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Erasmus+ Programme
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**STUDY MODULES FOR MUSIC PROFESSIONAL EDUCATION
INSTITUTION FACILITIES**

**The modules have been developed within the Erasmus + project “VET
alternative opportunities for young musicians’ better integration into labour market”
(2016-1-LV01-KA202-022695).**

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Introduction

Teenagers usually have the most difficult period in their life-it the period of crisis, it is sometimes called even the age catastrophe. This period is difficult both for the teenager and for people surrounding him/her. The necessity in self-expression, self-realization in activity having personal sense is growing. As well the level of his/her social activity is growing, it is the time of developing teenagers ability to understanding their own inner world and personal qualities. Just at this time the skills, abilities and business qualities start to be expressed, the selection of their future profession starts.

The strong desire to occupy a significant position in society grows, in the world of adults it makes them especially sensitive to social values. The first becomes the ability in the acknowledgement in the world of adults their independence.

The researches show, that the personality of the teenager develops in many-planned system, in socially acknowledged and socially approved activity. It is well known also, and the practice acknowledges it, that teenagers are the most of all favorable layer of society for development creative activity because they have a desire towards personal self-improvement, which takes place via self-expression self-esteem. It is impossible to overestimate in this the role роль of artistic creativity. One of the most important directions in the artistic development of the personality of the teenager becomes musical creativity.

The most important psychological characteristic of a teenager is increased learning and creative activity, which very often find realization in the в process of learning music. Such peculiarities of teenagers, as higher emotionality, desire to the ideal, qualitative changes in intellectual sphere, promoting the self-consciousness, the feeling of adulthood, developing self-control and self-critics, formation of I-conception (ability to self-criticism, self-analyses and self-development), are the defining factors for effective musical education of learners-teenagers.



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**STUDY MODULE FOR MUSIC PROFESSIONAL EDUCATION
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" PRACTICE "

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MODULE “PRACTICE”

Art gives image and thoughts, and it is needed to create in our imagination the mood. Poetry of word gives thought, and out of it is needed to create image and mood, but music gives mood, and accordingly it is needed to recreate the thought and image.

N. Rimsky- Korsakov

The AIM:

Using different varieties of forms of musical-ethical bringing up and attracting teenagers to musical art, to prepare the most gifted pupils to further professional studies in musical and other higher educational institutions connected with culture.

The TASKS:

- development of musical abilities
- upbringing of artistic taste
- promote musical activity and musical background
- acquisition of the methods of playing a musical instrument
- learning the basic of literate work with notes text,
- formation of performing culture,
- learning the skills of reading from the paper,
- acquisition of elementary skills of accompaniment,
- learning the skills of transponding in ensemble play

As the result of learning the teenagers get fixed motivation, connected with broadening their knowledge, formation of needed skills, allowing them to do the thing they really like, individual creative work.

THE CONTENT OF THE MODULE

Study Theme	Content of the theme	The forms of organization of studies and methods	Achieved result
<p>1. Studies on profession :</p> <p>A. piano</p> <p>B. violin</p> <p>C. flute</p> <p>D. percussion instruments</p> <p>E. vocal</p> <p>F. ensemble singingdsf a capella</p>	<p>1.1. Learning the notes of musical works</p> <p>1.2. works</p> <p>1.3.</p> <p>1.4. Learning by heart of musical works.</p> <p>1.5. Evaluation of technical difficulties and working on techniques.</p>	<ul style="list-style-type: none"> • Individual studies with the pedagog • independent studies with evaluation / self-evaluation of the results together with the pedagog • Exercises, developing the skill of memorizing the note text : <ul style="list-style-type: none"> A. Definition of the main points of the work . <p><i>Marking during the play the main points of the work, it is possible to use logical memory, based on memorizing the logics of development of music .</i></p> <ul style="list-style-type: none"> B. Learning the text with notes C. And the instruments D. Learning the text with notes without the instrument 	<ul style="list-style-type: none"> – Acquisition of the literate work with note text. – Acquisition of the methods of playing the instrument. – Various works of music. – Musical works are learned by heart. – Elementary technical difficulties are obtained

		<p><i>Looking into the notes , it is possible to memorize the text visually and then during the play by heart imagine it as if it is before one's eyes .</i></p> <p>E. Learning by heart by the ear</p> <p><i>Listening the melody , singing it with the voice without the instrument, it is possible to memorize the music by the ear.</i></p> <p>F. Playing the instrument by heart</p> <p>G. Singing by heart</p> <p>H. Attracting movement</p> <p>I. feelings</p> <p><i>"Playing into" the texture of the work, it is possible to memorize it with the help of movement.</i></p> <p>J. Attracting associative memory</p> <p><i>For activating the esthetic feeling and better impression of performing it is useful to attract</i></p>	
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associative memory.. Poetical images, pictures, associations, taken from life and from other works of art , help the associative memorizing. Connection of heard sounds with non-musical images and imaginations, having similar poetic background, motivates emotional memory. Musical work, learnt by this method, where the content of music is connected with a broad range of associations, will be not only more impressively performed , but also better learned.

K. Revision of the learned .

- Exercise for overcoming technical difficulties.
- Etudes for the piano:
K. Cherni,
M.Moshkovsky,
A.Arensky, I.
Brams, I Schopen,
F.List,
S.Rahmaninov.

		<ul style="list-style-type: none"> • Exercises and etudes for the violin: F.Dgeminiani, G.Vinjavski, L.Spohr, Vjetan, Schradiak, R.Kreicer,I.Ioahim , D Tortini. Etudes and exercises for flute : Z. Barrer D.Gariboldi, E. Keller, L. Hughes. • Etudes exercises for cello: L. Davidov, M. Marde, F Grjuclahe r, U. Dotcauer. • Etudes and exercises for percussions according the system of M.Pecarsky • Exercises for singers: vocalises, exercises for singing , learning the parts of other members of the ensemble 	
<p>2. Analysis of the work which is in the process of learning</p>	<p>2.1.Analysis of the form of the work and the definition of logics</p>	<ul style="list-style-type: none"> • Individual studies with the pedagog • Independent studies with estimation /self-estimation of the 	<p>Understanding of the form and content of the musical piece. The ability independently</p>

	<p>of its development: two-three parts form, rondo (B.A. Mozart-Rondo alla Turca; L. Beethoven "Fury because of the lost penny"; I.S. Bach "Joke" from order.2; M. Glinka – ouverture to the opera "Ruslan and Ludmila" ; K. Süssmayr introduction and Rondo Capriccioso"; fugue (FUGUE by Bach, Shostakovich); variations 2.2. and (I.S. Bach-Chacona;</p>	<p>results together with the pedagogs</p> <ul style="list-style-type: none"> • Group studies – • discussion 	<p>understand the peculiarities of the form of the work which is learned , its genre, tonal character, the ability to give detailed characteristics of the emotional content of the work.</p>
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	<p>G. Persel-aria of Didona from the opera "Didona and Enai"; D.Rossini-Larme for cello and piano); sonata form-sonatas for different instruments and ensembles:I.Gaidn, B.A, Mocart,L ..Bethoven, F Schubert and others.; ,</p> <p>2.3.Through out development</p> <p>2.4. Characteristics of the genre of the work:</p> <ul style="list-style-type: none"> - instrumental <p>2.5. and vocal genres</p> <ul style="list-style-type: none"> - cult genres (psalm,Requiem,mass) - folk- 		
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	<p>routine:songs ,dances (polka,waltz, minuet and etc.) - concert genres:oratorio,sonata,quartet, symphony - Theatre genres:opera, ballet, musical</p> <p>2.6. Tonal plan. 2.7. Emotional content 2.8. Analyses of the work from the point of view of performing technique (types of masterly musical texture)</p>		
<p>3. The questions of performing and interpretation (formation of performing culture)</p>	<p>3.1. Dramatics of the play (repetitions, intonation-harmonic connections, culminations, reprises) 3.2. Concerts-lectures <i>Backing the theory of synthesis(interconnection of vision ,hearing, , taste</i></p>	<ul style="list-style-type: none"> • Individual studies with the pedagog Independent studies with estimation /self-estimation of results together with the pedagog • Group studies - discussions • Listening to the audio recordings • Visiting of concerts (independently, with the group , c 	<p>Deep understanding of dramatic conception of the play.</p> <ul style="list-style-type: none"> - The students get acquainted and analysed separate interpretations of the play - Consciously chosen their own interpretation. Achieving associative-

