

Playing by ear or reading the score?

Some musicians feel comfortable when they follow the score but feel unsure when playing by ear or when improvising. Others play easily by ear and improvise but sense considerable resistance when faced with reading notes. This can differ significantly from person to person and applies to beginners as well as the professional musician, irrespective of age.

If I as a music teacher feel comfortable with reading music but feel unsure when playing by ear, it is natural for me to work from the score when teaching. If I find playing by ear comfortable but reading music sounds alien, I work on the basis of playing by ear. It is important for us to create the conditions that can give music teachers good opportunities to broaden their skills.

The pedagogic tradition

How can we develop the music pedagogic tradition so that playing by ear and improvisation can be integrated with the ability to read and write notes in a simple and natural way? How can we teach our pupils from the very beginning to musical high school level to make this integration possible? Are we prepared to evaluate and change our ingrained patterns?

Relative solmisation

The music theory needs to be concretised if the person who plays by ear is to get closer to reading music. The tones a person hears must be "visible" and thereby understandable. The musician who is bound by notes needs to learn how to trust his/her ear. Relative solmisation offers both these musicians a bridge that links reading music with playing by ear.

Seven weekend seminars

Internationally-prominent musicians and pedagogues will be holding seminars with the focus on different perspectives and on the basis of these issues. Those participating in the seminars are teachers and students from the project's partner schools, representatives from the project's partner organisations and music teachers in the wider world. Together we will discuss how we can develop the European music teaching of the future. You are most welcome to participate in these seminars.

Summary of each seminar

The project group will, together with the representatives, produce a written summary of each seminar and subsequent discussions, which will be complemented by a DVD recording presenting the demonstrations during the seminars. The outcome of the project will be summarized in a handbook complemented by a DVD in the Spring of 2009. You can order the whole set of seven summaries and handbook or each part separately from the project group. Please visit the web page www.hsm.gu.se/teaching_methods

All the project seminars are free of charge, but for administrative purposes we need to know how many plan to participate. If you wish to attend, please contact the school of music that will be giving the seminar of your choice. During each weekend seminar the project will offer the participants a package of 2 lunches and 1 dinner. Please order the food package when applying to attend. You will find the prices on the website. There you can also get information about hotels available during the weekend seminars.

SEMINAR CALENDAR



“Music of the hemispheres – on the processing of music in the brain” with Jan Fagius

There is music in all cultures. Why does it have such a power? Are there any music centres in the brain? Why do we have music, from a biological point of view?

Music brings joy, sensed in some way even by babies. Can it also give non-musical benefits, beyond the elementary playfulness with tones that homo ludens perform? “The Mozart effect” – is it reliable?

Jan Fagius is a neurologist and associate professor at the University Hospital, Uppsala, Sweden. He has conducted research with emphasis on the sympathetic nerve function. As a devoted amateur musician and choir singer he has combined his two interests - neurophysiology and music - and endeavoured to popularize current research on the processing of music in the brain. This has resulted in extensive lecturing and a book entitled “Music of the hemispheres”, 2001.

17th November 2007, The Academy of Music and Drama, Göteborg University, Sweden



“Small Steps lead to ...?” with Hannah Biss

String teaching as we learn our “mother tongue”: Children learn to speak at home before they start formal education. The Suzuki Method follows the simple philosophy that we all learn, small steps at a time, and that by practicing these steps everyday we can all build on our achievements.

Hannah Biss studied violin and viola at Goldsmith College, University of London and the Royal Northern College of Music and also has a Diploma from the European Suzuki Association. She is based in London where she performs and teaches using the Suzuki Method.

9–10th February 2008, Prince Claus Conservatoire, Groningen, The Netherlands

16–17th February 2008, Sibelius-Academia, Helsinki, Finland



“Ear training and reading music based on relative solmisation” with Inge Marstal

The seminar will demonstrate how you, by starting with relative solmisation, can work methodically with ear training, visually as well as auditory, from the elementary to the advanced professional level. During the seminar we will work with all issues in the field such as pulse, rhythm, melody, harmony and form. Movement and co-ordinated training will also be integrated.

Inge Marstal is professor in music teaching, music education and solfeggio at The Royal Danish Academy of Music in Copenhagen, Denmark. In addition to this Inge Marstal is a well-known lecturer on music methodology for children and solfeggio based on relative solmisation. Furthermore, Inge Marstal has published several books about music teaching for young children. Alongside the theoretical works she has edited several songbooks for children and adults.

5–6th April 2008, The Academy of Music and Drama, Göteborg University, Sweden

12–13th April 2008, Hochschule für Musik Carl Maria von Weber, Dresden, Germany



“Aural development & Improvisation” with Jilt Jansma

The principles of the famous “From Ear to Heart” method by Lennart Winnberg are easily put into practice with Improvisation. Play what you Hear, instead of Play what you Know. In this seminar Jilt Jansma will explore various forms of Improvisation to be used in teaching music at all levels.

