

Tree monthly report



D1.1 Tree monthly report



Transversal Programme:

Mus4VIP project: Music for visually impaired people

LLP - KA3 ICT: Multilateral Projects

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1. Report November, December 2012, January 2013

Project's start date - November 1 2012

1.1 Management

In coincidence with project starting it was necessary to apply for an amendment. This is due to the fact that Spanish Partner ONCE has had a significant reduction of its human resources, so that it was no longer possible to commit itself in this project. Consequently our consortium had to find a new partner who could take over partner ONCE's tasks with appropriate competence and reliability.

We asked Université Paul Sabatier Toulouse (UPS) , with whom we had cooperated for over ten years in similar European projects. UPS has accepted our offer and started working in our team, even before the amendment could be written and submitted.

Details concerning tasks and budget have been fully defined only in december 2013, owing to internal organization at UPS

Owing to these difficulties in defining Toulouse University's tasks, it has been necessary to discuss among all partners possible adjustments of the original task distribution and original budget, in order to cope with the consequences deriving from change in partnership. The coordinator has deployed significant efforts in order to balance demands and restrictions set out by single partner, in view of achieving planned objectives, and considering the need for preserving the multinational character of the cooperation.

During the reported period a second amendment was necessary, aiming at changing of the project coordinator.

After kick off meeting, the Commission asks for a bank guarantee by IRIFOR, who had the role of project coordinator.

This new request by the Commission would have obliged IRIFOR to follow a very long and above all very expensive procedure, in order to obtain a bank guarantee.

We asked for advice and The Commission strongly suggested us to involve the public partner, the Conservatory of Padua, as reference institution for financial liability.

In particular, the Commission would like to pay the advance sum not to a private entity, as IRIFOR was classified, but a public structure, such as the Conservatory of Padua.

This variation is by no means a simple one, because this implies important changes affecting roles, tasks and responsibilities within the consortium, as well as a revision of persons in charge for them. On the other hand, in case the consortium would decide to avoid bank guarantee, the Commission would not deliver advance payment, which would have brought to a more unfavourable situation.

For this reason, the consortium starts negotiating this new change with the Commission. This has required detailed description of every single aspect of the problem, including explanations of legal aspects, national rules and atypical cases, and consequent consultations on one side between involved consortium partners, and on the other side between the different offices of the Commission.

Considering the fact that the consortium had already started a procedure aiming at obtaining an amendment, as we described above, we decided to follow the suggestion coming from the Commission about changing of coordinator, and to incorporate it into our application for amendment.

Already in November 2012 the consortium sends revised financial tables to the Commission. In particular, in order to modify the role distribution within the consortium and in order to change coordinator, Padua Music Conservatorium has organized a special board meeting, following national laws on public Institutions (October 29) The Academic Board approves the change of coordinator, from IRIFOR to Padua Music Conservatorium. On the same day communication has been sent to PO Abbatangelo and Isabel Hector Montesino, asking for further information and advice concerning next bureaucratic steps.

On Nov 19 following documents have been produced:

1. Letter requesting the partner change in the consortium and summarising the impact of the change
2. Amendment Request Form
3. An updated summary from the coordinator of the distribution of the EU financial contribution (i.e. prefinancing(s) paid by the Agency) between the beneficiaries, with the dates of transfer, indicating also any EU funds (already) returned by co-beneficiaries summarising the impact of the change
4. New budget plan

On December 6 the consortium receives from the Commission a request for some modifications and for some integrations of the document that had been sent to the Commission.

Administrative issues

Partner IRIFOR, considering past experience in a similar European project, where some costs have been declared as ineligibles, has asked for some clarifications concerning specific aspects of contracts. In particular IRIFOR was asking about the so-called "contratto a progetti", "contratto occasionale" and "contratto di collaborazione continuativa", which according to Italian legislation at the time were classified as staff costs.

Internal communication

Start of planning activity concerning our new website; new space on Googledrive for exchange of material and as a repository of working material,. Every partner receives appropriate credentials.

Arca registers the new domain named "music4vip.org"

Nov 21 2012 - Coordinatore and Polish partner meet via skype. Scope of meeting is discussion of document about state of the art, users' needs and some issues concerning kick off meeting planned for December 18 in Florence.

Kick off meeting

Kick off meeting was originally planned for Dec 18 2012 in Florence, but, owing to some administrative and financial difficulties (advance payment), it has been postponed to Jan 18 2013.

Annex A contains minutes of kick off meeting

Dr. Simona Abatangelo has been invited on Nov 11, but she was not able to participate.

1.2 Carried on activities for planned Wp & deliverables

As for the project, the first document that must be realized is an analysis of existing methods and studies in the field of music education for young students with disabilities.

D2.1 State of the art work program plan

There are many papers on this subject, and the first thing to do is to prepare a bibliography of this field, including more references to documents, reports and conferences.

The first useful reference that I have found is the collection of documents on the web site of the "National Federation of the Blind" in the United States. Doing a simple search I find a lot of material regarding the first approach to musical studies of children. There is also a lot of

material that covers topics of technical and instrumental approach, as well as texts that report experiences of blind musicians who speak of their training.

Here the link: <https://nfb.org/search/gss/music>

The English RNIB has a long tradition of didactic and teaching music for blinds. In the catalog of RNIB there are documents of how to learn Braille, to teach musical notation, and to help young boys to study piano.

Material concerned was also produced from the meetings that were held in Leipzig, during the meeting in Zurich of the WBU for the updating of Music International Manual.

There are music schools for the blind that have produced for their students guides which have been published on the web.

Certainly a reading of this rich collection must be made in order to draw a path on our portal.

The English partner know much about the existing material produced by the RNIB and the NFB.

Therefore, a first job done was to find and select material that the partners think are significant for our project

A further analytical work concerns what is the main theme of the project: which is to develop a new teaching that is capable of making full use of information technology.

Computers and education is certainly the weakest area and where there are little materials.

In the site of the "Dancing Dot" there are some documents worthy of mention.

In addition to "Dancing dot" there is the BME program, but there is no guides or teaching materials about it.

For completeness, a chapter should be done on the spoken music.

I believe that RNIB is one of the few institute that produce or have produced the guides for magnified music.

This is the first part of our deliverables and the second is the analysis of other European projects.

A search will be made on what are the resources of the documents produced by European and national projects on music for the blind.

In truth a lot of work has been carried out considering the practical problems of producing scores and cataloging of the same, but perhaps these same projects could have produced something in the field of education. It is necessary to work for check what exists and to create a deliverable for our chapter where carry the project: what did and the results obtained. The third point of our analysis will be centered in the various European countries to describe those resources are available for music education for the blind. Will be investigated special

schools, integrated schools, programs and activities.

below what we indicated in projects such as titles of this deliverable.

The analysis of the state of the art will focus on the following activities:

1) In the first phase, the research unit will consider the literature concerning the most important models in the field of General Education, Psycho-pedagogy and Educational Psychology, Special pedagogy for blind students, identifying the most significant elements and the various applications in the teaching disciplines. It will also address the research conducted in Europe and North America in the field of Psychology of Music, Psychology of perception, the Psychology of Musical Skills and other subjects using the method of Education Science. This perspective aims to extrapolate the educational dimension of the various theories and model synthesising the education potentiality of the various disciplines. In particular, the relationships with theories of IT and music teaching will also be considered, verifying the potential applications.

Overview and analysis of state of the art with regard to solutions based on existing software in the field of accessible music (Braille, spoken music, music in large print).

2) Survey and collation of existing information and ‘good practice’ data resulting from national and international projects in this field (Miracle, Harmonica, Cantata, PLAY2, MusicNetwork, Contrapunctus etc.).

3) Analysis of European education system, with special regard to music education for the blind, with special attention to those solutions employing IT.

For this task questionnaires will be sent both to special music schools and to common institutions involved in teaching music to blind students..

The deliverable D2.2 has the title of Requirement analysis, and is based on interviews to do to the leaders of special schools of music, integrated schools, to users. I will arrange to prepare a questionnaire that together we are going to improve before starting the interviews.

1.3 Dissemination,

Logo and information about MUSIC4VIP project have been incorporated in the flier that has been published for the 100th anniversary of Cesare Pollini, who gave his name to Padua Conservatorium.

An article dealing with Musi4vip project has been published <http://ec.europa.eu/eve>

Meeting Location	Date	Partners that participated	Purpose of the meeting
Firenze (IT)	14/1/13	All partners of the consortium	Consortium Kickoff Meeting in Florence
Soave (IT)	18/1/13	CONS and ARCA	Music conference and disability - techniques, technologies , methodologies and experiences Organisation: Associazione Ailamus, Comune di Soave, Ministero dell'Istruzione ed Uffici Scolastici Regionali e Provinciali
Firenze (IT)	18/01/2013	IRIFOR	10 days devoted to presentation MUS4VIP project with different interlocutors

2. Report: February, March, April 2013

2.1 Management

An important meeting has taken place in Bruxelles, namely projects' meeting for newly launched centralised projects multilateral, network and accompanying measures – and the running Networks under the Lifelong Learning Programme, within the Comenius sub-programme and the ICT, Languages and Policy Co-operation and Innovation key activities. The meeting took place in Brussels on 4-5 February 2013, starting at 9h30 and ending at 17h.

Nicotra Giuseppe, as project coordinator has participated in this meeting and has had the opportunity to discuss some specific issues including administrative aspects with the Project Officer.

During the reported period the coordinator collected mandates for amendment submission.

2.2 Carried on activities for planned Wp & deliverables

Different kinds of questionnaires have been distributed and report on users' needs and state of the art has been accomplished according to planned deadline (month 6).

Produced first version of D2.3 about involvement of expert users.

Arca asks partners to carry on first internal testing of prototype of music4vip website.

Partner carry on testing activity and deliver their feedback.

Recommended some modifications concerning organization of documents.

Arca starts designing Braille Music Learning programme (BML), and asks all partner to draft a macro document containing beginners' needs, with special regard to children, young students and beginners.

After receiving first feedbacks, Arca finds that it is not convenient to produce a plugin for Braile Musice Reader, as originally planned, and that it is more convenient to realize a completely new piece of software. This work hypothesis has been discussed among partners and has been accepted as a shared decision.

This decision implies that the consortium designs a new structure for the new piece of software.

Irifor takes in charge this task and cooperates with Arca in order to come to a solid and appropriate structure, with respect both to learning contents, and to operational modalities. Arca circulates a document containing a macroanalys based on results from cooperation with partner IRIFOR, asking for feedback.

IRIFOR in cooperation with EKMS and NCW design and develop appropriate learning material. In particular they deploy their effort in order to adjust the hanbook of music theory to special educational needs of visually impaired students. This task has four main aspects: a) translation into partner languages; b) adapting some parts of the text considering local traditions (e.g. different denominatoins of notes); c) use of relief tables in order to represent some scientific concepts in an accessible form for visually impaired students (e.g. wave form); d) use of appropriate terminlology / metaphors in order to explain some visual concepts (e.g. composition of sound).