	<p><i>in the process of acquisition and analyses of the work of fiction), lecture-concert uses different types of art for creation of the whole understanding of the historical epoch, type of culture, fiction image. Simultaneously one psycho-physical mechanism adds to another one in this way music causes hearing understanding, art –visual, architecture – spacial, what creates the whole picture of existence. Examples: Bah-the King of music. The young musicians perform the musical works by Bah on the piano organ,clavecin,,cello,marimba.Vid eo row:churches and cathedrals,The</i></p>	<p>with the pedagog) and discussion of the listened</p> <ul style="list-style-type: none"> • Visiting concerts -lectures: method of creation of artistic content, directed towards the development of musical culture of the youth with the help of creation of rich artistic surrounding entering out of music • into connected types of art, history, nature, life situation and images. <p><i>A gifted person thinks , sees,percepts in sounds , colours, texts. For creative individual it is absolutely necessary such understanding of the world of art, the whole artistic perception of the world, to the cultural universe of the fiction work. The usage in concert- lectures different arts – music, painting, literature, history, theatre, – allows to unite and reflect common ideas and feelings of people, common for all people values,</i></p>	<p>imaginative connection of the language of expressiveness of different types of art , achieved while visiting of concerts-lectures, enriches and develops thinking of young musicians, educates emotions, playing a huge role in becoming a personality in a young musician, helps the formation and opening his/her creative abilities, phantasy and imagination .</p> <p>– The participants of the module step by step go through three points, characteristic for формирование listeners’culture:</p> <ol style="list-style-type: none"> 1. Not full perception : musical perception differs in
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	<p><i>interior of the epoch ,ancient clavecins and organs , memorial to Bah .Cartoon by Disney “Fantasy”- toccato and fuga re-minor. Video recording of the concert at the square in Leipcig in honour of 300-anniversary of Bah.</i></p> <p>Schuman-pages of life. The young musicians perform parts from “Carnival”, “Pages from the albom”,The Play for the youth ,romances,Trio for the violin,cello and piano ,a video-row-portretes and parts from movies. Reading the letters of R Schuman and K. Vik.</p> <p>3.3. Forming the culture of listeners</p>	<p><i>understanding of beauty, kindness, truth.</i></p> <ul style="list-style-type: none"> • Visiting of master-classes (look further on,lower theme 5) 	<p>“deathlike”indiv isibility: the listener gets only the common imagination about the musical image. Not full perception often leaves people indifferent to the music they listened , the image, appearing at this point of musical perception , may be not of the same depth.</p> <p>2. This point of musical perception is connected with repeated listening of the whole musical composition or in parts . In this case the process of penetrating into depth of the content of the work takes place. To a certain extent “ looking deeply”, feeling it by the ear and thought, underlining the most bright peculiarities ,understanding of separate</p>
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			<p>means of musical expressiveness.</p> <p>3. A repeated apply to the musical composition, enriched by appeared earlier musical- hearing imaginations and associations. At this point come to cooperation the whole emotional impression from music and its thoughtful perception .</p>
<p>4. Making music together. <i>In musical creativity work in big and small groups is part and parcel of the profession.</i></p>	<p>Accompaniment</p> <p>4.1. Reading from the list in the process of ensemble playing</p> <p>4.2. Transposing in the play in ensemble</p> <p>4.3. Duetto</p> <p>4.4. Trio</p> <p>4.5. Quartet</p> <p>4.6. Other ensembles</p> <p>4.7. Choir</p> <p>4.8. Orchestra</p> <p>Repertoire for the work in ensemble: duettos by Bah , Djeminiani, Vivaldi, Tortini, Gaidn, Mocart, Bethoven</p> <p>4.9.Trio</p>	<ul style="list-style-type: none"> • Work in couples, small and big groups , independently, and with the participation of the pedagog , with the estimation /self-estimation of the results together with the pedagog. 	<ul style="list-style-type: none"> – Acquisition of elementary skills of accompaniment. – acquisition of the skills reading – From the paper – Acquisition of the skills of transposing playng in the ensemble – In creative form getting acquainted practically with different types of business relations – Leaders appear; upbringing of the qualities of a leader – The skill to work in a team becomes stronger ,

	<p>Schubert, Gaiden,Mocart, Bethoven, Chaikovski, Rashmaninov, Schostakovich</p> <p>Ancient songs,romances, arias</p>		<ul style="list-style-type: none"> - The skill of finding common aims and the ways of their achievement are getting developed .
Master- classes	<p>5.1. International youth orchrceetra "Baltic Academy"</p> <p>5.2. "Music laboratory"</p> <ul style="list-style-type: none"> - international eksperimental "making music together project. <p>5.3. Possibility to participate such an international and youth orchestra work as " Baltic Academy" ,Baltic Sea Philharmonic orchestra (Baltic Sea Philharmonic), Gustav Måler's Youth orchestra , European Union Youth simphonic orchestra , festival orchestra „ARTISSIMO”, Euro pean Union youth barokko orchestra, Youth orchestra , Baltic Sea Youth Phillharmonic orchestra (Baltic</p>	<p>Individual, group and frontal forms of work .Musical master-class</p> <ul style="list-style-type: none"> - <i>a special teaching lesson, based on practical actions demonstration of creative decisions performing musical composition. It is an effective form of transmission of knowledge and skills , exchange of experience in learning and upbringing , the central part of which is demonstration of original methods of acquisition how to perform musical compositions so, that all the participants of the class play an active role .</i> 	<ul style="list-style-type: none"> - Presence at the lessons other pedagogs π - Possibility to listen the performance of other students - A possibility is gotten to get acquainted with the new repertoire - Estimation of recommendation s to other students, the possibility to use them later in practice in their own performance - The possibilities become broader To choose the teacher - Visiting the lessons of other professions - Increasing the cultural level - Broadening the contacts with creative youth of one's own

	<p>Sea Youth Philharmonic).</p> <p>5.4. New international project of working out ideas and their approval.</p>		<p>country and other countries</p> <ul style="list-style-type: none">- Discussion of recommendation of the pedagogs , participation in discussions on overcoming technical difficulties, in discussion of the- conception of the work and different possibilities of its interpretation- Visiting master-classes in another country opens new possibilities- Communication and exchange of experience of pedagogs- Advertising new principals of teaching (it is – for pedagogs !)
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**STUDY MODULE FOR MUSIC PROFESSIONAL EDUCATION
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" INDIVIDUAL PLAN "

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Module “INDIVIDUAL PLAN”

*Blessing given to us by the Art, not
in what we learn from it, but in what we
become, thanks to it.*

O,Wild

From the social point of view, based on the individual plan differentiated teaching is targeted influence on the formation of individual creative professional potential the aim of which is reasonable usage of the abilities of each musician at the professional labor market.

From the psychological and pedagogical point of view, such teaching is based on creation of optimal conditions for finding out the in-born abilities, development of interests and possibilities of each young musician.

The necessity of realization of the differentiated teaching is connected with objectively existing contradictions between the mutual for all who are taught aims, the content of teaching and individual features of the each one. Individual approach is necessary as for defining of the performing level of the musicians, who yet have not achieved high level at the individual creative way, as for the further development of bright individuality.

Differentiated approach is meant for using different methods and approaches in teaching, different tasks depending on the aims of teaching, types and stages of teaching, individual features of young musicians.

The AIM:

Using differentiated approach to teaching talented young musicians, to open in them the everyone's strong side, to help the teenagers fully develop his/her unique individuality, strengthen their belief in their forces, as the result the young musician will be able to find his/her way in modern professional musical creativity.

The TASKS:

- Further development of musical abilities.
- Improving the methods of playing the instruments and singing in ensembles.
- Improving the skills of reading from the paper, accompaniment, ensemble playing and singing.
- Strengthening the culture of performing and broadening their musical background.
- Attracting the most gifted young musicians towards active participation to performing activity on the level of municipality , the whole country, Europe

As a result of teaching the young musicians develop, strengthen and fix a whole set of professional qualities, necessary for their successful career in the field of professional musical performing on the national and international level.

