

AEC POP & JAZZ Platform Meeting 2014 Trieste, 14-15 February 2014

Welcome everyone



Association
Européenne des
Conservatoires

*AEC: the leading voice for
Higher Music Education
in Europe*



**Conservatorio
di musica
Giuseppe
Tartini**

Trieste

**AEC Pop&Jazz
Platform Meeting
Trieste 14-15 February 2014**

MUSIC INTRODUCTION

Music Guitar Duo

Marko Cepak - Marco Bolfelli

Bill Evans – Time Remembered

Bill Evans – Very Early



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Opening Remarks by:

STEFAN HECKEL

PJP COORDINATOR



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Opening Remarks by:

GEORG SCHULZ
KUNSTUNIVERSITÄT GRAZ,
AEC COUNCIL MEMBER



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Opening Remarks by:

TERESA TREVISAN

INTERNATIONAL RELATIONS COORDINATOR
CONSERVATORIO “G.TARTINI”



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Opening Remarks by:

BOGDAN BENIGAR

EUROPE JAZZ NETWORK
EJN



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Opening Remarks by:

JEREMY COX

AEC CHIEF EXECUTIVE



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The “New Music Languages” Department of the Conservatorio “G. Tartini”

Presentation by
Pietro Polotti,
Paolo Pachini and Matteo Alfonso



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COFFEE BREAK

PLEASE DOWNLOAD THE APP FOR TONY ROE'S
PERFORMANCE



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Plenary Session I

AUDIENCES: WHO IS LISTENING?

JOE TOWNSEND TRINITY LABAN, LONDON

GERRY GODLEY IMPROVISED MUSIC COMPANY

MODERATED BY SIMON PURCELL AND ERLING AKSDAL



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Audiences – who is listening?

Joe Townsend – Engaging Audiences and CoLab creative Producer

Dirty loops
Chaos Collective
laura Jurd



OSCAR PETERSON PRESENTS

MUSIC – THE ECOSYSTEM

Musicians	: - 0	
Writer/composer	: - /	
Promoters	: - /	(ask Gerry)
Audiences		😊
Record companies/ industry		😞

Society -
Global - Local – type
Internet of everything - learning
Society/culture/community

Where is the audience?

	1982 (%)	2008 (%)	Percentage change
Jazz	17.5	7.3	−58
Classical music	11.0	6.9	−37
Opera	2.0	1.2	−40
Musicals	16.6	14.5	−13
Non-musical plays	10.7	8.2	−23
Ballet	3.9	2.5	−36
Art museums	22.7	22.9	+1

Source: National Endowment for the Arts (2008)

	2005 (%)	2011 (%)	Percentage change
Jazz	4.5	4	−11
Classical	3.3	4	+21
Opera	1.7	1.8	+6

Source: Kantar Media Taking Part survey (2005/2011)



Extravagant Acts for Mature People.

Clod ensemble

The universe audience is made up of individuals



Arts audiences: insight



Key findings

The analysis identified 13 distinct arts consumer segments among English adults.

The percentages show the estimated proportion of English adults in each segment.

Highly engaged

Urban arts eclectic

3%

Traditional culture vultures

4%

Some engagement

Fun, fashion and friends

16%

Bedroom DJs

2%

Mature explorers

11%

Mid-life hobbyists

4%

Dinner and a show

20%

Retired arts and crafts

4%

Family and community
focused
9%

attend and may also participate

participate only

Not currently engaged

Time-poor dreamers

4%

Older and home-bound

11%

A quiet pint with the match

9%

Limited means,
nothing fancy

3%

So who is listening to music anyway?







What is the difference between a rocker and a jazzman?



**A rocker
plays
3 chords
in front of
3,000 people**



**A jazzman
plays
3,000 chords
in front of
3 people**



The arts are important because they
change lives.

Art is one of the key ways we have
as a culture of seeing
ourselves...Tim Etchells



**ELEPHANT IN THE
ROOM ALERT!!**



PARTICIPATION – Invovlement

- Taking part – audience participation statistics. US and UK.
- Joining in
- Enriching communities

South Bank Centre London

The Rest is Noise Festival

43% of the audience had never been to a classical music concert before.

Imaginative and inclusive
London Jazz Festival

Festival of Neighborhood

Big on participation – smart marketing and

education, drawing money from capitalist enterprise and concessions and using
the money to pay for art

The conservatoire

- Fantastic courses
- Largely created by single-minded educational jazz pioneers
- Some of the best musicians in the world teach in conservatoires and HE
- Supply and demand - employment

Creating a Land with music (HEFCE 2004)

- Aspirational
- Widening participation
- Created silos
- Portfolio careers
- In talking about the land with music – audience was an assumption.
- Perception that it didn't go further than the strategists and senior managements.
- How on earth can we communicate better with each other.

Curriculum BMUS

- Engaging Audiences
 - Y1 Leadership
 - Y2 Community
 - Y3 Marketing and cultural industries
 - Self-led project
- CoLab



Supersonics Schools Jazz Programme.....

It had a steady beat and was like a firework
exploding in my head!
Les Age 9

I liked the saxophone and trumpet,
they sounded beautiful together
Matthew – Aged 8

We liked Monk the best
Janine – aged 8

I hope they come back and play more jazz.
I think most people liked the trumpet.
Ryo – aged 8

I liked playing on the hi-hat while Callum
played the ride cymbal.
Matthew aged 9

- Marketing – perceived as dirty
- “You want me to teach them how to lie” jazz teacher
- “I have nothing to say” “ I am not fully formed” student
- [Student blog](#)

“Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.”

Paulo Friere – Pedagogy of the Oppressed

**ELEPHANT IN THE
ROOM ALERT!!**



<http://www.youtube.com/watch?v=Ko0kdCf0zTE>

Southbank centre - Jazz Warriors

[Jazzwerkstatt:](#)

[Brandt Brauer Frick](#)

[Chaos Collective](#)

[laura Jurd](#)

Thankyou



Improvised
Music
Company

- Improvised Music Company (IMC) is a not for profit organisation for jazz and related music, established by Irish jazz musicians and supporters in 1991. Today, we're Ireland's largest specialist music producer, with hands-on involvement in many aspects of music making throughout the island, from festival programming, concert promotion, touring, recording, education and audience development.



Based in Dublin, with partners right across Europe, 12 Points showcases young, creative and ambitious artists in jazz and related music from all points on the continent.

Our mission is to assist and promote these emerging artists, bringing their music to new audiences..

www.12points.ie

Often the space where these two meet is where we find the FUSION OF IDEAS -

eg: in the bar after a gig...

