

# LEO Sings!

Evaluation session 4/5 - March 2015 • Freiburg - Germany  
Analysis of anonymous questionnaires distributed to the participants.

This session was hosted by The European Voices Association (EVA)



From 4th to 8th of March 2015, the LEOSINGS event took place in Germany: in Freiburg for five days. Freiburg was very pleased to be the European Capital of Voice, after Barcelona, Aalborg and Tours. Professional meetings, workshops and discoveries were prepared in a big event that tried to give to all participants a memorable, pleasant and professional experience. 47 participants were present during the session, but this evaluation is based on the 22 anonymous questionnaires collected after the session.

*This report was carried by Anaïs Andos, civic service volunteer in CEPRAVOI.*

# SUMMARY

## I. GENERAL IMPRESSION

## II. GENERAL ORGANISATION

1. Administration and organization
2. Accommodation
3. Lunch and coffee breaks
4. Schedule

## III. EVENT MODULES

### 5. European Vocal Music Map

Interactive set-up of EUVMM

### 6. Warm-ups

#### On Thursday 5<sup>th</sup>:

- Interactive/warm-up with Christian Ronsfeld
- Rhythmic choir warm-ups with Julian Knörzer

#### On Friday 6<sup>th</sup>:

- Choir warm-ups with Niels Bosworth

#### On Saturday 7<sup>th</sup>:

- Interactive/warm-up with Tobias Hug
- Choir warm-ups with Indra Tedjasukmana

#### On Sunday 8<sup>th</sup>:

- Interactive/warm up with Karin Mueller

### 7. Made in Germany – Contemporary Pop Choir Arrangement

Choir Singing Session: “Auf Uns” with Christian Ronsfeld

### 8. Tri-National Choir Academy « Chœur 3 »

Discussion of success and challenges of the project

### 9. « Gesture and Sound »

Choir singing session with Catherine Fender

### 10. European Music Events

Poster session with Sonja Greiner, Katharina Herter, Markus Muffler and Chantal Grandclaire

### 11. Overtone Singing

Musical demo, workshop and questions and answers with Wolfgang Saus

### 12. Beatbox Lab

Short performances/demos and possible jam session/open stage, with Julian Knörzer, Indra Tedjasukmana and Tobias Hug

### 13. European Union Project « VOICE » / Survey « Singing in Europe »

Best Practice Lecture with Sonja Greiner (ECA-Europa Cantat)

### 14. The European Music Agenda / Supporting Amateur

Why and how amateur music making must be supported by conservatories? With Jeremy Cox (European Music Council)

### 15. Debating Club

Are competitions a force for good in the world? With volunteer participants

### 16. Loop Songs – Choir Warm-ups

Contemporary Pop, Jazz and World music with Bertrand Gröger

**17. Vocal Games « Music and Mathematics »**

Interactive/warm-up with Géraldine Toutain

**18. The Vocal Music Organizer's Toolbox**

Questions and answers circle with Tobias Hug (Starting a festival), Sonja Greiner (EU funding), Nina Ruckhaber (Choir organization), Jeremy Cox (Audience Development) and Stéphane Grosclaude (EU project management)

**19. Online Learning – live session Freiburg/Aalborg**

Workshop concert and questions and answers, with Niels Bosworth (Royal Conservatory Aalborg)

**20. Unconventional Choirs**

Best practice lecture and Youtube session with Tobias Hug

**21. The Vocal Music Open Data Exchange Format**

Visionary lecture with Florian Städtler

**22. LEOsings! – What's next?**

Interview with Stéphane Grosclaude and Céline Morel (Tours), Niels Bosworth (Aalborg), Peter Martin Jacob (Freiburg), Marina Velasquez (Barcelona) and Julio Martinez (Copenhagen)

**23. Hi there LEOsings!**

Video messages from all over Planet A Cappella. Requested recorded interviewees: James Rose (Accent), Ben Bram (Pentatonix), Deka Sharon (Sing-off, Pitch Perfect), Peder Karlsson (The Real Academy) and others