The consortium has drawn benefit from some of its member, who have long experience in teaching to the blind, namely Antonio Quatraro, Helena Jakubovska, Jonathan Darnbourough

Arca circulates a new document, containing a microanalysis of main aspects of Braille Music Learning (BML) and its architecture, and asks for feedback.

2.3 Dissemination:

Dissemination plan has been completed. Arca realized the graphic part of flyer and manifesto.

Meeting Location	Date	Partners that participated	Purpose of the meeting
Treviso (IT)	3/2/13	CONS	Mus4Vlp info day a Treviso training activity with support teacher
Brussels (BE)	4-5/02/2013	CONS	EACEA Kickoff Meeting

Brno (Czech Republic)	11-15/02/2013	CONS and ARCA	The 3rd Universal learning Design Conference BRNO Support Centre for Students with Special Needs at Masaryk University in Brno, Czech Republic (alias Teiresias Centre 2 Presentations
Firenze (IT)	26/02/2013	IRIFOR	Seven days of meetings
Firenze (IT)	12/4/13	CONS and IRIFOR	Coordination meeting CONS with IRIFOR

3. Report: May, June, July 2013

3.1 Management

Following a number of requests for clarification that Nicotra sent to the Commission, concerning the management of the accounting staff, the PO points out that a new version of the project Handbook has been published by the Commission, and that partner should refer to this new version.

Nicotra asks for further clarification concerning the use of staff for long periods within the office / company where they are employed.

Nicotra informs partners about the problems that arose during submission procedure of amendment.

3.2 Carried on activities for planned Wp & deliverables 3

Deliverable "state of the art" is published on our website.

Deliverable "reqirement analysis" is published on our website.

Arca continuess its activity in building the website Music4vip.org

Arca in collaboration with UTM bulds appropriate cross references in the internet page "Index of sign andin the internet page " music glossary "

Arca begins its work in view of the conversion module from Music XML into BMML

Arca circulates a new version of the architecture of the programme BML, on the basis of feedback received from users.

Website is officially completed in its main parts, so it can be made availeble for public access.

Users start sending first feedback, observations, comments, suggestions.

After various tesging, partners report on bugs, and give their comments, observations, suggestions.

Partners send Arca translations and localized text in the 4 consortium languages.

Partners discuss about last changes to questionnaires to be distributed to users.

The partners start with interviews to users, using the shared version of questionnaires.

The page containing the "Index of sign" is published on our website;

The page containing the "glossary" is published on our website;

The partners make comments and suggestions. In particular, they propose that the site should include also the International Handbook of Braille Music Notation (1998), that can be considered the international standard for Braille music notation.

Arca collects further feedback from our partners and users who have tested the website;

3.3 Dissemination:

Meeting Location	Date	Partners that participated	Purpose of the meeting
Ferrara (IT)	14/6/13	CONS and ARCA	Meeting dedicated to the University for Lifelong Learning - Development and Employment
Monza (IT)	20/6/13	CONS and ARCA	Mus4VIp info day a Monza

4. Report august, september, october 2013

4.1 Management

The Project Officer communicates that she cannot attend the meeting in Warsaw.

Meeting in Warsaw takes place on (see annex A for minutes)

Nicotra writes to PO to inform her about the intention to involve in the project the students of the Italian three-year course of special education services;

Finally after several mails concerning the entire contract and some of its more relevant issues, which have been translated into English, comes the response of the Head of Administration of the Commission.

14/10/2013

Dear Sir,

I refer to the above subject and to my e-mail dated on October 3rd. Please find below the awaited answer.

The Agency considers That this contract can be accepted as contract staff, according to Functional as the fiscal and tax treatment, it is Considered an employment contract. (As Mentioned in article 16 of the contract).

Please note that, our approval Concerns only this specific contract with Mr Quatraro.

Thank you for your attention,

Kind regards,

Isabel Hector

05/10/2013 The coordinator circulates among partners the draft annual report for comments

24/10/2013 - Project coordinator sends the CD containing the annual report to the Project Officer.

4.2 Carried on activities for planned Wp & deliverables 4

Partners continue working on the drafting of chapters of the music theory book.

The work group involved in the state of art focuses their attention on issues arising in relation to copyright issues;

The deliverable on user need is completed

Partner start collecting the first questionnaires

Arca prepares the meeting planned in Warsaw for september 2014.

Arca announces that the prototype program BML will be ready for that time.

Partners are working on the document dealing with involvement of users for testing activities of the project work.

Partner continue working on the drafting of the chapters of the book of music theory. As already mentioned this work aims at introducing adaptations corresponding to special education needs of visually impaired students. This task requires a very careful work and detailed time-consuming verification activity, in cooperation with users.

Involved partners continue their work in programming and testing BML

Partners continue collecting user interviews;

Arca announces that the first prototype of the converter XML to BMML was put online and invites partners to carry out tests

IRIFOR continues the activity of production of video lessons

4.3 Dissemination

Meeting Location	Date	Partners that participated	Purpose of the meeting
Antwerp (NL)	13- 15/09/2013	CONS	Dissemination at Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), Annual Meeting for International Relations Coordinators of Concertatoires
Warsaw (PL)	20-21/9/2013	All partners of the consortium	Consortium meeting
Warsaw (PL)	28/09/13	NCW	Fryderyk Chopin University of Music, Warsaw To introduce Mus4VIP to staff at the university
Mestre (IT)	28/9/13	CONS	Info Day with support teachers

Milan (IT)	12/10/13	CONS and ARCA	Dissemination at Reatech fair – worksop: inclusion and education for people with sensory disabilities Presentation
Oxford (UK)	15/10/13	NCW	Faculty of Music, Oxford University To introduce Mus4VIP to members of the Music faculty

5. report november, december 2013, january 2014

5.1 Management

On december 12 the consortium had a skype meeting, as described below:

12/12/2013

The group started the meeting at 17:00

List of participants:

Antonio Quatraro

Francesco Facchin

Daniele Tomezzoli

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Set up of website

Translations: state of the art

Discussion of the draft proposal on the evaluation questionnaires.

Nicotra proposes to discuss questionnaires that were circulated among the partners. Deadline for comments following week.

Nadine asks for better order of the site.

The UK partner has added new lessons, which have been approved by all partners.

Antonio points out that there is very little learning material for children who wish to approach music studies.

Helena fully agrees. Antonio thinks that it is possible to develop some new propedeutic material for beginners and especially for children, based on amusing stories and on a step-by-step methodology.

Gianni proposes that Antonio writes a short paper on this issue in order to evaluate how to transform it into a software

Helena points out the need to have a Polish version of BMR. Thais implies that somebody should write the Polish translation of the menus as well as of the users' guide.

Daniele points out that localization takes a long time and is not an easy job.

The meeting closes at 18.15

The consortium receives communication about evaluation of first year.

The evaluation was negative, second payment has been blocked, and evaluators wrote observations and requests for clarifications.

This information comes to us unofficially during the Berlin meeting between PO and Nicotra, The evaluation report is officially sent to us and we decide to arrange a meeting in Verona on January 20 2014.

Main goal of this meeting is a careful reading examination of criticisms and a verification of the responses that have been drafted by project coordinator. The meeting was attended also by project officer Simona Abbatangelo and by the Commission's administrative manager Isabelle Hector.

The meeting ends positively. In fact, many aspects have been clarified, which derived from the fact that the consortium had not been able to communicate clearly work been carried on. During the Verona meeting, thanks to explanation by Project Officer, the consortium had the opportunity to better understand the point of view of evaluators, as well as some important aspects concerning evaluation criteria.

Here enclosed is the agenda and the minutes of the meeting.

Furthermore, a report has been written by Dr. Abbatangelo that is very precise and rich of information about the meeting.

This report was sent to all partners and has been included in the official documents of the Commission.

5.2 Carried on activities for planned Wp & deliverables 5

Arca announces that the first prototype of the converter from BMML to XML has been put online and invites partners to carry out tests. The French partner sends a document to Arca with all problems concerning testing.

Work continues on the book of music theory, and it has been constantly updated and localized in the 4 consortium languages.

Video lessons available on our website have been refined and localized in the 4 consortium languages.

Quatraro proposes that the consortium writes an introductory paper aiming at familiarizing the user with our new resources.

[SEE final version of document http://www.music4vip.org/welcome_to_musicland]

5.3 Dissemination activities

Meeting Location	Date	Partners that participated	Purpose of the meeting
Berlin (DE)	03/12/2013	CONS ARCA	Online Educa 2013 Meeting in Berlin with Commission EACEA Conference
Skype conference	12/12/2013 (17:00 - 19:00)	All partners of the consortium	Skype Consortium meeting
Warsaw	January 2014	EKMS	Individual coaching, distant learning of BMR
London (UK)	14/01/14	NCW	RNIB, London Composers' Focus Group To obtain feedback on BME2 from blind users
Firenze (IT)	16/01/2014	IRIFOR	Illustrating work carried on: Florence University
Verona (IT)	19- 20/01/2014	All partners of the consortium	Consortium meeting with the presence of EAGEA (Ms. Abbatangelo)

Firenze (IT)	22/01/2014	IRIFOR	Illustrating work carried on: Regional Authorities
Roma (IT)	24/01/2014	IRIFOR	Conference Law 284/97

6. Report: February, March, April 2014

6.1 Management 6

12/02/14

The coordinator drafts the amendment and circulates it using the internal mailing list.

Nicotra participates in Musicmesse Frankfurt

In February 2014, the Commission responds to the consortium with a second report by the evaluator, in which it confirms the continuation of the project and therefore the possibility to access the second advance payment.

Unfortunately it is a pdf document and is not accessible. For this reason it has been necessary to scan it and to make appropriate corrections before circulating it.

We discuss the possibility of preparing a request for a second amendment in order to better meet the requests received by the Commission.

Starting from April 2, there is an intense correspondence with the PO who suggests some modifications to the amendment.

Meetings via SKYPE:

28/02/2014

The group started the meeting at 17:00

Attending:

Antonio Quatraro

Daniele Tomezzoli

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Website construction: state of the art

Learning material

video lessons

Update on the activities of each partner

Partners discussed about news emerged after our last meeting with Project Officer Dr. Abbatangelo.

Jonathan reports about his first meeting with the focus group dealing with BME2. It took place at RNIB on 14 January 2014 at the national headquarters of the RNIB in London. Here a list of members:

David Aprahamian Liddle - freelance organist and composer

Kate Risdon - freelance flautist, composer and teacher

Sally Zimmermann - Music Adviser, RNIB

James Risdon - Music Officer, RNIB

Jonathan Darnborough - UK Representative, Mus4VIP project

The purpose of the first meeting was to introduce David and Kate to the Braille Music Editor and to see how intuitive they found it as a tool for writing music. J. has made a video that is available on our website

Nadine informs the group on recent research activities concerning metadata;

Gianni informs about most recent developments of website. In particular, he illustrates the fact that many users complain that they do not have the basic knowledge in view of using our conversion modules.

Hence the need to put on the site a concrete example of how to convert files.

Juseppe describes the work carried on with regard to the music theori book.

