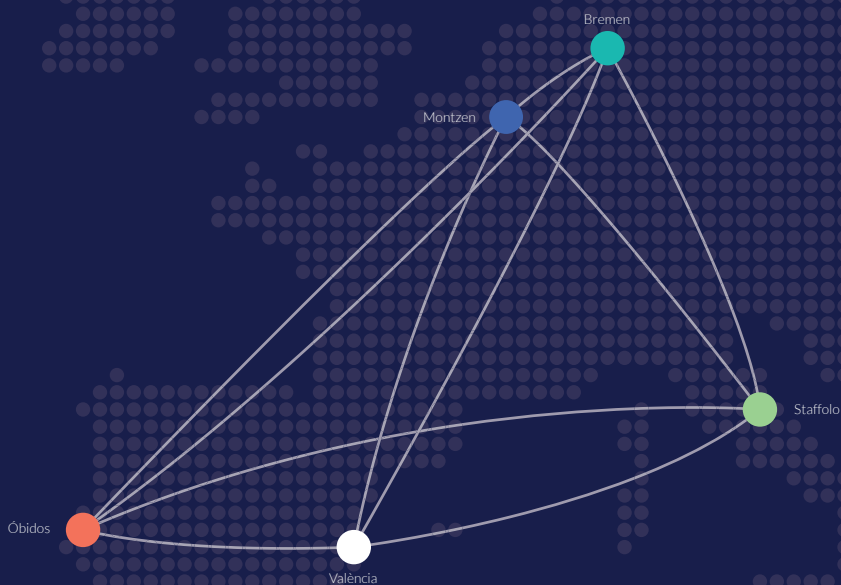


the music is the key

improving youth
employability



Co-funded by the
Erasmus+ Programme
of the European Union



Erasmus+



GOBIERNO
DE ESPAÑA

MINISTERIO
DE SANIDAD, SERVICIOS SOCIALES
E IGUALDAD

SECRETARÍA
DE ESTADO
DE SERVICIOS SOCIALES
E IGUALDAD

injuve

THE MUSIC IS THE KEY

MUSIC IS THE KEY TO YOUR FIRST JOB

Employment is not only a key factor to acquire the necessary resources to live, but it is also a basic mechanism for young people socialization and, in the case of young people with learning difficulties (high dropout rate in studying) or even those with special needs, for inclusion.

European young people today are facing greater difficulty in finding their first job, the alarming situation of youth unemployment (22.8% on average in Europe) and its wide disparity among Member States (there is a gap of more than 50 percentage points between Germany with 7.8% and Greece with 56.8%) has led the European Commission to approve the Youth Guarantee Recommendation on April 22nd, 2013.

Among all lines of work being undertaken to overcome this situation, we believe that music is a little used road. In Valencia, there are 529 music associations (covering 97% of the territory) with more than 138,753 members and 39,015 registered musicians. This structure generates wealth and its production amounted to 60,236,360 Euros in 2013, creating a total of more than 2,500 full time jobs according to the *Federación de Sociedades Musicales of the Valencian Community*.

That is the reason why we think we should go one step further and help promote youth employability, especially focusing on those suffering the mentioned barriers, building on the results achieved so far in the youth mobility programs conducted in the past.

The project "The Music is the Key: Improving Youth Employability" will create a strategic network between five music entities throughout Europe (Spain, Italy, Portugal, Germany and Belgium) and a large number of collaborating entities (many of them working in the disability field) in order to generate high quality materials adapted to promote youth employability through music, especially young people with greater difficulty in accessing the labor market. All this will be achieved through a non-formal and participatory approach of self-learning.

This teamwork will be carried out over a span of 18 months through three transnational meetings in Italy, Portugal and Spain where the team will exchange experiences and aim at getting relevant results. These meetings will coordinate the work of their own music associations and young European musicians (members and non-members) as well as other partners collaborating in the field of disability.

This employability guide is one of the results of this project, and is composed of a description of each entity, a calendar of events in each country where the musicians can go to work, an itinerary of musical studies in each country and a case study on people with special needs.

1. CENTRO INSTRUCTIVO MUSICAL DE BENIMACLET (CIM)
2. INTONATION HOCHSCHULE BREMEN
3. BANDA MUSICALE CITTÀ DI STAFFOLO
4. SMRO OBIDENSE
5. APSAM BELGIUM



CENTRO INSTRUCTIVO MUSICAL DE BENIMACLET (CIM)

The *Centro Instructivo Musical de Benimaclet (CIM)* is the historical musical society of the old town of Benimaclet, nowadays part of the northern district of the city of Valencia. The society was created in 1910 when a group of musicians and residents of Benimaclet decided to meet to celebrate the arrival of the new rector. In 1911, the place soon became too small to welcome musicians and other members. With the resignation of the conductor, the musical society and the wind band split into 2 entities: one joined the "Casino Instructivo y Benéfico La Mano", while the other founded the "Sociedad Instructiva y Musical La Pezuña". Over the years, the two societies sought cohesion and finally, on 12th March, 1932, they merged into the so-called "Festa de l'Abraç".

From then until now much work has been carried out to promote and drive forward the music school *Hipólito Martínez*. Classes are given to students of all ages offering a wide range of musical teachings of all kinds: early musical learning for pre-schoolers and music therapy for babies from the age of 6 months, music language, choir and instrument playing (wind, brass, string, piano and percussion). Classes of dulzaina, modern singing, guitar and electric bass have recently been introduced. Currently, the *CIM Benimaclet* has 5 major groups that cover a wide spectrum of musical forms and styles: the Symphonic Band, the Symphonic Orchestra, the Choir, the *Rondalla* (Pulse Orchestra) and the Big Band. It also has its respective youth groups: wind band for beginners, Youth Wind Band and, Youth String Orchestra and *Rondalleta*. Eventually, other new groups have been created: the drum group called *Batucada "Embolíc"* and the group of dulzaina players called "*Colla de Dolçaines*".

Altogether, the society is composed of more than 700 members and musicians and there are more than 400 music students at the school. On a timely basis, the *CIM Benimaclet* has been focusing its efforts on European Erasmus+ Ka1 and Ka2 projects. Music, exchange, training and integration are the objectives to be met by participating in these projects subsidized by the European Commission. The *CIM* also aims to consolidate itself as an important dynamic, musical, cultural and social axis in the Benimaclet district of the 21st century.



Contact

C/Barón de San Petrillo,14. 46020 Valencia.

Phone/Fax: 963 691 879

Administrative hours: From Monday to Friday 5PM to 9PM

Contact: secretaria@cimbenimaclet.com



Social Network and blog

<https://twitter.com/cimbenimaclet>

<https://www.facebook.com/cimbenimaclet>

<https://elcimbenimacletpelmon.wordpress.com/>



Objectives of the project:

Transmit the necessary information that will help to improve training in the musical field.

Inform about the formative itineraries and the professional opportunities suitable to the needs, capacities and concerns of each musician.

Contents for academic and professional orientation:

Study itineraries and musical training opportunities for each specialisation in the participating countries.

Continuous update of the professional opportunities available for musicians within the field of music.

Report on grants or standards in musical entities and make them available to musicians.

Report on qualification validation requirements within the participating countries.

Brief introduction

Study itineraries in Spain

There is a wide variety of itineraries to study music in Spain. These go from the official education to non-official centres and private schools that offer music classes according to different approaches. However, it is worth highlighting the precarious situation of music in the Spanish educational scene:

Music as a subject has been losing weight in schools instead of being considered productive, necessary and vital as the rest of subjects.

Music degrees are still expected to be fully certified as university graduates.

In recent years, subsidies to conservatories and municipal music schools have been cut.

In spite of this, most Spanish music schools promote social cohesion and foster the development of a musical culture where amateurs and professionals have a place.

At present, the possibilities of studying music are as follows:

The conservatories teach the most complete training in music in general terms. It is where the students find theoretical and practical resources for their career as a musician. They provide the necessary education to obtain the elementary, middle and higher grades. Generally, training begins between the ages of 8 and 12, although it is possible for adults to take an entrance examination as well.

The elementary and middle education can also be taken in authorized non-official schools

and music centres (private entities that offer all the subjects to qualify and obtain the official degrees, which are issued by the official conservatory they are attached to). Also, musical societies or other centres may prepare students for the entrance examination to higher education, even though they do not certify any official degree.

In order to access higher musical education, students are requested to have their high school degree or to take the entrance examination (high school level test) organized by the Conservatory. This music degree is equivalent to a university degree. At this stage, the musician chooses his major subject: instrument, musical pedagogy, conduction, composition, etc.

The majority of musicians in Spai also choose to combine their studies in music centres and conservatories with university careers such as Musicology or Music Teacher Education and even opt for the PhD in Music Therapy.

Also, in the last years we have seen a greater interest in early musical learning for pre-schoolers and music therapy for babies and pregnant women.

Study itineraries

Official

Conservatory of Music

Elementary education - 4 years.
Middle education - 6 years.
Higher education - 4 or 5 years according to major subject.
Entrance examination for adults.

University

Musicology (History and Science of Music)
Elementary Teacher education majoring in Music.
University Masters: Music Therapy, interpretation, specific teaching skills.

Non official

Music schools (private)
Music centres (private)
Musical societies. Preparatory training for admission to Conservatories
Specific courses (Conduction of orchestras, etc.)

Professional Opportunities

The lack of professional opportunities for musicians in Spain have made clear the need for a greater academic and professional orientation in the field of artistic education and especially in music.

In general terms, the main professional opportunities are in private centers through interviews and delivery of curriculum vitae, and in public entities (Conservatories, high schools, municipal music schools, etc.) through official state admission exams and tenders based on merit. In the Valencian Community, for example, many professional musicians end up as music teachers in musical societies.

Private classes have also played an important role in society as a complement to other training and personal concerns. Music interpretation and conduction are also professions closely linked with conservatories and music schools.

Other professional opportunities include musical research, whose field of study is broad and can approach from analysis to the history of music, and musicology that can include tasks such as music criticism, organization and management of musical events, or entering the teaching field in conservatories, universities, high schools and elementary schools.

The emergence of new technologies have opened up new job opportunities for music professionals: music critic in the mass media, music edition, web and apps developer specialized in music, blogger,







etc. In addition, today's society demands other professionals with skills focused on music such as physiotherapists or psychologists.

Finally, we must not forget the role of the instrument makers, those in charge of manufacturing and repairing musical instruments and, in general, of the maintenance necessary for a musician to correctly perform his art. The musical instrument manufacturing industry is growing continuously and many big companies offer a wide range of products, a different path to the traditional and artwork of instrument making.