**24. Instant Arranging with a Loop Station**

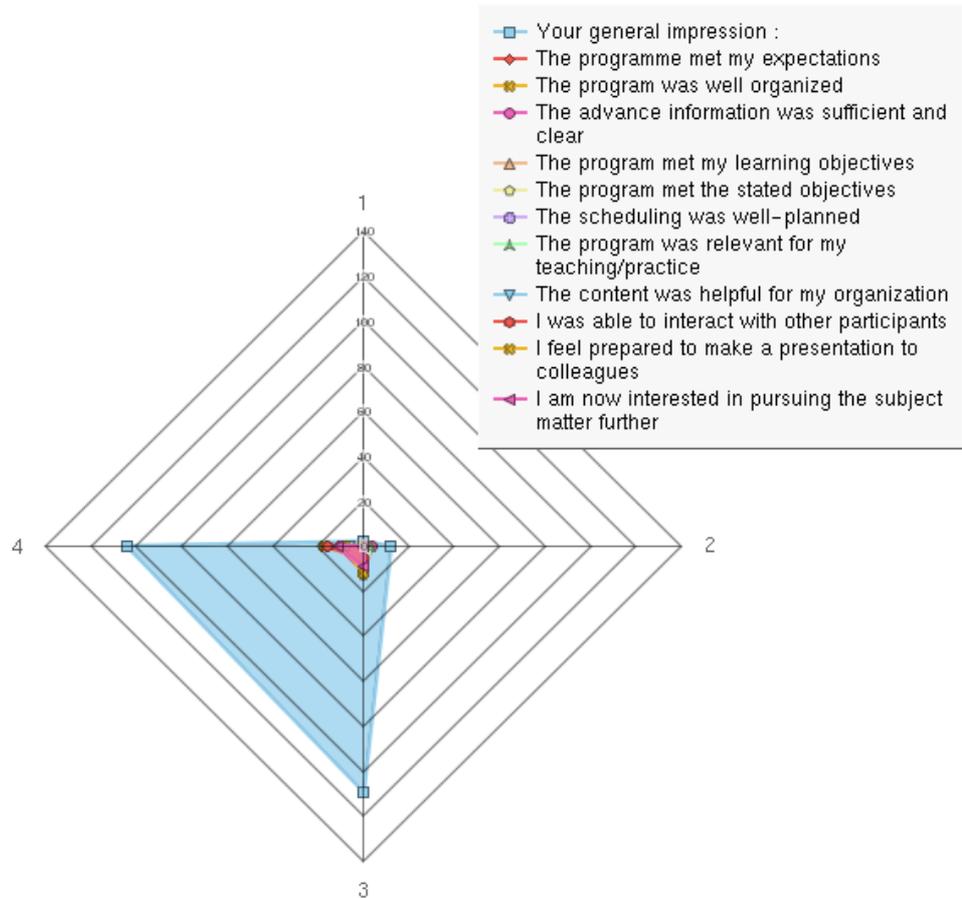
Interactive Workshop, questions and answers with Tobias Hug

**25. Musical Minutes – collaborative session + recording**

We sing, rap, clap and record the summary of LEOsings Freiburg, with all participants

#### **IV. TO GO FURTHER**

## I. GENERAL IMPRESSION



Question	1	2	3	4
<b>Your general impression</b>	<b>0.88%</b>	<b>5.29%</b>	<b>48.02%</b>	<b>45.81%</b>
The programme met my expectations	0%	0%	50%	50%
The program was well organized	0%	4.55%	18.18%	77.27%
The advance information was sufficient and clear	4.76%	19.05%	47.62%	28.57%
The program met my learning objectives	0%	13.64%	50%	36.36%
The program met the stated objectives	0%	0%	68.42%	31.58%
The scheduling was well-planned	0%	4.76%	47.62%	47.62%
The program was relevant for my teaching/practice	5%	15%	55%	25%
The content was helpful for my organization	0%	0%	68.42%	31.58%
I was able to interact with other participants	0%	0%	23.81%	76.19%
I feel prepared to make a presentation to colleagues	0%	0%	60%	40%
I am now interested in pursuing the subject matter further	0%	0%	45%	55%

