

Call: ERASMUS-EDU-2026-EMJM-DESIGN

(Erasmus Mundus Design Measures)

Topic: ERASMUS-EDU-2026-EMJM-DESIGN

Type of Action: ERASMUS-LS

(ERASMUS Lump Sum Grants)

Proposal number: 101325632

Proposal acronym: HEarING

Type of Model Grant Agreement: ERASMUS Lump Sum Grant

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Application forms

Proposal ID **101325632**

Acronym **HEarING**

1 - General information

Field(s) marked * are mandatory to fill.

Topic	ERASMUS-EDU-2026-EMJM-DESIGN	Type of Action	ERASMUS-LS
Call	ERASMUS-EDU-2026-EMJM-DESIGN	Type of Model Grant Agreement	ERASMUS-AG-LS
Acronym	HEarING		
Proposal title	Higher education Ear training International Networking Group - Defining an updated curriculum for prospective Ear training teachers		
	Note that for technical reasons, the following characters are not accepted in the Proposal Title and will be removed: < > " &		
Language	<input type="text" value="English"/>		
Duration in months	15		
Free keywords	Ear training, Aural skills, Music pedagogy, Prospective Music teacher education, Musicianship, Research in music education		
Panel	Social Sciences and Humanities (SOC)		

Please select up to 2 descriptors (and at least 1) that best characterise the subject of your proposal, in descending order of relevance. Note that descriptors will be used to identify the best qualified evaluators for your proposal.

Descriptor1

Abstract *

Ear training is the corpus of crucial activities addressed to musicians with the purpose of improving and refining their inner perception and memory, as well as reading and writing skills. Over decades, these activities have been structured into various systems and techniques, but with a common aim: connect what you hear (or what you are not actually hearing) to what you play/sing (or what you are about to play/sing) and – in many musical traditions – to what is written on the score (or to what you are expected to write on the score). A musician cannot sing or play something he or she is not able to hear. Despite the pivotal importance of this subject and the great need for trained teachers, very few Music Higher Education Institutions (HEIs) currently offer specific Master programs for prospective Ear training teachers and no precise guidelines nor detailed learning outcomes are usually defined in this field at a national or single HEI level: as a result, many musicians are recruited and asked to give lessons with no specific knowledges nor pedagogical training. Furthermore, the variety of recipients (from children to the most advanced professionals), the need to be attractive for an international labour market and the inclusion of jazz, pop and folk repertoires in Music HEIs curricula require teachers to possess expertness and skills that were unimaginable a few decades ago. Higher education Ear training International Networking Group (HEarING) is aimed at defining an updated curriculum, bringing together several Music HEIs strongly committed in Ear training renewal and development, representing as many musical educational traditions, in order to:

- integrate knowledges and good practices into a structured curriculum
- investigate teaching strategies and create original materials for this subject
- promote pedagogical research connected to adapting teaching to different levels and musical genres
- design a prospective Joint Master for Ear training teachers.

Remaining characters

3

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Has this proposal (or a very similar one) been submitted in the past 2 years in response to a call for proposals under any EU programme, including the current call?

Yes No

Please give the proposal reference or contract number.

101180150

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Acronym **HEarING**

Declarations

Field(s) marked * are mandatory to fill.

1) We declare to have the explicit consent of all applicants on their participation and on the content of this proposal. *

2) We confirm that the information contained in this proposal is correct and complete and that none of the project activities have started before the proposal was submitted (unless explicitly authorised in the call conditions). *

3) We declare:
- to be fully compliant with the eligibility criteria set out in the call
- not to be subject to any exclusion grounds under the [EU Financial Regulation 2018/1046](#)
- to have the financial and operational capacity to carry out the proposed project. *

4) We acknowledge that all communication will be made through the Funding & Tenders Portal electronic exchange system and that access and use of this system is subject to the [Funding & Tenders Portal Terms and Conditions](#). *

5) We have read, understood and accepted the [Funding & Tenders Portal Terms & Conditions](#) and [Privacy Statement](#) that set out the conditions of use of the Portal and the scope, purposes, retention periods, etc. for the processing of personal data of all data subjects whose data we communicate for the purpose of the application, evaluation, award and subsequent management of our grant, prizes and contracts (including financial transactions and audits). *

6) For Lump Sum Grants with a detailed budget table: We understand and accept that the EU lump sum grants must be reliable proxies for the actual costs of a project and confirm that the detailed budget for the proposal has been established in accordance with our usual cost accounting practices and in compliance with the basic eligibility conditions for EU actual cost grants (see [AGA - Annotated Grant Agreement, art 6](#)) and exclude costs that are ineligible under the Programme. Purchases and subcontracting costs must be done taking into account best value for money and must be free of conflict of interest.

The coordinator is only responsible for the information relating to their own organisation. Each applicant remains responsible for the information declared for their organisation. If the proposal is retained for EU funding, they will all be required to sign a declaration of honour.

False statements or incorrect information may lead to administrative sanctions under the EU Financial Regulation.

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2 - Participants

List of participating organisations

#	Participating Organisation Legal Name	Country	Role	Action
1	CONSERVATORIO DI MUSICA ARRIGO BOITO	Italy	Coordinator	

Application forms

Proposal ID **101325632**

Acronym **HEarING**

Short name **CONSERVATORIO DI MUSICA ARRIGO BOITO**

Organisation data

PIC	Legal name
948546511	CONSERVATORIO DI MUSICA ARRIGO BOITO

Short name: CONSERVATORIO DI MUSICA ARRIGO BOITO

Address: VIA CONSERVATORIO 27/A Legal person: **yes**

Town: PARMA Public body: **yes**

Postcode: 43125 Non-profit: **yes**

Country: Italy

SME data

SME self-declared status: **yes** SME self-assessment: **unknown** SME validation: **unknown**

Research organisation: **no** Secondary or higher education: **no**

International organisation: **no**

Accreditations

Accreditation type: Erasmus Charter Higher Education

Accreditation number: 101013545 Expiration date: 31-12-2029

Type of Organisation

Higher education institution (tertiary level)

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Proposal ID **101325632**

Acronym **HEarING**

Short name **CONSERVATORIO DI MUSICA ARRIGO BOITO**

Departments carrying out the proposed work

Department 1

Department name Music theory, Analysis and Composition

not applicable

Same as proposing organisation's address

Street Strada del Conservatorio 27/A

Town Parma

Postcode 43121

Country Italy

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Proposal ID **101325632**

Acronym **HEarING**

Short name **CONSERVATORIO DI MUSICA ARRIGO BOITO**

Main contact person

The name and e-mail of contact persons are read-only in the administrative form, only additional details can be edited here. To give access rights and basic contact details of contact persons, please go back to step - Manage your related parties of the submission wizard and save the changes.

Title Prof.

Gender Woman Man Non Binary

First name **Fabio**

Last name **Ferrucci**

E-Mail **fabio.ferrucci@conservatorio.pr.it**

Position in org. Ear trainign teacher, Head of Theory Department

Department Music theory, Analysis and Composition

Same as organisation name

Same as proposing organisation's address

Street VIA CONSERVATORIO 27/A

Town PARMA

Post code 43125

Country Italy

Website *Please enter website*

Phone +XXX XXXXXXXXX

Phone 2

+XXX XXXXXXXXX

Application Form

Project: 1000000

Agency: 1000000

3 - Budget

No	Item Description	Quantity	Item Unit Price
1	Contract for the purchase of goods	11	80,000.00
	Total		880,000.00

Project: 1000000

Agency: 1000000

Date: 14/03/2018

Application forms

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4 - Other questions

In which Member State(s) and/or associated countries will the project be implemented?	
<i>Italy</i>	
<i>Greece</i>	
<i>Slovenia</i>	
<i>Portugal</i>	
<i>Norway</i>	

TECHNICAL DESCRIPTION (PART B)

COVER PAGE

Part B of the Application Form must be downloaded from the Portal Submission System, completed and then assembled and re-uploaded as PDF in the system. Page 1 with the grey IMPORTANT NOTICE box should be deleted before uploading.

Note: Please read carefully the conditions set out in the Call document/Programme Guide (for open calls: published on the Portal). Pay particular attention to the award criteria; they explain how the application will be evaluated.

PROJECT	
Project name:	Higher education Ear training International Networking Group
Project acronym:	HEarING
Coordinator contact:	Fabio Ferrucci, Conservatorio di Musica "Arrigo Boito"

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#@APP-FORM-ERASMUSLSI@#

#@PRJ-SUM-PS@# [This document is tagged. Do not delete the tags; they are needed for the processing.]

PROJECT SUMMARY

Project summary <i>(in English)</i>
See Abstract (Application Form Part A).

#\$PRJ-SUM-PS\$# #@REL-EVA-RE@# #@PRJ-OBJ-PO@#

1. RELEVANCE

1.1 Background and general objectives

<p>Background and general objectives</p> <p><i>Please address all guiding points presented in the Call document/Programme Guide under the award criterion 'Relevance'.</i></p> <p><i>Describe the background and rationale of the project.</i></p> <p><i>How is the project relevant to the scope of the call? How does the project address the general objectives of the call? What is the project's contribution to the priorities of the call?</i></p> <p>Despite aural perception development is the most important basic ability required of a musician, not only at the initial stage, but throughout the entire period of his studies and beyond, the need for acquisition of these skill is largely underestimated, even though it is absolutely clear even to the layman that it is not possible for a musician to play or sing something that he is not able to hear. Moreover, in many countries, Music Higher Education Institutions do not provide a study curriculum aimed at training professionals specialized in teaching this subject, based on the belief that professionals with a curriculum focused on composition or musical analysis or on orchestral and choral conducting automatically possess the didactic, pedagogical and methodological skills to train the ear of musicians.</p> <p>The Higher education Ear training International Networking Group (HEarING) is an innovative and integrated project which brings together expertise currently scattered across different countries, Institutions, teaching schools and traditions, aiming at the following objectives:</p> <ul style="list-style-type: none"> - innovate existing curricula, drawing on the strengths and weaknesses of existing and active study programs at partner institutions - provide institutions with the expertise needed to activate new curricula for prospective Ear training teachers capable of being attractive for different positions in the global labour market - collect, organize and integrate existing teaching materials into a new, well-structured and integrated pedagogical curriculum - create original teaching materials based on the expertise of the prominent teachers involved and on the synergies of cooperative working - carry out research and didactic experimentation in Ear training teaching - work out a new Joint Master between the partner Institutions to recruit the best students interested in acquiring high-level competences in the field, with a particular unbiased focus on aspects connected to the peculiarities of the methods used in different pedagogical schools and providing strategies applicable in various working contexts according to different nations, musical traditions, kinds of

students, music genres.

1.2 Needs analysis and specific objectives

Needs analysis and specific objectives

Please address the specific conditions/objectives set out in the Call document/ Programme Guide, if applicable.

Describe how the objectives of the project are based on a sound needs analysis in line with the specific objectives of the call. What issue/challenge/gap does the project aim to address? The objectives should be clear, measurable, realistic and achievable within the duration of the project. For each objective, define appropriate indicators for measuring achievement (including a unit of measurement, baseline value and target value).

For low value grants (less or equal to 60.000 EUR), it is not necessary to describe sound needs analysis and to define indicators for measuring achievement.

The current labour market in music teaching requires actors with transversal skills that were simply not foreseeable a few decades ago. These skills concern pedagogical aspects, connected to the knowledge of repertoires and strategies belonging to different music schools and genres. Institutions in charge of musical education have great difficulty in identifying experts capable of dealing with musical literacy and Ear training, precisely because the curricula aimed at preparing these professional figures are non-existent or activated only at a handful of Higher Education Institutions (HEIs) at European level, and – ironically – these institutions are often located in countries that do not offer the greatest job opportunities in this sector. For these reasons, defining new curricula and promoting the activation of these courses at HEIs is a crucial aspect for the future of Music education in Europe and beyond.

During the 15 months of this EMDM project, the HEarLING consortium will define a fully integrated curriculum for a two-year, 120 ECTS joint Master's degree focused in providing prospective Ear training teachers with adequate and multi-pedagogical skills, according to the long-standing expertise of the partners involved. Four of these Institutions belong to EU member states (Italy, Greece, Portugal and Slovenia) and one to the group of third countries associated to the Programme (Norway).

The Consortium expects this curriculum to have a strong attraction and will aim at recruiting excellent students in Europe and worldwide: in order to achieve this objective, several activities will be carried out:

- dissemination of the project activities and results through existing networks
- publicizing at congresses and specialized events in the sector: Sentiamoci a Parma (the most important international Ear training annual workshop all over Europe, Italy), Nordisk Gehørkonferanse (annual event, Scandinavian countries), GMTH Kongress (annual event, Germany and Austria), HarMA seminars (April 2027 - <https://harma.eu.com/>), International Solfege Competition (Ljubljana, May 2027), Community music week (annual event, Escola Superior de Música at Instituto Politecnico de Lisboa), Sentiamoci a Sassari (annual Ear training workshop, Conservatorio di Sassari, Italy), Ear training in progress (annual symposium, Conservatorio di Catania, Italy), Escola de Outono (annual congress, Instituto Politecnico do Porto, Portugal)
- participation in educational fairs organized by the Italian Ministry of Foreign Affairs and International Cooperation (MAECI) in non-European countries to promote study in Italy
- creation of digital and paper brochures
- creation of a website constantly updated by the coordinating institution, entirely devoted to the project, with links from/to the other partner Institutions
- dissemination of a digital newsletter on the project's activities and updates, with photos and descriptions of the activities carried out (lessons, internships, competitions, meetings between partners, educational material produced)
- publication of articles on specialized journals
- dissemination through interest groups present and active on social media and social networks
- masterclasses and workshops at different schools/institutions/countries carried out by the teachers

involved in the project during their mobilities for teaching (STA) and training (STT)

- diffusion through the AEC website

- spreading beyond the European Union, thanks to the contacts created by the "Sentiamoci a Parma" network and the international teaching activity of several of the teachers involved

- updating European Ear training and Music theory Departments and teachers email database, for a direct and accurate communication of the Consortium activities.

According to the very nature of the teaching and training activities aimed at students, the jointly designed Master will require compulsory physical mobility for all recruited student: this mobility will be structured into 4 semester and will have to be carried out at the participating institutions. The jointly designed Master will lead to a multiple degree, awarded by the involved Institutions.

Based on the already consolidated experience at the individual institutions and the cooperation work which will be carried out in these 15 months, the team will define:

- Admission requirements and application, selection, monitoring, examination/performance evaluation rules/procedures, harmonising the criteria already existing at single Institutions curricula

- The Joint Master's program, taking advantage of the consolidated teaching and training activities already carried out at the involved Institutions.