In conclusion, we could say that the professional opportunities for a musician in Spain can be considered as follows:

- Music teacher in elementary schools, high schools or conservatories of music
- Teacher in musical societies, music centres and music schools.
- Professional player (orchestras, municipal bands, ensembles, etc.)
- Private tutor
- Musician in bars, pubs, street events and sporadic performances
- Composer
- Conductor
- Instrument maker
- Sound technician
- Music therapist
- Researcher, heritage management
- Music promoter (cultural manager, producer, agent, manager ...).
- Editor
- Music journalist (Communication and Marketing)
- Arranger
- Instrument tuner
- Musicologist

Bibliography

-  <http://recursostic.educacion.es/artes/rem/web/index.php/es/dossier-educativo/item/301-m%C3%BAsica-posibilidades-laborales-y-oficios>
-  <http://generaciondospuntocero.com/los-silencios-de-la-educacion-musical-en-espana/>
-  <https://www.guitarristas.info/tutoriales/salidas-profesionales-para-musico-moderno/2467>
-  <http://www.clasesguitarraonline.com/articulos/2016/5/3/salidas-laborales-para-un-musico-profesional>
-  <http://www.educaweb.com/noticia/2013/05/27/orientacion-academica-profesional-musicos-necesidad-desatendida-7589/>
-  http://www.gabitos.com/EL_UNIVERSO_DE_LA_HISTORIA/template.php?nm=1288524769


Events

Castellon

La Magdalena.

9-day festival from the 3rd Lent Saturday.

The "gaiata" is the item on which the festival focuses. Light plays an essential part, lanterns hang around to illuminate the path, so that the old Castellon natives could find their way through. This festival is a popular and ethnological manifestation highlighting the mythology, history, customs and folklore of the city of Castellon.


 <http://www.castellonturismo.com/la-ciudad/fiestas/la-magdalena/>

Valencia

Fallas.

From 14th to 19th March

Every month of March Valencia gets prepared to receive the spring season. The streets are filled with joy and bustle with the Fallas festival, exhibiting the tradition, satire, art, music and feeling for Valencia's roots. The city and its inhabitants live their most international festival at its peak.


 <http://www.visitvalencia.com/es/que-hacer-valencia/fiestas/las-fallas>

Seville

Semana Santa.

Every Easter

The Holy week in Seville, takes place every year between Palm Sunday and Resurrection Sunday. Some fraternities go ahead and already starts leaving on procession on Friday of Pain and Saturday of Passion. There are 72 Brotherhoods and Fraternities that leave on procession during the Holy Week in Seville.

 <http://www.tradicionesyfiestas.com/fiesta/semana-santa-en-sevilla/>

Cuenca

Religious week


Cuenca Religious Music Week is one of the most important places in the world for all those who dedicate to sacred music in particular and to cultured music in general. Fourth oldest music festival in Spain and member of the European Festivals Association since 1886.

<http://www.estoescuenca.com/semana-de-musica-religiosa-de-cuenca/>

Seville

Feria de Abril

The Seville Fair is a tradition that paralyzes Seville for a week and that causes a significant part of the activity of the city to take place in the many casetas del Real, a meeting point not only for farmers who sell their products, but also for entire families, who live in a very special way the Seville Fair.


 <http://feriadesevillaandalunet.com/evolucion-historica-feria-de-abril-de-sevilla/>

Alcoi

Moros y Cristianos.

The date is movable and the festival takes place around April 23

The Festival of Moors and Christians in Alcoy consists of its announcement, the Trilogía Festera and other previous acts, whose schedules, itineraries and formalities will be adapted to the traditional ones.

 <http://www.asjordi.org/fiestas/60/actos-festeros.html>

Madrid

Feria de San Isidro.

From 11th to 19th March

Madrid celebrates its patron saint, San Isidro Labrador, with music, shows and an endless number of activities for all

audiences. A complete cultural and leisure program that combines both traditional and modern aspects.

 <https://www.esmadrid.com/agenda/sanisidro-madrid>

Alicante

Hogueras de San Juan.

From 18th to 24th June

Music is a key element, year after year, in the Bonfires of Saint John. Both bands and groups of *dulzaina* and *tabal* play a fundamental role in the festivities, where they appear in each and every act. One of the most important events is the Street Band Parade (*entrada de bandas*) where approximately 80 bands participate.

 <https://hogueras.com/>

Teruel

La Vaquilla del Ángel (El Torico).

First weekend of July


It begins on the Saturday with La Salve (religious procession) and the auction of the hospitality boxes in the bullring. The festivities start with the touch of the bell and Puesta del Pañuelico. The main ingredients are, the bull, the heifer clubs, the music groups and the impressive party atmosphere.

 <http://www.vaquillas.es/tag/torico/>

Cantada de havaneras de Calella de Palafrugell.

First Saturday of July.

La Cantada de Calella de Palafrugell began in 1966 with a meeting of singers in the tavern of Can Batlle. Following the success of the first meeting, the organizers decided to repeat the event and perform a more formal chanted event on the beach of Calella de Palafrugell. From 1969 until now the event has been taking place in the Plaza of the Port Bo.

 <http://www.havanerescalella.cat/es/historia-cantada/>


info@havanerescalella.cat

Pamplona

San Fermín.

From 6th to 14th July.

The reasons why San Fermín occupies a place between the seven celebrations with most worldwide fame is that there is much uninterrupted revelry for nine days. The party never stops. It is possible to find a different party at any time. There is space for everyone and people of different ages can find what they like to have fun.

 <http://www.sanfermin.com/es/guia-de-la-fiesta/que-es-sanfermin/>

Jazz Festival in the Palau de la Música de Valencia.

From 16th June to 15th July

Valencia Jazz Festival gathers at the Palau de la Música great national and international artists.


 <http://www.festivaljazzvalencia.com/>

San Sebastian

Heineken Jazzaldia.

From 20th to 25th July

The city completely devotes to its festival, to jazz and to the celebrations: luxury sponsors, 17 stages, more than 100 performers, high level performances. During the six-day festival there are countless opportunities of fun and entertainment for all.

 <http://donostia.com/jazzaldia-52-san-sebastian/>

Bilbao


Aste Nagusia.

9 days from the Saturday following 15th August

It has been celebrated since 1978 and it is meant for all audiences. The initial act is the launch of txupin, which has been taking place since 2001 in the Plaza del

Teatro Arriaga. It includes the launching of a rocket or txupin by the txupinera, and the announcement by the crier (pregonero).

In 2009 Aste Nagusia (Big festive week of Bilbao) was chosen as one of the ten Treasures of Intangible Cultural Heritage of Spain, obtaining the first place in the classification.


 www.euskoguide.com/es/cultura-vasca/festivales.../bilbao-aste-nagusia-semana-grande

Manresa

Fira mediterrànea de Manresa.

First weekend of November

Manresa Mediterranean Festival is a place of shows that, with the Mediterranean tradition as its axis, focuses on two main areas: popular culture and world music. It has been celebrated annually since 1998.

 <http://www.barcelonaesmoltmes.cat/es/web/agenda/-/fira-mediterrania-de-manresa>

Festivals, contests etc...

Official Valencia

International Wind Band Contest "City of Valencia"

www.cibm-valencia.com

Cullera Constest

<http://www.culleraturismo.com/eventos/evento/lxx-certamen-nacional-bandas-musica-ciudad-cullera>
Valencian Community

Provincial Wind Band Contest "City of Valencia"

<http://www.dival.es/es/labatlia-respon/content/certamen-provincial-de-bandas-de-musica-de-valencia>

National scope

Festival of Bands of the Federation of Musical Societies of Spain. All the localities of the Valencian Community organize a music festival once a year. For more information contact through the web of the musical society, federation of bands or city council.

Musical repertories

MOORS AND CHRISTIANS

1. Chimo. *J. M. Ferrero*
2. Als Berebers. *J.M. Vilaplana*
3. El Somni. *Amando Blanquer Ponsoda*
4. Capitán Albencerraje. *Saül Gómez*
5. Al-Amir. *J. R. Pascual Vilaplana*
6. Maras. *Saül Gómez*
7. Cavallers del Cid. *V. Simó*
8. El Conqueridor. *José María Valls Satorres*
9. Cavallers templaris. *P. Ros*
10. Creu Daurà. *Francisco Valor Llorens*

PASODOBLES

1. Paquito el Chocolatero. *Gustavo Pascual*
2. El fallero. *J. Serrano*
3. Valencia. *Padilla*
4. Amparito Roca. *Jaime Teixidor*
5. Xabia. *Salvador Salvà*
6. Pérez Barceló. *Bernabé Sanchis*
7. Morenito de Valencia. *Vicente Portolés*
8. Ragón Falez. *Emilio Cebrian*
9. El tío Ramón. *Salvador Salvà*
10. El Gato Montés. *Manuel Penella*

PROCESSION MARCH

1. Mater Mea. *Ricardo Dorado*
2. La Saeta. *Joan Manuel Serrat y Antonio Velasco*
3. Costalero. *Ángel Jesús Sánchez y José María Sánchez*
4. Cadiz Cofrade. *Abel Moreno*
5. Nuestro Padre Jesús. *Emilio Cebrian*
6. Adoración. *Miguel Pascual Ferrer*
7. Fervor. *Aurelio Pérez*
8. La Madrugá. *Abel Moreno*
9. Mi Amargura. *Victor Manuel Ferrer*
10. Macarena. *Emilio Cebrián*

Repertories and information on wind band performance

(Pasodobles, Moors and Christians
marches, procession marches, popular
music, current hit arrangements...)



<http://www.fsmcv.org/es/>

Federación de bandas de Valencia



<http://www.cimbenimaclet.com>

Banda CIM de Benimaclet Valencia



www.federbandandalucia.es

Federación de bandas de Andalucía



<http://asociacionmusicalutrerana.com/>

**Banda Asociación Musical
Utrerana Sevilla**



<http://frsmcm.org/>

Federación de bandas de Madrid

CHOIR



www.correo@fecocova.es

Valencia



<https://orfeongregoriogea.es.tl/>

Valencia

JAZZ – DIXIE...



www.sedajazz.es

Valencia

CASE STUDY

FULL NAME:

Óscar Feltrer Polo

DATE OF BIRTH:

28/2/1976

DIAGNOSIS

Down Syndrome (trisomy 21)

DESCRIPTION

Down syndrome (DS) is a genetic disorder caused by the presence of an extra copy of chromosome 21 (or a part thereof), rather than the usual two, so it is also known as trisomy 21. It is characterized by the presence of a variable degree of cognitive disability and peculiar physical features that give it a recognizable appearance. It is named after John Langdon Down who were the first to describe this genetic alteration in 1866, although he never came to discover the causes that produced it.