Legend: **1**-Strongly disagree / **2**-Disagree / **3**-Agree / **4**-Strongly agree

## YOUR GENERAL IMPRESSION

The general impression of the participants is good. They all appreciated the organization and conception, which they found both well prepared. The comments for this question are mostly very positive. Nonetheless, some surprises are noticed and some improvements suggested.

- Many congratulations and thanks are expressed, concerning many points. Short sessions are a good way to communicate between participants. The timing was perfect and very well organized. For several participants, the different sessions met expectations or were even beyond. It is also said that the session was very interactive, friendly and with many good presentations and discussions.

A comment concerns directly the workshop of Karin Mueller, which deserves a « 4 » because « with simple tools you have already a warm-up with fun ».

- However, an element is recurrent in the answers to this question. It concerns the absence of the classical genre; we can say it is both a surprise and disappointment. « I was happy to learn and see non-classical music techniques, but also surprised by the total absence of the classical genre. » Several participants really missed this classical repertoire, « the focus was too much on the popular genre ».

Some participants also missed « some singing teaching input » and « vocal health and technique ».

A comment explains that an evaluation from 1 to 5 would be better than this one. A « 3 » is needed sometimes for « those things which you don't disagree but not agree really, for those things, that for me perhaps are not so interesting but worth to be discussed and for this reason not on the spot « disagree ». »

And at last, the « European » aspect of the project is questioned, as it was in Tours. « I also didn't find the European rather than Franco-German with a Spanish twist; the north and the east weren't there. »



## II. GENERAL ORGANISATION

	Question	Number reply	Min	Aver	Max
1	<b>ADMINISTRATION AND ORGANISATION</b>	22	2	<b>3.55</b>	4

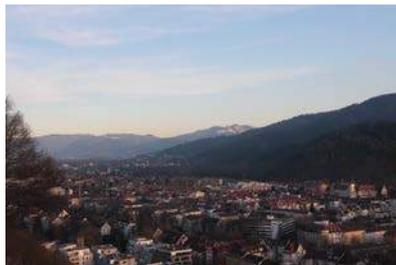
Score	Detail No (%)
	<b>22 (100%)</b>
1	0 (0%)
2	2 (9.09%)
3	6 (27.27%)
4	<b>14 (63.64%)</b>



The participants are very pleased with the organization. Sessions were well prepared and explanations were good. A comment says it was « very professional and friendly ». But yet, one point deserves an improvement. Two comments say that « information was late » and « it would have been good to get advanced info to encourage more people to come. » But in general, it was « really well done! ».

	Question	Number reply	Min	Aver	Max
2	<b>ACCOMMODATION</b>	22	2	<b>3.45</b>	4

Score	Detail No (%)
	<b>22 (100%)</b>
1	0 (0%)
2	1 (4.55%)
3	10 (45.45%)
4	<b>11 (50%)</b>



In general, participants were satisfied with the venue. They found the Ensemblehaus wonderful, excellent and a very good place for this kind of meeting. Yet, it is not so perfect concerning the hotel. It is said that it was fine but a bit far away from the session location. A participant says « I'm surprised there is not a place we could all have stayed at, not too expensive and central ». Another one says it was « too expensive and pseudo high class, spend less on accommodation and more on artists ».

	Question	Number reply	Min	Aver	Max
3	<b>LUNCHES AND COFFEE BREAKS</b>	21	3	<b>3.71</b>	4

Score	Detail No (%)
	<b>21 (100%)</b>
1	0 (0%)
2	0 (0%)
3	6(28.57%)
<b>4</b>	<b>15 (71.43%)</b>



Generally speaking, lunches and coffee breaks were appreciated. The lunches were fine because tasty and close to Ensemblehaus. The coffee breaks were nice too, « a great offer of snacks and vitamins » and a good opportunity to meet and discuss. But several tea drinkers noticed that it would have been better if the water was already hot at the beginning of the break, to not lose time. Also, it is said that a seating-area would have been nice for the networking-breaks.