The meeting closes at 18:10

MEETING VIA SKYPE

04/24/2014 17:30

The meeting started at 17:00

List of participants

Antonio Quatraro

Francesco Facchin

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Construction of website

Update on the activities of each partner

collecting material

video lessons

Gianni updates the group about the updates made to the Site Music4vip.

Antonio discusses some issues concerning lack of material for beginners.

Helena agrees.

Antonio estimates that our software BML is a first step to meet the user needs children, but it is not enough. There is also need for example of scores in a didactic perspective.

Gianni reports on issues related to the Braille Music Learning and management of double windows.

Jonathan informs the group about the latest lessons prepared for piano

Antonio informs the group about recent activity with braille music Learning that is proceeding in collaboration with the development team of Verona.

Gianni updates on issues related to the translation in several languages. In fact, the program starts from the concrete experiences of the child. For example, the word "gigi" has a specific meaning in Italian (proper noun), and also a musical meaning if written in Braille. So we have to adapt the translation to different languages taking into account the linguistic aspects

Giuseppe explains to the group the lessons prepared by students of special education attending the course at Venice and Latina conservatories.

The meeting closes at 18.15

6.2 Carried on activities for planned Wp & deliverables 6

The partners NCW participates in Music Education Expo in London.

Arca proposes to test the new version of the program BME2 and BMR. He points out that some changes have been made in order to improve readability of the symbols and Allows the user to save the midi with the repetition. This is a request That came from users and now it works.

The partners NCW proposes some changes to texts within the site

Partners continue with their test activity dealing with conversion modules from XML to BMML and vice versa from BMML to XML. NCW reports some bugs on the management of fingering.

Partners NCW participates in UKAAF Accessible Notation Exhibition and demonstrates BME2, BMR and presenting our project.

Jonathan has fixed a number of bugs in the Chapter 8.2 of the book of music theory Arca announced it is working to build the new version of the converter that will allow to import files MXML 3.

In fact the new XML format has been released. Our converter cannot read this recent version, so it is necessary to work on a new version.

EKMS has finished the Polish translation of the BMR program. They also translated the user manual and added some new pages to the English version that were missing. In particular, they integrated the manual with information on certain aspects of the management of annotation. EKMS also realized an external version of the manual of BMR can be downloaded along with the BMR programme. The main reason for this choice Is that the installation process is Explained in detail there and "Help" can only be accessed after you have installed and Launched it.

Among the partners we continue a correspondence for the preparation and updating of the course material to be put online.

Work continues on the integration of the site in particular:

All reviewed chapters of music theory are now available online.

As for the book of acoustics, Braille examples have been added. They can be downloaded and embossed.

6.3 Dissemination activities

Meeting Location	Date	Partners that participated	Purpose of the meeting
London (UK)	7-8/02/14	NCW	Music Education Expo Barbican Exhibition Hall 2, London To introduce Mus4VIP to people working in the field of music education
Worcester (UK)	11/02/14	NCW	New College Worcester NCW Outreach event To introduce and demonstrate the Mus4VIP technology to people working in the field of music education for visually impaired students
Warsaw (PL)	6/2/2014	EKMS	Presentation of BME2 and BMR to a blind musician and his assistant from Warsaw
Skype conference	28/02/2014 (17:00 - 19:00)	All partners of the consortium	Skype Consortium meeting
London (UK)	21/03/14	NCW	UKAAF Accessible Musical Formats Exhibition RNIB, London To introduce and demonstrate the Mus4VIP technology to VI musicians and people working to support them
Rimini (IT)	4/4/2014	IRIFOR	Rimini (Italy) c/o CAD Cooperative in Nuova Circonvallazione street 57/d Rimini

Szczecin (PL)	12- 13/04/2014	EKMS	Typhlodidactic Music Workshop
Skype conference	24/04/2014 (17:00 - 19:00)	All partners of the consortium	Skype Consortium meeting

7. report : maj, june, yuli 2014

7.1 Management 7

06/05/14

Nicotra sends to the European commission a second draft of the amendment. All observations, suggestions and remarks by evaluators have been accepted and followed by the consortium. WP3 has been appropriately corrected and has been made more clear in its readability. Cost redistribution among partner has been revised according to indications by the Commission.

Unfortunately, this new version needed some further corrections and integrations, as suggested by our Project Officer.

For this scope, the consortium draft a third draft version of the amendment.

MEETING VIA SKYPE

16/06/2014

List of participants:

Antonio Quatraro

Daniele Tomezzoli

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Discussion on the evaluation questionnaires

Website

Dissemination activities

Giuseppe addresses the problems arising from evaluation, as described above, and invites all partners to review the latest version that has been shipped. The partners say that the latest version is correct. Only a few minor details to check / correct. But changes will be dealt with via e-mail

Helena introduces briefly the need for Braille material for students because during dissemination activities carried out by her team many young students ask for braille scores, which unfortunately are not available.

Gianni offers to translate some scores sent by Helena starting from files in .txt format.

Jonathan illustrate some problems with conversion module.

Antonio informs about state of the art of braille music Learning that is proceeding in collaboration with the development team of Verona.

Gianni informs about issues related to the translation in several languages. In fact, the program starts from the concrete experiences of the child, and therefore needs to be localized with regard to familiar stories, familiar words, and experiences.

Nadine reports about the dissemination activities in France

Daniel informs about the new version of the BMR with localization in Polish. The program works, but still needs some refinements.

The meeting closes at 18.30

MEETING VIA SKYPE

04/07/2014

The group started the meeting at 18.00.

Participants:

Antonio Quatraro

Daniele Tomezzoli

Francesco Facchin

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Discussion on the evaluation questionnaires

Organization of website

dissemination activities

Helena draws attention on problems encountered by Polish visually impaired persons with regard to access to music material by means of Braille. They cannot afford a Braille display, so the problem is how to make paper material available to them. In fact, she says, often the lessons are referred to the use of Braille.

Gianni draws attention on the fact that, even if the student does not have all tools mentioned in our lessons, BMR can be used also with just synthetic voice.

For example, the teacher can prepare several files starting from the original score.

He can extract parts, save them separately so as to have the same music piece in different versions. Helena agrees with Gianni's observation, and reports that her team has already tested this method, however, the shortage of tools is a fact which greatly limits the use of new technologies.

Giuseppe illustrates the latest changes to the site as decided by the consortium after a discussion via e-mail.

Giuseppe describes the new musical version of the glossary. He noticed that a new module has been added, which allows to search on the basis of numbers, that is by typing the Braille dots which make up a certain symbol, using traditional numbering (1 to 6).

Jonathan noted this new feature and he states that it is a great research tool.

Daniel illustrates the new version of conversion module for music XML V3.

Nadine says that during the dissemination activities some questions were about where to find the New International Manual of Braille Notation in French.

Gianni says that, since it is a public document, we could put a link on our website, if we know where to find the Manual.

The meeting closes at 18.45

7.2 Attività promosse per i vari Wp

NCW reports some problems related to using six-dot emulator (Braille mode) for BMR and BME. . The problem is that some keyboard models do not allow simultaneous typing of more than 3 keys. Arca explains that the problem is not the software but is related to the hardware of the computer you are using. In fact, not all keyboards communicate in the same way your keystrokes. For this reason, Ark has created a system where you can enter 6-dots combination

in a sequence modality, that is by pressing one key after the other, and pressing once space bar to tell the machine you have finished Arca informs that they put on the website the new version of the XML to BMML converter that recognizes XML files 3.0

NCW reports about results of tests carried out

Following the directions of the partner EKMS Arca will modify the software BME in order to insert the Braille not only using the 6 keys, but through a customized keyboard mapping functionality. In fact, students often prefer to write music using the whole keyboard in alphanumeric mode.

Arca reports that they have received online lessons prepared by teachers of Braille music training courses in Italian.

Arca asks partners to test the new version of the BME with alphanumeric mode.

Arca also asked to test the first prototype converter from format to format Lylipond BML.

This has been uploaded since May

7.3 Dissemination

Meeting Location	Date	Partners that participated	Purpose of the meeting
UICI di Milano e Circolo G. Baragli (IT)	7/05/2014 – 25/06/2014	IRIFOR	Presentation of the project MUS4VIP with objectives, planned activities, expected results
Warsaw, at the seat of EKMS	May 8, 2014	Edwin Kowalik Music Society	<u>Presentation of BME2 and BMR</u>
Sight City Frankfurt	15/05/2014 (17:00 - 19:00)	ARCA and CONS	Presentation of the project MUS4VIP with objectives, planned activities, expected results
Brindisi (Italy)	28 /05/2014 (2 hours)	CONS	Training course for assistants to the study of blind children

Laski (PL)	June 5, 2014	EKMS	Presentation of Music4vip Project, demonstration of BMR and BME2 at Music School for the Blind in Laski
Palermo (IT)	13 June 2014	ARCA	Investigation of the needs of the area to implement the program for the European Social Fund program 2014-2020
Paris, (FR)	11-13 June 2014	UTJ2	Handicap 2014
Cracow (Poland)	June 16, 2014	EKMS	Jagiellonian University Blind students and computer experts assisting the visually impaired students at the university
Cracow (Poland)	June 16, 2014	EKMS	June 16, 2014 - Music School for the Blind in Cracow
Skype conference	17/06/2014 (17:00 - 19:00)	All partners of the consortium	Skype Consortium meeting
Skype conference	04/07/2014 (17:00 - 19:00)	All partners of the consortium	Skype Consortium meeting
Paris, (FR)	9-11 july 2014	UT2J	ICCHP focuses on Assistive Technoloy (AT) and accessible ICT

8. Report: August, September, October 2014

8.1 Management

A new version of the draft amendment was sent in August and the commission responded with a long letter on 09.16.2014 which contains some comments and asking for changes. The consortium starts working at producing a fourth version of the draft amendment. Eventually the 25.09.2014 the consortium sends the fifth version that seems the final one.

MEETING VIA SKYPE

05/09/2014

The group started the meeting at 17:00

List of participants:

Antonio Quatraro

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

Discussion on the evaluation questionnaires

Organization of website

Giuseppe informs about last exploitation activities

Gianni reports about last changes to the website

Helena explains dissemination activities

Nadine explains problems concerning importing files in Duxbury.

Gianni, following Nadine's report, proposes to Nadine transcription using the programme RESONARE. He pointed out that with appropriate conversion table it is possible to try automatic conversion.

Gianni discusses problems arising with the converter from lilypond. There are too many dialects and too many variables to be managed so that the tracks are not always translated correctly

Helena asks for help in producing scores starting from Txt file

Gianni offers to do the conversion work.

Giuseppe urges partners to ensure that all translations are aligned on the site. The new material must be sent to Daniele. The partners complain about the difficulty of finding music teachers who are also experts in Braille;; consortium agrees that even experts in Braille can be helpful for evaluation. Furthermore the consortium decides to include "self-learners", musicians who for various reasons have learned Braille as adults, in consequence of loss of sight. .