CHARACTERISTICS VS PERCENTAGE OF OCCURRENCE

Cognitive disability	100%
Total or partial microdontia	60%
Growth delay	100%
Depressed nasal bridge	60%
Atypical dermatoglyphics	90%
Clinodactyly of the 5th finger	52%
Abdominal muscle dysplasia	80%
Umbilical hernia	51%
Ligament hypermobility	80%
Short neck	50%
Hypotonia	80%
Shortened hands / brachydactyly	50%
Brachiocephaly / flat occipital region	75%
Congenital heart disease	45%
Hypotrophic Genitals	75%

Transverse palmar crease	45%
Palpebral fissure	75%
Macroglossia	43%
Shortened extremities	70%
Epicanthic fold	42%
High-arched palate	69%
Strabismus	40%
Abnormal outer ear	60%
Brushfield spots (iris)	35%

EXPERIENCE

Oscar got enrolled in CIM Benimaclet music school in September 1992, aged 16 years-old. He started in the first grade of music language course. The first challenge consisted of his integration within the group, and the added issue of the age difference.

A customized curricular adaptation was made so that he could learn the contents of the four elementary grades of the music language course over 10 years.

In second grade he started learning how to play an instrument. He was advised to choose an instrument adapted to his disability, the trombone. Again a customized curricular adaptation was made, this time for the instrument.

In 2000 he became part of the youth wind band, where he was successfully integrated. In 2003 he became part of the CIM's Symphonic band. Next year he will celebrate his 15th anniversary as a member of the Symphonic band.

His integration has been a hard work, because another additional issue was the fact that his family did not collaborate in helping with the implementation of the pedagogic ideas.

ACQUIRED SKILLS

Psychomotricity and speech therapy work.

Social and civic behaviours.

Linguistic communication.

Learn how to learn.

Autonomy and personal initiative.

Cultural and artistic skills.

Mathematical skills.



INTONATION HOCHSCHULE BREMEN

In February 2014, Julio Fernández, choirmaster of Hochschule Bremen (HSB) along with second choir director was Mikolaj Kapala, founded IntoNation, a choir based on the long established choir tradition at the school. The choir also helped rebuilding HSB's musical success.

IntoNation works with a completely new choir concept. Following the motto "Life Long Singing", the choir is open to anyone who enjoys singing. Above all, IntoNation's goal is to give singers from all over the world an opportunity to work with other music enthusiasts once a week and to publicly present their cultural work taking part in entertaining concerts at a high artistic level. No special knowledge is required for participation. To complete its projects, the choir can count on a close cooperation with other cultural entities of the Bremen University of Applied Sciences, such as the *Theater Workshop* and the *Landesjugendorchester Bremen* as well as the *Hochschule für Künste* and the *Gerhard-Rohlf's-Oberschule*.

Rutter and Fauré were the first programmed. In the winter following its foundation, IntoNation performed *Misa Criolla* by Ramirez and *Chichester Psalms* by Bernstein in collaboration with the children of the Gerhard Rohlf's secondary school in Bremen as part of Vegesack's Choreography project "ThinkMusic!". The highlights included three concerts playing Mahler's 3rd Symphony with the *Landesjugendorchester Bremen*, a participation in the Games Music Award and another concert with the *Landesjugendorchester in Die Glocke*.

In February 2016, the choir performed classical tangos from South America to Finland, these were newly arranged for string quartet and accordion in the broadcasting hall. Later, the choir performed the background music for the community dance project "*With my body*" by De Loopers at Bremen's Theater. New venues were also tested: for example, in summer 2016, the choir performed *Brahms' Liebeslieder Waltzes* and Rheinberger's choir ballads in the machine hall of Hochschule Bremen, distributed between aircraft engines and large units.

In November 2017, as part of an Erasmus + project with the University of Valencia, the choir traveled to Spain, where it performed a final concert based on Dvorak's major work *Stabat Mater*. This was the result of many weeks of intensive rehearsal together with other choirs from Poland and Lithuania. The choir has released several CDs: concert recordings from 2015, on the one hand the *Misa Criolla* by Ramirez and *Chichester Psalms* by Bernstein, or the CD "Classical with Soul" with the *Coronation Mass* by Mozart and works by Stroepe, Lauridsen and Gjello. Last year, the choir recorded a CD of mostly unknown Christmas carols from all over the world. On February 8, 2018 IntoNation was selected for a broadcast by Deutschlandfunk as "Choir of the Week".



Contact

IntoNation - Chor der
Hochschule Bremen
Julio Fernández

Leitung

IntoNation - Chor der HSB
Neustadtswall 30
D-28199 Bremen
T +49 (0) 421 5905 2842
F +49 (0) 421 5905 2841



HSB
IntoNation

Chor der Hochschule Bremen
City University of Applied Sciences



Social Network and blog

<http://www.intonation-hsbbremen.de/>
<https://www.facebook.com/IntoNationBremen/?ref=bookmarks>

Brief introduction

Study tours in Germany

In Germany the diversity of musical studies is large as it is determined by each Bundesland or Autonomous Community. In schools music is not always a compulsory subject, but there are schools and institutes with a special musical profile. In spite of everything, the music is an important field and many schools have groups of wind bands, choirs or orchestra.

Music in Germany can be studied at the university and higher education is achieved in Superior Schools of Music (Hochschulen). To gain access to higher education it is necessary to take an entrance exam that focuses on the general theoretical knowledge and the practical part (instrument or singing).

Study itineraries

OFFICIAL TEACHING

Each Bundesland has more than one High School of Music as it is the case of Berlin to have even two different institutions. In cases like the Bundesland of North Westphalia one can find three Superior Schools of Music in a radius of less than 50 Km.

Augsburg – Leopold-Mozart-Zentrum der Universität Augsburg (Abteilung für Musik)

Berlin – Hochschule für Musik „Hanns Eisler“ Berlin

Berlin – Barenboim-Said-Akademie

Bremen – Hochschule für Künste Bremen
Cottbus – Brandenburgische Technische Universität Cottbus: Institut für Instrumental- und Gesangspädagogik (IGP), Cottbus

Detmold – Hochschule für Musik Detmold

Dresden – Hochschule für Musik Carl Maria von Weber Dresden

Düsseldorf – Robert-Schumann-Hochschule Düsseldorf

Frankfurt am Main – Hochschule für Musik und Darstellende Kunst Frankfurt am Main

Freiburg im Breisgau – Hochschule für Musik Freiburg

Halle (Saale) – Institut für Musik der Martin-Luther-Universität Halle-Wittenberg (Abteilung für Musik)

Hamburg – Hochschule für Musik und Theater Hamburg

Hannover – Hochschule für Musik, Theater und Medien Hannover

Karlsruhe – Hochschule für Musik Karlsruhe

Köln – Hochschule für Musik und Tanz Köln

Leipzig – Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig

Lübeck – Musikhochschule Lübeck

Mainz – Hochschule für Musik Mainz an der Johannes Gutenberg-Universität Mainz

Mannheim – Hochschule für Musik und Darstellende Kunst Mannheim

München – Hochschule für Musik und Theater München

Münster – Musikhochschule der Westfälischen Wilhelms-Universität (Fachbereich 15)

Nürnberg – Hochschule für Musik Nürnberg

Osnabrück – Institut für Musik der Hochschule Osnabrück (Abteilung für Musik)

Rostock – Hochschule für Musik und Theater Rostock

Saarbrücken – Hochschule für Musik Saar

Stuttgart – Hochschule für Musik und Darstellende Kunst Stuttgart

Trossingen – Hochschule für Musik Trossingen

Weimar – Hochschule für Musik „Franz Liszt“ Weimar

Würzburg – Hochschule für Musik Würzburg

Besides the Superior Schools of Music, there is a series of accredited Conservatories or Academies.

Darmstadt – Akademie für Tonkunst Darmstadt

Frankfurt am Main – Dr. Hoch's Konservatorium

Hamburg – Hamburger Konservatorium

Kassel – Musikakademie der Stadt Kassel

Mainz – Peter-Cornelius-Konservatorium der Stadt Mainz

Mannheim – Popakademie Baden-Württemberg

Trossingen – Hohner-Konservatorium

Wiesbaden – Wiesbadener Musikakademie

A relevant feature of musical studies in Germany is the Superior Schools of Religious Music. As a general rule, students study all the subjects that have to do with this major subject (Organ, Basso Continuo, Singing, conducting...) to obtain a degree that allows them to get a job as “Kantor” (in the field of church or cathedral).

Bayreuth – Hochschule für evangelische Kirchenmusik Bayreuth

Dresden – Evangelische Hochschule für Kirchenmusik Dresden

Greifswald – Philosophische Fakultät der Universität Greifswald, Institut für Kirchenmusik und Musikwissenschaft

Halle (Saale) – Evangelische Hochschule für Kirchenmusik Halle

Heidelberg – Hochschule für Kirchenmusik Heidelberg

Herford – Hochschule für Kirchenmusik der Evangelischen Kirche von Westfalen

Regensburg – Hochschule für Katholische Kirchenmusik und Musikpädagogik Regensburg

Rottenburg – Hochschule für Katholische Kirchenmusik

Tübingen – Evangelische Hochschule für Kirchenmusik Tübingen

UNOFFICIAL TEACHING

There is a wide variety of music schools that are in charge of both of the preparation for an entrance exam at a Superior School of Music and of the study dedicated to non-professional musicians. These will later find their way through amateur and semi-amateur orchestras as well as in choirs, being able to sing and play as extras in different professional musical groups (opera choirs, bands, etc.)

In addition to the Conservatories or accredited Academies, Germany has a network of Conservatories where music can be studied without any graduation title. As a general rule these institutions are used for the preparation of entrance exams to the different higher institutions.

Dresden – Heinrich-Schütz Konservatorium Dresden e. V.

Cottbus – Konservatorium Cottbus

Halle (Saale) – Konservatorium „Georg Friedrich Händel“

Hamburg – Musikseminar

Karlsruhe – Badisches Konservatorium

Köln – Lobanov-Musikakademie –
(piano, violin, viola, cello, flute and
clarinet)

Magdeburg – Konservatorium Georg
Philipp Telemann

Plauen – Vogtland-Konservatorium
Clara Wieck

Zwickau – Robert-Schumann-
Konservatorium

Schwerin – Konservatorium Schwerin
"Johann Wilhelm Hertel"

In addition to these centres, there are a lot of State music schools, subsidized by municipalities that cover the needs of the amateur musician from the first steps (1-year-old) to adults who want to play an instrument, especially for playing in amateur schools.