	Question	Number reply	Min	Aver	Max
4	<b>SCHEDULE (TIMETABLE)</b>	22	2	<b>3.5</b>	4

Score	Detail No (%)
	<b>22 (100%)</b>
1	0 (0%)
2	1 (4.55%)
3	9 (40.91%)
<b>4</b>	<b>12 (54.55%)</b>



It seems that the schedule was really great for almost everyone. There was a good pace because the items were very interesting, the sessions not so long and very well coordinated. The only negative point noticed by one participant is that Saturday was “a lost day”. It could have been more practical; there were too many videos, and hence passivity from the audience. But in general, the different terms used to define the timetable are: good, compact, interesting, diverse, intense, worthwhile, etc.

### III. CONTENTS

	Question	Number reply	Min	Aver	Max
5	<b>EUROPEAN VOCAL MUSIC MAP</b>	20	2	<b>3.15</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	4 (20%)
3	9 (45%)
<b>4</b>	<b>7 (35%)</b>



The opinion about the map is equal in the different comments: the judgment of participants is both good and doubtful. Indeed, nearly all the comments are divided. On the one hand, they found this idea really great. We can read that it is a « very interesting idea, very easy way to see how rich is Europe » and a « beautiful symbol ». But in the other hand, the same comments expressed some doubts about what it can produce. « It was not so clear, if someone is really collecting now this information to get it in a big information sheet / Internet Platform / search machine open for everyone to use. »

Also, the fact that the map is not representative because of the missing countries is noticed.

	Question	Number reply	Min	Aver	Max
6	<b>WARM UP</b>	22	3	<b>3.68</b>	4

Score	Detail No (%)
	<b>22 (100%)</b>
1	0 (0%)
2	0 (0%)
3	7 (31.82%)
<b>4</b>	<b>15 (68.18%)</b>



As always, warm-ups are really enjoyed. We can read that the warm-ups are all interesting and different; that it gives a wide range of experiences. But again, a participant wondered about the presence of classical. And another one says « More vocal games than vocal/singing warm-ups ».

	Question	Number reply	Min	Aver	Max
7	<b>MADE IN GERMANY - CONTEMPORARY POP CHOIR ARRANGEMENT</b>	18	2	<b>3.33</b>	4

Score	Detail No (%)
	<b>18 (100%)</b>
1	0 (0%)
2	1 (5.56%)
3	<b>10 (55.56%)</b>
4	7 (38.89%)



Comments show that the workshop was appreciated: “to start, it was very nice”, “fun and interesting”, “very good explanation from Christian for how he wants us to sing (like a frustrated teenager, like someone who gets a present which he doesn’t like but has to smile...)”. The only negative point we can read is that there was too little time to “get into” the genre.

**Christian Ronsfeld:** christian.ronsfeld@gmail.com

	Question	Number reply	Min	Aver	Max
8	<b>TRI-NATIONAL CHOIR ACADEMY “CHŒUR 3”</b>	19	2	<b>3.26</b>	4

Score	Detail No (%)
	<b>19 (100%)</b>
1	0 (0%)
2	1 (5.26%)
3	<b>12 (63.16%)</b>
4	6 (31.58%)



One idea stands out: it was a good experience, a very interesting and instructive project.

**Denis Haberkorn:** direction@missionvoixalsace.org

**Catherine Fender:** catherine.fender@free.fr

**Matthias Schillmöller:** mschillmoeller@arcor.de

	Question	Number reply	Min	Aver	Max
9	<b>“GESTURE AND SOUND”</b>	19	3	<b>3.79</b>	4

Score	Detail No (%)
	<b>45 (100%)</b>
1	0 (0%)
2	0 (0%)
3	4 (21.05%)
4	<b>15 (78.95%)</b>



The feedback of this session is really good, the workshop as much as Catherine Fender herself. It was fantastic and useful because “you can apply immediately for yourself and for choir singing proving that imagination, gestures and movement have an impact on singing quality”. Her ability to experience the way of singing low or strong was very interesting; getting to real vocal/singing technique was liked too. A participant hopes that “instructions will follow in a written form”.

