



**THERESIA**  
ACADEMY

# Seminars Catalogue

Second year

**ICONS**



Co-funded by the  
European Europe



# Why a training programme

Theresia Academy represents a wider and improved formative offer for musicians, aimed both at our grantees and at our external collaborators. Our objective is to offer training, professionalization and an improved self-awareness in the business world to young high-potential artists.

Theresia Academy is financed through EMPOWER, a 3 years-long project funded by the European Commission and won by Theresia.

## Theresia Academy formative offer

Modules	Seminars
<b>1_ Musical competence and knowledge</b>	1A_ Specific aspects of organology of the classical period
	1B_ How to read the ancient literary musical sources
	1C_ The notation is not the music
	1D_ Musicological seminar on Traetta's Rex Salomon
	1E_ The influence of the Neapolitan operisti on the Development of the Classical Instrumental Style
<b>2_ Organisational, economic and managerial skills</b>	2A_ Empowering organisational economic and managerial skills
	2B_ Personalised coaching on musical business ideas

Modules	Seminars
<b>3_ Digital skills</b>	3A_ Strengthening personal digital communication skills
	3B_ Content creation skills – Blogging and video-making
	3C_ Content creation skills – Social media and AI
<b>4_ Personal development and well-being</b>	4A_ Postural techniques and Gyrokinesis® specifically designed for musicians
	4B_ Emotional intelligence and individual performance
	4C_ Personalised coaching on emotional intelligence and individual performance
<b>5_ Environmental awareness and behavioural change</b>	5_ Environmental awareness and behavioural change



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**Musical  
competence  
and knowledge**



# 1A\_ Specific aspects of organology of the classical period

Teacher: Simone Laghi

The module will provide information about the development of the Orchestra as a musical entity during the Classical period (1750–1800): more specifically, it will delineate a parallel between the evolution in terms of size and composition of the orchestra, also in relation to the technological innovations that modified the musical instruments during the 18<sup>th</sup> century. This will allow shedding further light on the birth of the Symphony, Theresia's core repertoire, as an independent instrumental genre, in order to enhance a musical and historical consciousness about the roles and specificity of each member of the orchestra within the musical performance.

The course material will examine a wide range of relevant academic research and publications. Each musician will become more aware of her/his role within the group during the rehearsal and the performance.



# 1B\_ How to read the ancient literary musical sources

Teacher: Vanni Moretto

The purpose of this seminar is to provide performers, scholars and even listeners with the tools to understand and interpret eighteenth-century music, through the precious information provided by essayists such as Mattheson, Leopold Mozart, Quantz, Carl Philipp Emanuel Bach, Asioli, up to the illuminating theories of Antonin Reicha contained in his essay on Melody.

The effectiveness of the work carried out will be reflected in the performance of some pieces, taken for example during the lesson, by the participants. An important feedback, however, will come from the discussion/round table that will follow the frontal lesson, in which everyone will be free to put the acquired knowledge in relation with their own personal experience as a musician.

The class will try to fill a common gap in contemporary interpretative practice, namely the lack of attention to poetic aspects (which Mattheson outlines with utmost attention in his list of "Topical loci") and metrics. We believe that awareness of these aspects can only give rise to a more lively, coherent and respectful interpretation of the text.



# 1C\_ The notation is not the music

Teacher: Simone Laghi

The seminar focusses on the relation between notation, with specific reference to articulation signs, and its performance. Starting from quotes from Barthold Kuijken's book "The Notation is not the Music", we analyse some practical examples of problematic notation in printed and manuscript parts.





# 1D\_ Musicological seminar on Traetta's Rex Salomon

Teacher: Simone Laghi

Tommaso Traetta's oratorio *Rex Salomon* was conceived for the Conservatorio dell'Ospedaletto in Venice, one of the four Ospedali that enlivened the Serenissima's sacred music scene during the Eighteenth Century.

Traetta's *Rex Salomon* was originally performed on the 15 August 1766: this was the composer's debut after his appointment as musical director for the Ospedaletto. His main task was to revive a decadent institution that was facing organizational and economic problems, and he brilliantly succeeded in the task: the piece became a remarkable hit and was repeated on several occasions during the following eleven years. The original libretto and the manuscript score bear the names of the first five performers, all of them women (even for male characters) who studied and performed exclusively at the Ospedaletto. Even the orchestra and the choir consisted exclusively of female musicians from the institution.