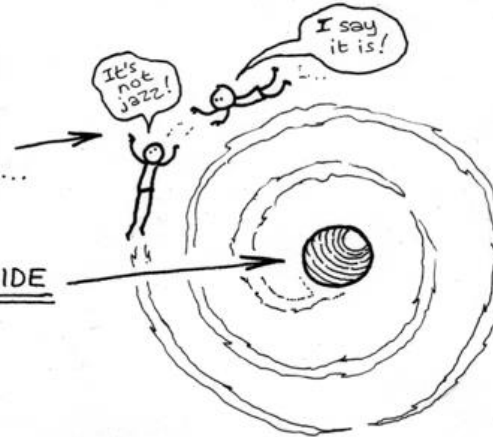


...but these ideas can quickly fade the next morning.

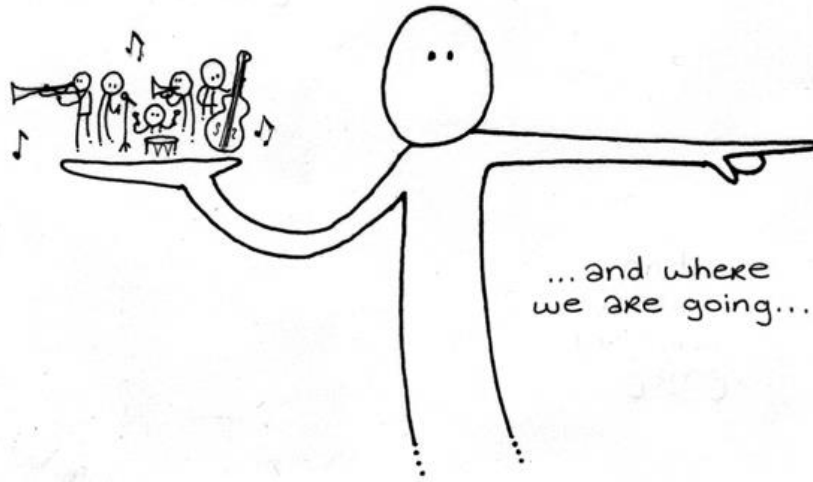


...OR they get caught up in debating the CREATIVE SIDE...

...and not in the PRACTICAL SIDE of the jazz world.



This two-day conference is a chance to discuss where JAZZ is now as an industry...



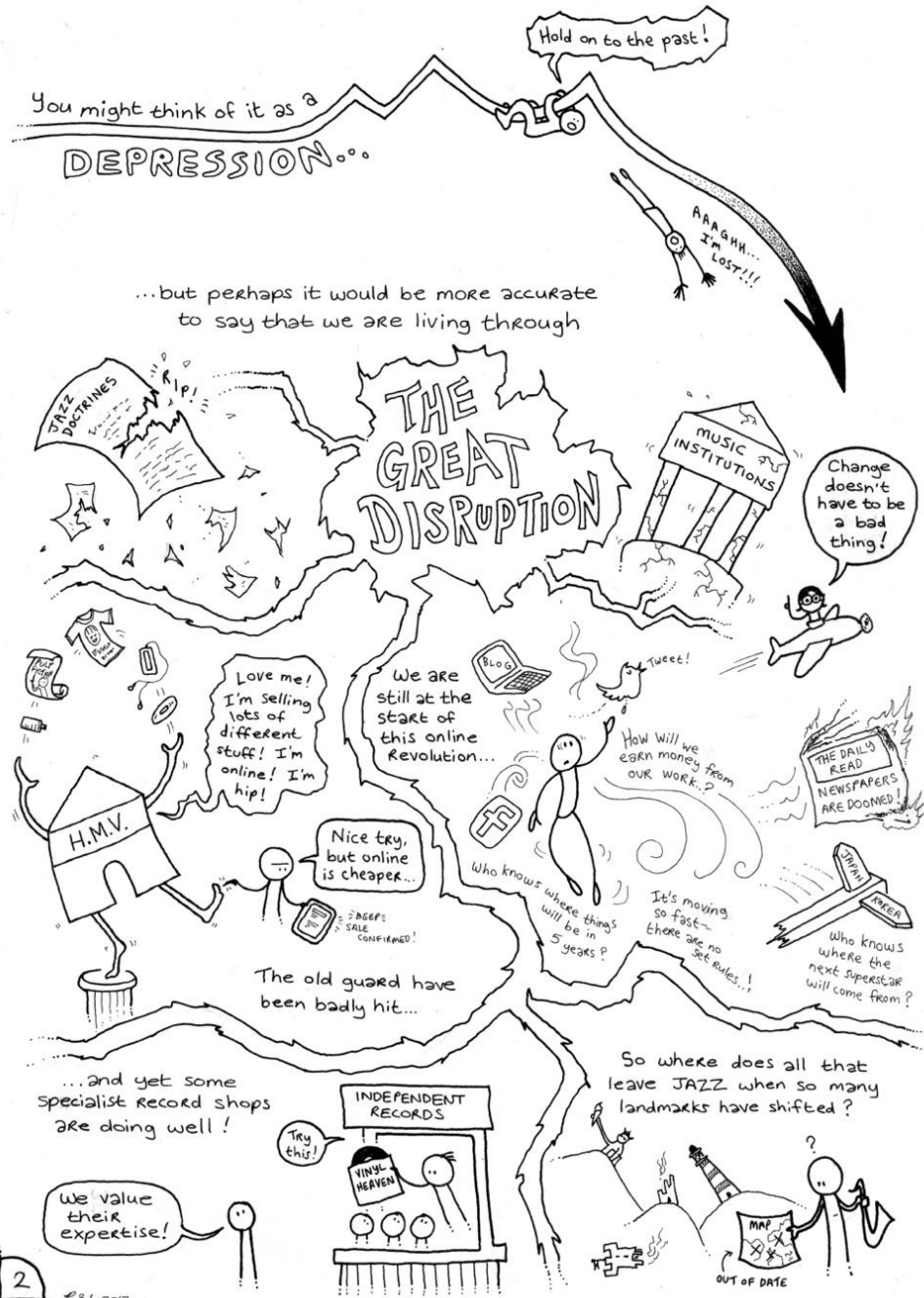
...and where we are going...



Like the rest of the world, JAZZ has been going through a period of great upheaval...

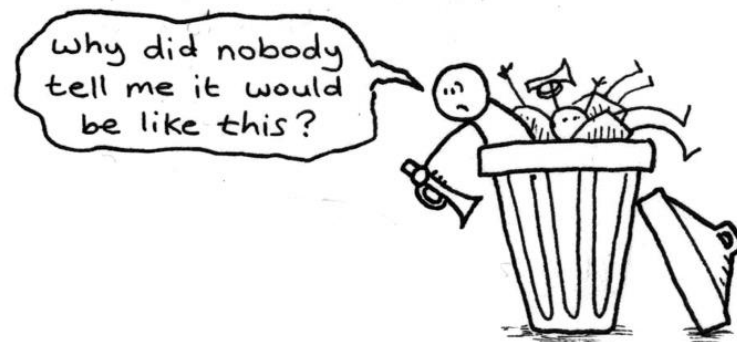
You might think of it as a
DEPRESSION...