**Catherine Fender:** [catherine.fender@free.fr](mailto:catherine.fender@free.fr)

	Question	Number reply	Min	Aver	Max
10	<b>POSTER SESSION: EUROPEAN MUSIC EVENTS</b>	19	2	<b>3.32</b>	4

Score	Detail No (%)
	<b>19 (100%)</b>
1	0 (0%)
2	2 (10.53%)
3	<b>9 (47.37%)</b>
4	8 (42.11%)



The three answers for this question are very various. The first one found this session a little unfocused, but didn’t develop on it. The second thought it was good and well planned. Finally, the last comment is a suggestion: “To do again, with proposition by participants when arriving in the venue. More proposition and choice.”

**Sonja Greiner:** [info@europeanchoralassociation.org](mailto:info@europeanchoralassociation.org)

**Katharina Herter:** [katharina.herter@fwtm.de](mailto:katharina.herter@fwtm.de)

**Markus Muffler:** [m.muffler@burghof.com](mailto:m.muffler@burghof.com)

**Chantal Grandclair:** [grandclair@inecc.lu](mailto:grandclair@inecc.lu)

	Question	Number reply	Min	Aver	Max
11	<b>OVERTONE SINGING</b>	20	3	<b>3.8</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	0 (0%)
3	4 (20%)
4	<b>16 (80%)</b>



The overtone experience was remarkably enjoyed. All the comments are full of positive terms: interesting, incredible, astonishing, best session, so clear, extra good, wonderful, amazing, etc. A participant expands on the answer: “A new world opened. I appreciated not only the practical work but also the explanation with the computer program.”

**Wolfgang Saus:** saus@oberton.org

	Question	Number reply	Min	Aver	Max
12	<b>BEATBOX LAB</b>	17	2	<b>3.47</b>	4

Score	Detail No (%)
	<b>17 (100%)</b>
1	0 (0%)
2	1 (5.88%)
3	7 (41.18%)
4	<b>9 (52.94%)</b>



Comments about the beatbox lab session are a little bit divided. The state of mind of participants is that it is “fun” or “fantastic”, but also that “it becomes predictable to make beatbox every day/session”. Concerning this session in particular, a comment asks for a little more interactivity.

Finally, we can say that beatbox is always appreciated but maybe it starts to have too much emphasis.

**Julian Knörzer:** j.knoerzer@yahoo.de

**Indra Tedjasukmana:** indra@europeanvoices.org

**Tobias Hug:** tobiaslug@me.com

	Question	Number reply	Min	Aver	Max
13	<b>EUROPEAN UNION PROJECT “VOICE”/SURVEY “SINGING IN EUROPE”</b>	20	2	<b>3.45</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	1 (5%)
3	9 (45%)
4	<b>10 (50%)</b>



In a general way, it was a very good and inspirational example that Sonja Greiner gave to participants; it is said that it would be interesting to learn more about it. Yet, one person has “some doubts concerning statistics...!”.

An answer explains that the comprehension between the different population and cultures sometimes has still difficulties. That follows the Tours-project “Vocabulary”.

**Sonja Greiner:** [info@europeanchoralassociation.org](mailto:info@europeanchoralassociation.org)

	Question	Number reply	Min	Aver	Max
14	<b>THE EUROPEAN MUSIC AGENDA / SUPPORTING AMATEUR MUSIC</b>	20	2	<b>2.95</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	5 (25%)
3	<b>11 (55%)</b>
4	4 (20%)



Concerning the introduction of Jeremy Cox, several participants found it interesting, except for one. For another person it was even better than expected. Two reproaches are mentioned though. It was a bit too “presentation” and it could have been more interactive.