Jilt Jansma is one of the best all-round trombonists in Europe. He is a professional musician in both jazz and classical music, and holds a position as principal trombonist in the Arnhem Philharmonic Orchestra (HGO) since 1992. Jilt Jansma has given various master classes and is closely involved in many innovative developments within music education in the Netherlands.

10–11th May 2008, The Royal Danish Academy of Music, Copenhagen, Denmark

17–18th May 2008, Chetham’s School of Music, Manchester, UK

SEMINAR CALENDAR

“The Brazz Brothers’ Earport” with The Brazz Brothers

These musicians have devised a method in which written music is not used, but where everything is learned by ear. The method activates all senses in a direct way, and frees resources to work with rhythm and improvisation right from the start. The music will swing as soon as you begin!

The Brazz Brothers are a live Scandinavian jazz band with 5 brothers (2+3) from Norway and a Swedish drummer. Each year they perform 120-130 concerts in the USA, Europe and Asia, and they still pay their annual visit to Africa, from where a lot of their great inspiration and approach to music comes. Each year they teach their selfmade “Learning by ear” to around 2000 children..

6–7th September 2008, The Academy of Music and Drama, Göteborg University, Sweden

13–14th September 2008, The Royal Danish Academy of Music, Copenhagen, Denmark



“In the groove” with Nicola Kruse

Many musicians are used to the classical tradition, but lots of them love rock, pop and jazz. The seminar will demonstrate the basic techniques for playing this kind of music. As a prerequisite for playing “groove and improvisation” you need the ability to deal with fundamental rhythm exercises as well as to understand jazz harmony. Creating a solo and special sound effect techniques are other important parts of the seminar.

Nicola Kruse has studied classical and jazz violin. She founded the string quartet “String Thing” in 1989 and has written about 45 compositions for various ensembles. She made CD and radio productions with Carla Bley, Evan Parker and others. Since 1992 she has worked as a violin teacher giving private lessons and has also taught at schools. She also holds workshops on Strings, Groove and Improvisation.

11–12th October 2008, Prins Claus Conservatoire, Groningen, The Netherlands

18–19th October 2008, Sibelius-Akatemia, Helsinki, Finland



“Creative strategies for reading and writing music” with Lennart Winnberg

How can we present music theory so it can come alive for pupils at all levels? With the starting point of playing by ear, genre-free improvisation and relative solmisation we can develop reading and writing skills. What prerequisites do the pupils need to understand theory at a deeper level, auditory, musically and intellectually in a simple, vivid and playful way?

Lennart Winnberg teaches music theory and teaching methods at the Academy of Music and Drama, Göteborg University, Sweden. He has written “From Ear to Heart”, a series of 9 books, which integrate playing by ear, improvisation, relative solmisation with reading and writing music. He holds workshops at all levels about integrating teaching methods in Europe, South Africa, Mexico and USA.

8–9th November 2008, Chetham’s School of Music, Manchester, UK

15–16th November 2008, Hochschule für Musik Carl Maria von Weber, Dresden, Germany



PROJECT GROUP



The project is co-ordinated by **The Academy of Music and Drama, Göteborg University, Sweden**. A project group with **Lennart Winnberg**, Gothenburg, Sweden (project leader), **Kerstin Backlin**, violin teacher from Copenhagen, Denmark and **Erik Tangvold**, saxophone teacher from Larvik, Norway, will bear the main administrative responsibility for the project.



PARTNER SCHOOLS

The Academy of Music and Drama, Göteborg University, Sweden

is one of five departments at the Faculty of Fine, Applied and Performing Arts at Göteborg University. The study programmes include music performance, acting, musical theatre, opera and teacher training in music and creative activities for early ages. Most of the programmes can be studied at both bachelor and master levels. There are also PhD programmes in musical performance and interpretation, in theatre, and in music pedagogy. Its representative **Lennart Winnberg** is the project leader. www.hsm.gu.se/teaching_methods



The Royal Danish Academy of Music, Copenhagen, Denmark

offers bachelor, master, and soloist study programmes, as well as a number of postgraduate programmes. The academy specialises in classical music and trains musicians, singers, music teachers, church musicians, composers, and recording directors. The Academy's international collaboration consists of exchanges as well as major projects at the artistic, pedagogical research level. Its representative **Anne Mette Riis** is an associate professor, teaching elementary music teaching. www.dkdm.dk/teaching_methods