THE CONTENT OF THE MODULE

Study Theme	The Content of the theme	The forms of organization of studies and methods	Achieved Results
<p>1. Studying of additionally musical material</p>	<p>1.1. Other works of</p> <p>1.2. this composer: learning the sonata by Beethoven, we simultaneously learn his symphonies and instrumental concerts (possibly, with the help of audio recordings)</p> <p>1.3. analogous works of other composers: learning Beethoven's sonatas, we learn sonatas by Mozart, Shostakovich Gaiden, Schopen (possibly, with the help of audio recordings)</p> <p>1.4. The works of the same genre :waltz by Schopen learn waltz by Shubert and Schopen</p>	<ul style="list-style-type: none"> • Individual studies • with the teacher • Individual lessons with marks/self-evaluation of the results together with the teacher • Group studies • discussions 	<ul style="list-style-type: none"> – Broadening of musical background – Widening of general culture background – Understanding of the connection of epochs and genres

	<p>Shtraus, and also Lendlers and Schubert</p> <p>1.5. (possibly, with the help of audio recordings)</p>		
<p>Deeper studies of the questions interpretation</p>	<p>1.1. Historical context of the epoch , connected with the time of creation of the work</p> <p>1.2. Musical style of the same epoch эпохи:</p> <p>A. Барocco</p> <p>B. Clasisism</p> <p>C. Romantisism</p> <p>D. Dodecaphony</p> <p>E. Post-modernism, etc.</p> <p>1.3. Getting acquainted with history of music performance in historical cultural context Existing traditions of performance</p> <p>1.4. Great interpretations</p> <p>1.5. Personal original conception of performance of a piece of musical work</p>	<ul style="list-style-type: none"> • Individual studies with a teacher • Personal studies with evaluation/ self-evaluation of results together with the teacher π • Group studies-discussion • Listening of audio recordings • Visiting of concerts (individually, with a group, with a teacher) and discussion of the listening material • Visiting of concerts-lectures (see. module «Practice») and participation in them. Examples. Concert-lecture about Bah : young musicians play Bah at the organ, playing piano,clavecin, flute,percussion, and also improvising in jazz style. Concert-lecture about Shopen:young musicians perform 	<ul style="list-style-type: none"> – Understanding of historical context of the epoch – Acqusition of styles of performance, connected with historical musical styles(barocco, clasissism, romatisism and etc.) – Created personal original conception of performance of musical works – The students are in the roles of listeners , reviewers, critics. – During the dialogues about serious and light music they make conclusions about artistic openings and classical traditions, young admirers of music come to the conclusion about eternity of great classical

		<p>preludes,waltzes, polonaises,night-pieces.</p> <p>Concert-lecture about Mocart : young musicians play sonatas, rondo, duets, perform arias from operas.</p> <p>Concert-lecture about russian music:young musicians play «The Seasons of the Year» by Chaikovsky the version for the violin ,cello and piano, pieces from “Children’s Album” ,romances.</p>	<p>music of different centuries, its direction into future.</p>
<p>2. Concert Activity</p>	<p>3. Performance at separate concerts at the students’ countries</p> <p>3.1. Performing at concerts of different cycles of themes . Example: Born in Latvia,to the city and the world; Music in the Museum ,New Filharmonic, Tallinn Music Week,Real Group academy,Baltic Filharmonic</p>	<ul style="list-style-type: none"> • Preparation to concerts (lessons with the teacher and independently) • Solo performances with evaluation /self-evaluation of the final performances together with the teacher , with other students • Ensemble performances with evaluation /self- evaluation of the concluding performances with the teacher , • With other students 	<ul style="list-style-type: none"> – Demonstration of performing skills – The most important skills for any musician-performing at the concerts under conditions – of publicity are acquired – The approvement of the surrounding increases the self-esteem and motivates further creative development Performing in other countries

	3.2. Concert performances abroad		<p>opens new possibilities</p> <ul style="list-style-type: none"> - The growth of general cultural level
<p>4. Active participation in master-classes, festivals, competitions, international observations</p>	<p>4.1. Performing at master-classes</p> <p>4.2. Participation in national and international competitions</p> <p>4.3. Participation in international musical parades</p>	<ul style="list-style-type: none"> • Creative cooperation with famous musicians at their master-classes. Master-classes are vitally important for the future cultural professionals, as the personal presence and the scheme of transporting knowledge. “Master to the student” scheme works much more effectively especially when there is a big quantity of participants. It gives a wide range of possibilities for exchange of experience not only between the Master and the Student, but also among the Students themselves. Master classes give the possibility to make perfect the work of the students during a short period, getting new skills and knowledge. <p><i>Transporting the Practical experience in real time with active participation</i></p>	<ul style="list-style-type: none"> - A new experience in work with a new teacher has been gotten, the possibility to study with him, using one’s own - Qualified consultation from aside has been gotten - The possibility in short period of time (2-5 lessons) to concentrate and to make his/her performance on a new professional level - The experience of cooperative music-making - The experience of personal professional and intellectual communication with outstanding pedagogs and musicians, leading to developing abilities of a young musician independently and originally think.

		<p><i>of listeners (see module "Practise")</i></p> <ul style="list-style-type: none"> • Participation in significant musical festivals, including , the ones, devoted to significant cultural and historical events. - Latvia-100 - Estonia-100 - Born in Latvia - ARTISSIMO - WINTERFEST - AVANTI! - Glassperlenspiel - festival of ancient music in Rundale P - Tallinn Chamber Music festival - Parnu Music festival - Eurorchestris - Stockholm Early Music festival - Baltic Sea festival - Real Group Academy festival - Malmo Chamber Music - Festivals Acapella <p>Participation in performing competitions</p> <p>Competitions increase competitive ability . In its turn, it increases the demand and offer among young professionals in</p>	<p>A Young man is involved into activity of developing of professionalism.</p> <ul style="list-style-type: none"> - Demonstration of his/her performing mastership - Improving of their performing skills. <p>Stimulating the growth of creative potential .</p> <ul style="list-style-type: none"> - The possibility of self – realization has been achieved - The Development of the skill to accept constructive critics. - The development of skill of concentration during the open lesson, in the presence of young colleges and other pedagogs. - The skill of the quick reaction to the advice of the pedagog and at the same time , during the lesson create a new
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		<p>culture, allowing them to broadly opening and giving them a chance to a more successful entering the market of professional labor.</p> <ul style="list-style-type: none"> - regional competitions - republic competitions - international competitions: Youth competition “Nut-Cracker” competition named after Venjavsky Competitions named after Schopin (Estonia,Poland China) competition named after Chaikovsky Competition named after Churlonis Competition named after Queen Elizabeth and etc.. 	<p>performing decision</p> <ul style="list-style-type: none"> - Discussion of recommendations of pedagogs, participation in discussion how to overcome technical difficulties, in discussion of the conception of the piece of work and different possibilities of its interpretation - The growth of competitive ability Estimation of oneself and oneself ‘ possibilities at the market of professional labor Motivated creation of new musical conception - The Skills of distributing one’s own forces, physical, psychological and intellectual on “long distances” , - Setting new contacts
5 International	4.4. International youth orchestra” Baltic Academy”	<ul style="list-style-type: none"> • Work in groups • Discussion • Brain Storming 	<ul style="list-style-type: none"> - Possibility of communication with young

<p>musical projects</p>	<p>4.5. “Musical Laboratory”– international musical project for cooperative making music</p> <p>4.6. Possibility of participation in the work of such international youth orchestras, as “Baltic Academy” , “Orchestra of the Baltic Sea” The Youth orchestra by G. Maler The youth symphonic orchestra of European Union, “festival orchestra ARTISSIMO”, “youth orchestra barocco of European Union”, BALTIC YOUTH FILHARMONIC</p> <p>4.7. Development and discussion of ideas for new international projects</p>	<ul style="list-style-type: none"> • Musical Rehearsals • Summer musical camp • Open concerts • Round Tables 	<p>colleges – musicians.</p> <ul style="list-style-type: none"> – Participation in discussions, exchange of opinions and experience. – Communication during free time gives the possibility to make contacts, to set new creative unions. – Experimenting in making music together – Researching of the new repertoire . – Training of abilities of finding common – Language with – New potential partners – Possibility in practicing foreign languages.
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**STUDY MODULE FOR MUSIC PROFESSIONAL EDUCATION
INSTITUTION FACILITIES**

**" INFORMATION TECHNOLOGY AND TECHNICAL SUPPORT IN THE
SPHERE OF MUSIC "**

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Moulde “Information technology and technical support in the sphere of music”

THE AIM:

Using a variety of advanced technologies and presenting teenagers with different musical recordings and compilation opportunities, prepare students for further professional training for gaining alternative knowledge and competitiveness in the music industry music market.

TASKS:

- acquisition of a technological process in the processing of musical material and recordings
- the upbringing of artistic taste
- Expansion of the musical horizons in the application of modern technologies
- Acquire the instrument's sound in the application of modern technology
- learning the basics of meaningful work with the use of note-taking texts in modern technologies
- Creation of a play culture
- acquisition of skills of recording and processing of the accompaniment of the game
- mastering modern technology usage skills in transcribing music
- Application of modern technologies and application skills in the use of digital audio workstation compositions
- practical application skills
- Competitive growth in the music market

As a result of the training, the expansion of knowledge and the development of the necessary skills and abilities, adolescents experience a lasting motivation that allows them to devote themselves to their favorite work, to constant creative work.