The meeting closes at 18.0

MEETING VIA SKYPE

20/10/2014 at 5:00 p.m. to 7:00 p.m.

The group started the meeting at 17.15

List of participants:

Antonio Quatraro

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

discussion of the evaluation questionnaires

organization of website

Giuseppe presents the new version of the questionnaires

Gianni reports about last changes to the site

Antonio explains the dissemination activities carried out by Irifor during last month

Helena illustrates the problems that have arisen using the program, during the BME dissemination

Jonathan, following his recent e-mails, explains the problem concerning conversion from MusicXML into Braille. He draws attention on the fact that accidents are not translated.

Gianni confirms this error and explains that it depends from the way accidents have been inserted by Sibelius. In particular, Sibelius does not fully respect DTD (Document Type Definition (DTD))

Nadine reports on some issues concerning cataloguing.

It is confirmed that each partner has identified an average of 8 teachers for the assessment phase.

The meeting closes at 18.15

8.2 Carried on activities for planned Wp & deliverables

Arca informs that they put online new lessons prepared by partner EKMS.

NCW reports to Arca some problems related to the conversion of accidents in Braille. After a detailed analysis Arca finds that some 3.0 XML files are not converted properly because there is an ambiguity in the XML representation. Appropriate modification to the conversion module will be implemented.

These months are devoted to evaluation; consequently the consortium deploy their effort in finding teachers who will start the evaluation and compilation of questionnaires Q1 and Q2.

Specific goals of this activity are following:

- 1) identify users teachers who have at least one student who is blind and that, preferably, make use of IT
- 2) distribute questionnaires
- 3) Set the stage of evaluation

8.3 Dissemination

Meeting Location	Date	Partners that participated	Purpose of the meeting
Bologna (Italy)	from 25 to 30 August 2014	CONS, ARCA, IRIFOR	Master IULINE University course for assistants to the study of blind children
Skype conference	05/09/2014 (17:00 -19:00)	All partners of the consortium	Skype Consortium meeting
Skype conference	20/10/2014 (17:00-19:00)	All partners of the consortium	Skype Consortium meeting

9. Report: november, december 2014, january e february 2015

9.1 Management

28/10/14

The commission sends to Nicotra the amendment that must be signed and returned.

Reported period is the final months of the project and many activities overlap.

Nicotra reminds and urges partners to respect deadlines regarding the collection of receipts and Timesheet, avoiding to wait until the last minute to send to the coordinator receipts and time sheet for the final report.

Nicotra organizes the conference on February 27 in Verona.

MEETING VIA SKYPE

21/11/2014

meeting started at 17.20

List of participants:

Antonio Quatraro

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

discussion of the evaluation questionnaires

test of conversion module xml BMML

Giuseppe informs about recent work concerning exploitation.

Gianni informs about updates of the website: in particular, the new version of the drive and fixed some bugs.

Helena notices that the version of the BML needs some adjustments regarding the Polish text as a result of activities carried out with children.

Coordinator urges those who are late in collecting Q4 send them to Helena.

After a short discussion, the consortium decides to organize a conference in Verona on February 27 2015

The meeting closes at 18.15

MEETING VIA SKYPE

01/07/2015 17: 00- 19:00

The group started the meeting at 18.00

Participants:

Antonio Quatraro

Daniele Tomezzoli

Francesco Facchin

Giovanni Bertoni

Giuseppe Nicotra

Helena Jakubowska

Jonathan Darnborough

Nadine Jessel

Agenda:

organization of next meeting in Verona

Partners start discussing about the next meeting to be held in Verona on 28 February 2015.

Giuseppe has already circulated an agenda that is discussed and approved unanimously.

The agenda will be published on our website in the coming days.

The consortium will ask the Project Office to participate in the meeting since it is the final meeting and at the conference.

Jonathan reported about the last meeting held at the RNIB

Giuseppe reports about his experience of the conference which was held in Rome attended by forty teachers from all over the country. He reports that everyone knew us and all of them had visited our website.

The consortium discussed about the latest version of the website, which has achieved a certain stability. Some new lessons have been sent by some teachers, and the consortium decides to

put them on the website. In particular, an Italian visually impaired guitarist that offers all his video lessons.

The meeting closes at 19.15

9.2 Carried on activities for planned Wp & deliverables 9

This period is the most intense with respect to the collection of the questionnaires, EKMS starts collecting questionnaires and is going to make table. Helena wil send the table to Prof. Pierantonio Gallin, who is an expert in statistics, who will write a scientific paper as rationale for our research.

By the end of December the document in its final version is circulated among the partners. ARCA reviews the D5.3 and discusses possible improvements to be made to the system, but considering the fact that the evaluation is very favorable, D5.3 incorporates all modifications and integrations which have been realized in these last months, through constant and effective communication between all consortium partners.

Under guidance of Antonio Quatraro the consortium deploys its effort in preparing the exploitation plan as well as the final deliverable about dissemination activity.

9.3 Dissemination

Meeting Location	Date	Partners that participated	Purpose of the meeting
Laski (Poland)	November 12, 2014, 1 day	EKMS	Introducing BME/BMR to the three groups of students in Laski music school, practical application of BME, individual consultations with teachers and students
Palermo (Italy)	14, November 2014, one day	CONS	Conference: The visual rehabilitation in developmental age ARIS association

Toulouse, (FR)	18 nov 2014, 3 hours	UT2J	Master MEEF : Métiers de l'intervention auprès de publics à besoins éducatifs particuliers (IPBEP) » Assistant to the study of children with special needs
Trento (Italy)	20/11/2014 at 5 p.m. in Malvasia street 15, Trento, Afternoon	ARCA and CONS	Training course for assistants to the study of blind children
Skype conference	21/11/2014 (17:00 19:00)	All partners of the consortium	Skype Consortium meeting
Natal, Brazil	5/12/14	NCW	Braille Music and Music teaching conference, University of the State Rio Grande do Norte in Natal, Brazil Lecture by Jorge Gonçalves on Braille music software including information about the Mus4VIP project provided by the NCW partner. The lecture included a strong endorsement of the project.
Toulouse, (FR)	07 December 2014	UT2J	Sciences et handicap: Present some examples in which science can help handicapped people
Verona (IT)	12/12/2014, 19/12/2014, 9/1/2015, 16/1/2015 4 events of 2 hours	CONS, ARCA	Laboratory about new technologies for blind people, Training on the BM2 and knowledge of the MUSIC4VIP portal

Skype conference	07/01/2015 (17:00 19:00)	All partners of the consortium	Skype Consortium meeting
Toulouse (FR)	20 jan 2015, one day	UT2J	Midinnov
Toulouse, (FR)	27 Jan 2015, 3 hours	UT2J	Master MEEF E-Formation et environnement numérique (eFen) » Distance learning and « Master MEEF Concepteur de Ressources Numériques (CRN) » Pedagogical ressource creator
Paris (FR)	31 January 2015 deadline presentation paper	UT2J	TENOR 2015 28,30 May 2015 First International Conference on Technologies for Music Notation and Representation (presentation of a paper)
Roma (IT)	18-22/02/15	IRIFOR, ARCA, CONS	Residential seminar for 43teachers of music of Italy
Verona (IT)	27/02/15	All partners of the consortium	International Conference of MUS4VIP
Verona (IT)	28/02/2015	All partners of the consortium	Consortium meeting

ANNEX: Agendas and minutes of the meeting

1) Kick off meeting - Florence

14th January 2013, Firenze

Partic. Role	Participant name	Participant short name	Country	NAMES	Confirmed (Y/N)
CO	I.Ri.Fo.R. (Istituto per la Ricerca, la Formazione e la Riabilitazione)	IRIFOR	Italy	Antonio Quatraro Lisa Bucciolini Daniele Tomezzoli	Y
CR	Conservatorio Statale di Musica di Padova “Cesare Pollini”	CP	ITALY	Giuseppe Nicotra Stefano Lanza Francesco Facchin	Y
CR	EKMS - Edwin Kowalik Music Society	EKMS	Poland	Helena Jakubowska	Y
CR	Université Paul Sabatier Toulouse	UPS	France	Nadine Baptiste Jessel	Y
CR	New College Worcester	NCW	UK	Jonathan Darnborough	Y
CR	ARCA progetti s.r.l	ARCA	ITALY	Giovanni Bertoni	Y

Draft Agenda

Opening of the meeting	
10:00	<ul style="list-style-type: none"> ▪ Giuseppe Nicotra <ul style="list-style-type: none"> ▪ Overview of Music4VIP project ▪ Presentation of the work done since the beginning of the project (November 1, 2012) to the present
10:30	<ul style="list-style-type: none"> ▪ Antonio Quatraro <ul style="list-style-type: none"> • Brief overview on the situation of music education for blind students in Italy ▪ Helena Jakubowska: <ul style="list-style-type: none"> • Brief overview on the situation of music education for blind students in Poland ▪ Jonathan Darnborough <ul style="list-style-type: none"> • Brief overview on the situation of music education for blind students in UK <p>Nadine Baptiste</p> <ul style="list-style-type: none"> • Brief overview on the situation of music education for blind students in France
11:30	Group discussion on what is presented and possible solution to meet emerging problems
11:45	coffee break
12:00	<p>Stefano Ianza:</p> <ul style="list-style-type: none"> • Presentation of the learning experience to education in Braille gained in Italy by conservatory of Padua. Experience that could be extended to the European level • Discussion
12:30	<p>Tomezzoli Daniele :</p> <ul style="list-style-type: none"> • Submission of a proposal for the new site Music4Vip
12:50	Group discussion on the proposed site
13:30	Lunch Break

15:00	Giuseppe Nicotra: Presentation of the agenda for the activities for the next meetings. Administrative tasks
15.30	Group discussion
16:00	Gianni Bertoni: Brief overview of music software for the blind currently available BME2 BRAILLE MUSIC READER RESONARE Goodfeel
16:20	Group discussion
16:45	coffee break
17:00	Antonio Quatraro: methodology to be adopted for the formation of the expert group
17:15	Gianni Bertoni: Deliverable 2.1 "State of art ": guidelines
17:30	Giuseppe Nicotra: Conclusion of the day and distribution of the agenda for the next commitments and activities
17.45	Conclusion of the day

CONSORTIUM MEETING MINUTES

The first meeting of the project consortium Music4VIP was held on 14 January 2013, at the Florence headquarters of the Blind Union of Italy, 5 Via Fibonacci, Firenze.

Participants:

Antonio Quatraro (IRIFOR Florence)
 Lisa Bucciolini (IRIFOR Florence)
 Daniele Tomezzoli (IRIFOR Florence)
 Francesco Facchin (Conservatorio di Padova)
 Giuseppe Nicotra (Conservatorio di Padova)
 Stefano Lanza (Conservatorio di Padova)
 Gianni Bertoni (ARCA progetti)
 Helena Jakubowska (EKMS)
 Elzbieta Pmsniewska (EKMS)
 Jonathan Darnborough (NCW)
 Nadine Baptiste (UTM)

The meeting started at 10.00am, as planned

The President of the UIC, **Antonio Quatraro**, took the floor. He welcomed all participants and expressed the hope that this project will bring positive results to the world of culture and, in particular, will enhance music literacy among blind children.