...but perhaps it would be more accurate
to say that we are living through

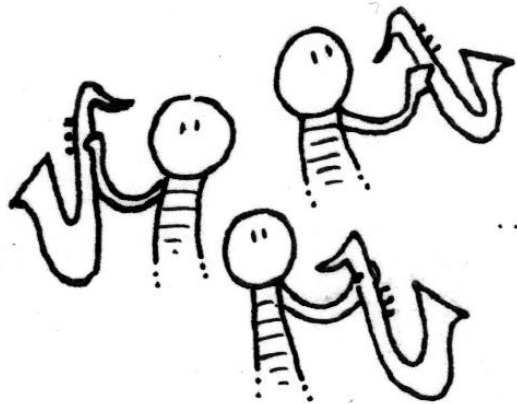




Students continue to train as jazz musicians, but they come out unprepared for the realities of jazz as a career...



How can today's
PROMISING YOUNG
ARTISTS...



... survive the
MID-CAREER
BADLANDS...



...to become a
SEASONED
ICON?



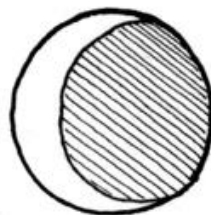
Even when jazz performers get some degree of success
(especially new bands)...



...they can outgrow their local jazz scene and find themselves without support.

Meanwhile...

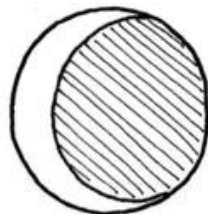
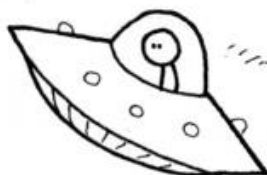
It may seem as though JAZZ
has reached the APOGEE...



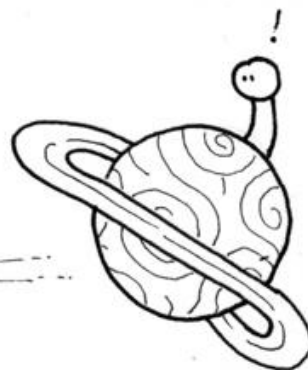
...of its orbit around the
CULTURAL MAINSTREAM...

Feb 2013

...But the
truth is
that JAZZ
has been
secretly
invading
the
CULTURAL
MAINSTREAM
for
years...

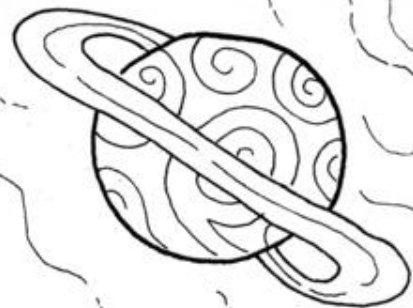


(so secretly, in fact, that the
inhabitants of PLANET JAZZ may
not have noticed this themselves...)

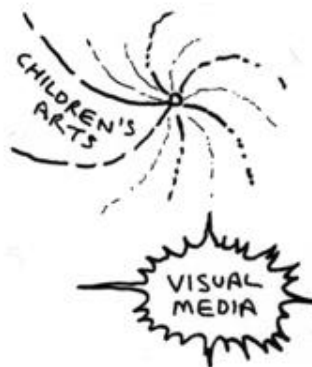


This is PLANET JAZZ...

...an important part of the
IMPROVISATIONAL UNIVERSE.



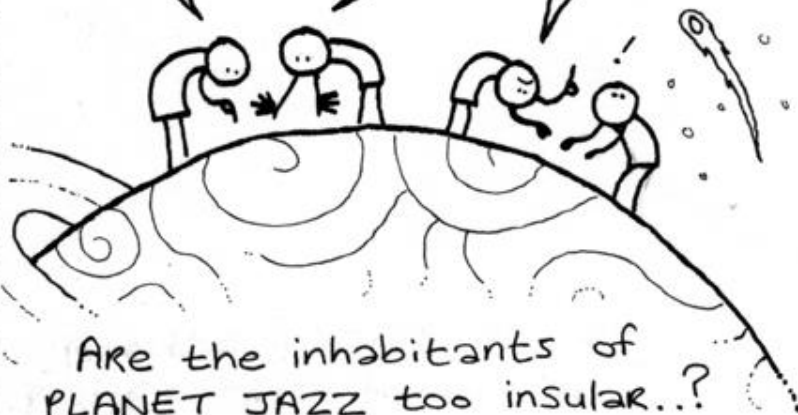
Despite this, the inhabitants of
PLANET JAZZ don't seem to
CONNECT very much with the
other parts of this universe...



Look at
our lovely
planet!

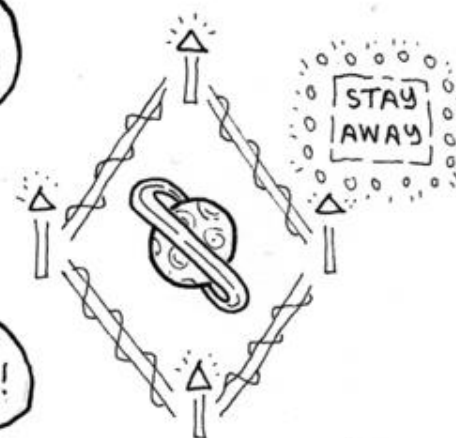
Yes, it's
amazing!

Don't
look up!



Keep a safe
distance!

Those JAZZ
people are crazy!



...OR are they being QUARANTINED?

WHERE IS THE
HIGH QUALITY
MUSICAL WORK
FOR CHILDREN...?



The jazz world needs to look at how we do things...

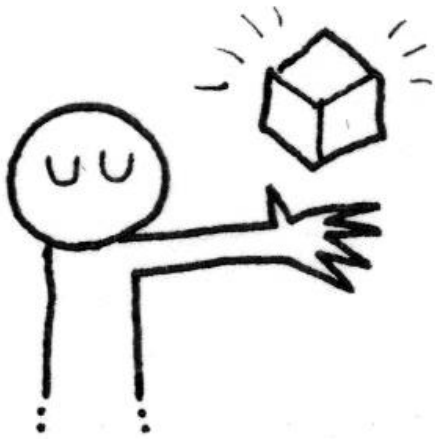


A focus on
SPECIALISATION...



... can weaken
VERSATILITY.

We need to find solutions and keep evolving...



After
all...

JAZZ
ISN'T A WHAT...



...IT'S A HOW.

P. G. D. 2013

Well, perhaps we
need to talk
about...

THE J-WORD...

Does the word "JAZZ"
get in the way of our
industry's success..?



It's a
festival of
the most
exciting
music...

Wow...

It's
JAZZ.

I
see...