- The plan for common services to be offered to students: language courses (since the program will be entirely given in English) and visa support for extra-UE students.

- A joint promotion and awareness-raising strategy, through dissemination events and networking with other EU and extra-EU institutions. Some of these promotion activities are already planned.

- Joint administrative and financial management strategy, to be set up together with administrative offices at the institutions involved in the Joint Master.

- A multiple degree policy and a draft joint partnership arrangement, agreed upon by the institutions' governing bodies, in order to guarantee the validity of the qualifications.

- A draft joint Student Agreement.

#@COM-PLE-CP@#

1.3 Complementarity with other actions and innovation — European added value

Complementarity with other actions and innovation

Explain how the project builds on the results of past activities carried out in the field, and describe its innovative aspects (if any).

Explain how the activities are complementary to other activities carried out by other organisations (if applicable). Illustrate the trans-national dimension of the project; its impact/interest in the EU area; possibility to use the results in other countries, potential to develop cross-border cooperation among Programme countries and Partner countries, if applicable, etc.

This project tries to take full advantage of previous strengthened experiences, such as:

- The very few Master's degree programs with Ear training specialization running at European Institutions, two of which are directly involved as project partners.

- The various workshops and symposia which regularly take place in several locations. These events, which usually bring together from a few dozen to a few hundred teachers in the sector, have had the great advantage of creating a network of excellence and bringing out an awareness of the great need for renewal in Ear training pedagogy. One of the major events of this kind is the cutting-edge "Sentiamoci a Parma", which takes place every year since 2015 at Conservatorio di musica "Arrigo Boito" in Parma (IT), the institution that coordinates this project : thanks to its format, based on real lessons given by outstanding teachers and attended by colleagues and students for mutual observation and discussion,

this event has provided an enormous boost in the process of teaching renewal and has led to the widest European network of Ear training experts, with more than 250 experts from 32 different nations and a wide number of prestigious Institutions : apart from the ones directly involved in the EMDM project we will just mention Royal Conservatorie in Den Haag (NL), Norwegian Academy of Music in Oslo (NO), the Royal Danish Academy of Music in Copenhagen (DK), Hochschule für Musik in Basel (CH), Universität Mozarteum Salzburg (AT), Conservatorio Real Superior de Música in Madrid (ES), Helsinki Sibelius Academy (FI), University of Macedonia in Thessaloniki (GR), ESMUC in Barcelona (ES), Instituto Politecnico do Porto (PT), Latvian Academy of Music in Riga (LV).

- The International Solfege Competition (ISC) which takes place every two years at Ljubljana University (SI), not only allowing musicians to compete at the highest levels of this discipline, but also bringing together different cultures in a climate of cooperation and mutual respect.

- The Second level 1-year Postgraduate specialization course in Ear training – the only one running in Italy and one of the very few in Europe – active at Conservatorio di Musica “Arrigo Boito” in Parma (CMAB).

The innovative aspect of this EMDM project consists in the unprecedented attempt to compare different pedagogical approaches and different ways of conceiving Ear training, in order to improve already existing Master’s degree programs and to formulate a new one, offered jointly by the participating institutions, aimed at allowing students to grasp the best from different educational traditions, thus obtaining know-how that can be used not only in their own country but also in foreign ones. This approach represents an enormous added value at a European level, taking into great consideration the diversities and specificities expressed by the various traditions, with no discriminations or exclusions, in a pluralistic and tolerant view, based on the founding principles of the European Union, and enhancing them within a framework of respect, synergy and growth, and at the same time pushing them to a higher and remarkable level of visibility and attractiveness.

#§COM-PLC-CP§# #§PRJ-OBJ-PO§# #§REL-EVA-RE§# #@QUA-LIT-QL@# #@CON-MET-CM@#

2. QUALITY

2.1 PROJECT DESIGN AND IMPLEMENTATION

2.1.1 Concept and methodology

Concept and methodology

Please address all guiding points presented in the Call document/Programme Guide under the award criterion ‘Quality of the project design and implementation’.

Outline the approach and methodology behind the project. Explain why they are the most suitable for achieving the project’s objectives.

The objectives of the project will be pursued in such a way as to guarantee a high level of quality, while respecting the expected duration.

Over the 15 months of the project, the team members will meet approximately every two months at the different Institutions’ venues with the following objectives:

- Carry out observation, job shadowing and cooperative teaching activities during the regular activities connected to the Master’s courses for prospective teachers (Tromsø and Lisboa), the Postgraduate Specialization Course (Parma), and the International Solfege Competition (Ljubljana). This observation and job shadowing work will also be extended to other activities normally scheduled at institutions that may be considered relevant (normal Ear training courses and related disciplines).

- Discuss and reflect on the strengths and critical points of the existing curricula that will gradually emerge during these observation and job shadowing activities.

- Update, adapt and fine tune the curricula of the currently existing Master’s and Postgraduate courses.

- Create innovative didactic materials for teaching Ear training.

- Design the curriculum of a Joint Master in light of the strengths and weaknesses that will emerge from the observation of the existing programs at the single institutions involved in the project.

- Give lessons and masterclasses addressed to students belonging to institutions other than theirs: working in a different environment forces teachers to adapt their work and use their strategies with a higher level of awareness. In this way, partners can not only make their contribution based on their own experience, school they belong to, methodologies and strategies used, but everyone will have the real chance of considering own methodologies with totally new eyes. These masterclasses and lessons will take place at the various Institutions, in addition to the regular lessons scheduled for the students attending the already mentioned courses. From this point of view, the experience of "Sentiamoci a Parma" and the other workshops represented a true methodological turning point. When teachers from different institutions have the opportunity to directly observe the work of their colleagues "in the field", several factors come into play:

- Teachers often have to deal with the same didactic issues: many of them reach similar solutions after a long time of personal research without knowing each other at all. Sharing experiences dramatically speeds up this process.

- Now and then someone devises a revolutionary system, or creates original teaching materials, but seldom other colleagues get to know about it: not everyone is interested in publishing his own material and even if this happens, many publishers can only count on a very limited distribution for their books. Furthermore, not so often you find teachers struggling to spread their own "secrets", with the result that ideas have little chances of circulating. Direct comparison, on the other hand, allows a more effective circulation of ideas.

- In many countries, and sometimes within the same Institution, there's often a high level of horizontal and vertical curricula fragmentation. Not every national Ministry of Education is willing to force music HEIs in strictly adhering to a unique program and usually prefer to provide general guidelines which allow a wide range of differentiation for single Institutions and single teachers. This fragmentation is bi-dimensional, both horizontal (different teachers provide totally different curricula at the same level) and vertical (when Institutions do not communicate each other, learning outcomes of a lower level of education not always meet entrance levels of the upper one).

- Master's and Postgraduate programs at the partner Institutions foresee traineeship activities carried out with students of different levels, from the basic literacy courses (Primary and Secondary School upon agreements) to Bachelor and Master students attending regular courses at HEI: their direct observation of these traineeship activities can easily provide a vertical view of the curriculum, while mutual discussion and comparison between teachers, together with networking in planning didactic activities can lead to transform horizontal fragmentation into fruitful richness.

To sum up, this fragmentation can convert from a weakness into a major strength when we move from the idea of exclusivity to that of sharing, since the same idea or strategy can take on a completely different light when it encounters different educational contexts, or is integrated into a different teaching framework, to which it can provide a unique and sometimes unexpected contribution. From this perspective, the strategies we will adopt are the following:

- Demonstrate our methodologies to colleagues through direct observation of our teaching activities with students (job shadowing) and cooperative teaching

- Discuss our methodological approach with colleagues

- Share the teaching materials used

- Meet with colleagues to plan our teaching activities based on the strategies highlighted in their lessons

- Develop new teaching materials by integrating the experience of the partners involved

- Test the new teaching materials and integrated strategies in our lessons

- Verify the effectiveness of this work through student feedback

- Meet periodically to monitor the progression of teaching activities, highlighting progress and critical issues

- Integrate and structure this experimental work with your academic research activity, communicating its progress to colleagues and publishing and disseminating the results in specialized repositories.

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2.1.2 Project management, quality assurance and monitoring and evaluation strategy

Project management, quality assurance and monitoring and evaluation strategy

Please address the specific conditions set out in the Call document/ Programme Guide.

Describe the measures foreseen to ensure that the project implementation is of high quality and completed in time.

Describe the methods to ensure good quality, monitoring, planning and control.

Describe the evaluation methods and indicators (quantitative and qualitative) to monitor and verify the outreach and

coverage of the activities and results (including unit of measurement, baseline and target values). The indicators proposed to measure progress should be relevant, realistic and measurable.

For low value grants (less or equal to 60.000 EUR), it is not necessary to describe evaluation methods and indicators to monitor the outreach and coverage.

Accreditation/activation:

These 15 months will be devoted to make the necessary steps in order to have a full accreditation of the Master's at the involved institutions.

This degree is already active at Lisboa and Tromsø, so these two institutions will not need any further accreditation process at national level.

Parma Conservatory is carrying out the necessary steps at the competent institutions of Italian Ministry to request the activation of the specific Master's degree, besides the Postgraduate which is running since 2022: according to Italian regulations, Institutions directly accredited at national Ministry – like Conservatories – can request every year changes in existing Master's curricula or activation of new ones. The period of the year in which it is possible to submit requests and the curriculum guidelines are set every year by the Ministry. The evaluation process and quality assurance are delegated to ANVUR, a specific national public evaluation body that operates under the direct control of the Ministry.

Ljubljana and Corfu will start evaluating a possible activation in the next months with the competent authorities.

Quality assurance:

- Every Institution involved in the project has subscribed the Erasmus Chart for Higher Education (ECHE) 2021-2027 and the guidelines defined by the European Approach for Quality Assurance of Joint Programs will be taken into account in planning activities (WP).

- Detailed activities for every work package (WP) will be planned at least two months in advance by the whole team together with the members of the Theory department of the Institution where the single activity is carried out.

- The management team will meet at least every two months in order to monitor the progress of the project.

- The team will produce periodical reports for the Deans and Academic Boards of the Institutions involved, focusing on the research results. These reports will be published on the Institutional websites as well as on specialized national Research Repository websites.

- An independent inter-institutional body will be established, consisting of representatives from the Academic Boards, the Music Theory Departments of the institutions involved and the Quality assurance board of the beneficiary Institution. They will receive a preliminary detailed information about the project and will periodically evaluate the activities of the Consortium concerning the status of the research, the quality of teaching, the impact on didactic strategies and curricula design. The evaluation criteria will focus on the following aspects:

- Number of students involved, dropout rate.
- Opinions of attending students on faculty and courses
- Number of international students
- Overall quality of teaching
- Quality and quantity of new didactic material produced
- Periodic results on scientific production
- Quality and quantity of the internship completed by students.

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2.1.3 Project teams, staff and experts

Project teams and staff

Describe the project teams and how they will work together to implement the project.

List the staff included in the project budget (budget category A) by function/profile (e.g. project manager, senior expert/advisor/researcher, junior expert/advisor/researcher, trainers/teachers, technical personnel, administrative personnel etc. and describe shortly their tasks. Provide CVs of all key actors (if required by the Call document/Programme Guide).

Name and function	Organisation	Role/tasks	Professional profile and expertise
-------------------	--------------	------------	------------------------------------

Fabio Ferrucci Project manager Teacher	Conservatorio di Musica Arrigo Boito Parma (IT) PIC 948546511	Project management and coordination Teacher	Ear training professor Head of Music theory, Analysis and Composition Department Didactic supervisor (2016 – 2022) (CV in attachment)
Maria Medby Tollefsen Teacher	Arctic University of Norway (NO) PIC 999847643	Teacher	Ear training professor (CV in attachment)
Manon Marques Teacher	Instituto Politecnico de Lisboa (PT) PIC 947936284	Teacher	Ear training professor (CV in attachment)
Urška Pompe Teacher	Univerza v Ljubljani Akademija za glasbo (SI) PIC 999923240	Teacher	Ear training professor (CV in attachment)
Dimitra Trypani Teacher	Ionian University Corfu (GR) PIC 998243394	Teacher	Ear training professor (CV in attachment)
Diego Zatelli Administrative personnel	Conservatorio di Musica Arrigo Boito Parma (IT) PIC 948546511	Budget management	

Outside resources (subcontracting, seconded staff, etc)

If you do not have all skills/resources in-house, describe how you intend to get them (contributions of members, partner organisations, subcontracting, etc).

If there is subcontracting, please also complete the table in section 4.

Contribution of members:

Gro Shetelig, outstanding expert in the field. Professor emeritus at Norwegian Academy of Music – Oslo (NO), former teacher at Tromsø Aural skills Master program, teacher at Ear training Postgraduate courses in Parma, author of several innovative books related to Ear training, speaker at various thematic conferences worldwide (CV in attachment)

Erik Højsgaard, Professor emeritus at Royal Danish Academy of Music – Copenhagen (NO), composer, teacher at Ear training Postgraduate courses in Parma, author of “Rhythm: advanced studies”, one of the leading experts in contemporary rhythm teaching (CV in attachment)

#§CON-SOR-CSS# #@FIN-MGT-FM@#

2.1.4 Cost effectiveness and financial management

Cost effectiveness and financial management (n/a for prefixed Lump Sum Grants)

Not applicable.

#§FIN-MGT-FM§# #@RSK-MGT-RM@#

2.1.5 Risk management

Critical risks and risk management strategy

Describe critical risks, uncertainties or difficulties related to the implementation of your project, and your measures/strategy for addressing them.

Indicate for each risk (in the description) the impact and the likelihood that the risk will materialise (high, medium, low), even after taking into account the mitigating measures.

Note: Uncertainties and unexpected events occur in all organisations, even if very well-run. The risk analysis will help you to predict issues that could delay or hinder project activities. A good risk management strategy is essential for good project management.

For low value grants (less or equal to 60.000 EUR), it is not necessary to present critical risks and risk management strategy.

Risk No	Description	Work package No	Proposed risk-mitigation measures
n/a			

#§RSK-MGT-RM§# #@CON-SOR-CS@#

2.2 PARTNERSHIP AND COOPERATION ARRANGEMENTS

2.2.1 Consortium set-up

Consortium cooperation and division of roles (if applicable)

Please address all guiding points presented in the Call document/Programme Guide under the award criterion ‘Quality of the partnership and the cooperation arrangements’.

Describe the participants (Beneficiaries, Affiliated Entities and Associated Partners, others, if any) and explain how they will work together to implement the project. How will they bring together the necessary expertise? How will they complement each other?