**Jeremy Cox:** [jeremycox@aec-music.eu](mailto:jeremycox@aec-music.eu)

	Question	Number reply	Min	Aver	Max
15	<b>DEBATING CLUB: ARE COMPETITIONS A FORCE FOR GOOD IN THE WORLD?</b>	19	2	<b>3.05</b>	4

Score	Detail No (%)
	<b>19 (100%)</b>
1	0 (0%)
2	5 (26.32%)
3	<b>8 (42.11%)</b>
4	6 (31.58%)



We can see two different sides in the answers at this question. On the one hand, it was “excellent”, “worthwhile” and “innovative”. A comment says that the mix with ideas, videos and arguments was extra. Another says “it would be good to transfer the discussion into a hand book if registered.” On the other hand, it is said that it was maybe a bit more theatrical than constructive, and also too long. Another idea is very present: perhaps it would have been better with more participation of the audience. Indeed, real testimony would have been useful in this case.

	Question	Number reply	Min	Aver	Max
16	<b>LOOP SONGS – CHOIR WARM-UPS</b>	21	2	<b>3.33</b>	4

Score	Detail No (%)
	<b>21 (100%)</b>
1	0 (0%)
2	1 (4.76%)
3	<b>12 (57.14%)</b>
4	8 (38.1%)



The participants didn’t comment so much this workshop with Bertrand Gröger. There are only two answers with very positive terms like “really amazing, great” and “fun”.

**Bertrand Gröger:** [bertrand.groeger@t-online.de](mailto:bertrand.groeger@t-online.de)

	Question	Number reply	Min	Aver	Max
17	<b>VOCAL GAMES “MUSIC AND MATHEMATICS”</b>	18	2	<b>3.56</b>	4

Score	Detail No (%)
	<b>18 (100%)</b>
1	0 (0%)
2	1 (5.56%)
3	6 (33.33%)
4	<b>11 (61.11%)</b>



This mathematics session also collects a very good feedback. The participants saw it as a funny game and great workshop, because it is practical stuff that you can apply immediately. The feeling of surprise is also recurrent in comments. “It is amazing what you can do with only a few things/numbers” or “I was surprised how much concentration you need and that the canon failed...”

**Géraldine Toutain:** [gtoutain@le-lab.info](mailto:gtoutain@le-lab.info)

	Question	Number reply	Min	Aver	Max
18	<b>THE VOCAL MUSIC ORGANIZER’S TOOLBOX – EXPERT Q&amp;A</b>	16	3	<b>3.31</b>	4

Score	Detail No (%)
	<b>16 (100%)</b>
1	0 (0%)
2	0 (0%)
3	<b>11 (68.75%)</b>
4	5 (31.25%)



The way it was presented seemed good and practical to participants. The small groups left more time to ask and answer questions and this particular format allows a direct exchange. It was a good and new experience.

**Tobias Hug:** [tobiashug@me.com](mailto:tobiashug@me.com)

**Sonja Greiner:** [info@europeanchoralassociation.org](mailto:info@europeanchoralassociation.org)

**Nina Ruckhaber:** [nina@ruckhaber.com](mailto:nina@ruckhaber.com)

**Jeremy Cox:** [jeremycox@aec-music.eu](mailto:jeremycox@aec-music.eu)

**Stéphane Grosclaude:** [contact@pfi-culture.org](mailto:contact@pfi-culture.org)

	Question	Number reply	Min	Aver	Max
19	<b>ONLINE LEARNING – LIVE SESSION FREIBURG/AALBORG</b>	20	2	<b>3.15</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	3 (15%)
3	<b>11 (55%)</b>
4	6 (30%)



A similar experiment was made in Aalborg, during the second session of LEOsings. So, for some persons this session was good but already seen and for the others it was better and more concrete, even new for some participants. A comment adds that it would have been good to practice more and longer. Another reminds that the online learning becomes more and more important and avoids a lot of travelling, but has to be limited to not lose the personal contact.