Study Theme	Content of the theme	The forms of organization of studies and methods	Achieved result
1. Theme - acoustics	<p>Appearance of the sound waves, their spreading and their characteristic parameters ,</p> <p>what is sound and how it appears , sound waves characteristic largeness(size) – period, frequency, phase and the length of the wave. , sound spreading in the air , frequency specter, decibell, sound pressure. formant</p> <p>Voice and different musical instrument spector analysis</p>	theoretical lecture with patterns demonstration	knowledge of sound characteristic parameters, sound spector building , formant concept, difference among sound spectors
2. Theme - MIDI and musical notation programmes	<p>MIDI conception</p> <p>MIDI control</p> <p>Musical notation programmes</p> <p>One musical notation programme (for example, Sibelius) to master the usage of the main skills .</p> <p>Individual practical tasks</p>	theoretical lecture, practical lesson	knowledge of MIDI conception and the princips of its activity , mastering notation computer programm usage.

<p>3. Theme - Digital audio working stations (DAW) – part 1.</p>	<p>What is a digital audio programme?</p> <p>Programm review, arrangement view; Play; Stop;</p> <p>MIDI path fixing</p> <p>MIDI file edition</p> <p>Virtual MIDI instruments</p>	<p>theoretical lecture, practical lesson, individual practical tasks</p>	<p>to master the main skills of one DAW programme usage, to start and edit MIDI information, usage of MIDI in virtual instruments.</p>
<p>4. Theme - Digital audio working stations (DAW) part 2.</p>	<p>Audio file formats - .wav .aiff .mp3</p> <p>Audio edition</p> <p>copy, paste loop, crossfade, reverse</p> <p>A window for mixing,panorama , the rate of loudness</p> <p>Sound interface switching on .</p> <p>Sound recording with a microphone</p>	<p>theoretical lecture, practical lesson, individual practical tasks</p>	<p>to recognize different audio files formats, be able to control /edit them and to process with audio</p>
<p>5. Theme - composition with digital audio working station</p>	<p>Practical sound working out</p> <p>Individual development of the material given by the teacher</p> <p>Different sound texture processing and mixture</p> <p>Selection of a virtual instrument</p>	<p>practical lesson</p>	<p>to be able independently to develop a small composition using DAW and virtual MIDI instruments</p>

	Applying audio effect		
6. Theme - Microphone	<p>Content Microphone formation and the principals of work ,</p> <p>Pressure and pressure grade of the microphones ,</p> <p>Dynamic microphones,</p> <p>Ribbon microphone,</p> <p>Condensator microphones,</p> <p>Diagram of microphone direction ,</p> <p>Special microphone types,</p> <p>Stereo localization, amplitudes difference, time difference, amplitude and time difference, angle and time and distance selection ,</p> <p>XY, AB, MS stereo microphone techniks</p> <p>Microphone, the necessity of its usage, types , technical characteristics</p>	theoretical lecture with demonstration of patterns.	knowledge of a microphone structure and their types, the main is to know how the microphone which is selected works in different recording situations , knowledge of how often microphone technics are needed, to know the necessity of the microphone amplifier
7. Theme - Practical process of recording	<p>Piano recording studio or in the concert hall</p> <p>String ensemble recording studio or concert hall</p>	practical lesson	worked out plan about recording process , technical selection, work with musicians. It is possible for the listeners of the course to select the recorded

	<p>Technical selection</p> <p>Technical installation</p> <p>Recording</p> <p>Recorded material listening and selection</p> <p>Assembly of the selected material</p>		<p>material and to assemble it in DAW programme.</p>
<p>8. Theme - Practical recording</p>	<p>String recording in studio or concert hall</p> <p>Technical selection</p> <p>Technical installation</p> <p>The process of recording</p> <p>Listening and selection of the recorded</p> <p>Assembly of the selected material</p>	<p>practical lesson</p>	<p>improved the knowledge about recording process, about a bigger ensemble recording details, technical peculiarities, work with musicians.</p>



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**STUDY MODULE FOR MUSIC PROFESSIONAL EDUCATION
INSTITUTION FACILITIES**

" LESSONS OF MANAGEMENT "

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“LESSONS OF MANAGEMENT”

DESCRIPTION OF THE MODULE

ANY MODERN MUSICIAN MUST HAVE SKILLS IN THE SPHERE OF MANAGEMENT IN ORDER TO PRESENT

HIS/HER INTERESTS AT THE LABOR MARKET.

MOREOVER, STUDYING MANAGEMENT OF CULTURE OPENS NEW POSSIBILITIES FOR A YOUNG MUSICIAN AS NOT ONLY A PROFESSIONAL PERFORMER BUT AS FOR AN ORGANIZER.

THE PROSPECTS OF SUCH A KIND ARE IMPORTANT FOR THE POSSIBILITIES OF COOPERATION OF THE SPHERE OF CULTURE WITH OTHER SPHERES OF BUSINESS ACTIVITY. THE MAIN PECULIARITY OF MANAGEMENT IN THE SPHERE OF CULTURE IS IN THE FACT THAT MONEY IN THIS SPHERE ARE EARNED

MAINLY NOT ON THE BASIS OF SIMPLE COMMERCE, BUT ON THE BASIS OF THE ATTRACTING INTERESTED DONORS: SPONSORSHIP,PATRONAGE,CHARITY

EVEN MORE OBVIOUS IS ANOTHER FACTOR — GROWING DEMANDS TO COMPETENCE IN MANAGEMENT OF THE SPECIALISTS AND PEOPLE WHO WORK IN SOCIO-CULTURAL SPHERE. ATTRACTING OUT OF BUDGET RESOURCES OF FINANCING, MORE ACTIVE COOPERATION OF SOCIO-CULTURAL SPHERE WITH FINANCIAL, INDUSTRIAL AND TRADE CAPITAL, PUBLIC MOVEMENTS AND ORGANIZATIONS — ONE OF THE NECESSARY CONDITIONS OF SAVING CULTURE AND HISTORY, RESTORATION OF CREATIVE POTENTIAL, DEVELOPMENT OF CULTURAL LIFE.

ALL THESE SKILLS, KNOWLEDGE AND ABILITIES HELP TO DEVELOP NEW FORMS OF MODERN MUSICAL

LIFE. THE SKILLS OF MANAGEMENT MOTIVATE NEW IDEAS AND CREATION OF NEW COMPETITIVE PROJECTS IN MUSIC AND GENERAL CULTURE SPHERES.

THEME	THE CONTENT OF THE THEME	FORMS AND METHODS	RESULTS
<p>1.THEME - HOW CULTURE INFLUENCES THE DEVELOPMENT OF THE REGION (TOWN OR CITY, COUNTRY)</p>	<p>UNDER RESEARCH IS EVERYTHING:</p> <p>BIG AND SMALL THEATERS,</p> <p>DANCE ENSEMBLES,</p> <p>OPERA AND BALLET,</p> <p>MIMICS AND GESTURE TEAMS,</p> <p>DOLLS THEATRES,</p> <p>CABARET,</p> <p>YOUTH AND STREET THEATERS,</p> <p>CONCERT HALLS,</p> <p>ORCHESTRA: SYMPHONIC, CAMERA,</p> <p>MUSEUMS,</p> <p>ARTISTIC INITIATIVES AND ENTERPRISES</p> <p>ART GALLERIES</p> <p>AUCTION HOUSES</p> <p>WORKSHOPS PRODUCING WORKS OF ART,</p> <p>THE UNION OF ARTISTS.,</p> <p>HIGHER EDUCATIONAL INSTITUTIONS: ACADEMY OF MUSIC, ACADEMY OF ARTS, ACADEMY OF ART AND ETC.</p> <p>AMATEUR ART:</p> <p>ORCHESTRAS</p>	<p>- GROUP STUDIES WITH ELEMENTS OF DISCUSSION.</p> <p>- LECTURES - DISCUSSIONS</p> <p>- SEMINARS</p> <p>1. ORGANIZATIONS OF CULTURE, PUBLIC AND PRIVATE</p> <p>2. PECULIARITIES OF A CERTAIN REGION IN THE SPHERE OF CULTURE</p> <p>3. CITY FESTIVALS, AS A MIRROR OF CULTURAL-ECONOMIC COOPERATION</p>	<p>- BROADENING OF UNDERSTANDING OF MANAGEMENT</p> <p>- THE ABILITY TO LEAD A DISCUSSION</p> <p>- THE ABILITY TO WORK IN A TEAM</p>