In 1768 Traetta moved to St. Petersburg to replace Baldassarre Galuppi at the court of Catherine II of Russia, only to come back in 1775. During his leave of absence, Antonio Sacchini (1730-1786) deputized for Traetta at the Ospedaletto until 1773, when he left for London. He was succeeded by Pasquale Anfossi (1727-1797). Both Sacchini and Anfossi could be held responsible for some alterations in the score: the musical source for our concert refers to the 1776 performance and includes some necessary adjustments due to the change of the performers.



# 1E\_ The influence of the Neapolitan operisti on the Development of the Classical Instrumental Style

Teacher: Guido Olivieri

The dissemination and triumph of Italian opera, both seria and buffa, in theaters and courts of Europe during the second half of the 18th century had a decisive impact on the formation of the symphonic classical style. A generation of Neapolitan opera composers introduced a new style that was soon adopted by masters of the instrumental repertoire.

The seminar looks at the career and music production of some of the most influential Neapolitan operisti (Jommelli, Porpora, Paisiello), starting from their training in the Neapolitan conservatories, and puts their works in close comparison with the symphonic production of the Mannheim school, and with the early works of JC Bach, Haydn, and Mozart. Through this comparison it is possible to identify the formation of the new classical style and reconstruct some of the elements that characterized the new language dominating the second half of the 18th century.





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**Organisational  
economic and  
managerial  
skills**

## 2A\_ Empowering organisational economic and managerial skills

Teacher: Claudia Crippa

The output of the seminar will be a filled-in CANVAS business model (a management tool for describing, visualizing, assessing and changing business model) for each musician. To guide the compilation of the final CANVAS, the seminar will firstly explore the broader market context, and will then focus on the development of personal skills.

The OEM seminar aims at being a guide to make music a profession for freelancer and portfolio musicians. "Profession" refers to the musicians who want to make a living out of music, i.e. generate income. This requires skills for managing and deploying ideas about their career, creating and running projects, establishing and managing ensembles, raising funds and eventually sustaining their profession over time.



## 2B\_ Personalised coaching on musical business ideas

Teacher: Claudia Crippa

Coaching is provided to students who have completed Seminar 2A and wish to seek guidance on developing business ideas in the music industry.

The teacher will delve into each student's perspective, expectations, current progress on their business idea, and other relevant details to assist them in creating a business proposal, crafting an investor pitch, or even formulating a business plan. Additionally, special emphasis will be placed on exploring potential avenues for securing public funding within the music sector.







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A top-down view of a wooden desk with various items: a silver laptop with an Apple logo, a Canon camera lens, a Canon lens cap, a pair of black sunglasses, a black wallet, a black smartphone, and a tablet displaying a pattern of hexagons.

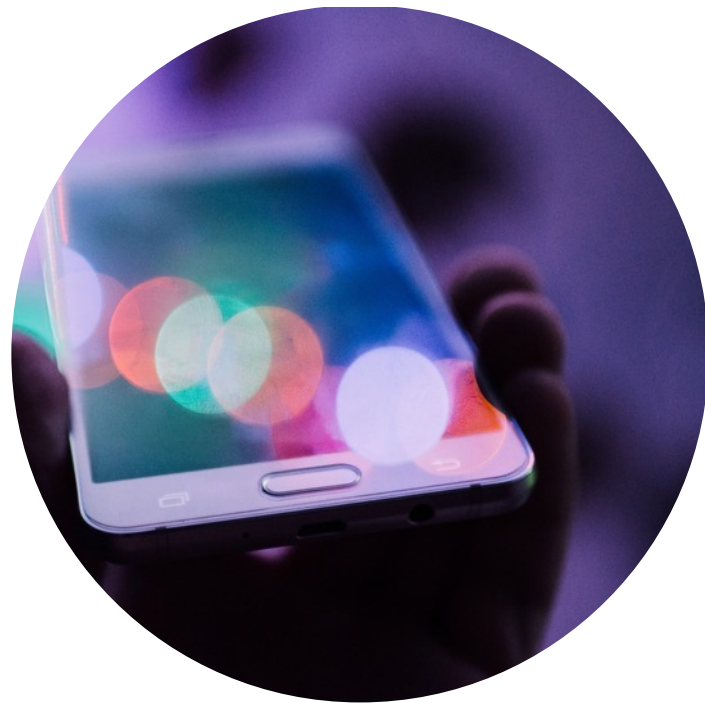
**Digital  
skills**

## 3A\_ Strengthening personal digital communication skills

Teacher: Charlotte Michi

This seminar will give an overview of the different online channels and provide musicians with the basic digital skills to promote their work on them.

Musicians will gain enhanced knowledge of the functionalities and features of the different online channels with some practical tips on how to exploit them to their fullest potential. They will also learn to have a reasoned and strategic approach to digital communication finally defining their own digital communication strategy and editorial calendar.