In what way does each of the participants contribute to the project? Show that each has a valid role and adequate resources to fulfil that role.

Note: When building your consortium you should think of organisations that can help you reach objectives and solve problems.

Each Institution is expected to play a specific role and bring individual contribution according to its previous experience and consolidated expertise.

1) Each of the four institutions involved in the project share a long-standing tradition in Music education and a specific interest in Ear training capacity building. Each of them has its own unique teaching approach that can be further strengthened through synergy with the other partners.

Escola Superior de Música de Lisboa (PT) and Arctic University of Norway (NO) are two of the very few

Institutions in EU and Third countries that offer a Master's degree for future Ear training teachers.

Conservatorio di Musica Arrigo Boito in Parma (IT) activated in 2022 a Postgraduate Second level specialization course in Ear training, the only active curriculum in Italy aimed at providing prospective teachers with adequate skills and knowledges. Furthermore, since 2015, it organizes every year the International Ear training 4-day workshop "Sentiamoci a Parma", which has led to the widest European network in this field, connecting more than 250 teachers from 32 countries. Thanks to this network, many of the teachers of this network are continuously in touch for cooperation activities, including teaching exchanges and job shadowing at various HEIs. The Parma experience inspired and promoted the creation of similar events in other countries, with an unprecedented circulation of ideas and good practices, and a deep sense of belonging to Europe.

The Academy of music at Ljubljana University (SI) every two years organizes the International Solfege Competition with the purpose of promoting the study of Ear training at the highest levels of perfection. The Competition is aimed at students of any nationality between 19 and 24 years old and, after the successful 7th edition of May 2025, the 7th edition will take place in May 2027.

2) These Institutions represent different traditions and didactics: the Italian/French School, the Relative Sol-fa (Kodaly concept), the Scandinavian School. Each of these approaches has strengths and weaknesses and this project aims to integrate them into an original and comprehensive pedagogical view. From this perspective, the young and dynamic Norwegian pedagogical school, not bound by rigid approaches, with its experimental approach serves as a model for the consortium's modus operandi : over the past 30 years, through the pioneering work of teachers such as Niels Eskild Johansen and Gro Shetelig (one of the experts involved in this project), it has created a flexible teaching method by adapting existing pedagogies to a curriculum that focuses on working with musical repertoire rather than exercises, and placing emphasis on developing rhythmic skills through the body even before reading music. Greece is both close to the Balkan tradition and a proponent of a new pedagogy focused on rediscovering students' implicit skills as listeners and performers. Meanwhile, Portugal, in recent years, has combined the Latin and Mediterranean traditions with a strong push for research and has sought widespread practices with the aim of making the active enjoyment of music a heritage for all of society. Slovenia, for its part, presents a methodological approach strongly influenced by Central European tradition. Parma, in addition to representing the legacy of the Italian and French solfege tradition, serves as a crossroads for all the experiences shared on the stage of Sentiamoci a Parma by the dozens of teachers who over the years have chosen to share with colleagues their teaching strategies.

3) Thanks to the "Sentiamoci a Parma" network, teachers involved in the EMDM project have had several fruitful opportunities for cooperating in recent years.

4) Each of the professors in the team belongs to a different institution in the Consortium and actively works as teacher in the existing Master's or Postgraduate programs (Parma, Lisboa, Tromsø) or in the regular Ear training/Solfege courses (Ljubljana, Corfu).

Furthermore :

- Since Parma is the hub of European networking in Ear training, we can already benefit from the teaching of several professors invited to give lectures at the Postgraduate program, each representing a different educational tradition. Furthermore, the Parma Conservatory hosts both a Department of Early Music (an often overlooked area in Ear training pedagogy) and one of the most active Italian departments of Pop Music, a rapidly expanding academic field throughout Europe, with a strong demand for Ear training and music literacy teachers, who, however, very often have not received any specific professional training.

- Tromsø is the only institution in Europe to offer not a general pedagogical Master's degree in which students can choose ear training as a core subject, but rather a specific program aimed exclusively at training future ear training teachers. Furthermore, while PhD programs are only recently established at Italian conservatories, Tromsø boasts a long tradition of musical research, systematic methodology and thesis writing.

- While in many countries Music HEIs do not directly deal with other performing arts, the faculty at Ionian University in Corfu and at the Lisboa Polytechnic Institute have extensive experience in Ear training pedagogy, aimed not only at professional musicians but also at actors, dancers, and concert audiences in general. This approach represents a sort of Copernican revolution that places perceptual aspects at the center of musical education and understanding, even before intellectual ones, and can also become a key to accessing musical enjoyment, particularly classical music, for a non-expert audience.

- Both Tromsø and Parma offer a wide range of opportunities for students regarding internships, which can be undertaken in collaboration with various partner schools.

- Finally, the International Solfege Competition at the Ljubljana Academy of Music is a meeting that promotes the excellence of European students in an atmosphere of great respect, sharing, and inclusion

of the diverse musical traditions and souls represented by international teachers who, in addition to serving on the competition's judging panel, hold masterclasses through which participants can gain an understanding of the diverse multicultural realities of aural training.

During the preliminary meetings, the team will arrange the main initial teaching tasks of every professor involved, according to the overall didactic curriculum for the students at the different partner institutions and to everyone's specificities:

- Maria Medby (Tromsø) - Methodology and research
- Fabio Ferrucci (Parma) – Aural skills for Jazz and pop students, tools for online teaching
- Urška Pompe (Ljubljana) Mid-Europe Music education pedagogy
- Dimitra Trypani (Corfu) - Aural skills development for non-professional and general auditory
- Manon Marques (Lisboa) – Methodology and teacher's curriculum development
- Gro Shetelig - Methodologies and teaching in international scenarios
- Erk Højsgaard – Didactics of Contemporary music, Aural analysis

Didactic activities will be carried out as team working, with at least two teachers observing, in order to enrich and refine strategies and expertises.

During the periodical meetings the team will further redefine didactic tasks according to synergies which will emerge during the shared teaching and the specific needs of the students at the different Institutions. This process is expected to happen in a rather smooth way since most of the members of the team know each other very well due to cooperation activities already carried out in workshops, meetings and teaching exchanges.

2.2.2 Consortium management and decision-making

Consortium management and decision-making (if applicable)

Explain the management structures and decision-making mechanisms within the consortium. Describe how decisions will be taken and how regular and effective communication will be ensured. Describe methods to ensure planning and control.

Note: *The concept (including organisational structure and decision-making mechanisms) must be adapted to the complexity and scale of the project.*

The nature of the project requires ongoing contact between the consortium members. All participating teachers will meet online at least monthly to:

- plan teaching activities to be carried out at the various locations
- monitor project progress, including through student feedback
- verify the quality of dissemination based on agreed-upon strategies.

Subgroups will work on specific areas such as:

- the creation of new teaching materials
- the practical organization of individual meetings at partner institutions.

The project coordination activity is managed by the Conservatory of Parma, but all decisions are made collectively by the consortium members. The Music Theory Departments and the Deans of the participating institutions will be constantly informed of all activities.

#§CON-SOR-CSS# #§QUA-LIT-QL§# #@IMP-ACT-IA@#

3. IMPACT

3.1 Impact and ambition

Impact and ambition

Please address each guiding points presented in the Call document/Programme Guide under the award criterion 'Impact'.

Define the expected short, medium and long-term effects of the project. Who are the target groups? How will the target groups benefit concretely from the project and what would change for them?

HEarLING aims at defining a well-detailed, integrated and multi-pedagogical Master's degree program for

prospective Ear training teachers. The real strength of the project lies in the synergy of different schools and pedagogical traditions, combined for the first time in a common didactic project and curriculum addressed to musicians willing to acquire the necessary competences and skills required to teach Ear training in different educational scenarios, from music literacy courses to high-level professionals dealing with specific musical genres. A curriculum like this can fit the needs of the global labour market, and not be limited to a single nation.

This is what differentiates this project from all existing courses and can make it attractive to a wide range of potential students interested in acquiring skills that can be applied in a wide variety of contexts. Many Master's programs, training courses, and advanced training courses aimed at future teachers often reflect the pedagogical approach of a national tradition, a school, a teaching team, or even, at times, a single teacher. In the past, such an approach did not pose any particular challenges, as teachers worked almost exclusively in a national context with a clearly defined student base in terms of age, entry-level and exit-level skills. Today, even teachers who have received this type of training find themselves in serious difficulty, both "vertically" (in the sense that aural training must be able to adapt to the needs not only of the basic training of students taking their first steps in music, but also to a whole range of situations that involve the refinement of the skills of highly specialized professionals, such as sound engineers and orchestra conductors) and "horizontally" (since, when entering a job market outside their own country, their skills and adopted methodologies may not be suited either to the teaching methods adopted in a particular institution, or to specific kinds of curricula, which today range from classical music, to jazz, to pop, to early music, to music production and more).

Short-term effects: students attending the Master's program in Lisboa and Tromsø, or the Postgraduate program in Parma can immediately benefit from the shared expertise of the teachers' team, improving skills and broadening knowledges and competences.

Medium-term effects: every Institution involved in the project will have the chance of updating programs, in order to provide curricula that are more in line with the real needs of musicians potentially involved in a wide range of educational and professional activities.

Long-term effects: In most EU countries this program is missing and even when it's provided by a single HEIs, it reflects approaches, methodologies and conceptions restricted to a precise didactic system and often addressed to a specific music repertoire or genre. This is totally inadequate to the demands of the labour market and to the skills required to a professional teacher: every music school, from the smallest local centre of learning to the largest HEI needs Ear training teachers – usually several of them per single institution – but in most cases they are randomly recruited, with the belief that any musician is able to do it, for the simple reason of being a musician (as if being able to speak a language was enough to be able to teach it at school). This project can inspire many Institutions to activate similar curricula in order to provide a suitable qualification for musicians intending to seize the numerous job opportunities that this subject offers.

In addition, PhD students with an interest in music perception and education can greatly benefit from the results of the Consortium's research and activities. This last aspect is particularly interesting for Italy, where doctorates for Conservatories have recently been established..

#§IMP-ACT-IA§# #@COM-DIS-VIS-CDV@#

3.2 Communication, dissemination and visibility

Communication, dissemination and visibility of funding

Describe the communication and dissemination activities which are planned in order to promote the activities/results and maximise the impact (to whom, which format, how many, etc.). Clarify how you will reach the target groups, relevant stakeholders, policymakers and the general public and explain the choice of the dissemination channels.

Describe how the visibility of EU funding will be ensured.

Communication, dissemination and visibility will be pursued through the same strategies adopted in recruiting students, i.e. :

- dissemination through existing specialized networks

- publicizing at congresses and specialized events in the sector. Several of them are already existing and scheduled : Sentiamoci a Parma (the most important international Ear training annual workshop all over Europe, April, Italy), Nordisk Gehørkonferanse (annual event, Scandinavian countries), GMTH Kongress (annual event, spring, Germany and Austria), HarMA seminars (April 2027 - <https://harma.eu.com/>), International Solfege Competition (Ljubljana, May 2027), Community music week (annual event, Escola Superior de Música at Instituto Politecnico de Lisboa), Sentiamoci a Sassari

(annual Ear training workshop, Conservatorio di Sassari, spring, Italy), Ear training in progress (annual symposium, Conservatorio di Catania, November, Italy), Escola de Outono (annual congress, Instituto Politecnico do Porto, November, Portugal), and other seminars and conferences focused on music pedagogy and artistic research

- participation in educational fairs organized by the Italian Ministry of Foreign Affairs and International Cooperation (MAECI) in non-European countries to promote study in Italy
- creation of digital and paper brochures, to be spread through the partners' institutional websites, social media and newsletters
- creation of a website entirely devoted to the project and constantly updated by the coordinating institution, with links from/to the other partner Institutions
- dissemination of a digital newsletter on the project's activities and updates, with photos and descriptions of the activities carried out (lessons, internships, competitions, meetings between partners, educational material produced)
- publication of articles in specialized journals
- dissemination through interest groups present and active on social media and social networks
- masterclasses and workshops at different schools/institutions/countries carried out by the teachers involved in the project during their mobilities for teaching or training
- diffusion through the AEC website
- spreading beyond the European Union, thanks to the contacts created by the "Sentiamoci a Parma" network and the international teaching activity of several of the teachers involved
- updating European Ear training and Music theory Departments and teachers email database, for a direct and accurate communication of the Consortium activities.

Furthermore, a final dissemination event will be planned at the end of the project (late November 2027) at the coordinating institution, Conservatorio "Arrigo Boito" in Parma (IT).

All these events will represent a powerful and articulated showcase to enhance and provide the widest possible visibility to the value of EU funding in.

#§COM-DIS-VIS-CDV§# #@SUS-CON-SC@#

3.3 Sustainability and continuation

Sustainability, long-term impact and continuation

Describe the follow-up of the project after the EU funding ends. How will the project impact be ensured and sustained?

What will need to be done? Which parts of the project should be continued or maintained? How will this be achieved? Which resources will be necessary to continue the project? How will the results be used?

Are there any possible synergies/complementarities with other (EU funded) activities that can build on the project results?

At the end of the EMDM project the follow-up will be implemented in different directions:

Joint pedagogical and research activities will allow every single partner Institution to update and innovate their curricula. According to the experience achieved through networking activities promoted by Sentiamoci a Parma, added value of sharing knowledge and expertise between Institutions and colleagues has always a great impact on teaching awareness and improvement. The spirit of this project runs counter to what has happened in recent decades with regard to musical education: many pedagogical traditions have sought to self-referentially assert their own methodology, entrenching themselves in their own positions and refusing to engage with other realities, with the result of impoverishing themselves and focusing on teaching methods that are often valid but aimed at extremely limited realities and audiences. We strongly believe in connection and cooperation as the true

foundations for human development, against all forms of discrimination and nationalism, when nationalism is understood as a rejection of dialogue and the desire to impose one's own beliefs uncritically and without discussion. Educational innovation and competitiveness are challenges that no single institution or nation can overcome alone : only by bringing together and leveraging the best of each tradition can there be authentic progress.

The institutions that do not currently offer the a specific Master's degree in Ear training (Parma, Corfu and Ljubljana) will be encouraged to put into action the activation procedures with their respective Ministries in order to offer national students the chance to attend it. Since in some countries these procedures require several months, the activation request should be promoted since the initial phase of the design project.

