



CORE DOCUMENT

_Foreword

How can we teach inspiration? How can we teach listening?

These fundamental questions are the daily concern of teachers in music academies around the world. Teaching a young musician to become a bridge and an instrument between a musical text and a listening ear is a complicated and challenging task. This task needs intensive attention during the young musicians' years of study at the university but it is currently dealt with very seldom. To be a bridge between musical text and a listener we need to have the listener for fulfilling this formula of music interpretation.

Performing in front of music students and teachers is a very specific experience, which usually does not provide the young musician with the intuitive playing he/she should learn to develop. Elements of fear, competition, comparison, shame, pride, and other non-musical issues distract the young musician from creating a pure musical moment and improving their listening capacity and immediate reaction to the public and other musicians. Musethica is a new method to help the young musicians and their teachers to improve their interpretations skills and to develop their inspiration, listening and musical abilities. Taking teachers and their students to play frequently for a real audience: that's our core idea of education for interpretation.

The young musicians and their teachers share music with different listeners and learn from them how to become better musicians. They learn the importance of the quality of musical performance, which elements in music interpretation are important, and how they should be approached during our practicing time and rehearsal hours. They learn the power of music, how to be better musicians and instrumentalists, how modest one should be as a musician to be able to reach this high quality, how one should learn to be under the music and not above it. We learn that music can make a real change in a person's life and is a basic right of a healthy human society.

We, the people behind Musethica, see a future in which the Musethica concept is an integral part of the education of young advanced musicians. We would like to see

Musethica not as an experimental project but as the normal way of thinking of interpretation learning in music institutions. We would like to see hundreds of places in each city where the Musethica idea is active, receiving hundreds of concerts, free of charge, on a regular basis weekly and daily.

Today we know it is all possible. It is possible thanks to the many musicians, young and old who are implementing this idea, and many more that would like to join. It is possible, as many music academies want to have it in their curriculum for an official education program. It is possible because of many thousands of people, in different places and different ages and life situations who are grateful and thankful for this mystical and powerful experience of a live concert and are only waiting for the next concert to come.

It is possible because of all the wonderful and special people who implement the Musethica idea. People from diverse countries and cultures who are sharing the same idea. People who are taking time off from their busy lives to support this idea and believing that it is a little step towards helping to create a better and healthier society.

1_What is Musethica?

Musethica is a concept and method to educate talented musicians through concert performances as the basic teaching tool while bringing music to a wide range of audiences.

Musethica provides selected musicians accompanied by their mentors the opportunity to perform a large number of concerts as a fundamental part of their education. This is extremely valuable as the art of playing concerts cannot be learned in a classroom: it has to be learned in front of an audience.

Led by experienced and carefully chosen mentors, the musicians prepare concert programs of the high quality. Musicians with their teachers perform at least 85 percent of the concerts outside traditional concert halls. The aim is to play for all parts of society, prioritizing people who are excluded or at risk of exclusion. At most 15 percent of the concerts are played in traditional concert halls. Musicians and their mentors perform without remuneration.

2_Objectives

1. Implement our method of teaching music interpretation.
2. Integrate the Musethica model into the higher education system and spread it through collaboration to interested education institutions anywhere in the world.

3. Share music and its creative powers, especially with those who have no easy access to it and above all with those socially excluded or at risk of being excluded.
4. Support the learning process of young musicians, improving their instrumental abilities and mastering the art of performance, playing a large number of concerts in cooperation with experienced and selected mentors for all kind of audiences.
5. Provide musicians and their teachers opportunities to develop a deeper understanding of what being an excellent musician means and the importance of music for the community and society.
6. Create synergies and build strategic partnerships among institutions in the classical music higher education system and social institutions.
7. Offer musicians the opportunity to be part of an international and social network that promotes them as professional musicians.
8. Communicate and disseminate the Musethica educational model in cooperation with educational and research institutions.

3_Values

- **Cooperation.** Social centers are fundamental to Musethica's approach, as they represent the local fiber for the project. Individuals from the social centers are our source of inspiration and help us attain continual improvement. Their contributions allow us to exchange experiences and innovate collaboratively in the teaching of music as a universal language.
- **Respect.** Concerts are treated with the utmost respect and professionalism, whether in a concert hall or at any other place in the community. The repertoire is the same one would hear at traditional concert halls or music academies, without special adjustments based on the audience.
- **Quality.** Musethica is committed to quality and excellence in implementing its concept and activities, foremost in selection of musical mentors and young musicians and in the process of preparation. This commitment begins with selecting musical mentors and young musicians strictly based on quality of their play, ignoring gender, race, age, sexual orientation, etc.
- **Free.** The young musicians are selected from applicants for their instrumental and musical abilities and are not paid for what is a key part of their musical education. The musical mentors are committed to participating in the program and interact with students in a professional manner. The musical mentors are paid for their teaching but not for concerts. The social center concerts are always free, for centers and audience.

- **Mutualism.** We seek to generate interactions and synergies among cultural, creative, educational, and social services institutions. We try to build strategic partnerships that strengthen cooperation between classical music, education, and the social sphere. We find a great source of inspiration in finding new ways of free cooperation that benefit all parties involved.
- **Inclusion.** The social centers, their people and their work are our source of inspiration and the reason we seek to continually improve. We cooperate with them with the utmost respect. The role of social centers is fundamental, as they contribute to create our local roots. Their contributions allow us to exchange experiences and innovate collaboratively in the teaching of music as a universal language. To be reviewed by Carmina: inclusion of musicians.
- **Transparency.** We consider transparency a strong value for Musethica. We offer public information of all our activities, results and finances; and we also publicise the external impact evaluation of the activities.

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