Each participant introduced him /herself.

Giuseppe Nicotra took the floor, presenting the day's agenda, the objectives of the project along with the deadlines of the various deliverables. He stressed in particular the need to prepare questionnaires for users as soon as possible.

The meeting then moved on to the second item on the agenda in which the partners presented the educational situation in their own countries

Antonio Quatraro

Antonio Quatraro gave his presentation using Power Point

"Beauty will save the world" Tolstoy

Because music is based on sounds, it is the only form of art totally accessible for blind. By way of a preamble to his discussion of the current state of musical education for the blind and visually impaired in Italy, Antonio Quatraro discussed the value of music for students' personal development. The discussion was organised under the following headings:

Music and general development

- Manual skills (coordination, fine movements);
- Social skills (chorus, ensembles);
- Pre-logical skills (ordering, separating, classification);
- Arithmetical skills (adding, multiplying, subtracting, dividing);
- Ability to develop a project, to follow it, to evaluate it in real time (e.g. while playing by heart);
- Character qualities: tolerating frustration; attention; steadiness, concentration.
- Mnemonic abilities

Heuristic functions of music

- Heurisko (Gr. to find, to discover)
- Main visual aspects of reality.
- Colour contrast
- Nuance
- Figure and background
- Natural landscapes
- Even perspective
- Can have very instructive musical representations

Music and history of civilization

- Bach – Gothic architecture;

Double chorus – St. Mark's Cathedral in Venice
 Impressionism in music.
 Natural landscapes (moonlight, rivers, see waves:...
 Animals or modern technology.
 All this has very instructive musical representations.

Music as a language

Like spoken / written language, music, besides being a form of artistic expression, can be considered as a formal language, with its alphabet, lexicon, syntax, its history.

Music and creativity

Imagery draws its input from reality.
 Art requires physical and mental skills, but goes beyond this.
 Music literacy helps the blind person to use the language of art.

Musical studies in Italy

Since end of XIX century many schools for the blind included musical studies in their curricula. In the '60s there were 5 special sections for the blind in the most important music conservatories in Italy (Milan, Padua, Bologna, Rome, Naples).

Until 1970 there were over 500 blind music teachers in public schools.

Music services for the visually impaired

The most important music printing houses are in Florence (Public institution run by Tuscany Region), and in Monza (Italian Library for the Blind). Besides this there used to be private transcribers and many music schools for the blind used to have their own transcription centre. The main compositions for piano and organ, along with harmony, counterpoint and choral music have been transcribed into Braille. Until 2010 Monza's centre could provide individual transcriptions. It is estimated that 5000 titles have been transcribed into Braille.

The decay of music literacy

With the introduction of integrated schooling social skills have been improved in blind pupils but all specific taphotactical skills have undergone a dramatic decay.

Main reasons of decay

- Distance between common music notation and Braille music notation.
- Complexity of Braille scores.
- It is not possible to read and play at the same time.
- There is a difficulty in finding trained teachers.
- All these obstacles demotivate beginners.

New school contexts

While in segregated schools learning rhythm and timing were centred on visual impairment, the integrated model had to harmonise blind pupils' needs with general needs.

New priorities

- Our school model emphasises speed and quantity of information;
- Music studies require concentration on few but fundamental contents.

New perspectives

In these last 15 years, a number of European projects aiming to make music more accessible to VI have been undertaken, in particular:

- Play2
- EBRASS
- Contrapunctus (2006-2009).
- Braille Music Editor.

Main outcomes

Music is now accessible through user-friendly interaction with the computer.

Accessibility is now based on any combination of several different modalities, such as:

- listening
- reading through Braille display
- listening to a description of the score (Spoken music)

Many different filters can be used, such as part extraction, conceal / show unwanted signs.

Possibility to write and print one's own scores (homework for example).

What next

Our new challenge is now to develop good training material, in order to exploit these innovative solutions, for the benefit of the new generations, in order to put into practice the principle of equal opportunities in learning music.

This was followed by a presentation by Helena Jakubowska

Blind children in Poland can receive music education either in special schools or in the mainstream system of music education.

There are two residential music schools for the blind: in Laski (near Warsaw) and in Cracow. In Laski about 100 children are taught music, but only 18 are able to attain formal music education. All the others learn music in the so-called music centre where the syllabus is not obligatory. In Cracow out of 115 pupils the majority are disabled ones and only about 20 can read Braille. Unfortunately, more and more pupils are those with additional disabilities. That is why, quite recently. The so-called didactic experiment has been adopted in Cracow, allowing the learning period to be extended by two years. This helps the pupils to comply with the syllabus requirements.

In both special schools there are two levels: primary (six years) and secondary (4 years). Blind children learn to play the piano, violin, cello, flute, guitar and organ. There is a special course training the young to become church organists.

Nowadays, more and more parents decide to place their blind children in the mainstream education system. This sometimes works and gives good results, but requires a great deal of involvement from the parents and is more practicable in large cities than in small towns or in the countryside. Successful blind young people continue their music studies in higher education: universities or music academies. On occasions, however, blind pupils in mainstream education do not achieve a satisfactory level due to a lack of sufficient support (lack of manuals, lack of teacher expertise etc.) and so the teachers lower their expectations on account of the disability.

Unfortunately, even a well-educated blind musician finds it difficult to get a job. According to the statistics of the Polish Association of the Blind 103 blind people are musicians by profession. There are, however, few blind teachers. Even in the residential music schools there are very few (one or two per school). A blind music performer, whether a vocalist or an instrumentalist, finds it extremely difficult to be employed in the open market. In the past, cooperatives for the blind had

their music bands, which allowed both blind conductors and players or singers to make music. Since, nowadays, we live in times of high unemployment, it makes sense to encourage and support practicing music as a hobby.

One example of this is our 4-part singing group Signum, assisted by the Edwin Kowalik Music Society. The group consists of 7 people of which 6 are blind and read Braille music.

The Edwin Kowalik Music Society was set up in Warsaw in 1999. Our patron – Edwin Kowalik – was a blind pianist who received an award at the International Chopin Piano Competition in 1955. He was also a very good transcriber of music into Braille. His idea was that music can be fully accessible to the blind on condition that they are assisted (e.g. supplied with Braille scores). The Music Society was established with the aim of continuing this activity, i.e. supporting blind musicians, those in education and those practicing music as a profession or as a hobby.

Our Music Society was the first in Poland to transcribe music with the use of a computer. Blind people, both students and adults, can request transcription of particular scores. We charge a very small fee for the service which does not cover the labour cost, just the cost of paper and embossing. Sometimes we manage to get some funding for the transcription and publishing of some music manuals. On our website one can find the catalogue specifying all the items in Braille we have released. They can be ordered at our Society. So far we have managed to transcribe (following the international Braille notation principles) some 20 manuals, over 100 items for the piano, 100 for the flute and some for other instruments like the violin, guitar, accordion). We have also released a few CDs of music performed by blind artists. Quite recently, we have started to set up a database of choral music. The choral music library contains different kinds of songs: classical, religious, folk. They are accessible in three formats: pdf – for the sighted users, txt – Braille transcription and mp3 – produced by the choir. At present we have 210 songs available in the resource library. The project, supported by the Kronenberg Foundation, will be continued so that another 120 pieces will be added by September 2013. Anybody can download the required piece free of charge at www.idn.org.pl/towmuz/biblioteka

We are also planning to provide the English translation of the most important items such as section headings.

It is necessary to point out that Polish blind students are very short of specialist equipment such as Braille displays and software. The teachers in special music schools emphasize the need to get

efficient software which would help the blind to use music Braille. Perhaps this could stop the trend towards withdrawing from the use of Braille in music education.

Some efforts to develop special Braille music related software have also been made in Poland.

I myself collaborated as a Braille music consultant under the project carried out by the Systems Research Institute of the Polish Academy of Sciences. The results can be seen at the website:

<http://braillescore.ibspan.waw.pl/>

This was followed by a presentation by Jonathan Darnborough

Music Education for VI in UK

There are 360,000 registered blind people in the UK but it is estimated that there are, in fact, around 2 million living with sight loss.

The Royal National Institute of Blind People (RNIB) is the leading UK charity offering information, support and advice to people with sight loss. Within the RNIB there is a Music Advisory Service, staffed by two people, which provides support, advice, music events and resources to musicians and music students with any form of visual impairment.

www.rnib.org.uk/livingwithsightloss/leisureculture/music/Pages/music.aspx

Amongst the many services that are available from the RNIB is a music library with approximately 14,000 works in Braille music plus a certain amount of large print music, instructional CDs and cassettes. These works are available for loan to anyone, both in the UK and abroad.

The RNIB also has a Braille music transcription service and runs a competition to promote Braille music literacy, the Gardner's Trust Braille Music Literacy Award, sponsored by the Gardner's Trust for the Blind.

There are a number of specialist schools for the blind in the UK including New College Worcester, where I work. NCW is a residential college for the blind. Every student at New College Worcester is given the opportunity to have free instrumental tuition. There is a wide variety of instruments offered including piano, drums, flute, clarinet, saxophone, violin, cello, guitar and tabla.

Instrumental lessons are taught by visiting teachers who create resources to suit each student's needs, eg music braille, large print music and individually prepared sound files.

The NCW music department offers "Outreach" to people who need advice on making music while coping with sight loss. We are able to offer both advice and some resources. In addition we run Outreach days in which people are able to visit the school for the day. On these days they are taken through the issues involved in music making with sight loss and shown some of the solutions. They are introduced to Music Braille, the Braille Music Reader, notation and sequencing software (made accessible through screen reading software).

There is now a Music Subject group of UKAAF (UK Association for Accessible Formats) which we hope will draw together some of the UK threads on notation accessibility.

Public exams

For all public exams in Music modified exam papers have to be offered and extra time allowed. The modification is normally undertaken by the RNIB and consists of all musical examples being transcribed into Music Braille. Typically, candidates are allowed 100% extra time more than sighted candidates.

Instrumental exams

For students studying instruments or singing there are graded exams set by a number of different examining boards. Chief amongst these is the Associated Board of the Royal Schools of Music (ABRSM). The works set for these exams are made available in Music Braille. In addition, where sighted candidates have to take a sight reading test, blind and visually impaired candidates can opt for either an aural repetition test or a Music Braille memory test.

Musical literacy amongst blind and visually impaired people in the UK

At NCW we try to make sure that every student learns at least the basics of Music Braille. If they opt to take GCSE (national exams at age 16) and particularly if they take Music or Music Technology for A' level (national exams at age 18) we endeavour to make sure that they are confident readers of Music Braille.

Unfortunately, many blind and visually impaired children do not get this support. This is because they are educated in mainstream schools and, whilst this has some advantages, it does mean that very often the kind of specialist support that we can provide at NCW is simply not possible.