ZZZ

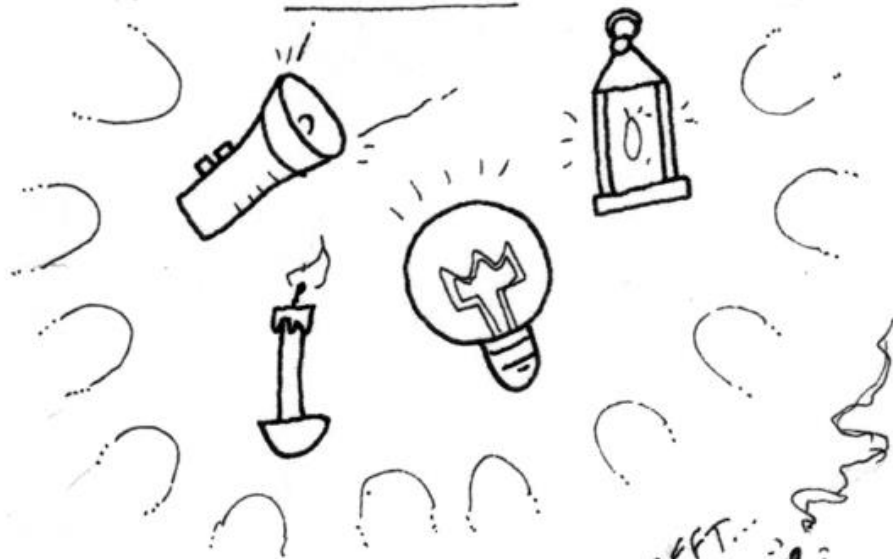
We need to adapt to survive, or we'll be left behind just like the candle-makers when other light sources were invented...



So ask yourself this:

ARE YOU SELLING
CANDLES...

...OR ARE YOU SELLING
LIGHT?



Will you accept the next innovation,
or will you just be SNUFFED OUT?



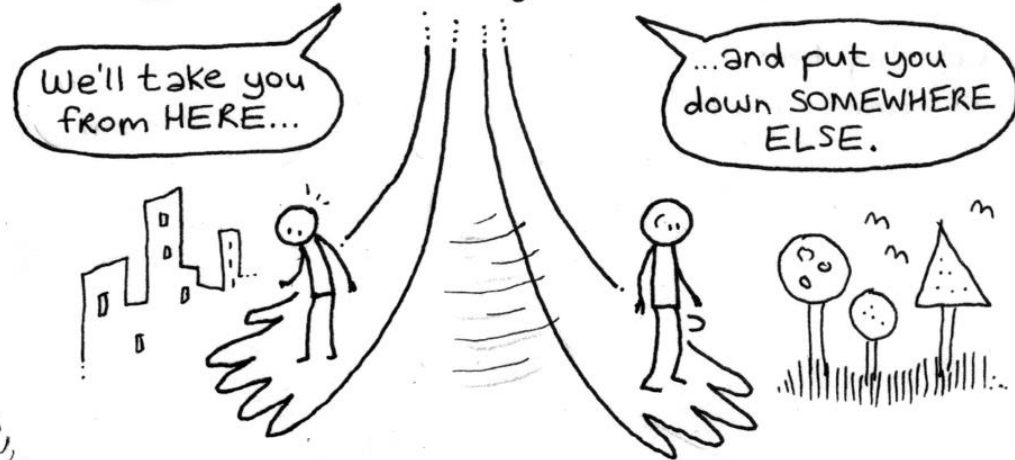
Earlier, the current period of change in the music industry was referred to as a...



P. B. 2013

...But perhaps a better term is...

CREATIVE DISRUPTION





FIR AGUS MNÁ NA hÉIREANN

DOWN WITH

JAZZ

24 25 26 AUGUST 2012

REMEMBER YOUR PATRIOTS!

**YOUR COUNTRY NEEDS YOU. THE SCOURGE OF JAZZ
WITH ITS FOREIGN RHYTHMS AND DIABOLICAL AIRS HAS
NOT YET BEEN CLEANSED FROM ERIN'S BLESSED SHORES.**

PUBLIC RALLY

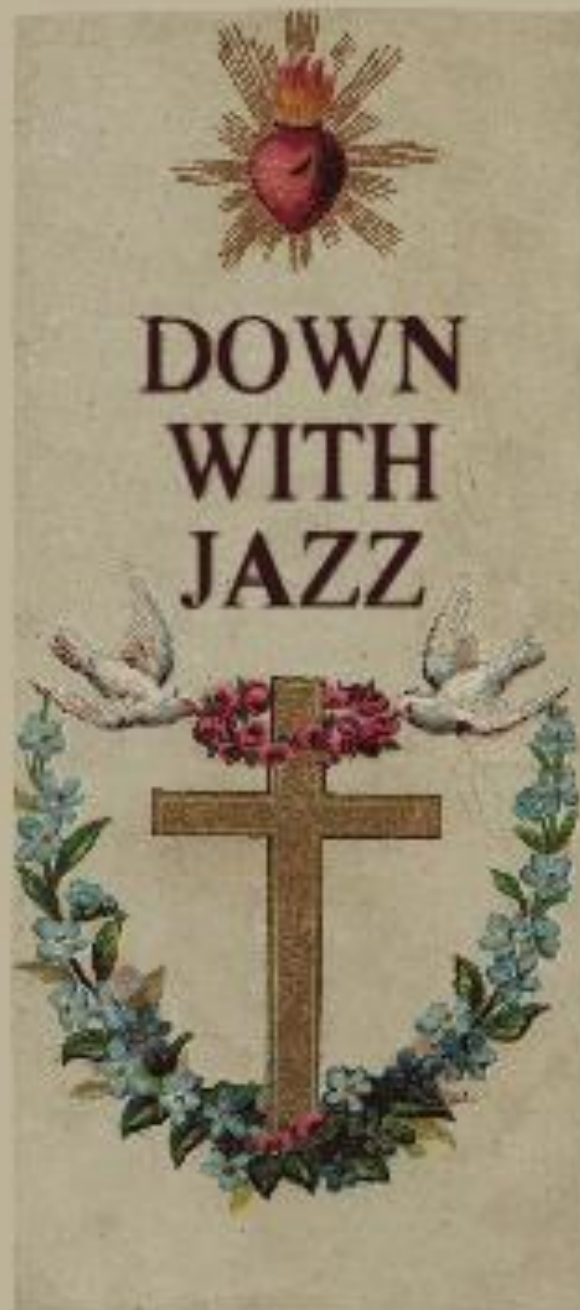


**MEETING HOUSE SQUARE
TEMPLE BAR, DUBLIN 2**



READ THE PAMPHLET AT WWW.DOWNWITHJAZZ.IE AND GET YOUR
FREE TICKETS FROM THE GOD FEARING PEOPLE AT WWW.TEMPLEBAR.IE

Signed: The Rev Peter Conefrey Commemorative Committee



The Evils of Jazz

Parents of holy Ireland, hear my cry,
Christ's Vicars now appeal to you and I
To combat fast this evil of the hour
Jazz dancing, which rules with pomp and power,
The high, the low, the rich and poor as well
Have all succumbed to this pernicious spell.