	<p>QUIRES</p> <p>ENSEMBLES</p> <p>DANCING TEAMS</p> <p>STUDIOUS OF APPLIED ART</p> <p>CULTURE INDUSTRY</p> <p>THE MARKET OF MASS MEDIA :</p> <ul style="list-style-type: none">- FREELANCE WRITERS,- AUTHORS AND JOURNALISTS,- EDITORIALS,- ENTERPRISES OF BOOKS AND NEWSPAPERS- MAGAZINES TRADE- WHOLESALE AND INDIVIDUAL SALE- TYPOGRAPHIES AND BOOKBINDERIES,- <p>TRANSLATORS/INTERPRETERS</p> <ul style="list-style-type: none">- EDITORIALS OF MASS-MEDIA <p>THE MARKET OF CINEMA AND TELEVISION MARKET:</p> <ul style="list-style-type: none">- FAMOUS PEOPLE OF THE THEATRE, CINEMA AND RADIO,- CINEMA PRODUCTION,		
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	<ul style="list-style-type: none"> - CINEMAS, CINEMA RENT AND DISTRIBUTION - PHOTO LABORATORIES - RADIO AND TELEVISION COMPANIES 		
<p>2. THEME - DIRECT INPUT OF THE SPHERE OF CULTURE IN ECONOMICS</p>	<p>PUBLIC ORGANIZATIONS OF CULTURE , PUBLIC , NON-COMMERCIAL STRUCTURES, PRIVATE COMPANIES, CREATIVE COOPERATIONS, CREATIVE INDIVIDUALS, WORKING IN THE SPHERE OF CULTURE AND ART, ORGANIZING WORKING PLACES. IN THIS WAY THE INPUT INTO THE DEVELOPMENT OF ECONOMICS OF A CERTAIN REGION TAKES PLACE. IT IS NOT ONLY PROVIDING EMPLOYMENT, BUT IT IS ALSO TAX AND OTHER FORMS OF MONEY WHICH GO INTO THE STATE BUDGET, SOCIAL INSURANCE.</p> <p>THE SPHERE OF CULTURE AND ART IS ALSO AN INFRASTRUCTURE OF DEVELOPMENT OF OTHER BRANCHES AND FIRST OF ALL EDUCATION, MASS MEDIA, EDITORIAL ACTIVITY, TOURISM, THE INDUSTRY OF ENTERTAINMENT.</p> <p>ACCORDING TO THE WORLD STATISTICS MORE THAN 75 % OF TOURISM IS CULTURAL TOURISM, WHEN</p> <p>THE TOURISTS VISIT OTHER REGIONS AND COUNTRIES, IN ORDER TO GET ACQUAINTED</p>	<ul style="list-style-type: none"> - LECTURE WITH ELEMENTS OF DISCUSSION - DISCUSSION - WORKING IN GROUPS - INDIVIDUAL REPORTS ON SEPARATE THEMES - PROJECT WORK 	<ul style="list-style-type: none"> - BROADENING OF UNDERSTANDING THE CONNECTION OF CULTURE AND ECONOMICS - DEVELOPMENT OF THE SKILLS OF SEARCHING FOR NEW DECISIONS - FULFILLING THE TASKS OF CULTURE WITH THE HELP OF ECONOMICS MECHANISMS

	<p>WITH THE CULTURAL AND HISTORICAL TRADITIONS, PARTICIPATE IN BRIGHT EVENTS, TO GET VIVID NON-HABITUAL FEELINGS, TO BUY EXOTIC ARTISTICALLY MADE PECULIAR SOUVENIRS.</p> <p>GENERAL EDUCATION IS IMPOSSIBLE WITHOUT GETTING THE YOUNG GENERATION ACQUAINTED TO CULTURAL AND HISTORIC TRADITIONS, TRADITIONAL, CLASSICAL AND MODERN ARTS, WHAT IS NOT POSSIBLE WITHOUT THE WORK OF MUSEUMS, LIBRARIES, VISUAL ART AND MUSICAL SCHOOLS.</p> <p>FOR THE ACTIVITY OF MASS MEDIA IT IS IMPORTANT NOT ONLY SENSATIONS, BUT ALSO “ GOOD NEWS “ AND THE MAIN RESOURCE OF SUCH NEWS IS THE SPHERE OF CULTURE AND ART . THE EVENTS WHICH TAKE PLACE IN THIS SPHERE ARE SOCIALLY IMPORTANT, ATTRACT THE ATTENTION OF BROAD PUBLIC.</p> <p>A VISIT TO THE THEATRE, CONCERT, MUSEUM OR AN EXHIBITION MEANS THAT PEOPLE ARE DRESSED RELEVANTLY IN NICE BEAUTIFUL CLOTHES , JEWELRY, USE THE SERVICES OF HAIRDRESSERS, COSMETOLOGISTS, USE PUBLIC OR PRIVATE</p>		
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	<p>TRANSPORT, PURCHASING OF CATALOGUES AND SOUVENIRS, VISITING CAFES AND RESTAURANTS.</p> <p>A WHOLE ROW OF BRANCHES AND SPHERES AND SPHERES OF PUBLIC LIFE SUPPOSE IT AS INFRASTRUCTURE OF ITS DEVELOPMENT AND EXISTENCE.</p> <p>PROVIDING RELEVANT SERVICES FOR THE PEOPLE WORKING IN OTHER SPHERES AND BRUNCHES AND FOR THE MEMBERS OF THEIR FAMILIES , THE ACTIVITY OF ORGANIZATIONS IN THE SPHERE OF CULTURE FULFILLS THEIR POTENTIAL SOCIALIZATION. UNDER THE CONDITIONS OF WORK AND LIFE, WITH ANY INCOME PEOPLE WANT TO HAVE THEIR LEISURE TIME AND POSSIBILITY OF COMPLETE DEVELOPMENT OF THEIR CHILDREN. IT IS IMPORTANT NOT ONLY FOR NEW REGIONS AND CREATING NEW INDUSTRIES, BUT ALSO FOR CITY AND COUNTRYSIDE CONDITIONS.</p>		
<p>3. THEME - INDIRECT ECONOMIC INFLUENCE</p>	<p>SUCH MODERN TECHNOLOGIES OF BUSINESS AS ADVERTISEMENT , PUBLIC RELATIONS, PROMOTION OF GOODS – INCLUDING ACTIVITIES STIMULATING AND ORGANIZING OF PURCHASES, WORKING WITH THE EMPLOYEES, CREATING CORPORATIVE CULTURE AND</p>	<ul style="list-style-type: none"> - LECTURE WITH ELEMENTS OF DISCUSSION - WORK IN GROUPS - PROJECT WORK <p>PROJECT: ORGANIZATION OF CITY FESTIVALS</p> <p>ON THE EXAMPLE OF MY CITY/ REGION TO FIND STRONG INDIRECT</p>	<ul style="list-style-type: none"> - THE ABILITY TO WORK IN A TEAM - THE ABILITY TO FIND CREATIVE DECISIONS - THE ABILITY TO FIND INSIDE CONNECTION AND THE RESULTS OF INFLUENCE BETWEEN DIFFERENT SPHERES OF