Even at NCW we find that there can be a resistance to the idea of learning the Music Braille code. Students have a perception that it is complicated and difficult. They also know that they can learn a lot of pieces by ear and, if they are only interested in pop music, this might be adequate. We endeavour to convince them that, firstly, the basics of the Music Braille code are extremely easy and, secondly, they need to be able to read Music Braille in order to access the details of a piece of music and be fully independent as musicians.

We are very aware that this decline in the learning of Music Braille is part of a general trend and it is with this in mind that we are so keen to be involved in the Mus4VIP project. We are convinced that the project will help enormously in making Music Braille much more approachable, easier to learn and more widely available.

This was followed by a presentation by Nadine Baptiste

Musical studies in France may be undertaken:

- At school: very light (art history)
- In a specialised school
- With an independent teacher
- In a Conservatory (where there are difficulties for a blind student)

For a Blind student musical studies may be improved with the help of:

- Specialist associations: AVH, SIDVEM,
- Specialised schools: IJA, INJA , ...
- Music transcription centre or independent person: AVH, Les haut thébodières, AVH Nice...

Problems for blind music students include:

Generally speaking, blind music students do not experience great problems with learning to play instruments. Difficulties do, however, arise with solfege and obtaining good quality Braille scores quickly.

This was followed by a presentation by Stefano Lanza

Education in music Braille: The learning experience in Italy at the Conservatory of Padua.

Experience that could be extended to the European level

First of all, I should say that, as the title of my presentation suggests, my report doesn't properly concern music students in the current meaning of the term, but rather students who attend or have attended the 3-year academic course of *Musical Methods and Techniques for Disabilities*. This course was founded in 2001 at the Conservatory of Padua, in order to preserve and use to advantage the competences and the resources, including an extensive Braille library, that the Conservatory had inherited from its Special Section for the Blind after it had been closed. Within this course I teach *Braille music notation*. The students are all sighted - there was a blind student in the first 3-year period, but she knew music Braille already well, having studied piano to diploma level. Even if we go back to the times in which the Special Section worked - the times in which I arrived there as a teacher of music theory and ear training, of harmony and choral exercises, and in which I developed my competence in music Braille - I never had the problem of explaining the signs of music Braille, since either blind pupils were committed to a blind colleague, or they knew it already. So, I had no personal experience.

If I look for experiences external to me, in search of the didactic method, or methods, of teaching music Braille in Italy, I have to say that, with the compulsory integration of blind pupils into mainstream education in Italy in the 1980s, the long experience of teaching Braille music notation - elaborated in the traditional Special Schools, and particularly in the Special Conservatory Sections, annexed to the main Institutes for the Blind - fell into disuse. The Special Sections themselves closed, one by one - the Section of Padua was the last to close, thanks to a smart idea that worked well, as long as it lasted: the "reverse integration", by which, instead of inserting blind pupils in the schools of the sighted, sighted pupils were admitted in the school - the Conservatory, in this case - of the blind.

Nowadays, therefore, there is in Italy no current didactic method to report and to refer to, but the memories of blind friends who studied in special schools can help to give an idea of the problems, and a model to follow or to modify, in order to fit it to our times. On the other hand, this could be considered a perfect situation for our work, a sort of *tabula rasa* on which we are free to build whatever didactic system we like.

In my report there are two personages: a student, whom we shall suppose to be a girl, and as such we shall refer to, and a teacher, whom we shall suppose to be a man, and as such we shall refer to. So I shall not be obliged to double the pronouns “he/she”, “his/her”, each time.

Well, since it seems to me that all of us agree on the opinion that a real competence in music cannot be achieved by a visually impaired person without a deep knowledge in Braille music notation, our effort is required here in order to find a new, up-to-date methodology of teaching it.

Studying music Braille presupposes the knowledge of the basic Braille writings: the linguistic one and the mathematical one. But we consider this problem already solved, and anyway it is not of our interest here.

So, if we look at the time when a blind student begins to study music, we take for granted the following presuppositions:

- she must be able to read Braille by her fingers, on paper or on a Braille bar; this means that she can also use a computer with all the usual devices for the blind.
- she must know the literal meaning of *all* 6-dot Braille characters, even of those which don't correspond to phonemes or diacritic signs of her mother-tongue - at least for the first five series - and of those which have no definite linguistic meaning (in the 6th and 7th series); moreover, she must know their main mathematical meanings, at least for the cases that appear in music scores (“upper” and “lower” numbers, fractions, etc.).

These conditions must be there, when we start teaching the musical meanings of Braille characters, beginning from those which have only one meaning (notes and rests). We have to say at once that, owing to the great number of musical signs in print music - much greater than the number of the remaining Braille characters (less than a half, after we have taken away the 32 characters for notes and rests) - there cannot be a one-to-one correspondence between musical signs in print music and

in Braille: we are obliged to render many signs in print music by means of a combination of 2 or more characters in Braille. Hence it is to be remarked about Braille characters that

1. except those for notes and rests, the others have different meanings in different contexts
2. there is a difference between the terms *character* and *sign*: the former indicates the dot combination of *one* Braille grid, independently from its meaning; the latter indicates a meaning, expressed by one or more characters combined together.

I have brought an example of the order in which topics could be presented, as I present them in my teaching of *Braille music notation* in the course. This course, as I said, is mainly intended for sighted students, who want to achieve a competence as support teachers of disabled pupils at all school levels - this is the reason why I have to explain general Braille first.

In my course we have to distinguish clearly the *text*, on one hand, and the *exercises*, on the other.

The text is completely accessible to a blind student both in a paper form and in an electronic one: the student can read the latter by herself on her Braille bar, or have it read by a synthetic voice of her computer. The text may be modified by each teacher to adapt it to his particular exigencies and didactic preferences,

With regard to the exercises, however, I see some problems in adapting them to the exigencies of a blind music student, both from a methodological and from a practical point of view.

From a methodological point of view, the exercises presented in the course are conceived for writing practice: my students have to achieve the ability of transcribing music into Braille, in order to be able to prepare examples, exercises, pieces of music for their pupils. On the contrary, a music student generally wants to learn to play an instrument: so, she/he has to read, not to write music.

The necessity of writing music will come later, and gradually: in the early years (although generally not in the first year) she/he may have to write music dictations; in successive years harmony exercises, and finally, if she studies composition, her work in this subject. But, by that point she will have the means for studying and deepening her competence in music Braille by herself, with the help of a manual or of a teacher.

If the exercises are intended only as reading practice then they should be chosen with this aim in mind, and may be presented in a Braille format corresponding to the level of the learned rules. Of course, these exercises are to be read manually by the student, not by the synthetic voice of the computer. The student must read the exercises to the teacher in words, as one does in the rhythmic solfeggio we use in Italy, or by singing.

On the other hand, if writing practice is also felt to be necessary - my students have to do this but I think that a little writing practice is useful to all - I ask your help to find a way, different from Braille, to present the exercises, a way which is accessible to blind students, but is not a transcription into Braille. I have heard, but have no precise idea, of the so-called "spoken music", a method of describing music conceived for those who don't know music Braille: maybe this could be the right way?

This was followed by a presentation by Francesco Facchin

The training course taught at the Conservatory of Music - "C. Pollini "of Padua.

The three-year course leads to the Diploma in "Methods and Techniques Musical Disability". The course deals with a number of music methodologies from the perspective of their use in the areas of integration and support. The course includes an in-depth study of music Braille. During the course students experience and practice musical techniques and motor skills to promote and develop awareness of their bodily experience.

The course is aimed at developing knowledge in the areas of music, science and psychology. It is designed to give students the specific expertise necessary for teaching music to persons with all kinds of special needs

This was followed by a presentation by Daniele Tomezzoli

Daniele presented the new web site for the project. The proposed domain name is:

www.music4vip.org

Daniele showed the various pages of the site, including both the public pages and the reserved area, where there will be internal documents for the consortium.

During the discussion participants drew attention to the importance of visibility and clarity of the portal and its material. It was agreed that all actions to be taken by the consortium, and all the material that will be collected will be easily accessible.

The discussion also produced the proposal that the deliverables should not simply be documents for submission to the committee, but that these documents may also be useful to end users, such as teachers, parents, carers of visually impaired students.

All agreed on the opportunity to put online all documents which had been presented during the meeting.

At this point the meeting broke for lunch.

The afternoon's proceedings began with a presentation by Gianni Bertoni

After lunch, Gianni presented the characteristics of the software available to the consortium. In particular, he presented the features of the program:

BME2 (demonstrating its use with a number of examples)

RESONARE

Braille Music Reader

The Participants asked for clarifications and discussed the various aspects of software and its usage. A considerable amount of time has been devoted to copyright issue, that is particularly restrictive in some countries.

This was followed by a presentation by Giuseppe Nicotra

Giuseppe presented the characteristics of the pilot online Library that has been realised within the "Contrapunctus" European project and how its outcomes can be exploited in Music4vip project.

Debate:

Antonio Quatraro drew participants' attention on one of the main goals of the Mus4VIP project, that is to develop a methodology aiming at teaching end users how to use existing new tools. In particular he suggested that it is important to involve both beginners and advanced students.

Bertoni: The company Arca Progetti declared its availability to provide special material, such as transcribed scores in BMML format, for use with the free Braille Music Reader, in response to any requests that may come directly from the schools involved in the project

Nadine suggested that the Music4VIP web site should include links to the other projects already developed.

Giuseppe Nicotra took the floor, and illustrated the first draft of the deliverable concerning the current state of the art, which will collate all the data collected during these months. This deliverable will soon be distributed among the partners for further adjustments

Administrative and financial issues

After this discussion **Giuseppe Nicotra** explained the main administrative and financial issues, as well as reporting work being carried out, and eligible costs.

The meeting ended at 18.00



Mus4VIP project: Music for visually impaired people
LLP - KA3 ICT: Multilateral Projects
Project N° 530990-LLP-1-2012-1-IT-KA3-KA3MP

Florerece, 14th january 2013

kick off meeting meeting

Name and surname	signature
Giuseppe Nicotra (Cons)	
Nadine Baptiste (UMT)	
Giovanni Bertoni (Arca)	
Jonathan Darnborough (NCW)	
Helena Jakubowska(EKMS)	
Daniele Tomezzoli (Irifor)	
Antonio Quatraro (Irifor)	
Lisa Bucciolini	
Francesco Facchin (cons)	
Elzbieta Prusniewska (EKMS)	

2) Progress Meeting - Warsaw

20-21 SEPTEMBER, 2013, WARSAW

**AGENDA OF THE MEETING OF MUS4VIP CONSORTIUM
WARSAW ON 20-21 SEPTEMBER, 2013**

20th September Friday

9.00 – Giuseppe Nicotra - Current state of the project, list of deliverables, two amendments, annual report, administrative issues.

10.00 – Antonio Quatraro – General overview of the current situation with regard to didactic aspects.

11.00 Coffee break

11.30 - Jonathan Darnborough - State of the art and users' needs: presentation of the deliverable.

12.30 – Helena Jakubowska - BME2 as a valuable tool for Braille score users and a didactic aid for teachers. New perspectives in view of an effective tutorial.

