



PRESENTATION

Even though the need for more international experiences during teacher training has been acknowledged at the national level by the Ministry of Education¹, and at an international level by the European institutions, the curricular structure of the Master's of Music Teaching (MEM) Degree², combined with the urgency³ that Portuguese candidates experience concerning the need to obtain their professional qualification, have prevented Portuguese students from wanting to pursue study cycles, or part of them, abroad.

Another reason why students enrolled in the Master of Music Teaching degree tend not to consider mid-term international experiences, such as the ones that could be framed by the Erasmus + program, is because most of them are already active in the labor market, and consequently have less freedom to move than less mature students would have.

Therefore, the level of international interaction and exposure that students enrolled in the MEM Degree may have during their initial training has been quite reduced. To minimize that problem, the MEM has relied on sporadic short-term residencies by international teachers, whose contributions have been extremely meaningful in recent years. On the other hand, the digitalization process in course allows for international online experiences that may greatly enrich our pedagogic offer. Aiming to further explore that possibility, the MEM Course Commission presently inaugurates a cycle of monthly online sessions designated **iMEM seminar**, where the “i” stands for *internationalization* and *interactivity* between internationally acclaimed music teachers and pedagogues, music education researchers and members of the MEM academic community (teachers, students and *alumni*). All are welcome to join and actively participate.

¹ A draft policy paper proposed by the Ministry of Education, dated November 2021, is currently circulating among HEI in Portugal, with the aim of collecting meaningful contributions that may sustain a change in the juridic systems that regulates the professional qualifications for teaching professions. In that document, the need for a more “European dimension of teaching”, as well as a call for conditions that may foster inter-European mobility of teachers and candidates, are clearly stated.

² Totally shaped by the Decree-Law 79/2014, given that the Master of Music Teaching Degree confers the national certification needed for teaching music in conservatoires and academies.

³ Decree Law nº 111/2014, which regulated the extraordinary external competition for public schools of specialized artistic education (including in the area of Music) that took place shortly after, stipulated that: “Teachers who are not professionalized enter the career temporarily and consolidate the bond on September 1, 2016, provided that until that date they obtain professionalization.” This factor determined, in the years that followed, an increased demand for 2nd cycle training that provided professional qualification for teaching, particularly in the field of Music, by the teachers who have now been integrated into the career in public schools of specialized artistic education. On the other hand, it spurred an urgency in obtaining the qualification in question which we can still witness on the part of Master students which are already in the teaching labor market (albeit with precarious working status) or who wish to develop their subsequent activity in that field.

ENSEMBLE SEMINAR

May 25th, 2-4pm (UTC+0)

Zoom Link:

<https://videoconf-colibri.zoom.us/j/88295179920?pwd=c3YwTkFWWkRQcStMMWsxUTJCcEV0QT099>

ID: 882 9517 9920

Title:

“The New Discipline”: Tendencies in New Music since 1990

Abstract:

This lecture will feature a reflection from „extended techniques“ to conceptual and performative practice, as well as a short description of new study formats in contemporary music.



Marcus Weiss

Marcus Weiss is born in Basel/Switzerland. He studied with Iwan Roth (Basel) and Fred Hemke (Chicago). Weiss has played a crucial role in increasing the repertoire for the saxophone with numerous premieres of new works. These include works by Aperghis, Baltakas, Cage, Clementi, Eötvös, Furrer, Gervasoni, Globokar, Hidalgo, Hosokawa, Jarrell, Kyburz, Kôndô, Lachenmann, Lang, Netti, Pauset, Rihm, Saunders, Sciarrino, Sharp, Sotelo, Zimmermann and others.

He plays with orchestras and as chamber musician in many different countries. His two chamber groups are XASAX and the TRIO ACCANTO (with Nicolas Hodges and Christian Dierstein). He regularly played as a ensemble player and soloist with KLANGFORUM VIENNA and “ensemble recherché”, but also with ENSEMBLE MODERN.

Since 1995, Marcus Weiss has been teaching saxophone and chamber music at the Hochschule für Musik Basel. Since 2006, he is a regular teacher at the Darmstädter Ferienkurse für neue Musik.

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