The Consortium has a strong institutional intention to continue cooperation even after the end of the EMDM and possibly will apply for a joint Master's degree (EMJM). This activation would allow the possibility of recruiting the best students worldwide interested in acquiring the highest expertise related to teaching Ear training, providing them with a multiple or joint qualification, highly spendable in the labour market at a European level and beyond. Aside from what we have already said about dissemination (see 3.2), strategies for recruiting the best students include:

- Definition of the admissions program to assess both the perceptual skills and teaching potential of prospective students.
 - Implementation of reliable admissions procedures that can be carried out online through high-quality, low-latency AV platforms (LOLA and similar), allowing applicants to take the admission exam remotely.
 - Production of promotional ads and video interviews with alumni of partner institutions regarding their careers and work experience as Ear training teachers. These ads will be uploaded and distributed both through the communication platforms of the various institutions and across the most popular social media channels globally.
- Dissemination of data regarding the number of Ear training teachers positions in demand in different countries.

The Consortium aims at cooperating with PhD students and researchers with a focus on Musical perception and Aural skills pedagogy in order to give further impetus and an original contribution to these research activities.

#§SUS-CON-SC§#

#@WRK-PLA-WP@#

4. WORK PLAN, WORK PACKAGES, ACTIVITIES, RESOURCES AND TIMING

4.1 Work plan

Work plan
<i>Provide a brief description of the overall structure of the work plan (list of work packages or graphical presentation (Pert chart or similar)).</i>
The Work plan is structured in the following Work packages (WP). Even if every WP refers to specific goals, these activities will proceed in close connection with each other. WP1: Management and coordination activities WP2: Teaching and job shadowing activities for the existing programs at the partner Institutions WP3: Curricula improvement for the existing programs and new Joint Program definition WP4: Creation of original didactic material WP5: Dissemination activities

4.2 Work packages, activities, resources and timing

WORK PACKAGES
Work packages
<i>This section concerns a detailed description of the project activities. Group your activities into work packages. A work package means a major sub-division of the project. For each work package, enter an objective (expected outcome) and list the activities, milestones and deliverables that belong to it. The grouping should be logical and guided by identifiable outputs. Projects should normally have a minimum of 2 work packages. WP1 should cover the management and coordination activities (meetings, coordination, project monitoring and evaluation, financial management, progress reports, etc) and all the activities which are cross-cutting and therefore difficult to assign to another specific work package (do not try splitting these activities across different work packages). WP2 and further WPs should be used for the other project activities. You can create as many work packages as needed by copying WP1. The last WP should be dedicated to Impact and dissemination For low value grants (less or equal to 60.000 EUR), it is possible to use a single work package for the entire project (WP1 with the project acronym as WP name). Please refer to the Call Document/Programme Guide for specific requirements concerning the number and the typology of work packages. Enter each activity/milestone/output/outcome/deliverable only once (under one work package). Ensure consistence with the detailed budget table/calculator (if applicable) (n/a for prefixed Lump Sum Grants)</i>
Objectives
<i>List the specific objectives to which the work package is linked.</i>
Activities and division of work (WP description)
<i>Provide a concise overview of the work (planned tasks). Be specific and give a short name and number for each task. Show who is participating in each task: Coordinator (COO), and if applicable Beneficiaries (BEN), Affiliated Entities (AE), Associated Partners (AP) and others, indicating in bold the task leader.</i>
Milestones and deliverables (outputs/outcomes)
<i>Milestones are control points in the project that help to chart progress. They are not needed for ERASMUS LSI projects.</i>

You can leave the section on milestones empty.

Deliverables are project outputs which are submitted to show project progress (any format). Refer only to major outputs. Do not include minor sub-items, internal working papers, meeting minutes, etc. Limit the number of deliverables to max 10-15 for the entire project. You may be asked to further reduce the number during grant preparation.

For deliverables such as meetings, events, seminars, trainings, workshops, webinars, conferences, etc., enter each deliverable separately and provide the following in the 'Description' field: invitation, agenda, signed presence list, target group, number of estimated participants, duration of the event, report of the event, training material package, presentations, evaluation report, feedback questionnaire.

For deliverables such as manuals, toolkits, guides, reports, leaflets, brochures, training materials etc., add in the 'Description' field: format (electronic or printed), language(s), approximate number of pages and estimated number of copies of publications (if any).

For each deliverable you will have to indicate a due month by when you commit to upload it in the Portal. The due month of the deliverable cannot be outside the duration of the work package and must be in line with the timeline provided below. Month 1 marks the start of the project and all deadlines should be related to this starting date.

The labels used mean:

Public — fully open (automatically posted online on the Project Results platforms)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision [2015/444](#). For items classified under other rules (e.g. national or international organisation), please select the equivalent EU classification level.

Work Package 1

Work Package 1: Management and coordination activities					
Duration:	M1 – M15	Lead Beneficiary:	Conservatorio di Musica “Arrigo Boito” – Parma (CMAB)		
Objectives					
<ul style="list-style-type: none"> • Meetings planning • Project coordination • Project monitoring and progress evaluation • Financial management 					
Activities and division of work (WP description)					
Task No (continuous numbering linked to WP)	Task Name	Description	Participants	In-kind Contributions and Subcontracting (Yes/No and which)	
			Name	Role (COO, BEN, AE, AP, OTHER)	
T1.1	Management meetings	Online and in presence meetings	CMAB	BEN	n/a
			Arctic University of Norway	AP	n/a
			Univerza v Ljubljani	AP	n/a

			Ionian University	AP	n/a		
			Instituto Politecnico de Lisboa	AP	n/a		
Milestones and deliverables (outputs/outcomes)							
Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D1.1	Initial management plan	1	CMAB	R	PU	2	20 pages PDF, ENG
D1.2	Mid-term management plan 1, including project monitoring and progress evaluation	1	CMAB	R	PU	6	20 pages PDF, ENG
D1.3	Mid-term management plan 2, including project monitoring and progress evaluation	1	CMAB	R	PU	11	20 pages PDF, ENG
D1.4	Final management, including project monitoring, and final evaluation	1	CMAB	R	PU	15	20 pages PDF, ENG

Estimated budget – Resources

For certain Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Work Package 2**Work Package 2: Teaching and job shadowing activities for the existing programs at the partner Institutions**

Duration:	M1 – M15	Lead Beneficiary:	Conservatorio di Musica “Arrigo Boito” – Parma (CMAB)
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Objectives

- Share expertise
- Improve teaching through comparison and cooperation
- Redefine methodologies

Activities and division of work (WP description)

Task No (continuous numbering linked to WP)	Task Name	Description	Participants	In-kind Contributions and Subcontracting (Yes/No and which)	
			Name	Role (COO, BEN, AE, AP, OTHER)	
T2.1	Shared teaching	Lessons and workshops	CMAB	BEN	n/a
			All partner Institutions	AP	n/a
			Gro Shetelig	OTHER	
			Erik Højsgaard	OTHER	
T2.2	Work on methodological improvement	Meetings before and after teaching	CMAB	BEN	
			All partner Institutions	AP	
			Gro Shetelig	OTHER	
			Erik Højsgaard	OTHER	
T2.3	Teaching Tasks	Meetings	CMAB	BEN	

	division						
			All partner Institutions	AP			
			Gro Shetelig	OTHER			
			Erik Højsgaard	OTHER			
Milestones and deliverables (outputs/outcomes)							
Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D2.1	Teaching program (initial plan)	2	CMAB	R	PU	2	15 pages Word document, ENG
D2.2	Teaching program (mid-term plan)	2	CMAB	R	PU	6	15 pages Word document, ENG
D2.3	Teaching program (final)	2	CMAB	R	PU	12	15 pages Word document, ENG
D2.4	Results on methodological improvement through cooperation	2	CMAB	R	PU	13	40 pages Word document, ENG

Estimated budget – Resources

For certain Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Work Package 3

Work Package 3: Curricula improvement for the existing programs and new Joint Program definition

Duration:	M1 – M15	Lead Beneficiary:	Conservatorio di Musica “Arrigo Boito” – Parma (CMAB)
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Objectives

- Improve and update the curricula for existing programs in Parma, Tromsø and Lisboa.
- Define a possible curriculum for Ljubljana, Parma and Corfu in view of an activation of the Master’s program
- Design the curriculum for the Joint Master’s program

Activities and division of work (WP description)

Task No (continuous numbering linked to WP)	Task Name	Description	Participants	In-kind Contributions and Subcontracting (Yes/No and which)	
			Name	Role (COO, BEN, AE, AP, OTHER)	
T3.1	Curriculum design	Online and in presence meetings	CMAB	BEN	n/a
			All partner Institutions	AP	n/a
			Gro Shetelig	OTHER	n/a
			Erik Højsgaard	OTHER	n/a

Milestones and deliverables (outputs/outcomes)

Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D3.1	Updated curricula for existing	3	CMAB	R	PU	12	40 pages Word document,

	programs at partner Institutions						ENG
D3.2	Curricula for prospective Master programs	3	CMAB	R	PU	12	30 pages Word document, ENG
D3.3	Curriculum for prospective Joint Master	3	CMAB	R	PU	15	60 pages Word document, ENG

Estimated budget – Resources

For certain Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Work Package 4

Work Package 4: Creation of original didactic material

Duration:	M1 – M15	Lead Beneficiary:	Conservatorio di Musica “Arrigo Boito” – Parma (CMAB)
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Objectives

- Collection of existing teaching material
- Creation of original didactic material
- Testing of the new material in the various courses activated at the partner institutions
- Publication, sharing and dissemination of new teaching materials

Activities and division of work (WP description)

Task No (continuous numbering linked to WP)	Task Name	Description	Participants		In-kind Contributions and Subcontracting (Yes/No and which)
			Name	Role (COO, BEN, AE, AP, OTHER)	
T4.1	Collection of existing material	Meetings at the Beneficiary and Partner Institutions to collect and compare existing didactic	CMAB	BEN	n/a

		materials				
			All partner Institutions	AP	n/a	
			Gro Shetelig	OTHER	n/a	
			Erik Højsgaard	OTHER	n/a	
T4.2	Creation of new teaching material which may fit the updated curricula, the new Joint Master's program and ordinary courses' needs	Meetings at the Beneficiary and Partner Institutions	CMAB	BEN	n/a	
			All partner Institutions	AP	n/a	
			Gro Shetelig	OTHER	n/a	
			Erik Højsgaard	OTHER	n/a	
T4.3	Testing of the new material	Lessons and workshops	CMAB	BEN	n/a	
			All partner Institutions	AP	n/a	
			Gro Shetelig	OTHER	n/a	
			Erik Højsgaard	OTHER	n/a	
T4.4	Dissemination of new teaching materials	Online and physical publishing, lessons and workshop at other Institutions	CMAB	BEN		
			All partner Institutions	AP		
			Gro Shetelig	OTHER		
			Erik Højsgaard	OTHER		
Milestones and deliverables (outputs/outcomes)						
Milestone No (continuous)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month)	Means of Verification

numbering not linked to WP)					number)		
n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D4.1	Catalogue/repository for existing material	4	CMAB	R	PU	12	Excel file, ENG
D1.2	Creation of new teaching material	4	CMAB	R	PU	15	Online resources, books

Estimated budget – Resources

For certain Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Work Package 5

Work Package 5: Dissemination activities				
Duration:	M1 – M15	Lead Beneficiary:	Conservatorio di Musica “Arrigo Boito” – Parma (CMAB)	
Objectives				
<ul style="list-style-type: none"> • Organization of meetings and workshops • Participation in conferences, meetings and workshops • Drafting and publication of conferences proceedings (where applicable) • Online dissemination • Platforms and databases update 				
Activities and division of work (WP description)				
Task No (continuous numbering linked to WP)	Task Name	Description	Participants	In-kind Contributions and Subcontracting (Yes/No and which)
			Name	Role

						(COO, BEN, AE, AP, OTHER)	
T5.1	Organization of meetings	Meetings	CMAB	BEN	n/a		
			All partner Institutions	AP			
			Gro Shetelig	OTHER			
			Erik Højsgaard	OTHER			
T5.2	Participation in meetings	Meetings	CMAB	BEN	n/a		
			All partner Institutions	AP			
			Gro Shetelig	OTHER			
			Erik Højsgaard	OTHER			
T5.3	Online dissemination	Production and distribution of web content, conferences proceedings	CMAB	BEN	n/a		
			All partner Institutions	AP			
T5.4	Platforms and databases update	Production of web content	CMAB	BEN	n/a		
			All partner Institutions	AP	n/a		
Milestones and deliverables (outputs/outcomes)							
Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Deliverable No (continuous numbering linked to)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)

WP)							
D5.1	Thematic meetings and workshops at partner Institutions and at other Institutions	1	CMAB	R	PU	See detailed list below	PDF, ENG
D5.2	Web contents	1		DEC	PU	continuously	HTML, ENG
D5.3	Conferences proceedings	1		DEC	PU	if applicable, see list below	HTML, ENG

Estimated budget — Resources

For certain Lump Sum Grants, see detailed budget table/calculator (annex 1 to Part B; see [Portal Reference Documents](#)).

Events and meetings

Events and meetings

This table is to be completed for events and meetings that have been mentioned as part of the activities in the work packages above

Give more details on the type, location, number of persons attending, etc.

Event No (continuous numbering linked to WP)	Participant	Description					Attendees	
		Name	Type	Area	Location	Duration (days)	Number	
E1.1	All	Sentiamoci a Parma	International workshop	Ear training	Conservatorio di Parma (Italy)	4 (April 2027)	250	
E1.2	All	Ear training in progress	International workshop	Ear training	Conservatorio di Catania (Italy)	3 (November 25-27 2026)	150	
E1.3	All	Ear training in progress	International workshop	Ear training	Conservatorio di Catania (Italy)	3 (November 2027)	150	
E1.4	All	Sentiamoci a Sassari	International workshop	Ear training	Conservatorio di Sassari (IT)	3 (March 2027)	120	
E1.5	All	HarMA seminar	European Workshop and conference	Music theory	Ljubljana (SI)	3 (April 2027)	100	

E1.6	All	International Solfege Competition	Competition and workshops	Ear training	Ljubljana (SI)	5 (May 2027)	70
E1.6	Parma, Tromsø	Skandinavisk gheørpedagogisk konferanse	International conference	Music pedagogy	Tromsø (NO)	2 (October 22-23, 2026)	40
E1.7	Parma	FHG – GMTH Fachgemeinschaft Hörerziehung Gehörbildung conference	International conference	Ear training and Music pedagogy	TBA (Germany)	2 (Spring 2027)	60
E1.8	Parma, Lisboa, Tromsø	Escola de Outono	International conference	Ear training and Music pedagogy	Porto (PT)	3 (mid-November 2026)	100
E1.9	Parma, Lisboa, Tromsø	Escola de Outono	International conference	Ear training and Music pedagogy	Porto (PT)	3 (mid-November 2027)	100

Timetable

Timetable (projects up to 2 years)

Fill in cells in beige to show the duration of activities. Repeat lines/columns as necessary.