**Niels Bosworth:** niels@bosworth.dk

	Question	Number reply	Min	Aver	Max
20	<b>UNCONVENTIONAL CHOIRS</b>	21	2	<b>3.43</b>	4

Score	Detail No (%)
	<b>21 (100%)</b>
1	0 (0%)
2	1 (4.76%)
3	<b>10 (47.62%)</b>
4	<b>10 (47.62%)</b>



This presentation was very appreciated, as much as Tobias Hug. In the comments, it is said that it is nice inspiration and very interesting to discover different a cappella groups from all over the world. As a follow-up, a participant said he was looking forward to have the list.

**Tobias Hug:** tobiaslug@me.com

	Question	Number reply	Min	Aver	Max
21	<b>VISIONARY LECTURE: THE VOCAL MUSIC OPEN DATA EXCHANGE FORMAT</b>	17	2	<b>3.29</b>	4

Score	Detail No (%)
	<b>17 (100%)</b>
1	0 (0%)
2	1 (5.88%)
3	<b>10 (58.82%)</b>
4	6 (35.29%)



There are not so many comments concerning this session with Florian Städtler. But in general it seems it was appreciated. It is just said that it was inspiring and a suggestion was made: “Collecting/listing all existing databases that we know on the choir/vocal field.”

**Florian Städtler:** [florian@europeanvoices.org](mailto:florian@europeanvoices.org)

	Question	Number reply	Min	Aver	Max
22	<b>LEOSINGS! – WHAT’S NEXT?</b>	20	2	<b>3.2</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	1 (5%)
3	<b>14 (70%)</b>
4	5 (25%)



This moment was really important for participants because it was a good summary of the project and it allowed questions about its future. A comment noticed that it was too short and another listed the “common interests: NTIC, database/portal, innovative audience development”. A participant requests a follow-up on singing in hospitals and terminology.

**Stéphane Grosclaude:** [contact@pfi-culture.org](mailto:contact@pfi-culture.org) • Plate-Forme Interrégionale (PFI)

**Céline Morel-Bringollet:** [celine.morel@cepravoi.fr](mailto:celine.morel@cepravoi.fr) • CEPRAVOI

**Niels Bosworth:** [niels@bosworth.dk](mailto:niels@bosworth.dk) • The Royal Academy of Music Aarhus/Aalborg

**Peter Martin Jacob:** [peter@europeanvoices.org](mailto:peter@europeanvoices.org) • European Voices Association (EVA)

**Marina Velasquez:** [marina@mcc.cat](mailto:marina@mcc.cat) • Moviment Coral Català (MCC)

**Julio Martinez:** [jmartinez@interarts.net](mailto:jmartinez@interarts.net) • Interarts

	Question	Number reply	Min	Aver	Max
23	<b>HI THERE LEOSINGS! VIDEOS MESSAGES FROM ALL OVER PLANET A CAPPELLA</b>	21	1	<b>2.9</b>	4

Score	Detail No (%)
	<b>21 (100%)</b>
1	1 (4.76%)
2	5 (23.81%)
3	<b>10 (47.62%)</b>
4	5 (23.81%)



The judgment about this session is good but has, nonetheless, a mixed opinion. On the one hand it was good and interesting to listen to different points of view. On the other hand, it appears that some things were not really interesting or relevant.

	Question	Number reply	Min	Aver	Max
24	<b>INTERACTIVE WORKSHOP: INSTANT ARRANGING WITH A LOOP STATION</b>	20	2	<b>3.45</b>	4

Score	Detail No (%)
	<b>20 (100%)</b>
1	0 (0%)
2	2 (10%)
3	7 (35%)
4	<b>11 (55%)</b>



According to the two comments recorded, this interactive workshop was fun and inspiring.