Professional Opportunities

The qualification in Germany is not always essential to access a job as a singer or music player. In the last decade choirs and professional orchestras request a degree to access the tests but without specifying which degree is expected.

In terms of getting a job, the practical part is what counts most.

In summary, we could say that the professional opportunities of a musician can be:

- School teacher, institute or conservatory. (Schulmusiker)
- Teacher in musical societies, academies and music schools
- Professional music player (orchestras, municipal bands....)
- Conductor
- Composer
- Director
- Instrument maker (not related to any musical studies, graduation obtained

through the Chamber of Commerce)

- Sound technician.
- Music therapist.
- Artistic businessman (not related to any musical studies, graduation obtained through Business studies in many universities or high school education)
- Publisher (directly trained by the publishing houses)
- Arranger
- Tuner
- Musicologist

Events

Mainz

Carnival

8th – 14th February 2018

Köln

Carnival

8th – 14th February 2018

Düsseldorf

Carnival

8th – 14th February 2018

Limburg

Europa- Schützenfest 2018

17th – 19th August 2018

München

Oktoberfest

22nd September – 7th October 2018

Festivals, contests, etc.

Official



Pfullendorf

Musikprob Brassfestival

www.musikprob.party



Murnau

Landesjazzfestival Bayern

www.murnauer-jazzkonzerte.de



Ingolstadt

Audi Sommerkonzerte www.audi.de/sommerkonzerte



Eching bei München

Brass Wiesn Festival

www.brasswiesn.de



Düsseldorf

Musikfest der Bundeswehr

www.musikfestbw.de



Hammelburg

UnerHÖRTes Festival für neue

Blasorchesterliteratur

www.musikakademie-hammelburg.de



Kemnath

Faszination Blasmusik

www.faszination-blasmusik.de/



Kruzfahrten auf dem Rhein

Sommer-Jazzkreuzfahrten

www.jazz-kreuezfahrt.de



Fremdingen

BLAUSIUS

<http://www.blasius.online/>



Hohenstein-Ernstthal

SAXONIADE

<http://www.saxoniade.de/>

Musical repertories



MARCHES

Deutschmeister Regimentsmarsch

Geburtstagsmarsch

Egerländer Liedermarsch

Flascherl Wein-Marsch

Andulka Marsch

Hoch und Deutschmeister

Marsch aus Petersburg

Marsch der Hannoverschen Pioniere

Marsch der freiwilligen Jäger

Preußens Gloria

Bayrischer Defiliermarsch

Gruß an Kiel

Fliegermarsch

Berliner Luft

Wien bleibt Wien

Erherzog Albrecht Marsch

Egerländer Musikanten Marsch

Egerländer Marsch

Auf großer Fahrt

Zillertaler Hochzeitsmarsch

Mein Egerland

Muß i denn

Musikantengrüße

Regimentsknder

Alte Kameraden



POLKAS

Egerländer Polka

Egerland Heimatland

Amsel Polka (Schwarze Amsel)

Musikantengruß

Egerländer Polka

Auf der Vogelwiese
 Stunden die man nie vergißt
 In der Weinschänke
 Blaue Augen
 Polkazauber
 Pfeffer und Salz
 Junge Musikanten
 Frühling in Böhmen
 Löffel Polka
 Sei doch nicht so brav
 Böhmisches Mädchen
 Polka aus Mitteldeutschland
 Ja so ein Mädel wie du
 Jubiläumsgrüße
 So ein schöner Tag
 In deinen Armen
 Böhmisches ist so schön
 Es ist so schön, ein Musikant zu sein
 Rosamunde
 Tiroler Holzhackerbuab'n
 Kannst du Knödel kochen
 Aus Böhmen kommt die Musik
 Musikantenliebe

WALZ

Böhmisches Wind
 Rut sin de Ruse
 Dort tief im Böhmerwald
 Fliege mit mir in die Heimat
 Friesenlied (Wo die Nordseewellen)
 Sag "Dankeschön" mit roten Rosen
 Abschied vom Liebchen
 Hinterm Hühnerstall
 Der schönste Stern
 Rosalie
 Ich liebe die Nordsee
 In München steht ein Hofbräuhaus
 Ein Lied aus der Heimat
 So ein Tag so wunderschön wie heute
 Blumenmädchen
 Rauschende Birken
 Kufstein Lied
 Der Mond hält seine Wacht
 Schöne Jugendzeit
 Schneewalzer
 Odenwald Walzer

VERSCHIEDENES

Matrosen bitten zum Tanz
 Auf der Autobahn
 In den Bergen
 Sehnsuchtsmelodie (Trompetensolo)

Hell die Gläser klingen
 Der lustige Tenorist (Solo)
 Goldene Flügelhörner (Solo)
 Käpt'n James auf großer Fahrt
 Happy Polka 3
 Heut' geht's rund
 So schunkeln wir
 So sind wir
 Jägerlieder
 Schau da liegt ein toter Fisch im Wasser
 Auf dem Leiterwagen
 Beim Stelldichein in Oberkrain
 Auf der Autobahn
 In den Bergen

DIXIELAND

Down by the Riverside
 Oh when the Saints
 Ice Cream
 Lady be Good
 Maple Leaf Bar
 My Bonnie is Over the Ozean
 Just A Closer Walk With Thee
 Blues on the Roof

Experience with inclusive work (special needs)

The state of Bremen is the leading county in Germany in the area of inclusive learning. All children (with disabilities, learning and development disorders) are taught together, the so-called special schools have been abolished. Every class has about 20-25% students with special needs.

IntoNation works daily with inclusion classes. Singing changes the ratios, the boundary between “normal” and disability disappears. Many children, especially those with behavioural problems, show unrecognized musical talent until now. Problems with language development can also be solved by choir singing, as is shown by a language-scientific study carried out in cooperation with HSB. Many of our students experience their first successful performance in the choir, which strengthens self-confidence and allows a harmonious overall development.

The implementation of inclusion in Bremen is difficult, as there is a lack of financial resources and qualified teachers. It is therefore all the more important to work with pedagogical music classes.





BANDA MUSICALE CITTÀ DI STAFFOLO

Heir of a deep-rooted musical tradition, the Banda musicale “Città di Staffolo” performed for the first time in a public concert in Easter 1978. This event represented the rebirth of a musical group, which existed since the second half of 1800. Over the years, the music band, always characterized by the young age of its members, performed in several musical events in Italy, as well as in foreign countries always getting approval and support. Starting from 1980 it took part in several international festivals (in Denmark, in Austria, in France, in Switzerland). They also made many cultural exchanges with some European musical groups (Germany, Hungary, Portugal, France, Belgium, Spain, Poland, Sweden). Furthermore the band performed in many Italian towns and cities (like Rome, Naples, Milan, Florence), and also in the famous carnivals in Viareggio and in Putignano; it was often on tours, in Sicily and in Sardinia. The Band was also invited to some important and well-known TV programs like “Domenica In”, “Uno Mattina estate”, “Ciao Gente” on the main Italian television networks. The Band was auditioned by Pope John Paul II and later by Benedict XVI. For over twenty years, the Banda Musicale “Città di Staffolo” has been organizing “Musica in Festa”, an important international festival where different musical groups can exchange their own experience, traditions and cultures. Finally, the Band recorded three cds in 1995, 2005 and 2013, respectively, which include classical, modern and pop/rock music, in order to satisfy all musical tastes.



Contact

Address: Via Roma 65, 60039 Staffolo (AN), Italy
 Vat n.: 01406630424
 Email: info@bandamusicalestaffolo.info
 presidente@bandamusicalestaffolo.info
 Phone: 0039 340 5958995



Objectives of the project:

Transmit the necessary information that will help to improve training in the musical field.

Inform about the formative itineraries and the professional opportunities suitable to the needs, capacities and concerns of each musician.

Contents for academic and professional orientation:

Study itineraries and musical training opportunities for each specialization in the participating countries.

Continuous update of the professional opportunities available for musicians within the field of music.

Report on grants or standards in musical entities and make them available to musicians.

Report on qualification validation requirements within the participating countries.

Brief introduction

Study itineraries in Italy

In Italy, music is taught starting from pre-school (kindergarten) through many activities which aim to develop the musical sensitivity as early as possible.

In primary school (6-10 years-old), music is no longer included among the official subjects. However, each school can organize programs held by qualified music teachers who teach music language and also teach how to play an instrument.

In secondary school (11-13 years old), music becomes a required part of the curriculum and students are taught officially music language, history of music and given practical classes.

In high school, music is still included among subjects only in the so-called "Liceo Musicale", that is a high school which offers specific music classes beyond all the traditional subjects. These music classes usually include performing, music language and history, analysis of composition, ensemble music labs and music technologies.

Besides the compulsory education, in Italy, it is possible to take up other study itineraries in order to study music.

Conservatories are music schools which offer academic programs of study for the professional and artistic training of singers, musicians, composers, conductors and sound engineers. Upon the successful completion of the program of study, students receive an official graduate degree, i.e. a Bachelor of Music degree or a Master of Music degree.

As an alternative to conservatories, it is also possible to take a Bachelor degree in Drama,

Art and Music Studies. It is a qualified program which focuses on the study of music paying particular attention to music education methods and musical pedagogy in order to train music teachers who will work in schools.

Moreover, many private courses are organized in order to give musicians, conductors, composers and teachers the opportunity of an update on the latest teaching methodologies or of specializing in other musical fields.

Finally, there is the possibility of studying music in private schools which offer music study itineraries or in music societies (these are quite common in Italy).

Study itineraries

Official

Liceo Musicale (High school specialized in music education)

Conservatory

- Preaccademico
- Triennio ordinamentale – 3 years (academic degree level I)
- Biennio sperimentale – 2 years (academic degree level II)

University

Non official

Music schools

Private music centres

Music societies

Specific education

Professional Opportunities

Establishing a career as a musician can be difficult because you will need innate talent, but also long-lasting studies and daily practice.

Despite the crisis in this sector, our country is considered to be one of the most “musical” country in the world.

Traditionally, there are three career paths for a musician: teaching, orchestra and solo performance.

Teaching represents the major source of employment in this sector. Currently, 5 thousands musicians are working as teachers in conservatories.

The solo career is the most difficult one. In fact, a post-graduate training period is required: recently graduated musicians are not usually allowed to immediately play in orchestras after their graduation.

Military bands are a great opportunity for any musician who is looking for a stable career. In order to join a military band, you will have to audition and be selected. Besides musical ability, psycho-physical criteria will be considered.

Other career options musicians can consider are conducting and composition.