Note: Use the project month numbers instead of calendar months. Month 1 marks always the start of the project. In the timeline you should indicate the timing of each activity per WP.

ACTIVITY	MONTHS																							
	M 1	M 2	M 3	M 4	M 5	M 6	M 7	M 8	M 9	M 10	M 11	M 12	M 13	M 14	M 15	M 16	M 17	M 18	M 19	M 20	M 21	M 22	M 23	M 24
Task 1	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige									
Task 2	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige										
Task 3					Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige									
Task 4			Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige									
Task 5	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige	Beige									

#§WRK-PLA-WP§#

#@ETH-ICS-EI@#

5. OTHER

5.1 Ethics

Ethics (if applicable)

If the Call document/Programme Guide contains a section on ethics, describe ethics issues that may arise during the project implementation and the measures you intend to take to solve/avoid them.

Describe how you will ensure gender mainstreaming and children's rights in the project activities.

Not applicable.

#§ETH-ICS-EI§# #@SEC-URI-SU@#

5.2 Security

Security

Not applicable.

#§SEC-URI-SU§# #@DEC-LAR-DL@#

6. DECLARATIONS

Double funding

Information concerning other EU grants for this project

Please note that there is a strict prohibition of double funding from the EU budget (except under EU Synergies actions).

YES/NO

We confirm that to our best knowledge neither the project as a whole nor any parts of it have benefitted from any other EU grant (including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, etc). If NO, explain and provide details.

YES

We confirm that to our best knowledge neither the project as a whole nor any parts of it are (nor will be) submitted for any other EU grant (including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, etc). If NO, explain and provide details.

YES

Financial support to third parties (if applicable)

Not applicable.

Seal of Excellence (if applicable)

If provided in the Call document, proposals that pass the evaluation but are below the budget threshold (i.e. pass the minimum thresholds but are not ranked high enough to receive funding) will be awarded a Seal of Excellence.

In this context we may share information about your proposal with other EU or national funding bodies through the Erasmus+ National Agencies.

Do you agree that your proposal (including proposal data and documentation) is shared with other EU and national funding bodies to find funding under other schemes?

NO

#§DEC-LAR-DL§#

ANNEXES

LIST OF ANNEXES

Standard

Detailed budget table/Calculator (annex 1 to Part B) — *mandatory for certain Lump Sum Grants (see [Portal Reference Documents](#))*

CVs (annex 2 to Part B) — *mandatory, if required in the Call document/Programme Guide*

Annual activity reports (annex 3 to Part B) — *not applicable*

List of previous projects (annex 4 to Part B) — *mandatory, if required in the Call document/Programme Guide*

Special

Other annexes (annex 5 to Part B) — *mandatory, if required in the Call document/Programme Guide*

LIST OF PREVIOUS PROJECTS

List of previous projects					
<i>Please provide a list of your previous projects for the last 4 years.</i>					
Participant	Project Reference No and Title, Funding programme	Period (start and end date)	Role (COO, BEN, AE, OTHER)	Amount (EUR)	Website (if any)
Conservatorio di Musica "Arrigo Boito" Parma - IT	2025-1-IT02-KA171-HE D-000328102	01/08/2025 – 31/07/2028	BEN	55.870	
Conservatorio di Musica "Arrigo Boito" Parma - IT	2025-1-IT02-KA131-HE D-000318380	01-06-2025 31-07-2027	BEN	132.200	
Conservatorio di Musica "Arrigo Boito" Parma – IT	2024-1-IT02-KA131-HE D-000199350	01-06-2024 31-07-2026	BEN	92.140	
Conservatorio di Musica "Arrigo Boito" Parma – IT	2023-1-IT02-KA131-HE D-000117164	01-06-2023 31-07-2025	BEN	64.080	
Conservatorio di Musica "Arrigo Boito" Parma – IT	2022-1-IT02-KA131-HE D-000057158	01/06/2022 31/07/2024	BEN	81.200	
Conservatorio di Musica "Arrigo Boito" Parma – IT	2022-1-IT02-KA171-HE D-000073555	01/08/2022- 31/07/2025	BEN	44.420	
Conservatorio di Musica "Arrigo Boito" Parma – IT	2023-1-IT02-KA131-HE D-000117164	01-06-2023 31-07-2025	BEN	64.080	

Parma – IT					
Conservatorio di Musica “Arrigo Boito” Parma – IT	2020-1-IT02-KA103-077 884	01/06/2020 30/09/2022	BEN	49.792	
Conservatorio di Musica “Arrigo Boito” Parma - IT	2019-1-NO01-KA203-06 0298	01/09/2019- 31/8/2022	partner	436.794	

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	25.02.2021	Initial version (new MFF).
2.0	01.06.2022	Consolidation, formatting and layout changes. Tags added.

CURRICULA

Fabio Ferrucci was born in 1969 in Faenza. He graduated at Conservatorio “Francesco Venezze” - Rovigo in Piano (1989), Choral music and choir conducting (1994), Didactics (1994), Acoustics and tuning (1995); at Conservatorio “G. B. Martini” - Bologna in Electroacoustic music (2001). From 1989 to 1993 he attended Piano Academy “Incontri col maestro” in Imola. He also graduated *cum laude* in Philosophy at Alma Mater Studiorum - Bologna University with a thesis on Giordano Bruno and Renaissance memory techniques.



Since 1989 he has been teaching Piano at Scuola Comunale di Musica “G. Sarti” in Faenza. From 1994 to 1999 he taught Music Education at Scuola Media “S. Umiltà” in Faenza. In 1999 he was a winner in the national ordinary competition for Theory, rhythm and eartraining teachers. Since then he has been teaching at Conservatorio “Arrigo Boito” in Parma. Since 2008 he is also Head of theoretical, historical and musicological subjects Department (since 2026 Music Theory, Analysis and Composition Department) and since 2022 internal member of the Quality assurance board. He's been Students' counsellor (2012-2024) and Didactic supervisor (2016-2022). Since 2024 he is the person in charge for PhD and Postgraduate courses as well as for ECTS and career recognition.

He carries out an intense teaching and training mobility activity at European institutions. He has taken part four times in the jury of the International Solfège Competition in Ljubljana (2015, 2017, 2023 and 2025 editions) and in October 2017 has given an eartraining masterclass at the prestigious Gnesins Academy in Moscow. *Curriculum designer* in the Strategic partnerships [VoxEarlyMus](#), he is the person in charge for Conservatorio "Boito" at [CNVQR](#) for the recognition of refugees' qualifications. From 2018 to 2021 he's been AFAM Subject expert for the National Evaluation agency on higher education ([ANVUR](#)).

He created and every year organizes the International Ear training workshop and forum "[Sentiamoci a Parma - connecting ears!](#)", in order to gather in a single event eartraining teachers from different European institutions and experiences. Starting from 2015, Sentiamoci a Parma has built up a network of more than 250 teachers from 32 countries all over Europe and beyond: the 11th edition will take place April 15 to 18, 2026. He is regularly invited as a speaker in the most relevant events in this sector (HarMA, Nordisk gehørpedagogisk konferanse, GMTH-Kongresses, Escola de Outono, Ear training in Progress...). Guest professor at Tianjin East High School of Arts (China), he also collaborated in the Italian version of the EarMaster software.

In 2019 he was one of the two winners in the first "Leonardo da Vinci" call for Arts and Music Institutions staff, an award established by National Ministry to enhance the skills and abilities of Italian higher education teaching and research staff at the international level. This grant allowed him to collaborate as a visiting academic with the UiT in Tromsø (Norway). In 2020 he won the "Leonardo da Vinci" prize for the second time, thanks to a cooperation project with the Royal Conservatoire in Den Haag (The Netherlands) and the Latvian Academy of Music in Riga (Latvia).

He created and coordinates the second level Postgraduate Specialization Course in Theory, rhythm and musical perception - Ear training, the only active course in Italy and one of the few in Europe focused in building competences for prospective teachers in this field.

He translated *De umbris idearum* by Giordano Bruno and wrote “L’arte della memoria di Giordano Bruno” (The art of memory in Giordano Bruno), published by Anima Edizioni (Milano, 2006), with the practical and concrete explanation of the memory techniques devised by the philosopher.

Since 2023, he has organized and coordinated the annual international research symposium "Ear training in progress" for the "Vincenzo Bellini" Conservatory of Music in Catania. The fourth edition will be held in November 2026. For the "Luigi Canepa" Conservatory of Music in Sassari is currently organizing the first edition of the Ear training workshop “Sentiamoci a Sassari”, which will take place March 19-21, 2026.

Since 2024, he has been a member of the DIN "Artistic Research on Musical Heritage" board and PhD supervisor.

He holds Ear training courses for the regional Associations of Choirs of Emilia Romagna (AERCO) and Tuscany (ACT).

Maria Medby Tollefsen

Personal facts

Date of birth: 25.08.1981
Business number: 913868978
Phone number: (+47) 92282769.
E-mail address: maria.m.tollefsen@uit.no Address:
Kaldsletneset 17, 9020 Tromsdalen Home page:
mariamedbytollefsen.com

Education

Master's degree

Aural training pedagogy, 120 ECTS

UiT- Academy for Music, August 2010-June 2012.

Non-degree programs

Program for leaders in higher education. University of Oslo, June 2023-December 2023.

Aural training pedagogy, 30 ECTS.
UiT- Academy for Music, August 2007-June 2008.

Bachelor's degree

Music performance with classical saxophone as major and conducting as minor. 4-year bachelor, 240 ECTS.

The state academy of music, Oslo, August 2000-June 2004.

High school

Rud videregående skole, departement for music, August 1997-June 2000.

Shorter educations/ courses

23rd-28th of Juli 2023, Keksckemet/ Kodaly institute: Kodaly summer school.

The academic years 2021-2023, Tromsø: Courses in research methods: Qualitative methods (S. Graabræk Nilsen), Fenomenologi (E. Allerby), Research on singing development and song teaching (S. Elmer), Auto ethnography as research method (R. Sørly), Discourse analysis (L. W. Ellefsen)

19th-21st of June 2017, Tromsø/ Sommarøy: Educational seminar by the «førstelektorprogram» at The Arctic University of Norway.

21st of April 2017, Tromsø: Seminar in the University's new LMS, Canvas.

7th of October 2015, Tromsø: Seminar on the use of digital technology in university teaching.



15th-17th of June 2015, Harstad: Educational seminar by the «førstelektorprogram» at The Arctic University of Norway.

Education in other fields than music

Norwegian school of sport sciences: Fitness, 2007, 30 ECTS

Div. modules through the SATS-system and SAFE education, including group training instructor (2006), yoga instructor course (2011) and pregnancy- and post-natal exercising (2014).

Licensed as Zumba instructor, level 1 (2012) and level 2 (2013) through ZumbaFitness education.

Professional experience

Current work

Juni 2025: Promotion to Associate professor, UiT- the Arctic University of Norway., Academy of Music.

Spring 2023-: Lecturing professor in aural training and aural training pedagogy on the master's degree in aural training pedagogy, Conservatorio Arrigo Boito, Parma, Italia.

August 2012-: Lecturing professor in aural training (full time position). UiT-The Arctic University of Norway, Academy of Music. The position includes this, in addition to teaching and researching:

- August 2022-: Responsible for the master's degree subjects Aural training pedagogy 1 (30ECTS) and Aural training pedagogy 2 (30ECTS).
- June 2023-2025: Head of the bachelor's degree in music performance.
- August 2020-June 2023: Responsible for the BA subject Ensemble

leadership and conducting.

- August 2020-June 2023: Head of the pedagogical- and theory department.
- August 2018-: Responsible for Aural training on the BA in music

performance.

- The academic year 2018/ 2019: head of the Master's degree in Aural training pedagogy (stand-in for prof. Hilde Blix).

August 2010-: Conductor for the city orchestra of Tromsø (amateur orchestra). From 2015: 2 projects every year instead of 4.

August 2004-: Extensive work as a conductor and course holder in the North of Norway. One of my regular projects is leading a full performance of an opera every October, as a part of the Arctic opera festival in Tromsø.

Previous work

January 2020-June 2023: Conductor for the youth wind band of the North of Norway, (TONN).

August 2020-June 2022: Conductor for the opera choir of the Arctic Philharmonic orchestra. In 2019 I was engaged for half a year as the choir's conductor for a performance of Bizet's Carmen.

Januar 2016-December 2019: Aural training teacher and co-conductor for the boys' choir Ishavsguttene. Together with Harald Bakkeby Moe, I founded the choir.

February 2017 og March 2021: Jury member in a soloist competition, a cooperation between The Music Academy of Tromsø and the city orchestra of Tromsø. I founded the competition in 2012, and it's now a competition taking place every second year.

November 2016: Jury member in the Youth Championship of Music for the North of Norway.

October 2015: Jury member in the North Norwegian Championship for wind bands, arranged by The Norwegian Wind Band Society.

August 2011- June 2012: Aural training teacher (temporary position) at the UiT, the Arctic University of Norway, Departement of Music.

August 2004- June 2012: Saxophone teacher at Tromsø music school. The first years I also taught at the schools program for young children (4-6years old) and I conducted the beginner's wind band at Folkeskolens musikkorps (employed through the music school). In the beginning I worked there in a 60% position, but by the years I worked there less to be able to do other projects. The last years I was employed only in 16, 2% stilling.

August 2007- Juli 2010: Conductor for Skittenelv brass band. (25% position).

August 2006- Juli 2010: Conductor for Tromsø Orkesterforenings wind band. (38% position).

The summers 2003-2010: Teacher at the Norwegian Wind Band society's summer schools in Oslo and Troms/ Nordre Nordland. Teacher in saxophone, aural training, music theory, conducting and chamber music.

January 2006- June 2006: Conductor for Tromsø Byorkester (stand-in).

August 2003- June 2004: Band instructor and saxophone teacher for Manglerud- og Høyenhall wind band.

August 2001- June 2003: Conductor for Snarøya Skoles wind band.

Previous work from other fields

These have all been side-jobs, and it has varied a lot how much I have worked in the different places.

Juli 2017- spring 2019: Aerobic- and dance instructor at Exolo gym.

Spring 2011-Fall 2014: Aerobic-, yoga- and dance instructor at SATS gyms. Spring 2010-spring

2011: Aerobic-, yoga and dance instructor at Exolo gym. Fall 2006-spring 2010: Aerobic-, yoga-

and dance instructor at SATS gyms. Fall 1997-summer 2004: Waiter at Skiphelle kurs- og feriested.