Even the matron dignified, and the widowed heart
Must needs in such mad glamour take a part;
Hence, sad to see the frivolous and the young—
Sweet seventeen of whom the poets sung—
So prone to take part in this cursed jazz dance,
The sprung from Russia or the slums of France.

Dear Irish colleens, hasten ye and crush
Jazz dancing, for it makes the Virgin Mary blush.
Root out such vile creations from our sod,
Come, banish these modes, so displeasing to God.
Patristic daughters, it's now up to you
To cease jazz dancing for the sake of Róisín Dhu.

Oh, worst of all, is to see a young maiden
Putting her tog, in the synagogues of satan,
And instead of dancing, they're prancing like jennets,
All through the jazz hall for full sixty minutes,
And without any attention to music at all,
No more than mad bullocks let loose from a stall.

C. Bohan, Auctioneer, Mahill
Published 30th December 1934
The Leitrim Observer

Plenary Session I

AUDIENCES: WHO IS LISTENING?

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GERRY GODLEY IMPROVISED MUSIC COMPANY

MODERATED BY SIMON PURCELL AND ERLING AKSDAL



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BAR CAMP

UDO DAHMEN



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1

THE AUDIENCE – DO THEY “GET IT”?

COMMUNICATION REQUIRES A SENDER AND A RECEIVER.

A COMMON GROUND IS NEEDED TO UNDERSTAND THE MESSAGE.

ARE THERE DIFFERENT LEVELS OF UNDERSTANDING – WHEN LISTENING TO MUSIC?

DOES EVERYBODY HEAR MUSIC THE SAME WAY?

DO YOU ALWAYS HEAR MUSIC THE SAME WAY?

WHAT ARE THE DIFFERENCES IN COMMUNICATING IN MUSIC VERSUS A LANGUAGE – AND THE SIMILARITIES?



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2

**APPRECIATIVE INQUIRY AS A HELPFUL
TOOL IN PREPARING PERFORM
BEFORE AUDIENCE.**

**rites of performance:
concert rite/animation rite**



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3

HOW TO BEST PREPARE STUDENTS FOR MAKING A LIVING OUT OF MUSIC AFTER GRADUATION?

CONTEMPORARY MUSIC EDUCATION BEYOND JAZZ.

TECHNOLOGY TRAINING FOR THE CONTEMPORARY MUSICIAN.

**DO IT YOURSELF-STRATEGIES FOR THE PROFESSIONAL MUSICIAN:
SOCIAL MEDIA PROMOTION AND CAREER MANAGEMENT.**

DIGITAL BRANDING AND PROMOTION FOR THE CONTEMPORARY MUSICIAN.

MUSICBUSINESS AS PART OF THE STUDY PROGRAMME.



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4

WHAT SKILLS DO WE WANT OUR STUDENTS TO ACQUIRE? IMPROVISATION SKILLS ONLY? IF YES, IN WHAT STYLE, IDIOM OR JAZZ LANGUAGE AND ON WHAT REPERTOIRE?

AND ON WHAT GENERAL ABILITIES DOES THIS SKILL REST? IF NO, WHAT ELSE WE WANT TEACH THEM?

NEED FOR ORCHESTRATION IN JAZZ EDUCATION.

WHAT EXAMPLES / BEST PRACTICE CAN FOLLOW WITH REGARDS TO THE RHYTHMIC DEVELOPMENT OF OUR STUDENT?



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IMPROVISATION AND LANGUAGE



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6

JAZZ RESEARCH IN JAZZ STUDY CURRICULUM – YES OR NO?

HOW EFFECTIVELY INTRODUCE IT IN STUDY PROCESS.



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7

HOW CAN WE ENHANCE STUDENT AND TEACHER EXCHANGE WITHIN PJP?



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JAZZ COMPETITIONS: A BLESSING OR A CURSE?



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9

PARTNERSHIPS BETWEEN MUSIC ACADEMIES AND MUSIC INDUSTRY.

HOW COULD THESE PARTNERSHIPS BE
DESIGNED? WHAT SHOULD BE THE PURPOSE OF
THESE COLLABORATIONS? HOW COULD THEY
BE REVIEWED?

WHAT ARE THE DIFFICULTIES WHEN CREATING
COLLABORATIONS?



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10

**HOW CAN STATISTICAL ANALYSIS
OF THE SUCCESS OF RECORDINGS
FEED INTO RESEARCH?**

**LOOKING AT CHART
PERFORMANCE AS A WAY OF
INTERPRETING THE IMPACT OF
MUSIC ON SOCIETY.**



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AND NOWLET'S VOTE!

CHOOSE THE TOPICS YOU WISH TO DISCUSS TOMORROW

PLEASE STICK ON THE BOARD OUTSIDE
THE GREEN POST-IT S
YOU HAVE BEEN GIVEN

PLEASE BE BACK FOR TONY ROE'S PERFORMANCE



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TIN MEN AND THE TELEPHONE INTERACTIVE LIVE PERFORMANCE

TONY ROE



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PRACTICAL INFORMATION

SHUTTLE BUSES TO *PIAZZA OBERDAN*
ARE WAITING FOR YOU OUTSIDE

FREE EVENING! – IF YOU BOOKED A RESTAURANT
WITH US, PLEASE GO THERE 😊

TOMORROW: SHUTTLE BUSES TO SISSA WILL
LEAVE FROM PIAZZA OBERDAN AT 9:15



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**AEC Pop&Jazz
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Plenary Session II

Music introduction

Body Jockey – BJ set 2

Interactive electro dance music performance

By Sarah Taylor, Maurizio Goina and Pietro Polotti

Performer: Sara Taylor

Electronics: Pietro Polotti

Plenary Session II

PANEL DISCUSSION

- **Peter Schulze**, Music Journalist, Jazzhead Sendesaal Bremen
- **Francesco Martinelli**, festival director, promoter and writer, Pisa
- **Bogdan Benigar**, Ljubljana Jazz Festival, Europe Jazz Network
- **Joe Townsend**, Trinity Laban, London
- **Gerry Godley**, Artistic Director “Improvised Music Company”

Moderator: **Hannie Van Veldhoven**, Utrechts Conservatorium

BAR CAMP

11:30 – 13:00 AND 14:30 – 16:00

6 TOPICS DISCUSSED IN BREAKOUT GROUPS
ROOMS FROM 131 TO 136 IN THE MAIN BUILDING
YOU CAN CHOOSE ANY OF THE 6 TOPICS

Topic	Moderator	Room
1	Martin Granum	131
3	Berklee Valencia	132
4	Arnould Massart	133
5	Stefan Heckel	134
7	Lars Andersson	135
9	Giel Dekkers	136