As an alternative to traditional professional opportunities, it is also possible to start a career in music therapy or electronic music. In this field, two main job roles are now becoming popular: the “studio assistant engineer” and the “sound engineer”, they are highly qualified technicians who combine music knowledge together with new technologies.

Basically, musician performances take place in the evenings at clubs or restaurants, and also during parties and festivals.

Playing with prestigious artists represents an important goal as it could significantly enrich the professional curriculum.

Lastly, another career that is available for musicians includes music producer, who writes, arranges, produces and records songs for movies, advertisements, documentaries and theatre events

In conclusion, the music career is insecure and characterized by a lot of challenges. For these reasons, a musician will need not only professional skills and versatility but also strong perseverance.

Events

National commemoration:

Anniversary of the liberation of Italy
25th April

Republic Day
2nd June

Day of National Unity and Armed Forces
4th November

Religious events:

Carnival
Holy Friday Procession
Easter concert
Corpus Domini Procession
Staffolo: City Patron S.Egidio Abate, 1st
September

Festivals

Staffolo
"Musica in festa"
last week of July

Moie di Maiolati: "Overture d'estate"
last week of June

Giulianova: "Festival Internazionale
Bande Musicali e Majorettes"
first week of June

Darfo Boario Terme: "Musica Senza
Frontiere"
first week of July

Cisternino: International festival "Valle
D'Itria"
July

Contests

Riva del Garda: "Flicorno d'oro"
first week of April

Fiuggi: "Bacchetta d'oro"
May

Valdagno: National Competition for
Youth bands "A Prima Vista"
May

Firenze: International contest "Premio
Crescendo"
June

Tarquinia: "Concorso Musicale città di
Tarquinia"
May

Musical repertorie

NATIONAL COMMEMORATION:

1. Inno di Mameli – M.Novaro
2. La leggenda del Piave – G.Gaeta
3. Bella Ciao – Popolare
4. Fischia il Vento – Popolare
5. Parata di Eroi – F.Pellegrino
6. Milite Ignoto – P.Ferraro
7. Alzabandiera – G.Orsomando
8. Lariana – F.Pellegrino
9. La Fedelissima – L.Cirenei
10. La Bandiera Tricolore – V.Correnti

RELIGIOUS EVENTS:

1. Symbolum '77 – P.Sequeri
2. 12 Canti Religiosi – R.Soglia
3. Canto per Cristo – Popolare
4. Dolce Sentire – R.Ortolani
5. Dov'è Carità e Amore – S.De Palme
6. È l'ora che Pia – Popolare
7. Noi Vogliam Dio – S.Mauro
8. Corpus Domini – M.Bartolucci
9. Pane del Cielo – Mangani
10. Inni e Canti – G.Lotario

FESTIVAL - PARADE:

1. Note in allegria – F.Francia
2. Azzurro – F.Francia
3. Sicilia Ridente – R.Soglia
4. Staffolo – R.Soglia
5. Mister G – R.Villata
6. Cincinnati – L.Lombardi
7. Tanto pè marcià – R.Villata
8. Fly Past – W.Hautvast
9. Ace of the air – K.L.King
10. I pompieri di Viggiù – Rastelli – Fragna

**FESTIVAL – CONCERTS:**

1. Postcard from Staffolo – *L.Feliciani*
2. Puccini's Arias Fantasy for Wind Band
– *S.Yamazato*
3. Nabucco Overture – *F.Cesarini*
4. La Danza – *Rossini*
5. Moment for Morricone – *J. De Meji*
6. Florentiner March – *J.Fucik*
7. A little Concert Suite – *A.Reed*
8. Duke Ellington in concert – *P.Murtha*
9. Deep Purple Medley – *T.Sahashi*
10. Choreography – *R.Sheldon*

**CONTESTS:**

1. A Joyful journey – *R.Sheldon*
2. Encanto – *R.W.Smith*
3. Greek Folk Song Suite – *F.Cesarini*
4. Dakota – *J. De Haan*
5. Under cover of night into the light of
day – *S.Melillo*
6. Moses and Ramses – *S.Yagisawa*
7. Spartacus – *J.Van der Roost*
8. Armenian Dances – *A.Reed*
9. Vesuvius – *F.Ticheli*
10. Music for a festival – *P.Sparke*

CASE STUDY

FULL NAME:

Alessandro Giorgetti

DATE OF BIRTH:

18/11/2003

DIAGNOSIS

EVA Syndrome

DESCRIPTION

Serious sensorineural bilateral hearing loss – He has a cochlear implant.

EVA is one of the most common type of syndromic hearing loss. Although the prevalence is not known, it could represent more than 7.5% of all genetic hearing loss cases.

CLINICAL DESCRIPTION

EVA has a considerable phenotypic variability, even on the same family. The primary indicator is the pre-talking sensorineural hearing loss, even though the hearing loss may occasionally develop during childhood. Hearing loss seriousness is variable: it can be as mild-moderate and progressive in some patients as serious and almost total in other patients. Hearing fluctuations are common, which can come with episodes of vertigo or precede them. Thyroid hypertrophy can occur, which is caused by a problem in iodide carrying from thyrocyte to colloid, but the organ functional structure is not compromised. When not enough iodide is eaten with diet, hypothyroidism can occur. Genetic hearing loss associated with locus DFNB4 has a variety of phenotypical spectrum, which has PDS to an end of it, and non-syndromic autosomal recessive hearing loss DFNB-like to the other end. Patients that suffer the latter one have a normal functioning thyroid.

DIAGNOSIS

Diagnosis is based on evidence of hearing loss, inner ear temporal bone anomalies, abnormalities on perchlorate disposal test (if available), or goitre. Inner ear abnormalities vary from enlarged vestibular aqueduct (EVA) to incomplete cochlear development (less cochlear turns, common on PDS). These anomalies can be detected with Computed Tomography (CT) scan and/or Magnetic Resonance Imaging (MRI), even though the CT offers a better view of bone alteration. Diagnosis is confirmed with molecular analysis.

DIFFERENTIAL DIAGNOSIS

Differential diagnosis in congenital non-syndromic hearing loss is very wide as more than 80 different genetic causes have been identified as of now. If temporal bone imaging scan has been done in order to evaluate hearing fluctuations and EVA, or incomplete cochlear development has been seen, differential diagnosis is more restricted and it has to be done vs. congenital Cytomegalovirus (CMV) infections.

EXPERIENCE

Alessandro matriculates in Staffolo's music band in September 2011, at the age of eight. At the beginning he started with individual class about music language and introduction to music. Gradually he started discovering and trying to play different music instruments such as the flute, the clarinet, the saxophone and the euphonium for a period of six months. During this period, teachers and doctors advised that playing percussion instruments was the best option, because wind instruments made him suffer heavy recurrent headaches. From the second year at the music school he went on with the study of percussion instruments and gradually started playing with the other students in the beginner band and

junior band of BMStaffolo. From the third year, thanks to the support of his percussion teachers, he acquired more control with percussions and developed his collaborative skills by playing with the others. In 2016 Alessandro brilliantly passed the final exam and became a member of the senior Staffolo's band. He is currently participating in the musical activities of the BMStaffolo and continues attending music classes in order to improve his skills and personal reward.

ACQUIRED SKILLS:

Social and civil skills
Communication with the others
Learn how to learn
Self-confidence
Cultural and artistic skills



SOCIEDADE MUSICAL E RECREATIVA OBIDENSE (S. M. R. O.)

The Musical Society of Óbidos (S.M.R.O) is the successor of the Óbidos Philharmonic and was established on the 1st of July, 1952.

Based on its statutes, its aim is to celebrate the name of Óbidos, and its glorification. It also aims to perform public concerts, to take part in official receptions organised by the Municipality of Óbidos, to collaborate with charity associations, to provide music classes and promote cultural and recreational activities in order to contribute to a better intellectual and moral preparation of its members.

In this sense, the S.M.R.O. has always committed to comply with its statutes and continue to offer both town and county cultural and pedagogical activities.

The music school represents the best cultural and pedagogical offer of the music society. It is composed of about 60 students who attend it for free. The school helps them train their musical skills as well as raises awareness of the art of music in the youngest. The Youth Orchestra was created as a result of these best practice, demonstrating how the young people of our county are good at music learning and practising.

The Philharmonic Band and its 60 members acquired its reputation thanks to its participation in several national and international meetings (Italy, Spain), where it represents the municipality of Óbidos.

The S.M.R.O. also includes a small composition orchestra with 30 members from the Philharmonic Band. This group stands out for the innovation and creativity in the development of musical themes and also for the quality of their performances all over the country and abroad.

Created in 2014, the Saxophone Quartet is a chamber music group resulting from the saxophone students growing up. It has already performed publicly on several occasions, as at the Francophone Week of the West Region School of Tourism and the Anniversary of the Rotary Club of Caldas da Rainha.



Contact

smrobidense.smro@gmail.com
938746288



Social Network and blog

<https://www.facebook.com/smrobidense/>

Brief introduction

Study itineraries in Portugal

In Portugal the diversity of musical studies is quite big. In schools, with exception of 5th and 6th grades, the music isn't always an obligatory subject, but on the other side, there are musical schools. Also there exists lots of Philharmonic bands which make lots of musicians, which later become professionals. In Portugal there are some Music Universities, where it can be done bachelors and masters in music. To have access to the university, it's necessary to realize an admission exam in which it's evaluated the theoretical and practical knowledge in a musical instrument.

The Portuguese school system develops through four cycles in terms of compulsory schooling, which go up to the twelfth grade: grades 1-4 (first cycle); grades 5- 6 (second Cycle); grades 7- -9 (third cycle); grades 10-12 (secondary)

In the first cycle, one classroom teacher is in charge of all curriculum subjects, including music. After that, teaching is based on specific disciplines, with maybe one teacher for two curriculum subjects. At present, music is part of the Portuguese National Curriculum, and is statutory (or all children up to the age 11) (first and second cycle). From ages 11 to 14 (third cycle), music appears in the curriculum as an optional subject. The same happens at secondary level, with very few schools in the country as a whole, offering courses in music.

1st cycle

In the first cycle, music is not taught in a systematic way. Classroom teachers, who teach all subjects in primary school, are expected to include music. However, this expectation is not fulfilled properly, since classroom teachers undergo very limited musical instruction in their own training programmes, and consequently

lack confidence. The music curriculum guidelines for primary schools, Programa do 1º ciclo Ensino Basico, exacerbate the problem by being vaguely formulated, and by failing to present a consistent pattern of the sequential developments expected from pupils. Furthermore, the curriculum lacks a framework that enables schools to plan, assess and evaluate their music programme according to the resources available. The musical development of children at this level has thus been more or less left to chance, or to the particular interest of parents, engaged teachers and the community.

