*Background information about Romeu, his email and possible lesson:*

*I had a nice chat with Romeu in Braga and we spoke about the possibility of developing a lesson for his music class, and he was actually very critical about what AI can do for music and basically how behind machines are in comparison to humans for creating music or art. The video that he shared is very old, and robots can do more by now, I have attended festivals of robot music bands in Switzerland, and robot generated art, and it is impressive, so... in one way this is an occasion to help teachers to see that robots and AI can do more, also to not believe so old videos and research and be critical about our sources, but most importantly to work together with Romeu in a topic that may be interesting for him. I wanted to catch his attention to co-create human-AI music, to make him feel good about his fear of robots and AI replacing musicians and/or his denial that robots/AI can create music, but more in what is the role of us humans in this AI-generated content era. All doors are open, and it will be good to hear his interest. His point is AI is not as good as humans for music.*

**Zoom Meeting | 10 Feb 2022 - 09:30 GMT**

**Attended: Prof. Romeu, Joana, Marjon, Liliana and Sara**

* Romeu is a music teacher (instrument) at Braga Music Conservatory (Gulbenkian); his lessons are 30min / 60min depending on the age of the students. Romeu mentions that his activity is very technical and specific. His classes are individual, for one student only. For him, the most important part of his work is that the student absorbs the lesson and studies it regularly and consistently at home - he compares music to a sport, which requires practice and regular dedication.
* How does music education work in Portugal? There is a pre-structured program for each year. The programs are defined by the school under the guidance of the general plan defined by the Ministry of Education.
* AI is a new concept for this teacher, he recognizes his limitations and lack of knowledge in this area. Still, he has ideas that he is keen to share and build on together. He sees AI as a possible tool to help students train different skills.
* Regarding the introduction of robotics in music, he gives the example of electronic music and the use of instruments such as synthesizers.
* He brings a specific challenge: as a music teacher, the greatest difficulty he faces is to get students to develop their inner ear. This being the ability to imagine ideas of songs or sounds in their head and the ability to anticipate the next chords, for example. Basically, stimulating imaginative and creative capacity. The challenge is how to encourage young people to try to listen in a different way. The Teachers sees in AI a possibility of creating a tool that could help the students develop their inner ear.
* In addition to this challenge, the Teacher identifies the need to improve his knowledge on AI. He would like to have a clear and accurate introduction of what AI is, illustrated with examples of its applicability in concrete terms, not necessarily only in the field of music.
* Another idea the teacher suggested was to use some form of AI to get students talking about music, about the relationship between feelings and music. Students only take composition classes from the age of 12. In secondary school, only those who choose the subject take it.
* The Professor mentions that one possibility to attract new participants could be to go directly to the schools to make a presentation of the project and to talk directly to the teachers.
* TCB will make an appointment with the teacher to attend a lesson.

**Links sent from Prof. Romeu:**

**Conservatório de Música de Braga:**

* General Educational Project

<https://drive.google.com/file/d/1V-jILwOCp2ERBqXCJ6H77sUyZCAw1BJJ/view>

* Evaluation Criteria

<https://drive.google.com/file/d/1WFbbNc8fAqjoho-jQPIxQjg8xrOz2lXL/view>

**Conservatório de Música de Aveiro:**

<https://www.cmacg.pt/images/AnoLetivo_2020-21/Programas/Sopros/CMACG.Saxofone.crit%C3%A9rios.programa.20.21.pdf>

**Conservatório de Música de Coimbra:**

<https://conservatoriomcoimbra.pt/wp-content/uploads/2021/01/Criterios-de-Avaliacao-Basico-2o-e-3o-Ciclo-Regime-Misto-Sopros.pdf>

<https://conservatoriomcoimbra.pt/wp-content/uploads/2021/01/Criterios-de-Avaliacao-Secundario-Regime-Misto-Sopros.pdf>

**Conservatório de Música de Lisboa:**

<http://www.emcn.edu.pt/index.php/documentos-eamcn>

* General Evaluation Criteria

<http://www.emcn.edu.pt/wip/wp-content/uploads/2021/10/EAMCN_Criterios_gerais.pdf>

* Specific Subjects Criteria

<http://www.emcn.edu.pt/wip/wp-content/uploads/2019/01/CRITERIOS-DISCIPLINAS-VOCACIONAIS-PRATICAS.pdf>

**Conservatório - Escola das Artes da Madeira:**

* Saxophone program

<http://www.emcn.edu.pt/wip/wp-content/uploads/2019/01/CRITERIOS-DISCIPLINAS-VOCACIONAIS-PRATICAS.pdf>

* Specific Instrument Subject Criteria

<https://www.conservatorioescoladasartes.com/wp-content/uploads/2021/03/SOPROS_PARA%CC%82METROS-DE-AVALIAC%CC%A7A%CC%83O-EAE.pdf>

**Conservatório Regional de Ponta Delgada:**

* Evaluation Criteria

<https://crpd.edu.azores.gov.pt/wp-content/uploads/sites/7/2021/11/Crite%CC%81rios-de-avaliac%CC%A7a%CC%83o-CRPD_2021-22.pdf>