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INTERACTIVE SESSION BODY PERCUSSION, VOICE AND AUDIENCE

BY MARIA PIA DE VITO AND UDO DAHMEN



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Closing Session

JAZZ AND POP IN HIGHER MUSIC EDUCATION IN ITALY

PAOLO DAMIANI

HEAD OF JAZZ AT SANTA CECILIA, ROME

INTERVIEWED BY MARIA PIA DE VITO



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REPORTING BACK ON THE BAR CAMP DISCUSSIONS



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Please fill in your PARTICIPANT QUESTIONNAIRE

NEWS FROM THE AEC

BY JEREMY COX



Conservatorio
di musica
Giuseppe
Tartini
Trieste

AEC Pop&Jazz Platform Meeting
Trieste 14-15 February 2014



Association
Européenne des
Conservatoires

ERASMUS NETWORK FOR MUSIC

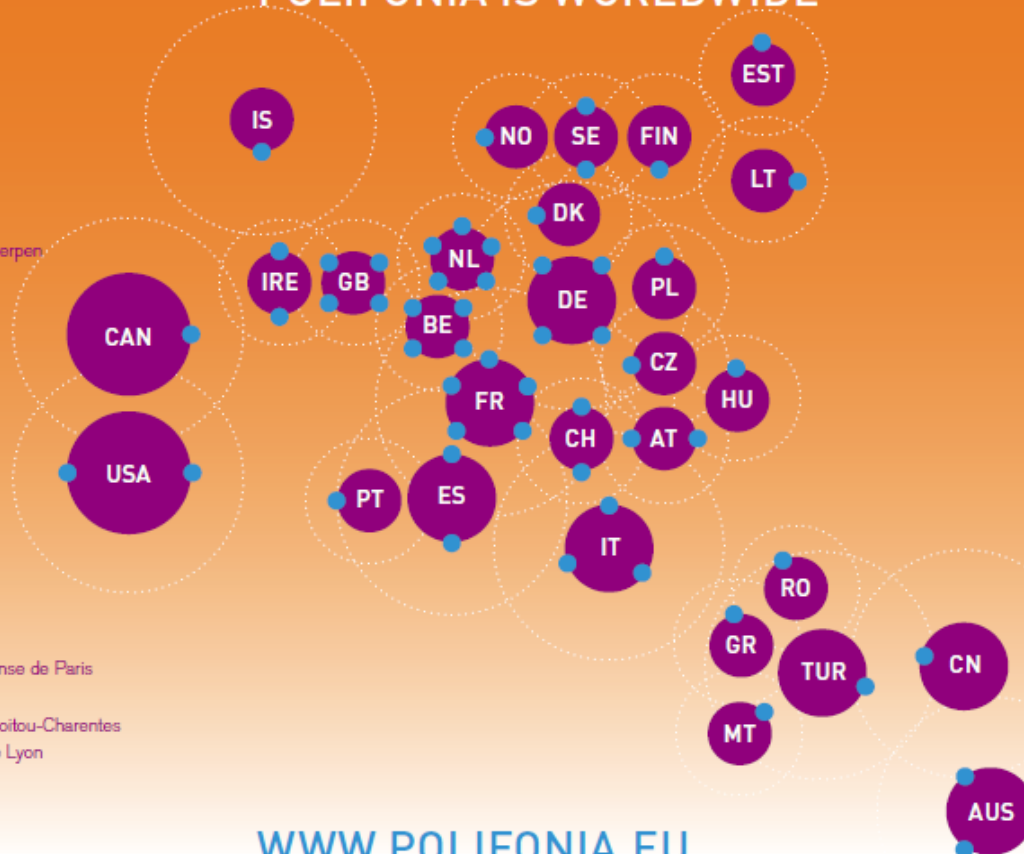
polifonia

General update

POLIFONIA IS WORLDWIDE

Partners

Koninklijk Conservatorium Den Haag
European Association of Conservatoires (AEC)
European Federation of National Youth Orchestras
Universität für Musik und darstellende Kunst Wien
Koninklijk Conservatorium - Artesis Hogeschool Antwerpen
Orpheus Institute
Pearle
Janáčková Akademie Múzických Umění v Brně
Musikhochschule Lübeck
Hochschule für Musik Karlsruhe
Hochschule für Musik Carl Maria von Weber Dresden
European Music Council (EMC)
Conservatorium Hogeschool Gent
RAM Aarhus / Det Jyske Musikonservatorium
Eesti Muusika Ja Teatriakadeemia
Ionian University Corfu
Conservatorio Superior de Música de Murcia
Escola Superior de Música de Catalunya
Sibelius Academy
Conservatoire national supérieur de musique et de danse de Paris
CEFEDM Rhône-Alpes
Centre d'Etudes Supérieures Musique et Danse de Poitou-Charentes
Conservatoire national supérieur musique et danse de Lyon
International Federation of Musicians
Liszt Ferenc Zeneművészeti Egyetem
DIT - Conservatory of Music and Drama
Royal Irish Academy of Music



Reykjavik Academy of the Arts
Conservatorio di Musica "Stanislao Giacomantonio" Cosenza
Conservatorio di Musica "A. Casella" L'Aquila
Conservatorio di Musica di Vicenza "Arrigo Pedrollo"
Lietuvos muzikos ir teatro akademija
Prins Claus Conservatorium
Maastricht Academy of Music
European Music School Union (EMU)
Norges musikkhøgskole
Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu
Escola Superior de Música de Lisboa
Universitatea Națională de Muzică din București
Kungliga Musikhögskolan i Stockholm (KMH)
European String Teachers Association (ESTA)
Conservatorio della Svizzera Italiana Lugano
Society for Artistic Research (SAR)
State Conservatory of Istanbul
Trinity Laban
RNCM (Royal Northern College of Music)
Royal Conservatoire of Scotland
Guildhall School of Music & Drama
Università të Malta
Queensland Conservatorium Griffith University Brisbane
McGill University Schulich School of Music
Melbourne Conservatorium of Music
National Association of Schools of Music (NASM)
Eastman School of Music
The Hong Kong Academy for Performing Arts

WWW.POLIFONIA.EU



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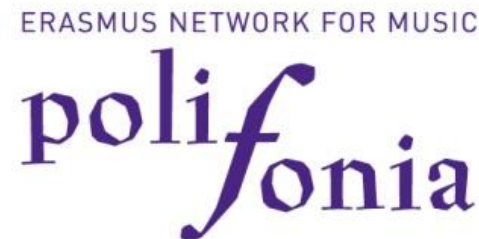


European
Association of
Conservatoires



Lifelong
Learning
Programme

‘Polifonia’ covers the map of Europe...



Austria

Belgium

Czech Republic

Germany

Denmark

Estonia

Greece

Finland

France

Hungary

Iceland

Ireland

Italy

Lithuania

Malta

The Netherlands

Norway

Poland

Portugal

Romania

Sweden

Switzerland

Turkey

United Kingdom

...and beyond!

- Australia
- Canada
- USA
- Hong Kong

To refresh your memory...