	<p>COMPANY’S STYLE ARE NOT POSSIBLE WITHOUT USING THE TRADITIONAL FORMS OF SOCIO-CULTURAL ACTIVITY, WITHOUT COOPERATION WITH ENTERPRISES AND ORGANIZATIONS IN THE SPHERE OF CULTURE AND ART.</p> <p>THE SPHERE OF CULTURE AND ART CREATES THE INFRASTRUCTURE OF BUSINESS CONTACTS, PLACES, CONDITIONS AND REASONS FOR THEIR REALIZATION.</p> <p>THE ORGANIZATIONS OF CULTURE PROVIDE CORPORATIVE SERVICES: PREPARATION AND REALIZATION OF FESTIVALS , INFORMATIVE AND LIBRARY SERVICES AND ETC..</p> <p>CULTURE AND ART INCREASE THE VALUE OF THE ENVIRONMENT, FOR EXAMPLE, DECORATING THE GOODS, PREMISES, BUILDINGS, TAKING PART IN DECORATING THE CITY , MATERIAL AREA OF ENTERPRISES AND LEISURE. FULL AND INTENSIVE CULTURAL LIFE ACTIVELY (SOMETIMES DECISIVELY) INFLUENCES THE FORMATION</p> <p>AND PROMOTING THE ATTRACTIVE IMAGE OF THE REGION , OF THE PLACE, INCLUDING THE IMPRESSION OF POTENTIAL INVESTORS.</p>	<p>ECONOMIC INFLUENCE OF CULTURE ON THE DEVELOPMENT OF THE CITY/REGION .</p>	<p>HUMAN ACTIVITIES.</p>
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<p>4. THEME - DIRECT SOCIAL INFLUENCE</p>	<p>CULTURAL SYMBOLS AND TRADITIONS, LANGUAGE, COMMEMORATIVE DATES AND PLACES, SONGS, ETC COMPILE THE CONTENT OF CULTURAL IDENTITY , SELF-CONSCIOUSNESS, CONNECTING PEOPLE AND CONSOLIDATING THE SOCIETY : EMPLOYERS AND EMPLOYEES ,THE OLDER GENERATION AND THE GROWING ONE , MEN AND WOMEN, POLITICIANS AND VOTERS, WITHOUT SUCH CONSOLIDATION THE CONSCIOUSNESS OF THE UNITY AND COMMON DESTINY ECONOMIC AND POLITICAL REFORMS ARE IMPOSSIBLE AS WELL AS THE DEVELOPMENT OF THE SOCIETY IN GENERAL.</p> <p>CULTURE AND ART ARE VERY IMPORTANT SOCIALLY AND EVEN BENEFICIAL, AS THEY ARE SOCIAL INVESTMENTS. THEY ACCUMULATE AND TRANSLITERATE SOME VALUES OF THE SOCIETY, SOME IMAGES, WHICH, ABOVE DIFFERENT OTHER THINGS ARE USED IN COMMERCIAL AND NON - COMMERCIAL ACTIVITIES.</p> <p>CULTURE AND ART PROVIDE SOCIALLY SIGNIFICANT TYPES OF ACTIVITY, ORGANIZATION OF LEISURE TIME, POSITIVELY INFLUENCING THE</p>	<ul style="list-style-type: none"> - LECTURES WITH ELEMENTS OF DISCUSSION - SEMINARS - TEAM WORK - INDIVIDUAL REPORTS THEMES: <ul style="list-style-type: none"> - CULTURAL SYMBOLS AND TRADITIONS, AS MEANS OF CONSOLIDATION OF SOCIETY - CULTURAL PROJECT, AS THE POSSIBILITY OF PROMOTION OF THE BASIC VALUES OF A SOCIETY - DIFFERENT SPHERES OF CULTURE AND THEIR INFLUENCE ON THE SOCIAL ENVIRONMENT. 	<ul style="list-style-type: none"> - THE ABILITY TO WORK IN A GROUP - FINDING OUT THE LEADERS - BETTER UNDERSTANDING OF THE BASIC VALUES OF THE SOCIETY - BETTER UNDERSTANDING OF THE ROLE OF CULTURE IN THE LIFE OF THE COUNTRY

	<p>CONSCIOUSNESS OF PEOPLE, RELATIONSHIP AMONG PEOPLE, PROMOTING THE SPIRITUAL DEVELOPMENT OF SOCIETY AND PERSONALITY IN GENERAL, OPENING THEIR CREATIVE POTENTIAL.</p> <p>IN ELITE, MASS CULTURES, UNDERGROUND A VARIETY OF POSSIBLE PATTERNS AND MODELS OF SOCIAL BEHAVIOR ARE WORKED OUT AND SUGGESTED .</p> <p>CULTURE AND ART ENRICH AND MAKE DIFFERENT SOCIAL ENVIRONMENT, THE STYLE OF LIFE WITH THE HELP OF ATTRACTIVE EVENTS.</p>		
<p>5. THEME - INDIRECT SOCIAL INFLUENCE</p>	<p>FORMATION OF REPUTATION, ATTRACTIVE IMAGE OF POLITICIANS, POLITICAL PARTIES AND MOVEMENTS, ACHIEVEMENT BY THEM FAME AND RECOGNITION SUPPOSE THEIR SOME KIND OF THEIR SOCIALLY SIGNIFICANT ACTIVITY, PARTICIPATION IN SIGNIFICANT EVENTS. HERE THE POSSIBILITIES, THE POTENTIAL IN THE SPHERE OF CULTURE AND ART ARE ABSOLUTELY OBVIOUS.</p> <p>BENEFICIAL STIMULATING COOPERATION BETWEEN THE BUSINESS WORLD AND THE SPHERE OF CULTURE, COMMERCIAL AND NON-</p>	<p>- DISCUSSION</p> <p>- GROUP WORK</p> <p>- VISITING A CONCERT AN EXHIBITION A CITY FESTIVAL</p> <p>- PROJECT WORK.</p> <p>THEMES:</p> <p>- CULTURE AS A WAY OF INCREASING SOCIALIZATION OF A PERSONALITY.</p> <p>- CULTURE AND ART – SPHERE OF EDUCATION BRINGING UP THE NEW GENERATION .</p> <p>- TRADITIONS AND NEW OPENINGS – DIFFERENT MODELS OF EACH OTHER INFLUENCE (ON THE EXAMPLE OF CONCERT PROGRAMMES, UNITING</p>	<p>- BROADENING OF THE BACKGROUND</p> <p>- BETTER UNDERSTANDING OF THE BASIC VALUES OF SOCIETY.</p> <p>- BETTER UNDERSTANDING OF THE ROLE OF CULTURE IN THE LIFE OF THE COUNTRY.</p>

	<p>COMMERCIAL, BUT SOCIALLY SIGNIFICANT SPHERES, THEIR SOCIAL PARTNERSHIP IS THE MOST IMPORTANT MECHANISM AND TOOL IN FORMATION AND DEVELOPMENT OF A CIVIL SOCIETY WHICH IS ABLE TO SELF-DEVELOP .</p> <p>CULTURE AND ART ARE THE SOURCES OF CIVILIZED INFLUENCE AND SOCIAL ORGANIZATION, MOTIVATE CREATIVITY, INCREASING THE ABILITY OF THE SOCIETY TO ACQUISITION AND SEARCH OF NEW , OVERCOMING OLD STEREOTYPES OF CONSCIOUSNESS AND BEHAVIOR .</p> <p>CULTURE AND ART ARE COLLECTIVE MEMORY OF SOCIETY, CONSTANT RESOURCE OF CULTURAL AND HISTORICAL TRADITIONS , CREATIVE IDEAS FOR FUTURE GENERATIONS.</p> <p>CULTURE AND ART IMPROVE AND MAKE LIFE BRIGHTER , INCREASE THE DEGREE OF SOCIALIZATION OF A PERSONALITY, HELPING THE PROPHYLAXIS AND DIMINISHING THE DEVIANT AND ASOCIAL BEHAVIOR.</p> <p>THE ROLE OF CULTURE AND ART PLAYS A TREMENDOUS ROLE IN BRINGING UP OF THE</p>	<p>ACADEMIC MUSIC AND NEW TENDENCIES- CROSSOVER,ELECTRONIC MUSIC, AND ON THE EXAMPLE OF MODERN THEATRE – CLASSICAL PLAYS AND OPERAS IN MODERN VARIATION)</p>	
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	<p>GROWING GENERATION, INFLUENCING THE INTELLECTUAL AND EMOTIONAL DEVELOPMENT OF CHILDREN .</p> <p>THE ROLE OF CULTURE AND ART IN SOCIAL COMMUNICATION IS INCREASING , INCLUDING SOCIAL COMMUNICATIONS WITH USAGE OF MODERN TECHNOLOGIES.</p>		
<p>6. THEME - POSSIBLE ROLE OF THE STATE IN MANAGING THE SPHERE OF CULTURE</p>	<p>THE ROLE OF THE STATE IN MANAGING OF THE SOCIO-CULTURAL SPHERE SUPPOSES THE USAGE OF DIFFERENT METHODS:</p> <p>THE LEGAL SYSTEM IS CREATION OF LEGAL CONDITIONS, NORMS, GUARANTY OF ACTIVITY, IN THE SPHERE OF CULTURE , DIFFERENT FORMS OF OWNERSHIP , CONTROL OF FULFILLING OF EXISTING LAWS. OWNERSHIP — CREATING OF THEIR OWN NET OF CULTURE ORGANIZATIONS, THE MEMBERS OF BOARD HERE ARE PRESENTED BY STATE ORGANIZATIONS .</p> <p>CONTROL AND ADMINISTRATING ARE THE ACTIVITY OF STATE ORGANS OF MANAGING AND CONTROL ON BEHALF OF THE BOARD AND UPPER STANDING ORGANIZATIONS, AS WELL AS THE CONTROL OF SUCH ORGANIZATIONS AS TAX</p>	<ul style="list-style-type: none"> - LECTURE - SEMINAR - PROJECT WORK <p>THEMES:</p> <ul style="list-style-type: none"> - POSSIBILITIES OF LAW IN CREATING A POSITIVE REGIME FOR THE SPHERE OF CULTURE - STATE AND CITYT CULTURAL ORGANIZATION – THEIR TARGETS AND TASKS - STATE AND CITY CULTURAL ORGANIZATIONS – OPEN COMPETITIONS , PRIORITIES AND RESULTS 	<ul style="list-style-type: none"> - THE SKILLS TO FIND INFORMATION AND POSSIBILITIES OF COOPERATION - WORKING OUT A CREATIVE APPROACH TO DEVELOPING COMPETITIVE PROJECTS - WORKING OUT MOTIVATION FOR MANAGERIAL ACTIVITY.