Paper presentations, workshops, conferences that I have arranged etc.

February 2026: «Introducing the music of the 20th century in the ear training class». Workshop (60 min) at Tartu Ear Training Forum and Workshops 2026

February 2026: «Changing meters – discovering, singing, moving». Workshop (45 min) at Tartu Ear Training Forum and Workshops 2026

February 2026: «Learning basic harmony through singing, improvising, and listening». Workshop (45 min) at Tartu Ear Training Forum and Workshops 2026.

February 2026: «Stravinsky and The Soldier's Tale: accessing the repertoire through the aural training class». Workshop (60 min) at Tartu Ear Training Forum and Workshops 2026.

November 2025: «Stravinsky and The Soldier's Tale: accessing the repertoire through the aural training class». Workshop (50 min) at Ear training in progress, Catania, Italia.

November 2025: «Learning basic harmony through singing, improvising, and listening». Workshop (50 min) at Ear training in progress, Catania, Italia.

November 2025: «Notenett – notekyndighet i forskning og undervisningspraksis». Presentation and workshop (45min) at European Piano Teacher's Association Norway, Oslo (Tollefsen & Leikvoll).

November 2025: «Notenett – notekyndighet i forskning og undervisningspraksis». Workshop (8 hours) for the Music schools at Vestlandet (Leikvoll, Blix og Tollefsen).

October 2025: «Stravinsky's Historien om en soldat – Å tilnærme seg et repertoar gjennom gehørundervisningen». Workshop at Nordisk Gehørspedagogisk konferens, Arvika, Sverige.

October 2025: «Notenett – om studenters engasjement med forskningsbasert kunnskap om notekyndighet og -undervisning» (Blix og Tollefsen). Paper presentation at Nordisk Gehørspedagogisk konferens, Arvika, Sverige.

October 2025: «Opptaksprøver i gehør og musikkteori i Skandinavia– en felles standard eller et mylder av meninger?» (Tollefsen, Sætre Hveem og Lilja). Paper presentation at Nordisk Gehørspedagogisk konferens, Arvika, Sverige.

May 2025: Three workshops at the International Solfege Days, Ljubljana:

- Norwegian female composers: Artists and warriors (60 min)
- Grieg and the Norwegian musical heritage (60 min)
- Carmina Burana in the aural training class (60 min)

April 2025: Three workshops at Sentiamoci a Parma 2025:

- Norwegian female composers: Artists and warriors (45 min)
- Grieg and the Norwegian musical heritage (60 min)
- Carmina Burana in the aural training class (60 min)

March 2025: «Opptaksprøven i gehør og musikkteori til høyere musikkutdanning – et prosjekt i fem stadier». Presentation at FoUkeslutt, Academy of Music, Tromsø.

October 2024: Respondent on the paper presentation “Teachers as Innovators: Transforming Piano Education with Technology” (Xianming, Stephens- Hamonides og Young). At the conference «Cutting edge, cutting corners», Trondhjem.

October 2024: «På vei mot samarbeid mellom forskere og praksisfeltet – med musikk literacy i fokus». Short presentation on a symposium together with Julia Leikvoll, Hilde Blix og Cecilie Halvorsen. At the conference «Cutting edge, cutting corners», Trondhjem.

October 2024: «Digitalt kurs i gehør og musikkteori». Paper presentation at the conference «Cutting edge, cutting corners», Trondhjem.

September 2024: «Mitt digitale gehørdidaktiske univers». Presentation (20 minutes) of a pedagogical development work on “Musikkonservatoriets FoU- dag” 2024.

September 2024: I arranged «Konsens FoU-dag», a conference at my institute for employees, PhD’s and students where people from the staff and PhD’s presented their research.

September 2024: Two workshops á 40 minutes: «Strategies in working on meters and basic rhythm skills» og «Strategies in working on tonality and melody». The presentations were given on the seminar «[Spilleglede og musikkforståelse – med notelesing i fokus](#)» at the University of Bergen.

April 2024: Two workshops:
“Heteropodic meters in class” (45 min) and “Developing non-tonal musical skills through working with basic structures” (45 min).
The workshops were performed at the conference “Sentiamoci a Parma 2024”, Italy.

January 2024: Two workshops:
“The relative number system – a tool for melodic understanding, reading, writing and developing inner hearing” (90 min) and
“Strategies for learning meters and basic rhythm patterns” (60 min).
The workshops were performed at the conference «Ear training workshops and forum 2023», Tartu, Estonia.

November 2023: Three workshops á 60 minutes:
“Developing non-tonal musical skills through working with basic structures”, “Polyrhythms; a top-down approach”
“The relative number system – a tool for developing melodic understanding, reading- and writing skills and inner hearing”.
The workshops were performed at the conference “Ear training in progress 2023”, Catania, Italy.

November 2023: «Opptaksprøven i teori og gehør til høyere musikkutdanning – et prosjekt i fire faser». Poster presentation on Cempes conference, «Connection, Collaboration & Co-creation – Ways forward for higher music education» (CC&C). Oslo. Presentation together with Laura Gorbeferrer (NMH) and Esa Lilja (UiS).

September 2023: I arranged «Konsens FoU-dag», a conference at my institute for employees, PhD’s and students where people from the staff and PhD’s presented their research.

April 2023: Two workshops á 60 minutes:
“Strategies for learning meters and basic rhythm patterns” and

“Harmony- singing and improvising as tools for strengthening the understanding and inner hearing of harmony”.

The workshops were performed at the conference “Sentiamoci a Parma 2023”, Italy.

April 2023: «Las pruebas de acceso en la enseñanza superior en Noruega. Primeros pasos hacia una revisión sistemática». On Congreso internacional SATSMUS: Una aproximación pedagógica e interdisciplinaria al análisis y la teoría musical, Madrid. Poster presentation together with Esa Lilja (UiS) and Laura Gorbe-Ferrer (NMH).

March 2023: «Opptaksprøven i teori og gehør til høyere musikkutdanning – et prosjekt i fire faser». Project presentation for colleagues at the Academy of music in Tromsø.

February 2023: «Digitalt grunnkurs i gehør og musikkteori-prosess og produkt». Presentation on the Scandinavian Aural training pedagogy conference, Stavanger.

February 2023: «Opptaksprøven i teori og gehør til høyere musikkutdanning – et prosjekt i fire faser». Paper presentation with panel discussion. With Esa Lilja

(UiS) og Laura Gorbe-Ferrer (NMH). Presentation on the Scandinavian Aural training pedagogy conference, Stavanger.

December 2022: «Sharing the Podium». Paper presentation together with Michael Strobel (UiT) on UITs Conference for higher education, Tromsø.

April 2022: Two workshops á 60 minutes:

“Polyrhythms- a top-down approach” and “Score-reading with transposing instruments and various clefs”.

The workshops were performed at the conference “Sentiamoci a Parma 2022”, Italy.

November 2021: «Partituret- dirigentens beste venn!» Workshop for the Norwegian Wind Band society’s network for conductors. Online presentation.

November 2021: Initiator and Project leader: Scandinavian Aural training pedagogy conference, Tromsø.

November 2021: «Digitale læringsressurser i høyere utdanning- med oppdaterte tall for 2021». Poster presentation together with Hilde Blix (UiT) on Scandinavian Aural training pedagogy conference, Tromsø.

September 2021: «Sharing the Podium». Pecha kucha-presentation together with Michael Strobel (UiT) on my institution’s autumn seminar, Sommarøy.

December 2020: «Hittil og litt til» Pecha kucha-presentation of the research project Sharing the Podium on a seminar with the research group InOvation, Tromsø.

November 2020: «Sharing the Podium» Poster presentation on CEMPE/NMHs digital conference «Kunstnerisk utviklingsarbeid i høyere musikkutdanning».

January 2020: Three workshops á 50 minutes: "Changing meters-let's play!" "An approach to whole tone tonality" and "Music by numbers- an introduction to the

relative number system". The workshops were performed at the conference Sentiamoci a Parma 2020, Italy.

September 2019: "En masterplan": a presentation of the Master's degree in aural training pedagogy at UiT. Presented at the Scandinavian music theory- and aural training pedagogy conference "Current trend in music theory pedagogy", Oslo/ the State Academy of music.

May 2019: "Digitale løsninger på didaktisk-metodiske utfordringer i hørelæreundervisning". Pecha Kucha-presentation on UiTs Fyrtårnkonferanse, Tromsø.

January 2019: "Musicificium- teaching ear training with digital tools". Paper presentation on the conference "Sentiamoci a Parma 2019", Parma, Italy.

December 2018: "Musicificium-en digital inspirasjonsbank for gehørundervisning". Pecha kucha-presentation for the staff at my institution, Stockholm.

October 2018: "Musicificium-en digital inspirasjonsbank for gehørundervisning". Paper presentation on AEC and CEMPEs konference "Becoming musicians: student involvement and teacher collaboration in higher music education", Oslo.

October 2017: Initiator and Project leader: Scandinavian Aural training pedagogy conference, Tromsø.

September 2017: "Notekyndighet-med gehøret i behold". One day workshop for employees at Bærum music school.

May 2017: Presentation of my pilote work with the LMS Canvas. The presentation was performed for the staff at my institution at UiT, as a part of a workshop organized by RESULT/UiT.

May 2017: Presentation of UiTs new LMS, Canvas, for the staff at my institution at UiT.

May 2017: «Hørelære- sjangerblandet eller sjangerdelt?» Invited participant at a panel discussion by Råd for utøvende musikkutdannings (RUMs) platform for music education for jazz, pop and rock, Tromsø.

April 2017: "Utarbeidelse av semesterplaner". Presentation for the staff at my institution at UiT.

March 2017: "Digital learning resources in higher music education". Paper presentasjon at Nordisk nettverk for musikkpedagogisk forskning (NNMPF). The presentation was part of a symposium about critical pedagogy in art didactics. Gothenburg.

August 2016: Invited participant at a panel discussion by CEMPE/NMH in cooperation with the Academy of music in Tromsø, Tromsø.

May 2016: "Harmoniske vendinger". Paper presentasjon on the conference HEARUP (Nordisk konferanse for hørelærepedagoger i høyere utdanning), Gothenburg.

October 2015: Presentation of my digital research projects on the seminar "Bruk av digital teknologi blant lærere i høyere utdanning", Tromsø.

Publications

Web sites, Mooc's¹ and apps

- Basic course in aural training and music theory (Mooc, made spring 2022). Made in cooperation with graphic designer Mark Stenersen (Result/UiT) and with contributions from Andreas Fliflet (UiT). <https://result.uit.no/grunnleggende-gehor-musikkteori/>
 - Musicificium (web site with educational material. <https://result.uit.no/musicificium/> Developed 2014-2023)
 - [Notenett](#)
- ¹ Mooc=Massive online open course.

Written publications

- Vurdering av gehør- og musikkteorikompetanse i opptaket til høyere musikkutdanning (Tollefsen, Lilja & Gaustad, 2025). In *Vurderingsformer og tilbakemelding i kunstfaglig utdanning* (Blix et al., red., 2025). Cappelen Damm Forskning.
- «Opptaksprøven under lupen» (in *Podium #16: Kunstnerisk intelligens (KI)*, Tollefsen, 2025).
- *Podium #16: Kunstnerisk intelligens (KI)* (red. Tollefsen, 2025)
- «Digitalt grunnkurs i musikkteori og gehør» (in *Podium: Kunsten å endre*, Tollefsen, 2023). Short article.
- *Podium: Kunsten å endre* (ed. Tollefsen, 2023). Magazine.
- *MUSed-studentaktiv læring i høyere utdanning* (Thingelstad & Tollefsen, 2022). Antology.
- «Sharing the podium» (Tollefsen & Strobel, i *MusED-studentaktiv læring i høyere utdanning*, Thingelstad & Tollefsen, 2022). Scientific article.
- «Koronatilpasset opptaksprøve i teori og gehør» (in *Podium: Vurdering i kunstfag*, Isaksen, 2022). Short article.
- «Sharing the podium i Podium» (in *Podium: Vurdering i kunstfag*, Isaksen, 2022). Short article.
- ” *Takt og tone- om utviklingen av nye eksamener i lytting og gehør*” (in *Podium: Nye tider*, Isaksen 2020). Short article.
- ” *Gehørtrening fra kjøkkenbordet*”; a report about teaching, examining, digitalizing and researching during the Covid period (unpublished).
- “*Digitale læringsressurser i høyere musikkutdanning*” (Tollefsen & Blix.

Publisert i nivå 1-tidsskriftet Jased 3.7.18). Scientific article.

- " *Læringsressurser på nett som pedagogiske verktøy*" (in Podium: Podium jubilerer, Blix, 2016). Short article.
- " *I skjønn harmoni*" (in Podium: Kunstnerisk utforskning, Blix, 2015). Short article.
- " *Hørelære, et mangeartet fag*" (in Podium: Med verden som lekeplass, Blix, 2013). Short article.
- " *Jeg tror at de som gjør det godt til eksamen i hørelære er godt rustet til å gå ut og jobbe med musikk*" - en kartlegging av hørelæreundervisning i høyere musikkutdanning. Master thesis at UiT-The Arctic university of Norway, 2012.

Editorial experience

2025: Editor for the Academy of music in Tromsø's research-magasin Podium #16: «Kunstnerisk intelligens (KI)».

2022: Editor for the anthology «MusEd-studentaktiv læring i høyere utdanning». 2022: Editor for the Academy of music in Tromsø's research-magasin Podium #15: "Kunsten å endre".

Grants and funding

December 2025: Erasmus Mobility Teaching to Hochschule für Musik und Theater Felix Mendelssohn, Leipzig.

The academic years 2025-2028: Project funding from The Norwegian Board of Music Education for the project «Opptaksprøvene i gehør og musikkteori til høyere musikkutdanning».

Mai 2025: Erasmus BIP to Ljubljana, Slovenia.

April 2025: Erasmus Mobility Training to Sentiamoci a Parma 2025

The year of 2024: Project funding from The Norwegian Board of Music Education for the project "research and revision of the entrance exams to higher music education". Together with Esa Lilja (UiS) and Laura Gorbe-Ferrer (NMH).

March 2024: Erasmus grant Teacher mobility to Conservatorio Arrigo Boito, Parma, Italy.

November 2023: Erasmus grant Teacher mobility to the Kodaly institute in Keckskemet, Hungary.

April 2022: Erasmus grant Mobility training/ Sentiamoci a Parma 2022, Italy. January 2020: Erasmus grant Mobility training/ Sentiamoci a Parma 2020, Italy

The academic years 2019-2021: Project funding from UiT, program for educational quality, for the project "Harmoniske vendinger".