2nd cycle

In the second cycle, music education has a regular place in the curriculum: it is allocated up to three hours a week and is taught by a music specialist. The music curriculum is more coherent and organized sequentially at this stage, although children are still relatively undeveloped, with respect to music, for their age. This could be attributed to the lack of music provision in the previous four years of schooling, to too many children in a classroom or to the general shortage of musical equipment. However, it is necessary to recognize that a significant number of children are sufficiently motivated by their experiences during these two years of music education to pursue further optional study. A few interested music teachers readily grasp the opportunity at this stage to build up singing and instrumental groups which can lead to regular musical practice in schools (eg. Public performances and school music clubs).

Two further critical points should be made, however: first, a great many of these instrumental groups are strongly bound to the Orff tradition; this, combined with a lack of teacher expertise as well as limited access to different instruments and to music technology, leads to a restricted repertoire. Secondly, although the curriculum clearly prescribes the three areas of composing, listening and performing, composition is

largely excluded. Children, instead, do a lot of notation, music reading and aural-training activities which often diminish their motivation to continue learning music. This is exacerbated by the way in which some teachers who have difficulty managing the classroom environment use these activities as a means of controlling pupils: other, more interesting musical activities, such as composing and performing, are thus perceived as being of secondary importance.

3rd cycle

In the third cycle, music education is an optional subject. It, correspondingly, faces a shortage of music teachers, and the restriction that a minimum of fifteen pupils are required to start a programme.

Secondary

In secondary level (up to the twelfth grade), those institutions which do offer courses in music enjoy a more or less free approach to it, and need the approval of senior music educators (which follows from the presentation of a coherent course plan) and the existence of the necessary human and material resources.

To sum up this section, although several factors restrict the access of Portuguese children to music education, several musical activities involving young people occur outside the formal education system, sometimes as an extension of it and sometimes in spite of it, especially in the amateurs philharmonic bands.

Specialist music education

In specialist music education there are two types of schools which co-exist within the system: conservatories and music academies { which are run both by the state and privately) and professional schools (which are run privately with state support}.

Conservatories and music academies

became subject to government regulation in 1983, ending the system whereby the training of musicians was carried out within a vertical framework which included secondary and college education. Instead, higher music education fell under the auspices of polytechnic institutes (colleges of music and colleges of education) and universities. The innovative aspect of the 1983 regulations was the notion that the undergraduate training of a musician should integrate a high-quality specialized music curriculum (involving advanced instrumental and compositional techniques) with educational sciences (including methodological issues as well as cultural and aesthetic issues in music).

The professional schools

The professional schools of music began in 1989. They were intended to widen the provision of training by providing incentives for private agents in the system and by promoting the curricular and pedagogical autonomy of the schools concerned. These goals reflect clearly the political zeitgeist of the time: they came to light in the context of a "change. and modernisation of the social tissue that [was] present not only in Portugal but also in the European Community and in countries of the OECD.

The main idea of these schools was to make a clear break with the other specialist music schools in an attempt to prepare. Instrumentalists capable to joining Portuguese orchestras. These orchestras were (and to a certain extent still are) surviving through the recruitment of a large number of foreign musicians.

In the beginning, the professional schools were mostly concerned with the preparation of string players and appeared to be almost pure 'string schools'. Other directions have been taken more recently, such as the percussion section of the professional school in Espinho, which has enjoyed

considerable academic and public acclaim. In these schools there are two types of courses, namely level 2, which takes students up to the ninth grade, and level 3, which lasts until the end of secondary school. At each level, the curriculum demands 3600 hours of teaching over a period of three years and is divided into two components such that 50 per cent of students' studying is devoted to socio-cultural subjects and the remaining 50 per cent to technical, technological and artistic subjects.

The professional schools of music represented an important and positive addition to Portuguese music education. However, the syllabus of these schools, and also that of the other specialized music schools to some extent, follows a strict traditional structure. There are few or no points of interdisciplinary convergence, and little space for experimentation and the promotion of creativity and innovation.

Higher education

Higher education comprises university education and polytechnic education, organised along different lines. Most students in higher education are aged between eighteen and twenty five. However, people aged 25 or over may apply for place in higher education even if they do not possess the necessary secondary education or equivalent qualification, or a higher education qualification, provided they prove they have the necessary skills and knowledge.

There are limits on the number of students admitted to higher education (numerus clausus). In the Universities, the students can be done bachelors, graduation and master in music.

The Music Universities are all around the

Study itineraries

Official

country, but not in every city. The most important are:

Lisbon Music University

Arts and Music University - Oporto

Aveiro's University

Évora's University

Applied Arts University - Castelo Branco

National Superior Academy of Orchestra - Orquestra Metropolitana de Lisboa

Universidade Nova of Lisbon

Next to the Superior Schools of Music exist a series of Conservatories or Academies:

National Conservatory of Music School - Lisbon

Music Amateurs Academy

Music Conservatory of Oporto

Gregoriano Institute of Lisbon

Óbidos Music Academy

Regional Conservatory of Aveiro Caloust Gulbenkian

Conservatory D. Dinis - Odivelas

Conservatory Regional Silva Marques - Alhandra

Music Academy of Santa Cecília

Regional Conservatory of Algarve

Music Academy of Alcobaça

Non official

There exists a big variety of music schools which are responsible for the preparation of the students to get into the music universities.

In the conservatories mentioned above and academies in Portugal it can be studied music, but not get a certificate, they are called of “free courses”. As a general rule, this institutions are used as a preparation for admission in all the different universities.

There are also lots of state musical schools, which the counties subsidize to cover the necessities of musical expression from one year olds to the adulta age. Mostly of this schools are of facultative character.

Professional outings

Qualification in Portugal is not always essential to get a job as a singer, conductor or instrumentalist. Since always choirs and professional orchestras integrate professionals without requiring any degree in concrete, so we can say that the practical part is the one that counts the most when it comes to getting a job.

In summary, we could say that the professional outings of a musician can be:

- School teacher, institute or conservatory.
- Teacher in musical societies, academies and music schools.
- Professional instrumentalist (orchestras, bands...).
- Conductor.
- Composer.
- Director.
- Luthier.
- Sound technician.
- Music therapist.
- Arranger.
- Tuner.
- Musicologist.

Music Academy of Almada

Music Academy of Castelo de Paiva

Music Academy of Lagos

Music Academy of Paços de Brandão

Music Academy of Santa Maria da Feira

Arts Conservatory of Loures

Conservatory of Caldas da Rainha

Conservatory of Música da Maia

Conservatory of Música de Aveiro

Conservatory of Música de Coimbra

Conservatory of Música de Lagoa

Conservatory of Portimão – Joly Braga Santos

Regional Conservatory of Castelo Branco

Regional Conservatory of Évora

Regional Conservatory of Vila Real de Santo António

Regional Conservatory of Algarve

Regional Conservatory of Baixo Alentejo

Regional Conservatory of Portalegre

School of Music Nossa Senhora do Cabo – Linda-a-Velha

Orfeão de Leiria

Events

Óbidos

Week of 11th January, Local holiday – 11th of January

Óbidos

Holy Week (Easter)

Various processions:
Procissão da Ordem Terceira
Procissão da Mudança de Imagens
Procissão dos Passos
Procissão do Enterro

(No fixed days, they all take place during the Holy Week)

Óbidos

Celebrations of 25th of April (national holiday)

Caldas da Rainha

Festival do Cavalo Lusitano
first week of May

Anniversary of the Sociedade Musical e Recreativa Obidense

Second weekend of June

Óbidos

Local festival in A-dos-Negros, in the honour of Saint Magdalena
22nd of July

Óbidos, Pinhal,

Festa do Pinhal, in the honour of Saint Ana
3rd weekend of September

Festivals, contests, etc.

Concert of the music bands

Processions, Marches

Concert of the bands

Concert of the music bands, horse and bull exhibition

Morning:

Cemetery
Mass

Afternoon:

Concert

Fund-raising

Procession
Concert

Musical repertories



EVENT 1: OPENINGS, PASODOBLES, RAPSODIES, SUITES

1. Coretos de Portugal – Álvaro Reis
2. Nathan Hale Trilogy – James Curnow
3. Uma Noite Em Lisboa – Álvaro Reis
4. Canções da Tradição – Luis Cardoso
5. Suite – Jorge Salgueiro
6. Eighties Flashback – Paul Murtha
7. Suite Alentejana – Freitas Branco
8. Cerebrus – Rui Rodrigues
9. Navegar, Navegar – Arr. Jorge Salgueiro
10. Abertura Para o Gil – Jorge Salgueiro



EVENT 2: MARCHES

1. Uma Lágrima – Arr. Januário Ventura
2. Ordinário Funebre – Chicória
3. Marcha Funebre – Chopin
4. Ecce Homo – Arr. Januário Ventura
5. Uma Flor Sobre o Tumulo – Chopin
6. Via Crucis – Greco
7. Piedade Señor – Texidor
8. Misericórdia – A. Santos
9. Na Cruz Por Nós – Álvaro Reis
10. O Crepusculo dos Deuses – Wagner



EVENT 3: INTERVENTION MUSIC

1. Gaivota – Arr. Afonso Alves
2. A Life On The Ocean Wave – Henry Russel
3. Grandola Vila Morena – Arr. Jorge Salgueiro
4. Venham Mais Cinco – Zaca Afonso
5. E Depois do Adeus – Arr. Afonso Alves
6. Tourada – Fernando Tordo
7. Hoje é o Primeiro Dia – Sérgio Godinho
8. Flor Sem Tempo – Paulo de Carvalho

EVENT 4: PASODOBLES

1. Vila Franca – *Jorge Salgueiro*
2. Paquito Chocolatero – *Pascual Falcó*
3. Certamen Levantino – *P. Marquina*
4. Augusto Alves – *Nuno Osório*
5. Mário Miguel – *David Costa*
6. Campinos Scalabitanos – *Samuel Pascual*
7. Machaco – *Vilaplana*
8. Virgen de la Macarena – *Bernardino Monteverde*
9. La Entrada – *Esquembre Saenz*
10. Un Buen Par – *Florencio Estrada*

EVENT 5: OPENINGS, PASODOBLES, RAPSODIES, SUITES

1. Canticum Jubilum – *Haendel*
2. Hino da Paz – *Anónimo*
3. Hino da SMRO
4. Beijo do Tejo – *Helser Bettencourt*
5. Vinho do Porto – *Ilidio Costa*
6. Vila Franca – *Jorge Salgueiro*
7. Avé Maria – *Alberto Silva*
8. Filarmonia – *Afonso Alves*
9. Certamen Levantino – *Pascual Marquina*
10. Air For Winds – *A. Wagnein*