**Tobias Hug:** [tobiashug@me.com](mailto:tobiashug@me.com)

**Indra Tedjasukmana:** [indra@europeanvoices.org](mailto:indra@europeanvoices.org)

	Question	Number reply	Min	Aver	Max
25	<b>MUSICAL MINUTES – COLLABORATIVE SESSION + RECORDING</b>	14	3	<b>3.64</b>	4

Score	Detail No (%)
	<b>14 (100%)</b>
1	0 (0%)
2	0 (0%)
3	5 (35.71%)
4	<b>9 (64.29%)</b>



We can say that participants were all enthusiastic about this last moment together. This idea to make a video was great, innovative and creative. A participant is curious to see the result... For another one, it seems that it was a very good start for LEOsings season 2!

## IV. TO GO FURTHER

### ➡ **“THE TWO THINGS YOU FOUND MOST HELPFUL”**

In general, the two things that the participants found the most helpful were networking and discovering. In the responses, a large majority put these two aspects forward, even if the words used are a little bit different from one answer to another. Concerning networking, the significant terms are: meeting, sharing, network, new contacts, talks during breaks, etc. The second important aspect of the session in Freiburg was discovery. Just like before, several terms are used for this idea: experiencing very different things, discovering new techniques in terms of dynamics of workshops, new ideas, experiencing the tips and tricks from the experts during singing, learning new tools, new ways, etc.

After these two general ideas, two workshops stand out from others: “Overtone singing” with Wolfgang Saus and “Gesture and Sound” with Catherine Fender.

In general, and this idea was already very present in the last session in Tours, participants like getting new creative ideas by experiencing an inspiring project with others. They appreciate the combination of networking, discovering and music working.

### ➡ **“THE TWO THINGS YOU FELT WERE NOT APPLICABLE OR NOT INTERESTING”**

According to the 8 respondents to this question, two things were not so interesting compared to the rest; it is beatboxing and video messages. One comment also mentioned the presentation of Jeremy Cox, because “he talked from a not real situation, which is different from a lower reality”. Another participant regrets that “teaching singing was not in the discussions” and the fact that there was too much pop.

### ➡ **“ONE OR TWO IDEAS YOU HAVE FOR CONTENT AND/OR ORGANIZATION OF THE NEXT SESSIONS OF LEO SINGS!”**

There are several answers to this question and all the ideas and suggestions recorded touch on many different topics. Here is a summary of them:

In the series of “more”, the participants express they want “more singing”, “more about other music (more classical)” and “more practical stuff”.

Some participants bring ideas. Some of the ideas are new, the others were already known. For example, the thought of a presentation game at the beginning, so the participants get to know a bit about the others. Here are two others suggestions:

-“Some kind of contact platform (website with photos and email)”

-“Following what we started in Tours: music in hospitals, prison expanding also to music with refugees (it is a subject which will become stronger and stronger in each country)”

To finish, a new idea came up for future content: “What about the recognition of diplomas/certificates around Europe?”

➔ **“FURTHER COMMENTS AND SUGGESTIONS”**

A majority of comments thanks the organization for this great session. According to the answers, it was a very well done program.

Concerning the warm-ups, two comments are opposed. The first says that all the warm-ups were very nice and fun, the other one asks for more variable warm-ups. “We had only three different styles and too many warm-ups based on circle songs”. As a reminder, a participant wrote again about the lack of classical. “Don’t forget the classical aspects of music besides all the beatbox, circle songs, jazz and pop, it’s also a big sector.”

This session in Freiburg was the last where all participants met. The next session in Copenhagen will be an assessment of the LEOsings’s first season.

To finish, here are two different comments, each bringing distinct but significant opinion.

“We did not develop further ideas from Barcelona or Tours. We knew Aalborg was specific about RAMA but I think we missed the opportunity in Freiburg to develop conversations. The whole session was super and I really enjoyed it but at the end of the “active” sessions, I feel the need of a further meeting before Copenhagen.”

“Hope that LEOsings will continue. It is important that people with work experiences (not only in committees) meet at European level to exchange and to learn from each other.”