- 3rd edition of a very successful Erasmus Network
- 55 partner institutions
- 26 European countries, 4 countries outside Europe
- Jointly coordinated by the AEC and the Royal Conservatoire The Hague

Overall aim

‘To promote innovation in and enhance the quality, attractiveness and accessibility of European higher music education through cooperation at the European level’

Five working groups

- WG1 'Assessment and standards'
- WG2 'Artistic research in higher music education'
- WG3 'Accreditation and benchmarking'
- WG4 'Educating for entrepreneurship'
- WG5 'Recognition, monitoring and joint degrees'

‘Polifonia’ during 2013

- 8 WG meetings all over Europe
- 1 Annual Network Meeting in Barcelona
- 2 Seminars
- 3 Workshops
- EPARM 2013
- 7 Site visits
- 4 Review visits
- 2 Dissemination films

ERASMUS NETWORK FOR MUSIC

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Upcoming events 2014

WG2 on Artistic Research

EPARM Forum

Royal College of Music Stockholm
Sweden

6-8 March 2014

**WG5 on Mobility Recognition,
Monitoring and Joint Degrees**



Interactive workshop on international strategies

Royal Academy of Music Aalborg
Denmark

26-28 SEPTEMBER 2014

**WG4 on Lifelong learning: Educating
for Entrepreneurship**

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‘The musician as creative entrepreneur’

Royal Conservatoire The Hague

The Netherlands

19-20 SEPTEMBER 2014

MORE INFORMATION:

www.aec-music.eu/polifonia



ERASMUS NETWORK FOR MUSIC

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UPCOMING EVENTS

EPARM FORUM (European Platform for Artistic Research in Music)

Royal College of Music,
Stockholm
6-8 March 2014



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EARLY MUSIC PLATFORM “The Spirit of the Place”

Conservatorio “A. Pedrollo”,
Vicenza

4-5 April 2014



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INTERNATIONAL MUSIC INSTITUTION LEADERS FORUM (IMILF 2014)

Keimyung University, Daegu,
Korea

14-17 May 2014

ANNUAL MEETING FOR INTERNATIONAL RELATIONS COORDINATORS 2014

Royal Academy of Music,
Aalborg, Denmark
27-28 September 2014



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AEC

IRC meeting 2014

26-27/9 in Aalborg, Denmark

NORDPLUS

**Band teaching
conference**

8-10 april in Aalborg, Denmark



Where is Aalborg anyway?



You have a dream !!



We've got it



Keep dreaming ...

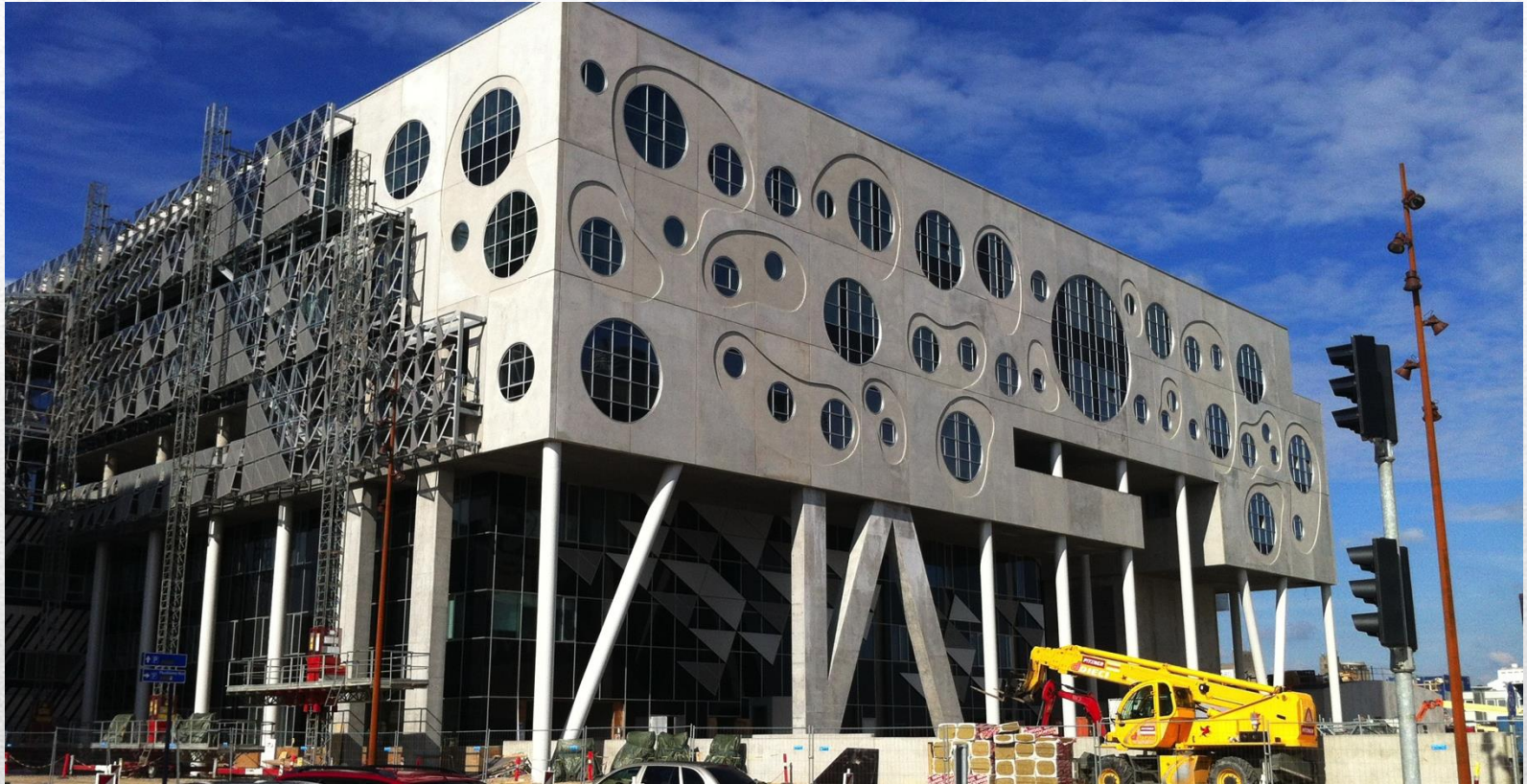


We've got that too

Well sort of



**How about amazing
Yeeees! Our new building!!!
architecture ???**



In real life



View from the window



State of the art recording studio

Teaching Bands: what??

- Teaching: as teaching curriculum in front of a class
 - Supervising: as being a "band-doctor"
 - Mastering: as being the Bob Dylan or Miles Davis in your band
 - Facilitating: as helping your band to do what they want to do
-

- Everybody does it
- Nobody ever talks about it



Why??