January 2019: Erasmus grant Mobility training/ Sentiamoci a Parma 2019, Italy.

The academic year 2017-18: Project funding from the academy of music, Tromsø, for the project "Digitale løsninger på hørelæredidaktiske utfordringer".

The academic year 2017-18: Project funding from CEMPE (Norges Musikkhøgskole) for the project Musicificium.

The academic year 2016-17: Project funding from UiT, program for educational quality, for the project "Digitale løsninger på hørelæredidaktiske utfordringer".

Prizes and nominations

2024: Nominated for the UMAK prize (the faculty's prize of honor)

2022: Granted the educational prize from my faculty.

2021: Nominated for the educational prize from my faculty.

2014: Nominated for the educational prize from my faculty together with Prof. Hilde Blix.

2013: Granted the student's prize for most inspiring teacher at my faculty.

Concert productions that I have conducted (complete list from 2019, incomplete before 2019).

- May 2025: Concert with soloists from the Music Academy of Tromsø and Tromsø Byorkester. Grieg, Schumann, Elgar, Bizet, Mozart.
- Januar 2025: Carmina Burana / Carl Orff.
- October 2024: The opera Susannah/ Carlisle Floyd. Full performance under Arktic operafestival. Director: Cathrine Skjærnes.
- April 2024: "Postkort fra Europa" med Tromsø Byorkester. Smetana/Moldau, Sibelius/Finlandia, Vaughan-Williams/ Greensleeves- fantasi, Grieg/Symfonisk dans nr 4, Rodrigo/ Concierto Pastoral sats 2, Holmés/Irlande.
- February 2024: "Shostakovitch and Gershwin for saxophone orchestra" with UiT's saxophone orchestra under the Northern lights' festival in Tromsø.
- October 2023: Opera galla. Staged by Trond Halstein Moe. Soloists: Carlo Allemano, Sasaya Chavalit, Trond Halstein Moe, Anne-Lise Sollied.
- April 2023: Apokalypsens riddere. Staged concert. Music by Mahler and Britten. Singers (Anne-Lise Sollied, Carlo Allemano m.fl), simfionietta and choir).
- March 2023: Concert with Tromsø city orchestra: Mendelssohn/ symphony nr 5, Reformasjonssymfonien, Mayer/ Faust-ouverture, Elgar/ Enigma variations.
- October 2022: Puccini/ Madama Butterfly. Full opera production as a part of Arctic opera festival. Staged by Trond Halstein Moe.
- June 2022: Ingum/ Armageddon with Konsen brass ensemble. First performance.
- March 2022: Concert with Tromsø city orchestra: Gade/ Symphony nr 4, Larsson/ saxophone concert (soloist Lars Lien), Sibelius/ Andante festivo, Sæverud/ Kjempeviseslått.
- February 2022: John Williams-concert with Konsen brass ensemble as part of the Northern lights' festival. Repertoar: Music from Star Wars, E.T., Jurassic Parc, Schindler's liste, Indiana Jones, and more.
- October 2021: «Konsen beveger», The 50-year celebration of the Academy of music, Tromsø. Repertoar: Bel canto/ Bombay, Leagus/ Nikuih, Bremnes/ E du nord. Staged by Kyrre Texnes.

- October 2021: Verdi/ La Traviata. Full opera production as a part of Arctic opera festival. Staged by Trond Halstein Moe.
- November 2020: Concert with Konsen brass ensemble. Repertoar: Groven/ Hjalmar-ljod, Mussorgskij/ Pictures from an exhibition.
- October/ November 2020: Choir conductor for Arktisk philharmony's performance of Ole Olsen's four operas Klippeøerne, Stig Hvide, Lajla and Stallo. Two of them were first time performances.
- October 2020: Tromsø city orchestra: Dvorak/ Symphony nr 9, Tchaikovskij/ Rokokko variations (soloist: Audun Sandvik).
- October 2019: Opera galla as a part of Arctic opera festival. Staged by Trond Halstein Moe.
- Oktober 2019: Choir conductor for Arktisk philharmony's performance of Bizet/ Carmen. Staged by Toni Herlofson/ Ronald Rørvig.
- March 2019: Tromsø city orchestra: Brahms/ Symphony nr 2, Dvorak/ Slavonic dances op.56, Bizet/ Arlésienne suite no 2.
- October 2019: Operette- and zarzuela galla as a part of Arctic opera festival. Staged by Erik Smith Meyer.
- March 2016: Tromsø city orchestra: Beethoven/ Symphony nr 3, Copland/ Fanfare for a common man, V. Williams/ Norfolk rhapsody nr 1.
- April 2015: Andersen/ Utfersdråpa. First time performance. With Tromsø city orchestra, Det Norske mannskor av 1995 and Harald Bakkeby Moe (baryton).
- October 2014: «Operaball», a staged opera galla as a part of Arctic opera festival. Staged by Trond Halstein Moe.
- December 2012: Tromsø city orchestra: Schubert/ symphony nr 5, Verdi/ ouverture to La Forza del Destino, Sibelius/ Andante festivo.
- October 2012: A staged opera galla as a part of Arctic opera festival. Staged by Trond Halstein Moe. With Lilli Jørstad, Hamida Kristoffersen, Anne-Lise Sollied, Carlo Allemano, Thomas Røshol.
- March 2012: Tromsø city orchestra: Elgar/ string serenade, Tchaikovsky/ symphony nr 4, Groven/ Hjalmar-ljod.
- February 2011: Tromsø city orchestra: Bartok/ viola concert (soloist: Juliet Jopling), Dvorak/ symphony nr 8.
- December 2010: Tromsø city orchestra: Tchaikovsky/ Nutcracker suite, Haendel/ Music for the royal fireworks, Anderson/ Sleigh ride.
- October 2010: Tromsø city orchestra: Bizet/ Arlesienne suite nr 2, Mozart/ Flute concert in D-major (soloist: irina Bochariova), Schubert/ Symphony nr. 8
- March 2010: The Norwegian championship for wind bands with Tromsø orkesterforening. Wilson/ Piece of mind, Mussorgskij/ Pictures from an exhibition. Result: 3. place, 2.div.
- March 2009: The Norwegian championship for wind bands with Tromsø orkesterforening. Nelhybel/ Trittico, Arnold/ 4 scottish dances. Result: 2. Place, 3.div.
- Mars 2008: The Norwegian championship for wind bands with a smaller ensemble from Tromsø orkesterforening. Ticheli/ Blue shades, Ellerby/ Paris scetches. Resultat: 15. place 2.div.
- Mars 2007: The Norwegian championship for wind bands with Tromsø orkesterforening. Hovland/ Festivalouverture, Shostakovitch/ Waltz nr.2.

Roles in comitees

Januar 2026-: Elected representativ to the board of The Music Academy of Tromsø

Januar 2026-: Representative in my faculty's employment committee.

The academic year 2024-2025: Member of the Committee for open education, UiT.

The academic year 2021- : Member of the institute's council at the Music academy of Tromsø.

The academic years 2020- 2023: Head of the department for pedagogical and theoretical subjects at the Music academy of Tromsø.

The academic years 2015-2018 og 2021-2023: Member of the institute's committee for entrance exams.

The academic years 2020-2022: Member of UiT's council for digital matters.

The academic years 2020/2021: Member of the institute's program council.

The academic years 2018/2019: Member of a council that suggested a revised portfolio for the Music academy of Tromsø.

The academic years 2018/2020: Member of the institute's program council (vara).

The academic year 2017/2018: Member of the project group for implementing Canvas as the new LMS at the University of Tromsø (UiT) (Vara).

Juni 2015: Member of a committee for employing a PhD in conducting at the Music academy of Tromsø.

Non-professional committees

August 2026-: Leader of the parent's organization at Tromstun high school.

January 2019-June 2021: Member in the leading board for the area where I live, Solligrenda.

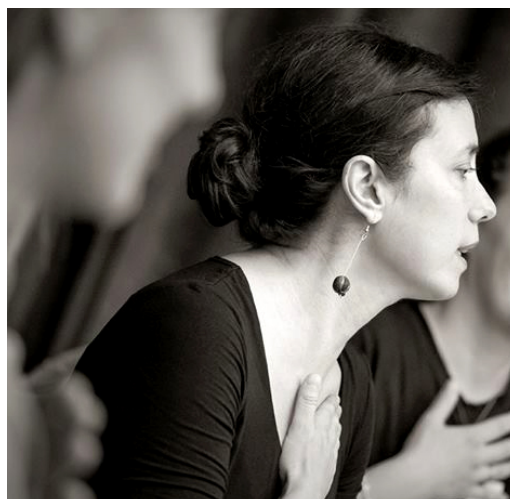
The academic years 2018-2020: Second leader for the parents committee (FAU) at Reinen school.

The academic year 2018-2019: Member of the parents committee (FAU) at Reinen kindergarden.

The academic years 2013-2015: Second leader for the parents committee (FAU) at Reinen kindergarden.

The academic year 2002/2003: Student representant at The state academy of Music, Oslo.

Dimitra Trypani studied Composition at the University of Edinburgh (MMus and PhD with distinction) with Nigel Osborne, and Greek philology at the Faculty of Philosophy of the Aristotle University of Thessaloniki. As a composer, she is involved in the creation of contemporary musical theatre works, aiming to eliminate the “seams” between music and speech, using “choral” polyphony and polyrhythm as her primary tools. Since 2017, she has been a permanent external collaborator of the Greek National Opera, as head of educational workshops, but also as a composer. She was



Composer in Residence at the Paxos Festival for seven years. She has been an ongoing collaborator of the Greek National Opera since 2017, running many large scale workshops for both educators and students of all levels and also having many of her music theatre works performed there. She has taught Composition, Ear training, and Interdisciplinary performance techniques at many universities in Greece and the UK, and has conducted dozens of workshops on her auditory reboot method “From Ear to Body”. This year, she has begun her collaboration with the National Theatre, with an annual workshop cycle on her method. She is a Professor of Theory and Composition with Interdisciplinary Practices at the Department of Music Studies of the Ionian University.

Manon Marques

Inspired from an early age by her musician father (a singer, cellist, and composer), she initially studied at the Gregorian Institute in Lisbon, graduated with a degree in Musical Sciences from the Faculty of Social Sciences and Humanities, studied Choral Conducting at the Escuela Superior de Música de Lisbon, earned a Master's degree in Musical Education from the Escuela Superior de Música de Lisbon, and specialized, with honors, in Music in the Community. She completed training in Anthroposophy/Waldorf Pedagogy at PerCurso Waldorf. As a singer, she has performed in hundreds of national and international performances and festivals throughout Europe, Beijing, and Macau, both with vocal ensembles and with the Gulbenkian Choir, of which she has been a member since 2005. She has also performed with the Coro da Câmara Lisboa Cantat, the Coro da Câmara dell'Universitá de Lisbon, Capella Mundi, Officium Grupo Vocal, the MediaeVox Ensemble, Voi6, the Ensemble Studio Contrapuncti, and the Polyphonos Ensemble. She currently works regularly with the ensembles MPMP (Movimento Patrimonial pela Música Portuguesa), Voces Caelestes, Lusiovoce, Carmin'Antiqua, and Ecce Ensemble, among others, while maintaining strong ties with the Gulbenkian Choir. She has completed numerous training courses in various fields: Voice/Choir (Vocal Technique, Werbeck Singing, Choral Conducting, Space and Chorality, Voice, Movement and Immersion); Body (Alexander Technique, Feldenkrais Method, Yoga, Pilates, Postural Re-education); Dance (Renaissance dances, traditional/folk dances, jazz dance, contemporary dance, African dance); Rhythm (Body Percussion, Drum Circle, Taketina, Tronkar), Theater (Performing Arts, Musical Theater, Visual Field, Improvisational Theater, Interpretation), Pedagogy (Kodály Course – Hungary, Art and Education, Willems Method, Emergency Pedagogy, Waldorf Pedagogy), Community/Leadership (Music in the Community, Improvisation, Soundpainting). Fascinated by the voice—rooted in the body and linked to theater and dance—and by improvisational work with groups, she regularly organizes workshops and laboratories in a wide variety of contexts, also leading collaborative artistic creation processes, particularly within the Bachelor of Music in the Community, of which she is co-coordinator. She co-authored the projects "Score of Light" and "Eras de Amor," presented at the CCB. She has worked as a trainer at the Calouste Gulbenkian Foundation on various projects, such as "Mozart Through the Times" and "Re-Rite: Be the Orchestra," and has led music sessions within the European Council of Steiner Waldorf Education. Since 2009, she has been a professor at the Higher School of Music and the Higher School of Education in Lisbon, where she teaches the degree programs in Music in the Community, Choral Conducting and Musical Education, Composition, Wind Orchestra Conducting, Performance (ESML), Basic Education, Socio-Cultural Animation, Artistic and Cultural Mediation (ESELx). Since 2011, she has directed the choir for the degree program in Music in the Community. She has been artistic director of the projects Portugalidades, O ensaio de Coro, Sabbath - the Queen, Onde está o gato?, Gershwin a Vozes, TradiCantar, Espiritual, Brasileirando..., De Sol a Sol, Amores Cantados and, more recently, the shows Diferencial, Embalos, Posto de Comando and A Noite Sendo. She has led the workshops "Eu, improvise?", "Não sei cantar!", "Acção-Criação," "Site Specific," "Som | Silêncio," among many others. She participated in the creation of the soundtrack for the theater performances Linha-d'Água and Apéiron. She has led musical sessions at PACAP 5, the Advanced Creation Program for



Professional Artists, both nationally and internationally. She has developed a partnership with the American choir Young@Heart, worked with the French choir A Bout de Souffle, and was a vocal coach in the international project She raps. She was a vocal coach for the Choir of the Friends of the National Conservatory for two years and is assistant to Maestro Paulo Lourenço in his work with summer participatory choirs. She recently participated in the "International Solfege Days" event in Slovenia and is currently preparing the artistic direction of the "Voice and Writing" module at Skoola. She frequently conducts training courses for teachers and educators in various contexts. Since 2008, she has led music sessions with children (Musgueira Social Center, Salesianos, Jardim de Infância São Jorge and Caminhos da Floresta). She is an artistic and pedagogical consultant for Lusomusic and Skoola - Academia de Música Urbana. In the context of community intervention, she has worked with children, youth, adults, and the elderly—often in vulnerable situations—and has conducted research, published articles, and participated in national and international conferences.