EVENT 6: STREET MARCHES, “HAPPY” TUNES TO CHEER UP –TRADITIONAL PORTUGUESE MUSIC

1. Copacabana – *Arr. J. de Meij*
2. Canções da Tradição – *Luis Cardoso*
3. Chapeu Preto – *Arr. Carlos Amrelinho*
4. Uma Noite Em Lisboa – *Álvaro Reis*
5. Clássicos Populares – *Carlos Marques*
6. Cantares da Beira – *Margarida Louro*
7. Nossa Senhora das Vitórias – *Valdemar Sequeira*
8. Nossa Senhora da Saúde – *José Gomes*
9. Nossa enhora dos Pastorinhos – *Alberto Madureira*
10. São Brás – *Santos Leite*

EVENT 7: STREET MARCHES, “HAPPY” TUNES TO CHEER UP –TRADITIONAL PORTUGUESE MUSIC

1. Crucifixum – *Alain Rosa*
2. Da Cor do Ceu – *Marco Lourenço*
3. Invocação a Deus – *Ferreira da Costa*
4. Pearl Of The City – *Harm Evers*
5. Rosinha dos Limões – *Arr. Afonso Alves*
6. Lisboa à Noite – *Arr. Afonso Alves*
7. Desfolhando Cantigas – *Ribeiro da Silva*
8. Português Cantado – *Carlos Marques*
9. Metal! – *Arr. Sean O’Loughlin*
10. Sr. Vinho – *Arr. Carlos Amarelinho*

CASE STUDY

FULL NAME:
Jorge Santos

DATE OF BIRTH:
30/07/1969

DIAGNOSIS

Amputation of the left arm

DESCRIPTION

Amputation of the left arm by the upper middle third

Use of a functional mechanical prosthesis

EXPERIENCE

Jorge started learning music with his father in 1976 before losing his arm, with the intention of learning to play the saxophone.

He resumed his musical studies in 1981 (at the age of 11) in the music school of his birthplace. He chose the trumpet because it was possible to play only with one of the upper limbs, supported by the prosthesis.

In 1983 he participated in the 1st international course of musical improvement for young musicians of INATEL.

In 1986, after admission tests, he entered the National Conservatory (trumpet).

Due to incompatible timetables with the conventional school, he decided to give up the conservatory classes in order to further study economics, which would give him better chances of employment.

In 1986 he was co-founder of a youth band at his school and with which he had a chance to acquire international experiences.

He also participated, with the SIMPS Band, in two band contests: Riva del Garda (Italy) and Vöcklabruck (Austria) where they obtained, respectively, a 5th and a 1st place.

He has always participated in activities with bands and other groups until recently.

ACQUIRED SKILLS

Music learning as well as the opportunity to collaborate with various bands and musical groups facilitated his integration within society, with a natural acceptance of the difference on the part of the society, since it was possible to achieve levels of performance on an equal basis.

This has contributed to improve his self-esteem, self-confidence, ability to strive for better results and also to reach his personal goals.

It contributed decisively to the formation of his personality, thanks to some of his teachers and educators, who transmitted him values essential to life and which he tries to put into practice in his everyday life: humility, humanity, honesty, responsibility, respect, gratitude, group spirit and mutual aid ...



ASSOCIATION POUR LA PROMOTION DES SOCIÉTÉS D'ART MUSICAL (APSAM)

The "Association pour la Promotion des Sociétés d'Art Musical" (Association for the Promotion of Musical Art Societies), better known under the acronym APSAM, is a nonprofit organization founded in 1973.

Today, APSAM is an official recognized band and choir federation, mainly operating in the eastern part of the Province of Liège, within the french speaking part of Belgium.

The aim of the association is the development of a quality amateur musical practice. The main objectives are to support members on artistic, technical and organisational basis and to develop a network adapted to the demands of a modern voluntary association.

About 55 bands and choirs with multiple aesthetic identities and ambitions are associated with the APSAM. Within those bands, most of them are the traditional symphonic wind and fanfare bands, but there is also a number of symphonic orchestras, brass bands, big bands, brass ensembles, accordion or mandolin ensembles.



Contact

APSAM
Place Communale, 7/10
B - 4850 Montzen
Belgium
Phone number : 00 32 87 656962
E-mail secretariat@apsam.be
www.blog-apsam.be

Head of the organisation

Name : Jean-Marie XHONNEUX,
president
Address : Obsinnich, 11
B - 3791 Rémersadel Belgium
Phone number : 00 32 478 331931
E-Mail : jeanmarie.xhonneux@skynet.be



Social Network and blog

<http://blog-apsam.be>

Brief introduction

Study tours in Germany

Belgium's special cultural and political situation, with different language communities that are clearly separated from each other, means that the political framework is crucial to understand the current situation with regard to the form and importance of general music education.

Belgium's linguistic diversity is reflected in its political history and complex system of government. The country is, since 1993, a federal state comprising 3 regions (Flanders, with its capital Brussels, Wallonia with its capital Namur, and the municipal region of Brussels) and 3 languages communities ("Vlaanderen", "Fédération Wallonie-Bruxelles" and "Ostbelgien") whose boundaries overlap.

Flanders (which constitutes about 59% of the population) is the northern, Dutch-speaking part of Belgium, and Wallonia (which comprises 41% of all Belgians) the Southern, French- and also a small German-speaking part. The Brussels-Capital Region, which is officially bilingual, is a mostly French-speaking enclave within the Flemish Region.

Each community is autonomous for matters such as culture, media and has its own institutions. The Communities are also responsible for education, with the exception of three competences which remained a federal matter: - the determination of the beginning and the end of compulsory education, - the minimum requirements for the issuing of diplomas, - the regulation of retirement for employees in the educational system.

In all three languages communities, schools are maintained by two different bodies:

- an official and neutral subsidized education system called official education, that is directly dependent on the community's various ministries

or maintained by the provinces or municipalities;

- an independent (denominational or non-denominational) subsidized education system known as free education (Government-aided private education) and maintained by entities, 95% of which are members of the Catholic education federation.

Compulsory schooling in Belgium is generally from the age of 6 to 18. All three communities have a unified school system with small differences from one community to another:

- free pre-primary schooling (Dutch: *kleuteronderwijs*; French: *enseignement maternel*; German: *Kindergarten*) is provided to every child from the age of 2 years 6 months.
- Primary school (Dutch: *lager onderwijs*; French: *enseignement primaire*; German: *Grundschule*) consists of six years, from 6 to 12 years. School usually starts about 8:30 and finishes around 15:30.
- Secondary education: after graduating from primary school around the age of 12, students enter secondary education. They have to choose optional courses that they want to follow, depending on their skill level and interests. A pupil must attend fulltime compulsory education until the age of 15. From 15 onwards students may engage in part-time schooling and opt for a structured learning path which combines part-time vocational education in an educational institution with part-time employment
- Higher education: anybody with a qualifying diploma of secondary education is free to enrol at any institute of higher education of their choosing ("*Hautes écoles*" or universities). Higher education contains programs which result in the degree of bachelor, master and doctor.

Bibliography

-  https://www.belgium.be/fr/la_belgique/pouvoirs_publics/communautes/communaute_francaise
-  http://menet.mdw.ac.at/menetsite/english/t_content3_1_1_be.html
-  <http://www.enseignement.be/index.php?page=26985&navi=3577>
-  <https://eas-music.org/belgium/>

Music in compulsory education.

Music education in pre-school and through the six years of primary school is a required subject but the standard always depends upon the ability of the teacher. Although the primary school curriculum includes one hour of “music education” a week, little attention is paid to the subject of music, and for various reasons the music lessons are generally not held. These reasons include overcrowded timetables, insufficient qualifications on the part of the elementary school teacher, lack of material for the teaching of music and financial constraints at the school that precluded the engagement of qualified music teachers. There is no system known where music school teachers give structural music lessons in primary schools.

Music education in the secondary school varies from the schools. In lower grades from 12-14 years, between one and four hours per week of art and/or music are provided. The school itself decides the number of hours dedicated to each subject. From the 3rd year of secondary school (from age 14) music is no longer compulsory as a school subject except in arts departments (one hour of music a week for the last four school years). Some secondary schools offer music as a major subject in the final school-leaving

examination that entitles the student to conservatory or university entrance. However, the number of such schools is extremely limited and all classes in music and arts are organized not at the secondary school itself but in close cooperation with local “academies” (see below), where, in some cases, the classes are also taught. To compensate the weaknesses of music education in high schools, the schools request the help of music animators from organizations like “Jeugd en Muziek” (in Flanders) or “Jeunesses musicales” (in Wallonia and Brussels).

Music academies and the extra curricular music education

In Belgium, real music instruction is most often provided through a large network of government-supported, officially recognised music schools, the “academies”, in which studies in such areas as performance, ensemble, theory, music history, musical training, basic analysis and written and keyboard harmony are available. This extra curricular music education has gained an important place in the artistic formation. These institutions run parallel with general schools, pre-school, primary and secondary: this part-time artistic education is targeted at both children (from the age of five) and teenagers and also provide music training for interested adults. Music academies are aimed at amateur training and preparation for professional music training as well. There are 112 state-approved academies in the French Community, 169 in the Flemish Community and 1 in the German-speaking Community.

The academies receive funds from the language community on which they depend to cover the personnel costs of the teaching staff, among other things. In the French Community (“Fédération Wallonie-Bruxelles”) this extra-curricular music education is free of charge for

children under 12, children from families with at least three children, children of unemployed parents or parents receiving income support. In all other cases a very low fee of around € 75 per school year is charged (from age 11); adults (from age 18) pay around 200 €.

In this extra-curricular system a student must attend at least two classes of music tuition a week. A lesson takes 50 minutes. This however can be increased. Children start with instrumental classes between 6-8 years of age and continue for at least ten years. Academies design their own curriculum but the Ministry of Education must approve all timetables and curricula. The course structure is almost identical at all music academies and music school inspectors stipulate the level of proficiency to be attained in the examinations at the end of each branch.

In addition to the officially recognized music academies there are also a lot of private music schools. They are not supposed to follow the laws and programs of art educational systems. Most of them offer an alternative system to recognized schools and have very different levels. These private music schools are maintained by private organizations, associations, societies or other non-profit bodies (as community bands). The cost of attending these private schools often depends on the number of classes taken.

Last but not least, there are also many organizations or organisms more specialized in the animation than in the education field. Those are actually musical workshops organized by the 156 CEC ("Centres d'expression et de créativité", "Expression and Creativity Centre") and the 115 cultural centres recognized and supported by the Fédération Wallonie-Bruxelles.

Professional musical training.