## 3B\_ Content creation skills – Blogging and videomaking

Teacher: Emilia Campagna

*This seminar should be followed after the digital communication one (3A), in which students will have defined their branding and messages.*

The contents will focus on the creation of content to be shared online. Three different types of content have been identified as most useful for musicians' personal branding activities.

Expected outcomes of the module:

- The basic theory of visual design, video making, and website creation
- Hands-on experience in content creation
- Real content that they can use immediately on their channels or Theresia's ones



# 3C\_ Content creation skills – Social media and AI

Teacher: Oyku Dogan

*This seminar should be followed after the digital communication one (3A), in which students will have defined their branding and messages.*

This seminar focusses on the creation of content for Instagram and TikTok, with a very practical approach. It aims at giving students a hands-on insight on the interface of the two social media and on tools that can simplify the creation of complex content.

Expected outcomes of the module:

- How to create content on Instagram and TikTok
- How to employ AI to make your work faster and easier
- Hands-on experience in content creation
- Real content that they can use immediately on their channels or Theresia's ones







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A woman with blonde hair, wearing a black sports bra and leggings, is performing a yoga pose (Urdhva Dhanurasana or Upward Bow Pose) on a blue mat. She is positioned in front of a large, multi-paned window that offers a view of a cityscape. Her arms are extended upwards, and her legs are bent at the knees, with her feet flat on the floor. The room has a wooden floor and concrete pillars.

**Personal  
development  
and wellbeing**



## 4A\_ Postural techniques and Gyrokinesis® specifically designed for musicians

Teacher: Laura Catrani

Postural techniques for musicians implement the principle of opposing forces, which create stability in opposition. The resulting elongation is clearly perceived by all the musicians who play seated; a strong and stable muscular support point is built so that the shoulders and arms, and in a sense also the mind, are relaxed and free from tension.

On the other hand, Musicians can draw very significant benefits from the practice of GYROKINESIS®, created to support a highly performative. The lengthening of the spinal column, the thoracic expansion and the "spiralling" combine to impart a different quality and greater awareness to the movement of the body. The concentration on the breath, in particular, acts on the emotional part of the movement. The consequent stimulation of the parasympathetic nervous system thus produces a sense of calm, well-being and mental clarity which is essential for the work of the musician.



## 4B\_ Emotional intelligence and individual performance

Teacher: Alessandra Calzarossa

The seminar aims at improving the musician's performance and professionalism addressing the area of the "inner game" and emotional impact on performance and results.

To evaluate the efficacy of the seminar, students will be invited to self-assess their current approach to different situations. At the end of the training they will have the tools to understand which approach would help them in improving their behaviour.

Seeing the very personal nature of the topics addressed, the teacher will not force students to share their path. The training will be considered successful if the trainee will improve their original behaviour.

Through the seminar, each musician will learn to assess and acknowledge their individual approach on stressful situations, such as performance, important meetings, auditions. Additionally, they'll complete an overview of the possible approaches aimed to manage those situation. The musicians will receive guidance on which approach could be better in relation to the individual characteristics.



## 4C\_ Personalised coaching on emotional intelligence and individual performance

Teacher: Alessandra Calzarossa

Coaching is offered to students who have successfully completed Seminar 4B and desire guidance on specific aspects of the seminar, as well as personalised advice on stress management to enhance their own performance.

Through a series of one-on-one interviews, the teacher will assess the individual needs and unique characteristics of each student, devising a practical, hands-on strategy to help them meet their emotional management goals.





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**Environmental  
awareness and  
behavioural  
change**



## 5\_ Environmental awareness and behavioural change

Teacher: Veronica Meneghello

The seminar aims at providing the musicians with information and tools to improve their knowledge on the environmental impact of their lifestyle choices, especially those connected to their work and travels, and thus lower it. Musicians will be able to check their impact at the beginning of the seminar and to re-evaluate it from time to time to verify their improvement.

Musicians will improve their awareness of the impact that their everyday choices have on the environment and society, and will be provided with accurate advice to reduce their ecological footprint. Thanks to an online tool, the musicians will estimate their habits: they'll calculate how much the different means of transport, the diet they follow, and the energy they use impact the environment. This activity is crucial to help them in taking conscious choices and thus stimulate a spontaneous change of habits.

Musicians will have the possibility to review their routines and reconsider them, trying to limit the use of resources and increase the positive actions and choices. This task could help them adopting behaviours not considered until now and to make them part of their daily habits.







## Contacts

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