bringing with him the repertoire film music suite "Kevade/Spring" by one of the most important composers of the 20th century in Estonia Veljo Tormis, to work on with the students of the OFUV.

After being postponed twice because of covid, ten students from TUSO finally managed to go to LAO in November 2022. The schedule was intense but had a good balance between rehearsals and free time. Sectional rehearsals led by professional supervisors were beneficial and helped a lot with acquiring the demanding repertoire. Orchestra members also developed a good connection with local players and conductor and will continue collaboration with new projects.

In October 2022, CB choir and conductor Marco Berrini visited Tallinn with an intense schedule, which included online broadcasted concert-lecture about transversal skills, visits to Arvo Pärt center and Italian Embassy in Tallinn, concert by CB choir and TUSO in Püha Vaimu church in Tallinn. Orchestra and choir developed a good connection, also orchestra

really liked to work with maestro Marco Berrini. Next projects are already being started under the support of Italian Embassy in Tallinn.

The exchange project between the **Philharmonic Orchestra of the University of Valencia** (OFUV) and the Linköping University Orchestra was held in 2022, from Thursday November 17th to Monday, November 21st.

The group that traveled to Linköping was formed by 5 musicians (3 violins, 1 viola and 1 oboe) together with its director, Beatriz Fernández.

The experience of this trip had excellent results from the point of view for the development of transversal skills, and we want to highlight the following points in which the OFUV group of musicians could develop:

- the ability to adapt to a new workspace, with a new repertoire (consisting of Swedish and Estonian composers) and to attend to the observations of the Linköping University Orchestra conductor: Merete Ellegaard.
- the ability to develop their social skills with other LAO and Tallinn musicians. They shared hours of rehearsal, breaks, dinner and activities in which they were able to discuss and share personal and musical experiences.
- The ability to create a team, not only with their colleagues from their own orchestra during the trip experience, but also with the other members of the other orchestras. They were aware of creating a good working environment among all and adapting to the new work rules (mainly rehearsal and break times, different from ours due to our different cultural customs).
- The ability to work under pressure, being part of a totally new group, with musicians of different levels - some of them professionals - and also to make music in front of a demanding new conductor during rehearsals and a concert. This requires commitment and immediate reaction.
- The ability to discover a new musical aesthetic idea, especially during the performance of the premiere of the work composed by Haimoni Balgavà, awarded in the MEETS project composition contest, "Carpathian timbre". This work experiences a new sound language that requires knowledge of specific musical technical skills for its study and interpretation. In addition, they had the opportunity to work with the same composer during rehearsals and after them.
- The ability to experience life through knowing a new culture, a new climate, using a foreign language and being able to share experiences, meeting new musicians/people who expand friends groups and university colleagues, students/musicians, ... All of this makes this exchange trip so important to grow the students as a person and their capacity for musical and technical-interpretative development.

### 3.4 Quotes

«It has been a very enriching and fun meeting with musicians all over Europe!»

*Olga Moliner, oboe, OFUV*

«It has been a unique experience in life that opens our mind very much, because it was open to participation of musicians over all Europe»

*Álvaro Martínez, violín, OFUV*

«This experience in Linköping has been amazing. We formed a fantastic group of colleagues who have had the opportunity to go to Sweden, where we met other Swedish and Estonian musicians and made music with them»

*Sara Garcia, violin, OFUV*

«What a fulfilling experience; discovering people, cultures, lifestyles, landscapes... An amazing voyage with a lot of learning, new friends, laughs and music above all. Hope it was not the last opportunity»

*Miguel Rodríguez, violín, OFUV*

«This trip to Sweden has been a very enriching experience musically, and it gave us the opportunity to learn about another culture different from ours. In addition, I must also value the human and musical quality of my colleagues and the organization»

*Carmen Flores, viola, OFUV*

«Without a doubt, this exchange has been more than positive in the development of soft skills that are so important for our MEETS project. The whole experience has made us grow on a personal and musical level. Leaving our environment, our comfort zone, has made us get into a new culture and this reverts us to an immense learning benefit: knowing a new orchestral repertoire, expanding our networks with new professional and personal relationships, and developing at the same time our soft skills (social and musical) in a very short time. It has been a vital experience for our whole development as human beings»

*Beatriz Fernández, OFUV conductor*

«The experience in Linköping was inspiring. We got to know Swedish culture, people and music. Every day our cooperation developed more and more, and the energy in the orchestra got better. Besides international communication, the project connected our own orchestra people from Estonia. The most important was the joy of playing together in an orchestra»

*Eleri-Sirje Treiman, 1st violin, TUSO*

«The meets orchestra exchange was a great opportunity for cultural exchange. Connecting through playing music together was a very genuine and connecting way to learn something new about our host orchestra and a lovely little impression of Linköping, and I also feel a stronger connection with our own orchestra crew now! I think we complemented each other well as players and had a fun and valuable learning experience»

*Mathilda Duthie, flute, TUSO*

«Mobility in Linköping developed my social abilities, especially professional language e.g. italian terms and symbols we write in our sheet music. Local student I played in same stand was surprised that we use the same. I enjoyed learning and playing Swedish repertoire under the baton of Swedish conductor»

*Maren Aare, 2nd violin, TUSO*

“On a personal level it has been very developing for me to work with organizing the MEETS mobility activity. I developed a lot of skills and gained confidence from that. Through playing Estonian music with the musicians from Tallinn we gained more insight into Estonian culture. Having two conductors also led to insight into different conductor/leadership styles and how much an interpretation of one piece can differ. I think we got good results with the music in very little time and we now have an extended network of contacts for the orchestra.”

*Niklas Hamström, clarinet, LAO*

“It has been rewarding to play with the talented musicians from the other orchestras. Despite different cultures, playing music was a common ground and a good ice breaker. It was a good idea to have activities in addition to the rehearsals to give us the opportunity to talk more with our visitors.

If there had been more time, I would suggest that we could have done some of the exercises our orchestra have done with a scenic director to give us all more of a common orchestra-body-feeling.”

*Karolina Johansson, LAO*

Music is an infinite process, aiming more and more at the very truth of things, at their essence, and aiming at individual improvement, regardless of everyone's technical abilities.

This is the starting point of the MEETS project, and it is under the light of this principle that we hope someday to see this Handbook expanded, improved, and passing through the hands of many more and more aware musicians.

Thank you.



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