Urška Pompe (1969) completed her studies of composition with Dane Škerl at the Ljubljana Academy of Music in 1993. She commenced further studies the same year at the Liszt Academy of Music in Budapest, where she studied composition (Emil Petrovics), chamber music (Márta Gulyás) and solfeggio (Erzsébet Hegyi). She went on to conclude her formal studies of composition at the Basel Academy of Music with Roland Moser, after which she attended an array of masterclasses: Royaumont (J. Dillon, B. Ferneyhough), Acanthes (G. Kurtag, I. Fedele, H. Lachenmann), The Bartok Festival in Szombathely (J. Harvey, piano with Pierre-Laurent Aimard), The Kodály Institute in Kecskemét, The Salzburg Mozarteum (Sofija Gubaidulina), Luxembourg (K. Huber, T. Jennefelt, B. Holten).



The creative efforts of Urška Pompe have not gone unnoticed, as is testified to by the Student Prešeren Prize (1993), the prize of the international competition Alpe-Adria Giovani (1994), selection in the international call for the project Young Composers in Leipzig (1995), selection for ISCM Zagreb 2006 and the highest Slovenian state honor, the Prešeren Fund Prize (2007). The depth of her work is also testified to by a series of scholarships abroad, as well as by positive responses to her work and invitations to various festivals of contemporary music outside Slovenia: Mouvement – Musik im 21. Jahrhundert (Saarbrücken, 2004), Musik unserer Zeit (Münster, 2004), Rostrum (Paris, 2004), Freiburger Klang-Sequenzen (Freiburg, 2005, 2009), Chamber Music Festival (Gödölő, 2005), EXPAN (Spittal an der Drau, 2006), Carinthische Sommer (Ossiah, 2007, 2022), the Zagreb Music Biennale (2009, 2015), Taipei (2009), Dimension Festival (Seoul, 2010) and Rostrum (Lisbon, 2010), Atlanta, USA (2013), World Music Days (Ljubljana, 2015), Katowice, New Music Orchestra (Poland, 2016), Vienna (2017), Sarajevo (Sonemus festival, 2017), Copenhagen (2018), Beijing (2018), New Music Forum Ljubljana (2020), Festival Ljubljana (2023).

Since 1997 she has been professor of Solfege at the Academy of Music in Ljubljana. She has given masterclasses in composition in Vienna (2016), Sarajevo (2017), Adria (2018, Italy) and has been chosen for the project Composers Field Trip, China 2018, which resulted in a commission for the Forbidden City Chamber Orchestra (Beijing).

Gro Shetelig, pianist, is Professor in Aural training, up to 2017 at the Norwegian Academy of Music, Oslo (now professor emerita), and at the Arctic University in Tromsø, teaching Aural Skills, Rhythmic Training and Aural Methodology.

Being a pianist, she received her music education in Oslo (Piano pedagogy) and at Oberlin College, Ohio (Piano performance), and holds a Diploma degree in Music Theory, specializing in aural training.

She has published four textbooks in aural skills, and is co-author in the Scandinavian co-project, "Listen to Scandinavia" based on works by 20th century Nordic composers, with two CDs (abridged version in English).

She has had several engagements in radio and TV and as lecturer, giving presentations, seminars and workshops for music teachers, choirs and conductors in Norway, Sweden, Denmark, Iceland, Germany, France, Latvia, Netherland, Singapore, USA, Italy, Georgia, and South Africa.

Since 2006 she was part of the research group project "Concrescence", developing methods in teaching Micro-tonality for Singers. (key words: micro-tonality, just intonation, harmonics, tonalities in Scandinavian folk music, etc.); from 2011 - 2012: "In-between-the-Beats" (with post.doc. Magnus Anderson + others) (key words: rhythmic perception and embodiment, energy, direction, flow, intention; sub-current, rhythmic hierarchy).



Erik Højsgaard was born in 1954 in Aarhus.

He graduated from high school in 1973.

He studied composition with Per Nørgård at the Royal Academy of Music in Aarhus 1973-78. Diploma in 1978.

In addition he studied ear training and solfege at the Royal Danish Academy of Music in Copenhagen 1982-84.

Diploma in 1984.

1977-82 he made his living as music copyist.

Since 1982 teacher at The Royal Danish Academy of Music in Copenhagen, 1988-2001 as assistant professor, 2002-2022 as professor, and since 2022 as professor emeritus.

2003-2004 he taught composition at the Royal Academy of Music in Aalborg.

Manager in Aarhus Unge Tonekunstnere 1974-1977.

Member of the board of Young Nordic Music 1974-1981.

Member of Danish Composers' Society since 1975.

Member of the board of The Society for the Publication of Danish Music (Edition·S) 1982-1990.

1993-2008 member of the board of The Kongegaard Foundation.

Composer in residence, Aalborg Symphony Orchestra, 2003-2004.



Author of textbook on rhythm

[Rhythm · Advanced Studies, available in English, Danish and Italian.](#)

Honorary prizes

Three-year scholarship from the Danish State Art Foundation 1979

Astrid og Axel Agerbys Mindelegat 1979

Herman Sandbys Legat 1987

Danish Composers Society's Grant 1992

Carl Nielsen and Anne Marie Carl-Nielsen's Foundation 1993

Poul og Sylvia Schierbecks Legat 1995

Hakon Børresen Fondens pris 2014

Visiting fellowships at San Cataldo 1986, 1999 and 2019

His works have been performed in several festivals & broadcasts

ISCM World Music Days · Salzburg Festival · Nordic Music Days · NUMUS · Festival Internazionale di Musica, Roma · ICMC Computer Festival · Scandinavian Music Today, Japan · Cantiere Internazionale d'Arte, Montepulciano · Young Nordic Music · Danish Composers' Biennial, Copenhagen · Copenhagen Summer Festival · Sorø International Music Festival · Fylkingen, Stockholm · MusikSommerBerlin · Århus Festival a.o.

Performances and broadcasts in Norway, Sweden, Finland, Iceland, England, France, Germany, The Netherlands, Hungary, Belgium, Italy, Austria, Slovenia, Bulgaria, Israel, South Korea, USA and Australia. Moreover performances in Japan, Poland, Russia, Egypt, Cuba, Brasil, and Mexico, and broadcasts in Ireland, Spain, Romania, Czech Republic, and Canada.

Chronological list of works

2025

Concerto in C (arr.)

2024

Please accept a Sunset

2023

Feuilles mortes

September

2022

Joueurs de flûte (arr.)

Le lunghe ombre della sera

Nocturnes

Yndigt dufter Danmark (arr.)

Se dig ud en sommerdag (arr.)

Sommersang (arr.)

Essays V · Venezia

2021

Essay III · Time

2020

Images from the past

Essay I · Water

Première rapsodie (arr.)

Danse macabre (arr.)

2019

Echi di Agosto

Fünf Stücke

2018

Essay II · Dust

Music to Five Poems by J.P. Jacobsen (arr.)

Chamber Music

Fronttheater

2017

Vier Stücke

2016

Essay IV · Mirror

Equali (complete version)

Image of Light, Adieu -

2015

Two Pieces

Solen er saa rød, Mor (arr. for children's choir and strings)

Pan og Syrinx (arr.)
Prelude to Act 2 from Maskarade (arr.)

2014

2013
La Scala di seta: Sinfonia (arr.)
Mirror
Choral
Solen er saa rød, Mor (arr. for ensemble)
Tzigane (arr.)

2012
Four Songs on Poems by Søren Ulrik Thomsen
Canzone (arr.)
Twilight
Feuillet d'album

2011

2010
Shepherd girl's Dance (arr.)

2009
Aladdin-overture (arr.)
Saa lykkelige, saa glade
On the steppes of Central Asia (arr.)

2008
Frühlingsstimmen (arr.)
Picture at an exhibition
Nine movements from the incidental music for "Aladdin" (arr.)

2007
Cinque Liriche (arr.)
Songs on Poems by Ole Sarvig

2006

2005

2004
Images oubliées I-III

2003
Symphony No. 2

2002

2001

2000

Sangens gudinde
Three Small Pieces
Symphony No. 1

1999

1998
Fan II

1997
Paysage
Violin Sonata
Four Small Pieces
Solen er saa rød, Mor (arr. for choir)

1996
Equali (1st and 3rd movement)

1995
Fragment

1994
Nocturne
Paysage triste

1993
Havet og sand og lavinen og stilhed. Og gentagelsen
Épreuve
Fan

1992
Corellage
Don Juan kommt aus dem Krieg

1991
Paysage blême
In Flandern Fields (arr.)
Waldes Nacht (arr.)

1990
Four Sketches
Two Mobiles

1989

1988

1987

1986

La città continue*
Two songs for mixed choir
Carillon

1985
To Songs on Texts by Storm og Calvino
Concerto for piano and orchstra

1984
Canon per augmentationem in contrario motu (arr.)
Fantasy Pieces

1983
Intermezzi
Aquarelles

1982
Scherzo e notturno

1981
Summer Songs
C'est la mer mêlée au soleil
Intrada
The Rose

1980
The lost forest
Sonata for cello solo

1979
Fantasia*
Fragments
Joyous (from: Two Songs for sopran solo)

1978
The Sunflower

1977
Täglich kommt die gelbe Sonne
Vise (from: Two Songs for sopran solo)
Vers la flamme (arr.)
Reflection

1976
Tuan's Songs
Six songs of autumn
Poggiolo*
Cendrée

1975
Concerto for cello and orchestra

1974

Untitled

Landet som icke är

Trio for flute, guitar and percussion*

Sun Prisms

1973

1972

Sketch

Dialogues

* The score has been withdrawn and may not be performed

Proposal ID SEP-211292365	Call for Proposal ERASMUS-EDU-2026-EMJM- DESIGN	Topic ERASMUS-EDU-2026-EMJM- DESIGN	Type of Action ERASMUS-LS
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KPIs (Key Performance Indicators)

Please fill in the data for your project. At submission and grant preparation stage, the data will be on your planned indicators ; at reporting stage it should be the real indicators achieved (since the project start). The KPI tool should be updated with the latest available data for each periodic report (the KPIs are mandatory part of the project reporting).

Erasmus+ Programme (ERASMUS) - Mundus (EMJM and EMDM)

Location

Country
Italy

ECTS credits

120 ECTS (4 semesters)
 60 ECTS (2 semesters)
 90 ECTS (3 semesters)

Type of project, thematic areas and types of activities

Type of master programme:

Continuation of an established EM master	Result of an Erasmus Mundus Design Measures (EMDM) project
<input type="radio"/> Yes	<input type="radio"/> Yes
<input checked="" type="radio"/> No	<input checked="" type="radio"/> No

Type of mobility activities (only EMJM actions):

EMJM mobility with study periods outside Erasmus+ Programme Countries	EMJM mobility with study/mobility periods with internships/placements
<input type="radio"/> Yes	<input type="radio"/> Yes
<input type="radio"/> No	<input type="radio"/> No

Does the project contribute to any of the EU Commission political priorities?

<input type="checkbox"/> A European Green Deal - Climate change	<input type="checkbox"/> A European Green Deal - A just transition
<input type="checkbox"/> A European Green Deal - Sustainable Europe investment plan	<input type="checkbox"/> A European Green Deal - Preserving Europe's natural environment
<input checked="" type="checkbox"/> A Europe fit for the digital age - The digital age	<input checked="" type="checkbox"/> A Europe fit for the digital age - Empowering people through education and skills
<input type="checkbox"/> An economy that works for people - Social fairness and prosperity	<input type="checkbox"/> An economy that works for people - Supporting small business

- An economy that works for people - Europe's social pillar
- An economy that works for people - Fair taxation
- A stronger Europe in the world - Free and fair trade
- A stronger Europe in the world - Defending Europe
- Promoting our European way of life - Strong borders and a fresh start on migration
- A new push for European democracy - Our democracy
- A new push for European democracy - Special relationship with the European Parliament
- A new push for European democracy - More transparency and scrutiny
- An economy that works for people - Deepening our economic and monetary union

- An economy that works for people - A union of equality
- A stronger Europe in the world - The EU unique brand of responsible global leadership
- A stronger Europe in the world - A more active role
- Promoting our European way of life - Upholding the rule of law
- Promoting our European way of life - Internal security
- A new push for European democracy - A greater say for Europeans
- A new push for European democracy - Improving the lead candidate system
- A new push for European democracy - Protecting our democracy

Does the project address inclusion and diversity?

- Yes
- No

Does the project address participation and civic engagement?

- Yes
- No

Output, result and impact indicators

Policy impact

Impact on the higher education (HE) sector (only at reporting)

- Active participation of students in governance and reform of HE system
- Contribution to creation of regional HE area (facilitate national and cross-border recognition, support mobility of teachers, learners and workers)
- Contribution to the reform of higher education policies that respond to societal and labour market needs
- Development of schemes that facilitate the employability of graduates
- New national policies or legislative framework
- New regional policies or legislative framework
- Strengthening of links between education, research and innovation

Number of third countries introducing new national policies or legislative framework in higher education (HE) via the project:
0

Number of third countries introducing new regional policies or legislative framework in higher education (HE) via the project:
1

Number of third countries creating a regional higher education (HE) area via the project (facilitating national and cross-border recognition, supporting mobility of teachers, learners and workers):
1

Number of third countries reforming higher education (HE) policies via the project, to respond to societal and labour market needs:
1

Is the project focused on regional cooperation i.e. cooperation between countries in a region of the world?

- Yes
- No

Socio-economic benefits

Do you consider that your organisations/institutions have developed high-quality practices as a result of the participation in this project (only at reporting)?

- Yes
- No

Courses, study programmes, research partnerships, publications, education projects

Number of new courses:

1

Number of new study programmes (only for EMDM actions):

3

Number of newly developed research partnerships:

5

Number of joint publications since the project start:

5

Investments (for final report)

Investments mobilised:

Private funding mobilised (EUR):

0

Public funding mobilised (national/regional, EU non-Erasmus+) (EUR)

0

Total investment mobilised:

0

Persons reached (for all reports; only EMJM actions)

Number of persons reached (per edition):

Number of persons reached (per study area):

Number of students in Blue economy

Number of students in Circular economy

Number of students in Digital transformation (digital economy and society, digital technology and skills, etc.)

Number of students in Energy transition

Number of students in Engineering

Number of students in Entrepreneurship

Number of students in EU values (active citizenship, democracy, human rights, multilateralism, peace, rule of law, etc.)

Number of students in Green transition (climate change, environment, etc.)

Number of students in Inclusive and sustainable development / growth

Number of students in Knowledge-based economy

Number of students in Migration

Number of students in Regional integration

Number of students in Social cohesion

Number of students in Water management

Number of participants involved in mobilities with a Digital Erasmus Opportunity :



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