The training of teachers for primary schools takes place in teachers' colleges where all students are required to take basic curriculum studies in music.

Teachers of music in secondary schools need to have completed an official bachelor degree in music and a teaching qualification from High school, Conservatory or University.

Music academies also aim at preparing for professional music training. However there are no formalized links between these academies and institutions that provide professional music training at higher education level. Music training to the highest professional levels (Official bachelor degree and master degree in Music) is available in the six royal conservatories of music ("école supérieure des arts") as well as in a few other government-supported or private institutions as listed below:

- Royal Conservatory of Brussels (Koninklijk Conservatorium Brussel) – Erasmus Hogeschool Brussels (Flemish Community)
- Royal Conservatory of Brussels (Conservatoire Royal de Bruxelles) (French Community)
- Royal Conservatory of Ghent (Koninklijk Conservatorium Gent.)- HoGent Hogeschool Gent- School of Arts of University College Ghent
- Royal Conservatory of Liège (Conservatoire Royal de Liège)
- Royal Conservatory of Antwerpen (Koninklijk Conservatorium Antwerpen)- Artesis Plantijn University College
- Royal Conservatory of Mons ("Arts², école supérieure des arts »)
- LUCA School of Arts (Lemmensinstituut Leuven)

- « IMEP (Institut Supérieur de Musique et de Pédagogie), Namur.




Students who take the pedagogical course in their music studies are awarded a "Certificat d'aptitude" or Aggregates Diploma for teaching instruments in academies or school music classes.

University studies in music are generally taken within faculties of philosophy and letters, in departments of history of art and archaeology. They do not provide performance training, being generally studies in the areas of music history and musicology. They exists in

ULB (Université libre de Bruxelles), ULg (Université de Liège), UCL (Université catholique de Louvain), KU Leuven (Katholieke Universiteit Leuven), UGent (Universiteit Gent),

The Queen Elisabeth Music Chapel « Chapelle musicale Reine-Elisabeth » in Brussels, supported by private sponsors, aims its education only at preparation for professional music training of outstanding extremely talented students (piano, voice, violin, viola, cello, chamber music).

Bibliography

-  <https://onderwijs.vlaanderen.be/nl/de-studierichting-muziek>
-  <http://www.enseignement.be/index.php?page=26984&navi=3571>
-  <http://www.enseignement.be/index.php?page=26984>

Professional Opportunities

The teaching of music at music academies and conservatories is normally done by those with full music qualifications and some type of teacher training program in music, though teaching members at the royal conservatories are appointed for their particular expertise in the discipline they teach. Teachers in music academies need therefore to have a didactic master degree from conservatory or university.

The Bologna reform took effect in Belgium in September 2004. This European declaration aiming to harmonize higher studies should facilitate the recognition of qualifications issued by one European state in another. The NARIC Centres (National Academic Recognition and Information Centres) form a European network of national centres whose purpose is to provide information about the recognition of qualifications in Europe:


NARIC Centre of the French Community
enic-naric@cfwb.be

NARIC Centre of the Flemish Community
www.onderwijs.vlaanderen.be


As a graduate music teacher you are extremely versatile: you can work in the music teaching sector (compulsory education, part-time music education), the education services of concert halls, the (socio-)cultural sector (Jeunesses musicales, CEC and cultural centres), in youth work, adult training or in the amateur arts sector.

Musicians who want to join professional orchestras are invited for an audition. For spontaneous applications, contact:


Brussels**Brussels Philharmonic**

 <http://www.brusselsphilharmonic.be/en/orchestra/vacancies/>


Brussels**De Munt, La Monnaie, Federal Opera House**

 <https://www.lamonnaie.be/en/sections/121-auditions>


Antwerp**Antwerp Symphony Orchestra**

 <http://www.antwerpsymphonyorchestra.be/audities-vacatures>


Antwerp, Ghent**Het Kunsthuis Opera Vlaanderen**

 <https://operaballet.be/en/the-house/hiring/auditions#tab>


Brussels**ONB/NOB- Belgian National Orchestra**

 <http://www.nationalorchestra.be/en/home/>

Liège**ORW - Opéra Royal de Wallonie**

 <http://www.operaliegbe.be/fr/about-us/postes>


Liège**OPRL-Orchestre Philharmonique Royal de Liège**

 <https://www.oprl.be/orchestre/lequipe/les-musiciens>


Mons**Orchestre Royal de chambre de Wallonie**

 <http://www.orcw.be/contact/>


Ghent**Flanders Symphony Orchestra**

 http://www.symfonieorkest.be/NL/Pages/Vacature_-_auditie


Ensembles specialized in contemporary music: HERMESensemble

 <http://hermesensemble.be>

Ensemble Musiques Nouvelles

 http://www.musiquesnouvelles.com/fr/Presentation/Musiques_Nouvelles_-_L_ensemble/680/

Brussels**Ictus contemporary Music Ensemble**

 <https://www.ictus.be/ensemble/contact>

The Royal Bands of Belgian Defense consist of a staff of three professional bands: the Royal Band of the Belgian Guides (based in Heverlee near Leuven), the Royal Band of the Belgian Air Force (based in Beauvechain) and the Royal Band of the Belgian Navy (in Ostend). An academic musical degree and a master degree are the minimum recruitment requirements for new musicians who want to join one of these bands.

The non-profit pooling organization Smart has developed services for freelance artists. By becoming active in a number of European countries, Smart hope to deliver solutions adapted to local needs and improve international mobility for creative professionals:

 <http://smartbe.be>

The National Institute for the Social Security of the Self-employed (NISSE) protects the self-employed entrepreneurs' social status:


 http://www.nisse.be/en?_

Bibliography

 <https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Belgium-Flemish-Community:Overview>

 <https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Belgium-French-Community:Overview>

 https://www.belgium.be/en/education/equivalence_of_diplomas

 <http://www.royalbands.mil.be/fr/etat-major>

Events

Liège (Outremeuse)

15th August festivities (procession, folklore cortege, Fête du Pékèt)

Mons: Ducasse (fair)

Doudou, next Sunday after Pentecost):
procession du car d'or and combat du dragon

Ath: Ducasse

street party and danse des géants
from 21st to 23rd August

Herve

Cavalcade du lundi de Pâques
(Easter Monday parade)

Bruxelles

Fête du Meyboom: Cortege of the Giants
and planting of the tree
9th August

Zinneke parade

May

Vielsalm

Sabbat des macralles
20th and 21st July

Namur

Namur en mai. Festival of fairground
arts.
*During the weekend of the Feast of
Ascension.*

Combat de l'échasse d'or

September

Grand feu de Bouge

March

Folklore marches of Entre-Sambre-et-Meuse

from May to September

Cramignons de la Basse-Meuse

Carnivals

Carnaval de Binche (Shrove Tuesday)
and les Gilles (Hainaut)
Laetare and carnaval des Blancs-Moussis
(Stavelot)

Soumonces (pre-carnival festivities)
Carnaval du Laetare (Welkenraedt, Tilff)
Cwarmé in Malmedy (Sunday of carnival)
Carnival (Rhine tradition in Eupen and
Kelmis Carnaval des ours (Andenne)

Festivals, contests etc...

Les fêtes de Wallonie

Festive and popular events in September
in the province of Liège and Namur

**Festivals and contests organized by the
various federations of amateur music
practice in each linguistic community:**



www.usm.be
www.vlamo.be
www.foedekam.be

Musical repertoires



TRADITIONAL RHINE CARNIVAL:

"das Humbta tätärä" *Toni Hämmerle*
"ich kauf' mir lieber einen Tiroler Hut"
Charly Nisessen
"Rosamunde" *Vejvoda-Oomes*
"Rucki-Zucki" *Ernst Neger*
"So ein Tag so wunderschön wie heute"
Freddy Quinn
"Wir kommen alle in den Himmel" *Jupp
Schmitz*
"Ech han e ne Pif, Paf, Pouf" *Albert
Michiels*
"Polonese Blankenese" *Werner Bohm-
Thorn*
"Der treue Husar" *Heinrich Frantzen*
"Bums Valdera" *Werner Preuss*
"Heidewitzka, Herr Kapitän" *Karl Berbuer*



CARNIVAL OF MALMEDY (TRADITIONAL TUNES):

Vî cwarmê!
Lu salâde russe
Hop' on vère!
Lu tchant do mæssî toûr
Tching-Boum!
L'ëveuye du sint-martin
Lu nut' du may



CARNIVAL OF BINCHE "GILLES" TUNES:

Aubade matinale
Les D'gins de l'Estène
Lion de Belgique
Mère Tant Pis
Les Brigands
Airs des Marins
Sérenade
Pas de Charge
Les Chasseurs
Trompettes des Cent Gardes
Polka Marche
Vivent Les Bleus
L'Ambulant
Cavalcade
Air du Doudou
Arlequin

To our knowledge, there aren't any examples of a real integration of a disabled person with a physical or mental handicap within the community bands in Belgium.

However, there are initiatives such as the non-profit organisation "Créahm" whose objective is discovering and displaying art forms produced by people with mental disabilities.

To achieve this, the Créahm sets up creative workshops run by people involved in the plastic and performing arts, placing his project firmly in an artistic, and not in a therapeutic or occupational framework.

The definition of "outsider" or "alternative" art remains imprecise. In fact, the art conceived and practiced at the Créahm doesn't "define" itself, but is firstly characterized by the workshops' own creation and mediation methods.

The objective pursued by the Créahm is artistic but also societal as it aims at a better integration of the disabled in the social field. Créahm's action belongs to the perspective of an overall support of the disabled person. From this point of view, the work in workshops, although it does not correspond to a therapeutic function, it does however take a full part in the development of the person and their fulfilment as an individual. It calls on a long-term commitment to take part in a personal project of creation; it strengthens their self-esteem; it makes possible the internal construction of an identity in which the disability is no longer a restraint or a stigma, but the proper place/spot for an individual deployment.

"Katabanga", the new musical group from the Créahm-Liège created in 2014, is built around urban music (pop, hip-hop, rock). Now and then festive or intimate, the brass and percussion sections, the keyboards and guitars accompany personal texts declaimed in poetry slam.

Bibliography :

http://www.creahm.be/en/le-creahm-2&presentation_43.html#.WXS6qTPpNBw

http://www.creahm.be/files/article_131/creahm-broch-2015-2016.pdf



<http://www.creahm-bruxelles.be/ateliers>

<https://youtu.be/-ZlqjN6KFDo>

<https://youtu.be/eVAR1qW8aW8>

<https://youtu.be/9FPZ2IL57zs?t=552>























Co-funded by the
Erasmus+ Programme
of the European Union