	<p>INSPECTION, FIRE ,SANITARY INSPECTION AND ETC.)</p> <p>CULTURE POLITICS IS THE WORKING OUT PRIORITY DIRECTIONS IN DEVELOPMENT THE SPHERE OF CULTUREC ON THE FEDERAL, REGIONAL AND LOCAL LEVELS.</p> <p>FINANCING MEANS FINDING MONEY FROM FEDERAL AND LOCAL BUDGET FOR GIVING THEM TO THE ORGANIZATIONS OF CULTURE OF A RELEVANT LEVEL, AS WELL AS FOR REALIZATIONT OF “ STATE ORDER” PROGRAMMES AND PROJECTS..</p> <p>ORGANIZATIONAL SUPPORT OF ORGANIZATIONS, PROJECTS, PROGRAMMES. REACTIVATING OF THE PROFESSIONAL ENVIRONMENT: PREPARATION AND POST-QUALIFICATION OF SPECIALISTS AND PEOPLE WORKING IN THE SPHERE OF STATE EDUCATIONAL INSTITUTIONS (HIGHER EDUCATIONAL INSTITUTIONS, SECONDARY SPECIAL EDUCATIONAL INSTITUTIONS, POST QUALIFICATION COURSES. AS WELL AS CONTROL OF FULLFILLING RELEVANT STATE EDUCATIONAL STANDARDS IN EDUCATIONAL INSTITUTIONS AND ORGANIZATIONS NOT DEPENDING ON THEIR FORM OF OWNERSHIP AND LICENSE OR ACCREDITATION.</p> <p>MOTIVATION - TAX AND OTHER ACTIONS, WHICH</p>		
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	<p>STIMULATE THE SUPPORT AND DEVELOPMENT OF CULTURE AND ART.</p> <p>INFORMATION — INFORMATION PROVIDING, WORKING OUT DECISIONS, ACTIVITIES, ANALYSES</p> <p>OF ITS RESULTS</p>		
<p>7. THEME - SPONSORSHIP AND DONATION</p>	<p>COOPERATION IN THE SPHERE OF CULTURE AND BUSINESS SUPPOSES REAL CONCRETE ACTIVITIES IN SOCIAL SPHERE, SCIENCE, EDUCATION, CULTURE, AND THEY ARE OFTEN BEYOND THE BOUNDARIES OF THE SPHERE OF THE ACTIVITIES OF COMMERCIAL, INDUSTRIAL AND TRADE COMPANIES , CONNECTED WITH ORGANIZATIONAL, ECONOMICAL, AND FIRST OF ALL FINANCIAL SUPPORT OF THE ACTIVITIES OF THE ORGANIZATIONS OF CULTURE, TEAMS, THE BEGINNINGS, INITIATIVE GROUPS, INDIVIDUALS.</p> <p>NOT ALWAYS WE CAN SAY THAT IT IS PURE ALTRUISM. VERY OFTEN SUCH ACTIVITY SATISFIES MUTUAL INTERESTS , INCLUDING THE INTERESTS OF THE COMPANY, CONNECTED WITH THE PERSPECTIVES OF ITS DEVELOPMENT.</p> <p>SPONSORSHIP CAN BE FULFILLED IN FINANCIAL MEANS(SUPSIDIES), PAYING THE BILLS, RETURNING OR</p>	<ul style="list-style-type: none"> - LECTURE - DISCUSSION - ROUND TABLE - BUSINESS GAMES IN GROUPS <p>THEMES:</p> <ul style="list-style-type: none"> - WHO IS READY TO BECOME A SPONSOR: POSSIBILITIES AND AIMS - HOW TO ATTRACT A SPONSOR: PREPARATION OF THE PROJECT: THE ABILITY TO , ATTRACTING A POTENTIAL SPONSOR IN THE SPHERE OF YOUR INTERESTS - ARGUMENTS AND CONTR-ARGUMENTS: SEARCHING OF DECISIONS BENEFICIAL FOR EVERYBODY - BASIC KNOWLEDGE AND SUDDEN DECISIONS , ATTRACTING FINANCING - ROLE-PLAY: «I AM A BANK, YOU ARE A FESTIVAL...» 	<ul style="list-style-type: none"> - THE ABILITY TO PROVE YOUR OWN POINT OF VIEW - THE ABILITY TO LISTEN TO THE OPPONENT - THE BEST ORIENTATION AT THE LABOR MARKET - ACQUISITION OF THE SKILLS OF COMMUNICATION IN A STRANGE ENVIRONMENT - THE ABILITY TO WORK IN A TEAM, FINDING LEADERS