Hochschule für Musik Carl Maria von Weber, Dresden, Germany

The origins of the Dresden University of Music are linked to the names Carl Maria von Weber and Richard Wagner. Next to the Opera Class and orchestral education, intense activities in the fields of new music, jazz/rock/pop as well as science and pedagogy make up the image of the Dresden University of Music. Its representative **Wolfgang Lessing**, is a professor of music pedagogy and dean of the faculty for music science and music pedagogy. www.hfmdd.de/teaching_methods



Prince Claus Conservatoire, Groningen, The Netherlands

is part of the School of Performing Arts of the Hanze University for Applied Science. The curriculum is based on three pillars: performing, teaching and entrepreneurship. Within this framework the different departments of music have their own curriculum, based on what the professional practice demands in that specific work field. Its representative **Jilt Jansma** is one of the seminar leaders. www.hanze.nl/teaching_methods



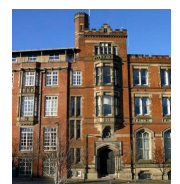
Sibelius Academy, Helsinki, Finland

is the only music university in Finland but one of the largest in Europe. It provides the highest education in the field of music. It engages in performance, creative art and research, and is committed to fostering Finland's musical culture and cultural heritage. Sibelius Academy offers 10 degree programmes. The degrees are Bachelor of Music, Master of Music, Licentiate of Music and Doctor of Music. www.siba.fi/teaching_methods



Chetham's School of Music, Manchester, UK

With 290 students aged 8-18, Chetham's is the largest specialised music school in the United Kingdom. Students regularly broadcast on BBC radio and television. Many of the instrumental tutors at Chetham's also teach at the RNCM and perform in the Halle and the BBC Philharmonic. Its representative is **Murray McLachlan**, concert pianist and piano teacher. www.chethams.com/teaching_methods



PARTNER ORGANISATIONS

One representative from each partner organisation and partner school will participate in the seminars and the following discussion. This will be the starting point for developing new teaching models.

The European Association of Conservatoires, **AEC**, is a cultural and educational network of institutions for higher professional education in music. The role of its representative is to continuously evaluate the project. www.aecinfo.org/teaching_methods



EPTA - European Piano Teachers Association, UK, promotes excellence in piano teaching and performance. EPTA now has Associations in almost every European country. Its representative is **Lucinda Mackworth-Young** MA GTCL, consultant in psychology for musicians as well as an experienced concert pianist and teacher. www.epta-uk.org/teaching_methods

The Swiss **ESTA** (European String Teachers Association) is an association of string teachers and its representatives are **Maya Wenger**, who teaches at the Musikschule Kilchberg and Rüslikon and at the Kantonsschule Wiedikon, as well as **Jocelyne Helfenberger**, who gives violin and viola classes at the Musikhochschule Lugano. www.esta-schweiz.ch/teaching_methods



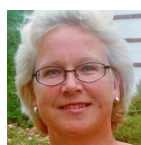
The members of **ERTA-Deutschland** (European Recorder Teachers Association - Germany) are players, students, composers, instrument-makers and recorder-teachers. Its representative is **Gudrun Heyens**, President of the German ERTA section, is professor of recorder at the Folkwang Hochschule. www.erta.de/teaching_methods

The **EGTA-CH** (European Guitar Teachers Association - Switzerland) promotes guitar playing on all different instruments (classical, Spanish, steel string, electric guitar etc.). Its representative **Han Jonkers** is a guitar instructor at the University of Applied Sciences of North West Switzerland. www.egta.ch/teaching_methods



The European Suzuki Association, **ESA**, is the umbrella organisation for 21 national Suzuki Associations and has individual members in many other countries. Its representative is **Haukur F. Hannesson**, cellist, Suzuki cello teacher and Suzuki cello teacher trainer and currently the ESA's Vice President. www.europeansuzuki.org/teaching_methods

The Norwegian Council of Music and Art Schools (**Norsk kulturskoleråd**) is a member of the European Music School Union **EMU**. Its representative is **Bård Hestnes**, a professional adviser in music at the Council. www.kulturskoleradet.no/teaching_methods



The Swedish Council of schools for music and the arts, **SMoK**, is member of EMU. Its representative is **Britta Gustafsson**, secretary of the committee of SMoK. www.smok.se/teaching_methods

The Swedish Wind Ensemble, Stockholm, Sweden, comprises 40 of the best professional wind players in Sweden. www.blasarsymfoniker.nu/teaching_methods

MUSIC MAGAZINES WHICH WILL PUBLISH INFORMATION ABOUT THE PROJECT

Fotnoten is a journal for Swedish music, dance and drama teachers. www.fotnoten.se/teaching_methods

Musikkorpsavisa is a magazine for Norwegian wind orchestras and conductors at all levels. www.musikkorps.no/teaching_methods
Association of Swedish Orchestras (Sveriges Orkesterförbund) publishes the magazine **Musikant** (Musician). www.orkester.nu/teaching_methods