13.30-14.30 Lunch

14-30 - Demonstrations:

Gianni Bertoni – Braille music for beginners (BMB);

Antonio Quatraro – Video tutorial for BME2;

Gianni Bertoni – Interactive course of music theory.

Timing of localization.

16-00 - Plans for the future:

Helena – International manual for BME;

Jonathan – Localization of the course of music theory, meeting needs of different languages/countries.

17-30 - Closing session.

19.30 – Dinner in the Old Town or at Wilanow

21st September Saturday

9-00 – Round table discussion: guidelines for training material; training, testing and evaluation following the WP of the project.

11.00-11.30 Coffee break

11.30-13.00 – Dissemination activities. – Target groups, activities, role sharing in the consortium.

13.30-14.30 – Meeting in the public library (a short concert by Signum, practical application of Braille scores of choral music, Antonio's "postcard")

15-00 Other issues resulting from the discussion.

15.30 Closing session – conclusions.

The address of the conference room:

Locci (street) 3, Warszawa.

There is an entrance from Sobieskiego street (the main street with the bus stop – bus lines 116, 519, 422) or another entrance from Locci street. You will read "Klub Koko" at the gate.

Here are the mobiles in case you need help:

Helena 00 48 501 782100

Ela: 00 48 509 945 963

CONSORTIUM MEETING MINUTES

AGENDA OF THE MEETING OF MUS4VIP CONSORTIUM

HELD IN WARSAW ON 20-21 SEPTEMBER, 2013

The address of the conference room:

Locci (street) 3, Warszawa.

Participants:

Antonio Quatraro (IRIFOR Florence)

Lisa Bucciolini (IRIFOR Florence)

Francesco Facchin (Conservatorio di Padova)

Giuseppe Nicotra (Conservatorio di Padova)

Gianni Bertoni (ARCA progetti)

Helena Jakubowska (EKMS)

Elzbieta Pmsniewska (EKMS)

Jonathan Darnborough (NCW)

Nadine Baptiste (UTM)

20th September Friday

9,00. Giuseppe Nicotra - Current state of the project, list of deliverables, two amendments, annual report, administrative issues.

Nicotra reports on contacts and communications with the EU Commission, aiming at obtaining clarifications about some administrative issues, in particular for what concerns types of eligible contracts.

Afterwards Nicotra collects from each partner all materials which are to be kept by the project coordinator. Nicotra gives his feedback to each partner concerning the contents and quality of documents.

In particular, Nicotra has devoted special attention to those documents which better illustrate the partner's policy for what concerns salaries, costs, etc, as well as the kind of contract, documents regarding payments, the existence of appropriate billing for what concerns salaries, and concerning insurance taxes, annual taxes for sub-contractors (In Italy CO.CO.PRO.)

A specific attention has been devoted to timesheets – checking hours per days & days per month which have been employed for the project, presence in the indicated days / hours, work being carried on and corresponding cost.

After the administrative part had been finished, Nicotra has presented a complete list of all work packages, tasks and goals of the project. For each single WP and for each single task Nicotra has reported in detail about current status.

Deliverables included in WP2 have been refined and examined by all partners. They have been revised and amended also for what concerns the English form.

With regard to D2.3, concerning the formation of an expert users' group, we have received in these last days some more applications. These have been incorporated into the final document.

For what concerns WP3, Nicotra presents the workplan aiming at producing the handbook of music theory, which will contain also all relevant elements of Braille music notation. At present the handbook is almost finished, and only a small number of chapters have still to be refined.

Likewise, Nicotra presents the workplan concerning the book on acoustics, which has been finished and is already available online.

After this, video lessons are presented by their authors, and partners offer their feedback. In order to save time, video lessons which are still to be finished are presented through slides. An English guide has been produced, that will serve as basis for localization. The guide can be a useful tool to use when the partner record the video lesson in their language..

Coming to the production of 16 training modules, aiming at learning music at different levels and with regard to different instruments, as well as at gaining appropriate memorization techniques, Nicotra makes a proposal, aiming at including vocal music. For further details, Nicotra asks partners to wait for Bertoni's and Quatraro's presentations, in order to offer more complete feedback. The above mentioned presentations are going to deal with both with didactical contents, and the supporting IT technology.

The database containing Braille musical symbols has been completed, and is available on our website.

For what concerns conversion modules, aiming at translating into Braille music files produced through the most common programmes – from MUSICXML to BMML, Lilypond, etc., these modules are being developed. Before end of October we plan to publish on our website the conversion module, from MusicXML into Braille.

Partner agree that, considering the fact that activities included in WP3 need still to be finalized, i.e. the production of didactical contents, planning of demonstration activities can be discussed during next meeting.

Next meeting has been scheduled for next year, January 17 – 18, in Verona.

Finally, Nicotra presents an agenda for materials to be produced by partners, and to be reported within the annual report. Deadline is end of October.

10,00. Antonio Quatraro - *General overview of the current situation with regard to didactic aspects.*

Quatraro presents some videos for distance learning, devoted to sighted music teachers.

Unit I – Description of Braille music notation system: listening to sounds, writing in Braille; II – some examples of music scores, melody, piano or harmonic instrument accompaniment, error checking through listening; examples of writing and checking and vocal description of musical elements, some music examples.

III – matching syllables and notes description of the employed methodology and practical examples;

IV – Description and examples of structure of a music score, including lyric, main characteristics of the music software.

11.00 – coffee break

11,30 – Jonathan Darnborough. – *Review of deliverables included in WP2.*

D. presents his work concerning revision of deliverable about state of the art as well as deliverable about users' requirements. Considering the fact that these document are public, the English partner has carried on a further revision for the sake of best possible readability.

12,30. Helena Jakubowska - *BME2 as a valuable tool for Braille score users and a didactic aid for teachers. New perspectives in view of an effective tutorial.*

Jakubowska has made a presentation of the state of art concerning diffusion and use of IT technologies for producing and accessing music by schools, transcription centres. Her presentation

has clearly shown that diffusion and use of these technologies is practically non-existent. Since the project has started, Jakubowska has carried on a very engaging work aiming first at learning how to use BME2 and Braille Music Reader (BMR), and afterwards an evaluation activity, which has produced very instructive outcomes. In particular, Jakubowska has made a proposal aiming at producing an advanced tutorial, devoted to music transcribers who work in music libraries. This advanced tutorial should be distributed along with existing users' guide. Jakubowska estimates that such a tutorial would receive good appreciation and invites all partners to draft some proposals. Jakubowska proposal has been thoroughly discussed and unanimously approved

13.30-14.30 Lunch

14-30 - Demonstrations:

New tools for Braille Music Reader programme (BMR);

new tool called Braille Music Learning (BML), devoted specifically to beginners;

short lessons for children with a dedicated editing software;

short tutorial in Braille, that includes 11 relief tables. Tables illustrate general concepts concerning common music notation, in order to offer blind beginners the opportunity to keep the step with their sighted peers, when the teacher explains some situations, such as stave, clefs, disposition of notes on the stave, and so on.

Bertoni presents the main characteristics of the above mentioned tools using beta version, along with some practical examples. In particular, users of the final version will have the possibility to view images of Braille symbols, which will facilitate the sighted teacher, and consequently will reduce communication barriers. Likewise, Bertoni's tools will offer the possibility to modify the layout of the Braille version, according to best convenience of the user. It must be said here that Braille scores can be produced in different modalities: a) bar after bar; b) section after section; c) bar over bar. These three modalities are used in relationship to the complexity of the score, and considering the needs of each student. For example, beginners prefer transcription bar over bar, which however require more space and would be inappropriate for very complex pieces. As mentioned before, Bertoni's software gives the user the opportunity to modify the layout of a fragment or of the whole score, according to current needs.

Furthermore, Bertoni gives some examples of double-code presentation. Indeed, one of the main difficulties facing the sighted music teacher, is to decipher Braille scores, where symbols have no analogy with what they represent. The sighted teacher therefore is obliged either to memorize a significant numbers of Braille combination, representing all music elements, or to look up different

and complex tables, in order to interpret each Braille combination. The idea of a parallel font, which incorporates both notations – the common music notation and the Braille music notation – is again one of the possible ways aiming at reducing communication barriers.

17-30 - Closing session.

19.30 – Dinner in the Old Town or at Wilanow

Antonio Quatraro – Video tutorial for BME2;

Quatraro presents the work he has carried out, aiming at producing video lessons about the use of BME2 as a flexible tool for access and for making music by blind persons, without external help. Quatraro illustrates texts and feedback from different specific discussion lists, as well as the operational phase of video-recording. The consortium proposes to see the uncut draft video the following day.

Gianni Bertoni – Interactive course of music theory.

Bertoni presents a new tutorial, which should accompany the course of music theory. This tutorial contains a set of structured tests. Those tests are interactive and offer the student the opportunity to receive adequate feedback from the programme, in order to be able to self evaluate achieved results.

17-30 - Closing session.

19.30 – Dinner in the Old Town or at Wilanow

21st September Saturday

9-00 – Round table discussion: guidelines for training material;

Training, testing and evaluation following the WP of the project.

After the first working day and the very live and constructive informal exchange of ideas and suggestions, this first working session has been devoted to summarize and to order ideas and plans.

Quatraro presents a specific contribution, aiming at showing advantages deriving from the use of Braille Music Editor 2 for blind music students, amateurs, professionals, teachers.

Quatraro presents an amateur video which is divided into three parts:

introduction, background and motivation. Bme2 as a powerful, flexible and interactive reading tool for music, through Braille; BME2 as a versatile and innovative music editing software, allowing a blind musician to be independent in writing and printing his own scores, both in Braille and in ink. Partners have offered significant feedback which will allow the author to refine the video before putting it online.

Afterwards, the consortium has concentrated their efforts in order to define which didactical units should be realized. In particular, on the basis of the work being carried on during the first year of life of the project, as well as on the basis of feedback from users and different interlocutors, the consortium should modify the original work plan, or whether some changes concerning topics to be dealt with should be introduced.

Under this respect, the Consortium has decided to include singers, both solo singers, and members of choirs. This decision is based on the consideration that many blind musicians are involved in vocal music, solo or as members of choirs.

Furthermore, singing in a choir is part of every curriculum in the domain of music studies.

Quatraro has shown a presentation aiming at attracting children towards music studies. His presentation includes some lessons based on metaphors and stories, in which notes, ties, alteration, tonalities, etc. become animated characters within everyday scenarios, or within fiction stories.

After this, homework has been distributed. In particular, main activities concern localization of produced materials; text checking, each for his own linguistic competences; translation of website pages.

The consortium approves unanimously the proposal made by Jakubowska, aiming at producing an international manual of BME2, devoted to and to transcribers. Furthermore, the consortium will produce some FAQS, based on main questions by users.

Darnborough – His task will concern English refinement of texts for best possible readability.

Afterwards all material will be localized.

Facchin – linguistic checking and correcting Italian texts on the website, before sending them to Darnborough

Pending activities for WP3.