	<p>PARTLY RETURNING PAYMENTS, PURCHASING OF EQUIPMENT, TOOLS, INVENTORY, NOMINATION OF AWARDS, SCHOLARSHIP, FEES, TROPHIES AND ETC. ANYWAY THE CONDITIONS , UNDER WHICH SPONSORSHIP IS GIVEN , GO UNDER SPECIAL AGREEMENT AND SPECIAL PAPERS ATTACHED TO IT.</p> <p>PATRONAGE IS ПОКРОВИТЕЛЬНОСТЬ, NOT ONLY FINANCIAL, BUT ALSO ORGANIZATIONAL, WHICH IS GIVEN ON A FIXED AND LONG-TERM BASIS. USUALLY CERTAIN ENTERPRISES AND ORGANIZATIONS, INDIVIDUALS ARE PATRONIZED. PATRONAGE CAN BE FIXED BY A LONG-TERM AGREEMENT OR EVEN ORGANIZATIONAL PAPERS , WHEN THE PATRON IS INCLUDED IN THE BOARD WITH CERTAIN RIGHTS AND DUTIES. AS AN EXAMPLE CAN BE WIDELY USED ABROAD MEMBERSHIP IN MUSEUMS.</p> <p>DONATION IS A KIND OF PHILANTHROPY , IT DOES NOT MEAN ANY FINANCIAL AND OTHER DUTIES FROM THOSE WHO GET THE SUPPORT. CHARITY DEMONSTRATES THE ACT OF FREE WILL (THE REASONS IS A SPECIAL THEME) WHEN THE SUPPORT IS DELIVERED. THEREFORE CHARITY IS USUALLY FIXED IN DOCUMENTS AS AN ACT OF PRESENTING</p>		
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<p>8. THEME - THE AIMS AND FORMS</p>	<p>SPONSORSHIP IS A WHOLE SET OF AIMS . IF FOR THOSE WHO ARE SPONSERED THE AIMS ARE USUALLY CLEAR, THE POTENTIAL SPONSOR NEEDS EXPLANATION OF HIS POSSIBLE PERSPECTIVE AND AIMS IN THEIR COOPERATION . IN WHAT WAY SPONSORSHIP CAN BE ATTRACTIVE FOR THE POTENTIAL SPONSOR?</p> <p>FIRST OF ALL IT IS ADDITIONAL POSSIBILITY FOR THE ADVERTISEMENT . SOMETIMES IT OCCURS THAT IT IS MORE BENEFICIAL AND EFFECTIVE – IT IS CHEAPER TO SUPPORT A NOISY ACTION, WHICH ATTRACTS ATTENTION OF MASS MEDIA, THAN TO BUY RADIO OR TV ADVERTISEMENT TIME OR ADVERTISEMENT PLACE IN A NEWSPAPER OR MAGAZINE . ADDITIONAL POSSIBILITIES OF ADVERTISEMENT - SPONSORSHIP AND CHARITY – GIVE MUCH MORE. FROM THIS POINT OF VIEW THEY ARE PARTS OF MARKETING AND STRATEGY OF PROMOTION .</p> <p>THERE ARE ALSO DEEPER MOTIVATIONS. FOR EXAMPLE, FORMATION AND PROMOTION AN ATTRACTIVE POSITIVE IMAGE OF A COMPANY AND ITS MANAGEMENT. PARTICIPATION IN REALIZATION OF SOCIALLY SIGNIFICANT PROJECTS AND PROGRAMMES</p>	<p>- LECTURE WITH ELEMENTS OF DISCUSSION</p> <ul style="list-style-type: none"> - DISCUSSION - ROUND TABLE - PROJECT WORK <p>THEMES:</p> <ul style="list-style-type: none"> - POSSIBILITY OF THE ADVERTISEMENT IN THE PROMOTION OF THE COMPANY - POSITIVE IMAGE OF THE COMPANY IN ADVERTISING OF A CULTURAL EVENT - CHARITY IN THE SPHERE OF CULTURE , AS INFORMATION REASON - THE CIRCLE OF SUPPORT OF A CULTURAL EVENT – COMPANY’S FRIENDS, THE COMPANY OF PEOPLE WHO GUARANTEE ,PROTECTION COUNCIL: DIFFERENT POSSIBILITIES, ONE RESULT - SPIRITUAL AND MATERIAL: HOW TO SAVE THE VALUE OF CULTURE AND AT THE SAME TIME TO BE FINANCIALLY SUCCESSFUL . - CHARITY AS A FORM OF INTERNATIONAL COOPERATION 	<ul style="list-style-type: none"> - THE ABILITY TO KEEP ONE’S OWN POINT OF VIEW - THE ABILITY TO LISTEN TO THE OPPONENT - THE ABILITY OF ORIENTATION IN IN SITUATION AND TO FIND A COMPROMISE - ACQUISITION OF THE SKILLS OF FINDING OUT OF THE MOST IMPORTANT AND TO UNDERLINE THE MOST IMPORTANT AND PERSPECTIVE DIRECTION AT THE CONCRETE MOMENT OF ACTIVITY - THE POSSIBILITY AND SKILLS TO PUT FORWARD PRIORITIES WHEN SEARCHING FOR OPTIMAL DECISIONS.
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	<p>DEMONSTRATES NOT ONLY СОСТОЯТЕЛЬНОСТЬ, BUT ALSO SOCIAL SIGNIFICANCE OF THE COMPANY, FORMING THE IMAGE OF COMPANY AS A GOOD MEMBER OF THE SOCIETY. A GOOD ONE MEANS RESPONSIBLE, RESPECTFUL AND TRUSTFUL. THE DEVELOPMENT OF THE REPUTATION OF THE COMPANY AND ITS HIGHER MANAGEMENT ALSO SUPPOSES CONCRETE ACTIONS, WHICH HELP TO EARN REPUTATION. SPONSORSHIP AND CHARITY IN GENERAL CAN BE VIEWED AS A PART OF PUBLIC RELATIONS, AS ONE OF DIRECTIONS OF DEVELOPMENT OF PUBLIC RELATIONS.</p> <p>THEY GIVE THE POSSIBILITY TO REACH PUBLICITY, FAME , TO A CERTAIN EXTENT POPULARITY. PUBLICITY CAN BE BUILT ALSO ON SCANDALS. IT IS BROADLY USED IN SHOW -BUSINESS , SOMETIMES IN POLITICS. PR IS EXCLUSIVELY POSITIVE FAME . EFFECTIVENESS OF COMMUNICATION IS REACHED THANKS TO MUTUAL UNDERSTANDING , MUTUAL RESPECT, RESPONSIBILITY AND, AT LAST, THANKS TO FORMING POSITIVE REPUTATION, ATTRACTIVE IMAGE OF THE COMPANY AND ITS HIGHER MANAGEMENT IN THE EYES OF SOCIETY. BUT THESE ARE JUST THE POSSIBILITIES, WHICH APPEAR THANKS TO</p>		
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	<p>SPONSORSHIP AND DONATION. THEY ARE CONNECTED WITH THE EVENTS, WHICH DEMONSTRATE INFORMATION, NEWS, ATTRACTING THE INTEREST OF MASS MEDIA И AND PUBLIC.</p> <p>IN THIS CONNECTION ESPECIALLY INTERESTING ARE THE POSSIBILITIES OF SPONSORSHIP AND DONATION FOR DEVELOPMENT OF "COMMUNAL RELATIONSHIP". IT MEANS PROVIDING POSITIVE RELATIONSHIP OF THE COMPANY WITH THE NEAREST SOCIAL ENVIRONMENT , CONNECTED WITH THE TERRITORY, WHERE THE COMPANY LOCATED: LOCAL AUTHORITIES , PUBLIC ORGANIZATIONS , RESIDENTS OF THE BOARDING MICRO REGION.</p> <p>SPONSORSHIP AND DONATION HELP TO FORMING OF THE CIRCLE OF FRIENDS OF THE COMPANY CONSISTING OF AUTHORITATIVE , FAMOUS, RESPECTFUL AND FAMOUS POLITICIANS, SCIENTISTS, PEOPLE FAMOUS IN THE SPHERE OF ART, CULTURE, EDUCATION — FAMOUS PEOPLE WITH GOOD REPUTATION. BESIDES DIRECT BENEFIT (AS EXPERTS, POSSIBLE REPRESENTATIVES OF THE</p>		
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	<p>INTERESTS OF COMPANY, SUPPORT IN SEARCHING FOR INVESTORS), PEOPLE RESPECTIVE CAN BECOME COMPANY'S FRIENDS . OBVIOUSLY, IT WILL BE EXTREMELY IMPORTANT FOR THE GROWTH OF THE COMPANY'S REPUTATION.</p> <p>SPONSORSHIP AND CHARITY CREATE ADDITIONAL POSSIBILITIES IN DEVELOPMENT OF BUSINESS CONTACTS, BROADENING THEM.</p> <p>CHARITY AND SPONSORSHIP OPEN NEW ADDITIONAL POSSIBILITIES IN MARKETING IN GENERAL .</p> <p>WITH TIME THE SPHERE OF DONOR ACTIVITY CAN BECOME A NEW DIRECTION OF THE COMPANY, PROVIDING NEW SERVICES AND GOODS , MARKETS.</p> <p>OUT OF THE ABOVE-MENTIONED, SPONSORSHIP IS ORGANICALLY INCLUDED INTO THE MODERN MANAGEMENT IN THE SPHERE OF FINANCIAL, INDUSTRIAL AND TRADE CAPITAL. THE SPECIAL MEANING THEY GET IN INTERNATIONAL ECONOMIC ACTIVITY . THEY PENETRATE WITH THEIR TECHNOLOGY INTO FOREIGN MARKETS. IN THIS ASPECT THE SPHERE OF CULTURE HAS EXCLUSIVE POSSIBILITIES . IN THIS ASPECT THE EXPERIANCE OF SPONSORSHIP OF JAPANESE, SOUTH-KOREAN COMPANIES,</p>		
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	FINANCING IN EUROPE , AMERICA, AND OTHER COUNTRIES THE PROJECTS AND PROGRAMMES IN SOCIO-CULTURAL SPHERE, ART OF THIS COUNTRIES, PARALLELY GETTING THE PUBLIC ACQUAINTED WITH THEIR NATIONAL CULTURE.		
9. THEME - NEW CULTURE PROJECTS	The aim of this segment of education is to teach young musicians to create a new product of culture, competitive and perspective.	<ul style="list-style-type: none"> - LECTURE - DISCUSSION - WORK IN GROUPS ON THE PROJECT - PROJECT WORK <p>THEMES:</p> <ul style="list-style-type: none"> - INNOVATIVE APPROACH TO TRADITIONAL FORMS OF A CONCERT / PERFORMANCE/ EXHIBITION - NEW DECISIONS FOR A CITY FESTIVAL - INTERNATIONAL FESTIVAL-CULTURAL AND SOCIAL TASKS - COOPERATION WITH INTERNATIONAL ORGANIZATIONS IN THE SPHERE OF CULTURE – POSSIBILITIES AND PERSPECTIVES 	<ul style="list-style-type: none"> - THE SKILLS OF TEAM WORK - the ability of a creative approach towards working out a new product HOBOGO - professional growth in the questions of management - the acquisition of skills in searching new partners
10. THEME - NEW POSSIBILITIES IN PROMOTION AT THE LABOUR MARKET	<p>The ability to write CV To make video and audio recordings</p> <p>Perspectives of work in an orchestra or ensembles The work of a manager ,musical journalist. Participation in the work of festivals</p>	<ul style="list-style-type: none"> - WORK IN GROUPS - BUSINESS PLAYS - PROJECT WORK 	<ul style="list-style-type: none"> - COMPETENCE IN THE SPHERE OF CULTURE , PROFESSION IN MUSIC AND MANAGEMENT -HOW TO BE COMPETITIVE AT THE LABOR MARKET OF PROFESSIONALS - MOTIVATION OF

	<p>Looking for partners and sponsors in international organizations :</p> <ul style="list-style-type: none">- UNESCO, European Union, European Cultural Foundation, separate programmes of EU, International Music Council, DAAD (Deutsche Akademischer Austauschdienst) – German Academic Exchange Service, CME International Performing Arts Grant, French Foundation of Culture, British Council, Institute of Ghete, JAZZ FOR PEACE, MAAF (Mid Atlantic Arts Foundation)		<p>PERSONAL AND PROFESSIONAL GROWTH</p> <ul style="list-style-type: none">- UNDERSTANDING OF INNER CULTURAL-ECONOMICS PROCESSES- A BROADER FREEDOM OF CHOOSING
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