Theory exercises Quatraro will produce examples and exercises in BMML format. All materials will be in Italian and in English (to be revised by Darnborough). Afterwards text will be localized.

Course for children. Provisional title: "stay in tune". Quatraro will complete the work that has already been started.

11,00 – 11,30 Coffee break

11,30- 13.00 – dissemination activities.

The consortium examines and discusses main goals of dissemination plan, and approves following actions:

Milan, Reatech exhibition,

Paris, EDUC;

Denis – 9-10 June 2014

13.30 – 14.30.

(a concert by Signum, practical application of Braille scores of choral music)

15-00 Other issues resulting from the discussion.

15.30 Closing session – conclusions.



Mus4VIP project: Music for visually impaired people
LLP - KA3 ICT: Multilateral Projects
Project N° 530990-LLP-1-2012-1-IT-KA3-KA3MP

Warsaw, 20/21 september 2013

Consortium meeting

Name and surname	signature
Giuseppe Nicotra (Cons)	
Nadine Baptiste (UMT)	
Giovanni Bertoni (Arca)	
Jonathan Darnborough (NCW)	
Helena Jakubowska(EKMS)	
Daniele Tomezzoli (Irifor)	
Antonio Quatraro (Irifor)	
Lisa Bucciolini	
Francesco Facchin (cons)	
E Izbieta Prusniewska (EKMS)	

25/9/2013

Nicotra write a report to PO about the meeting

Nicotra's report to the project officer about Warsaw meeting

I have the pleasure of writing to you a brief report concerning our meeting in Warsaw. We were sorry that you did not have the opportunity to be present during the meeting. This also because our Polish partner, who was really wonderful for the hospitality, organized a demonstration concert at the National library with a group of six blind people singing in an ensemble with sighted peers. Blind musicians could have their scores in Braille using our programme BME. In the days before the meeting, Helena, the Polish partner, was very active in testing our work and the conversion programs especially for Italian Madrigalists authors. We did not quite understand the reason for this hurry. Then we understood that she needed to prepare the concert material, which turned out to be a sort of live demonstration of the use of our work results. It was really a great satisfaction and emotion for all of us. All the partners were present at the meeting; obviously we started retracing the work carried out and verifying if it was necessary to readjust the already closed deliverables (concerning the state of art, user need and user group). The English partner (really precious for us) will check once again the quality of the English text in order to prepare good lexical and grammar public documents. We viewed the general video lessons already completed (four up to now) and we viewed a forty minute video lesson about the use of the BME music program. This lesson was particularly meaningful because it was written and technically realized in a complete autonomy by Professor Quatraro who, as you well know, is a blind person. This also means that the camera view, the times, the fragments and the cuts were all realized by Professor Quatraro. The final editing was made by a sighted specialist but the video lesson still represents a demonstration of the collective work but above all the inclusive work and this last feature is the most interesting within the project. The ARCA Partner introduced the guiding program prototype for the Braille syntax learning, the conversion program from a format for sighted musicians into Braille. This piece of software will be available on our website.

A long time was spent for the theory manual vision, its graphic, and its Braille examples. The version will be in English and it will be translated in the other project partners' languages. Finally, the second day was dedicated to task sharing in order to prepare the important annual report which we have to send you before the 1st of November, including all the administrative tables.

All the month of October, will be dedicated therefore to the writing of the annual report.

And on 1/10/2013

PO answer

As agreed, please find enclosed the amendment duly signed by all parties, including the Agency.

With regard to the Audit certificate, you can refer to Ralf Rahders' e-mail and instructions. This means that in your case, you are not 'obliged' to have an audit certificate, however the Agency strongly recommends you to do so.

I also talked to Isabel with regard to your contract template; she will send you her feedback at the shortest delay.

Have a nice day,

SIMONA ABBATANGELO

Project Officer (ICT, Languages & Roma)

3) Progress Meeting - VERONA

Agenda meeting in Verona on 20 January 2014

MUS4VIP project

CENTRO CARRARO

Lungadige Attiraglio, 45 37100 Verona Tel +39 045915877

According to the work plan of the project the deadline for WP3 is nearly upon us, and so this is the time to take stock of the situation on WP3 and start the work of WP4.

Unfortunately, the original plan was upset by the fact that the Agency, in their assessment, has been very critical of us, in spite of the intense work that we have put in this year. It is therefore necessary for us to reflect on the comments made by the Agency and, therefore, our agenda has had to be revised in order that we might evaluate together the observations and criticisms that have been levelled. All this in order to find the best way of continuing the work of the project with new and greater enthusiasm.

In Verona we will, therefore, examine the work we have done, re-reading the criticisms of the agency, to understand how and where to improve our commitment to the project.

9:30 Giuseppe Nicotra (CONS)

- the Agenda
- Current situation concerning each Work Packages and project's plan

Current activities:

9:50 Nadine Baptiste: (UMT)

Utilities for conversion from MusicXML into Braille and their possible exploitation for our project in our interaction with our users.

Plan to work on the high value of the printed score as opposed to audio. This work goal is to define a protocol for testing the better memorisation of a score when learnt by reading using a computer than by learning just with audio.

Draft paper to be presented within ICCHP, Paris July 09-11, 2014;

Plan to exploit in French all the material produced

Reflection on the possible indexation of the resource using the lom (Learning Object Metadata)

French translation of material produced: current situation

10:30 Giovanni Bertoni (ARCA)

Lilypond format and its possible uses for our project, particularly for teachers who wish to produce exercises for both blind and sighted students, that is, both in conventional musical notation as well as in Braille.

Demonstration of the Web service (Xml to Braille)

11:00 Break

11:15 Jonathan Darnborough (NCW)

Presentation of course of music theory: current situation.

Presentation of a teaching unit for a piano student.

Communication concerning dissemination activity carried out in the UK.

Presentation of MUS4VIP portal at RNIB.

Research undertaken and contacts with Local School Authorities in the UK, aiming at demonstrating BME2 to teachers and to all who may be interested.

Research undertaken to establish how BME2 and BMR might be used to prepare music examination materials and present them to candidates.

Participation in Music Education Expo 2014, 7-8 February 2014 in London, including live demonstration.

Current position of English revision of English text and English translation of produced material.

11:40 Helena Jakubowska (EKMS)

Presentation of a draft teaching unit for young blind choristers.

Presentation of BME2 Manual and teaching strategies for correct and comprehensive learning of its use.

Presentation of work carried out concerning investigation and contacts with Polish School Authorities, aiming at adopting the methodology available through our portal.

Current position of Polish translation of our material.

12:00 Giuseppe Nicotra – Padua Conservatory

Presentation of updated portal and its contents.

Investigation and contacts undertaken with Italian School Authorities, aiming at encouraging teachers to adopt technical and didactical solutions available on our web portal.

Information concerning I level master organized by Padua Conservatory, and about programme, that includes our project, its approach to music studies, its proposed solutions, and advantages.

Current position of Italian translation of MUS4VIP materials.

12:20 Antonio Quatraro – IRIFOR Firenze

Presentation of possible improvements to video about BME2.

Investigation and contacts undertaken with Italian School Authorities, aiming at encouraging teachers to adopt MUS4VIP approach and tools.

12:45 LUNCH**14:30 Giovanni Bertoni (ARCA)**

Presentation of revised version of didactical software units for children;

Presentation of new Braille Music Editor for Beginners (BMB)

Presentation of book on acoustics.

15:00 Giuseppe Nicotra (CONS)

- Presentation of Commission's evaluation of our work. Discussion of this and of the responses already submitted to the Commission.

15:20 Financial issues, considering the presence of representatives of the Agency

Time reserved for financial and administrative issues

16:30 Break**16:45 Giuseppe Nicotra (CONS)**

Proposal of timetable for next demonstration activities. This new proposal takes into consideration the opportunity to shift this activity, starting in September 2014 until November 2014, instead of April 2014, owing to the fact that in many countries April/May is practically not available for teachers, owing to preparation of final exams. This new timetable has also the advantage to allow partners UPS to better deploy their efforts within the project's life. This new timetable includes final evaluation and last correction in the period December 2014-February 2015. Nicotra is going to propose to extend MUS4VIP project for 4 months, that is until February 2015.

Proposal for a new work plan, as already announced to our Project Officer. This new program deals with observations made by evaluators and aims at introducing necessary corrections, following their indications. This new plan will produce an amendment request.

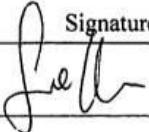
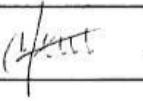
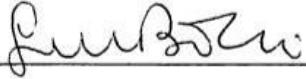
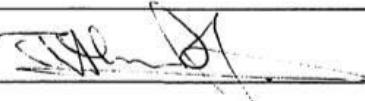
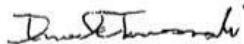
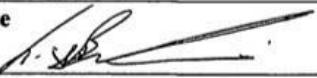
17:45 closure of the meeting

meeting in Verona on 20 January 2014

MUS4VIP project

CENTRO CARRARO

Lungadige Attiraglio, 45 37100 Verona Tel +39 045915877

Name	Signature
Giuseppe Nicotra (CONS)	
Nadine Baptiste (UMT)	
Giovanni Bertoni (ARCA)	
Jonathan Darnborough (NCW)	
Helena Jakubowska (EKMS)	
Daniele Tomezzoli IRIFOR	
Antonio Quatraro - IRIFOR Firenze	
Lisa Bucciolini - IRIFOR Firenze	
Francesco Facchin Conservatorio Padova	
Elżbieta Prusniewska	

4) Progress Meeting - VERONA

Minute meeting in Verona on 28 February 2015

MUS4VIP project

CENTRO Missionario diocesano

Verona

9:00

Nicotra presents main outcome of final event, including photoes and videoes

9:30

Nicotra discusses about final documents to be produced and submitted to the Commission before April 30 2015. In particular: final report, collection of all receipts, bills etc. for financial report, and financial report

10.00 Each partner presents available financial documents and common discussion about encountered problems and refinements.

On the basis of delivered documents, Nicotra prepares a summary table, and discusses provisinal results. In particular, Nicotra draws attention on the fact that the consortium has fully respected planned work and task distribution as described in amendment 2.

work hypothesis and planned what project

11.00 - Nicotra presents each deliverable to be completed, and lists all issues and task distribution, in order to fulfill all consortium's commitment within planned deadlines.

13,30 lunch

15:00 - common discussion and task distribution for the next two working months (March and April 2015).



Mus4VIP project: Music for visually impaired people
LLP - KA3 ICT: Multilateral Projects
Project N° 530990-LLP-1-2012-1-IT-KA3-KA3MP

Verona, 27/28 February 2015

Consortium meeting

Name and surname	signature
Giuseppe Nicotra (Cons)	
Nadine Baptiste (UMT)	
Giovanni Bertoni (Arca)	
Jonathan Darnborough (NCW)	
Helena Jakubowska(EKMS)	
Daniele Tomezzoli (Irifor)	
Antonio Quatraro (Irifor)	
Lisa Bucciolini	
Francesco Facchin (cons)	
Elzbieta Prusniewska (EKMS)	