New teaching and motivation methods

- Knowledge sharing

**Inspire the kids to
use their knowledge
in creative and
surprising ways**



The “Hands On” conference

- Ensemble rooms (and studio) are booked for live demonstrations
 - All teachers must deliver content and present it
 - Activities will be shared on a web page after the conference
 - “What’s next video and discussion sessions
 - How do we do in our institutions (exams, semesters, ECTS)
-

Events in Aalborg:
Band teaching conference 8-10/4

IRC meeting 26-27/9

Martin Granum
magr@musikkons.dk

AEC ANNUAL CONGRESS AND GENERAL ASSEMBLY 2014

Franz Liszt Academy of Music,
Budapest, Hungary
13-15 November 2014

Announcement of the PJP Meeting 2015



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Pop and Jazz Platform 2015

Berklee College of Music

VALENCIA



AEC PJP Conference 2015 Valencia – Spain

Berklee
college of
music

Valencia Campus

Berklee
college of
music







Audio Recording Chair, Joe Hostetter, 1974



Lee Berk, Don Puluse, and Wayne Wadhams, 1984







BERKLEE COLLEGE OF MUSIC

Berklee International Network

- Baron School of Music — Hong Kong
- Conservatorio de Artes Del Caribe — San Juan, Puerto Rico
- Conservatório Musical Souza Lima — São Paulo, Brazil
- L'AULA de Música Moderna i Jazz — Barcelona, Spain
- Colegio de Música - USFQ — Quito, Ecuador
- Escuela de Música Medios, Arte y Tecnología — Bogotá, Colombia
- Escuela de Música Contemporánea — Buenos Aires, Argentina
- Holland College — Charlottetown, Prince Edward Island, Canada
- International College of Music (ICOM) — Kuala Lumpur, Malaysia
- Jazz & Rock Schulen — Freiburg, Germany
- JMC Academy — Sydney, Melbourne and Brisbane, Australia
- Koyo Conservatory — Kobe, Japan
- Metropolia University of Applied Sciences — Helsinki, Finland
- Music Academy International — Nancy, France
- Newpark Music Centre — Dublin, Ireland
- Philippos Nakas Conservatory — Athens, Greece
- Pop & Jazz Conservatory — Helsinki, Finland
- The Rimón School of Jazz and Contemporary Music — Ramat Hasharon, Israel
- Seoul Jazz Academy — Seoul, Korea





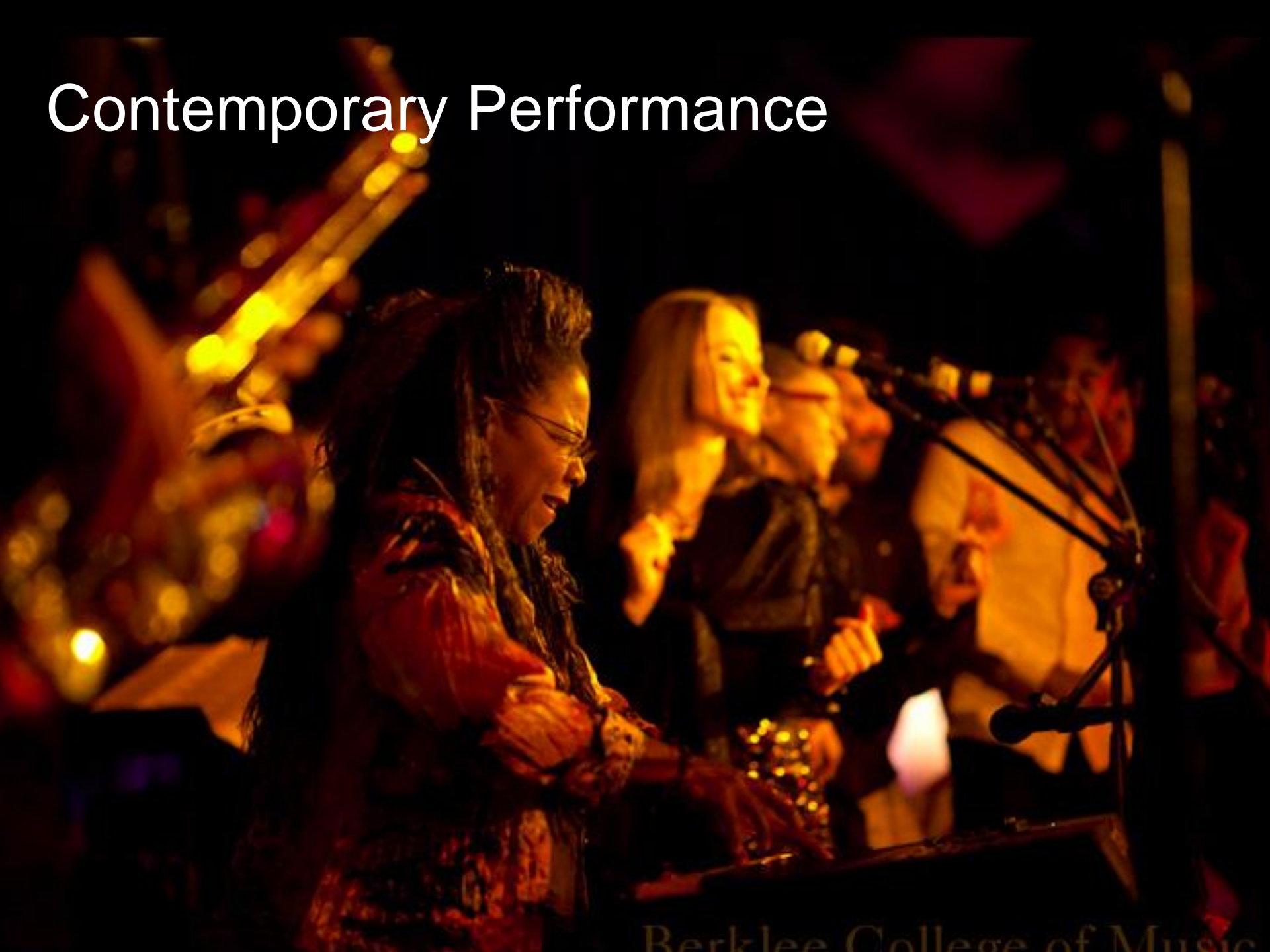








Contemporary Performance



Berklee College of Music

Music Technology Innovation





Global Entertainment & Music Business

Industry Analysis: 5 Forces



Scoring for Film, Television and Video Games









[illegible]

International Career Center





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See you in Valencia!
13-14 February 2015

Berklee
college of
music

Valencia Campus



PRACTICAL INFORMATION

SHUTTLE BUSES TO *TEATRO VERDI*
ENJOY THE CAFÉS IN THE CITY CENTRE

CONCERT AT TEATRO VERDI STARTS AT 20:00
PROGRAMME IN THE READER
PLEASE BE ON TIME

DINNER AT STAZIONE MARITTIMA
WE WILL WALK THERE TOGETHER FROM THE THEATRE



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CLOSING REMARKS



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Thank you!
See you in VALENCIA!



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AEC POP & JAZZ Platform Meeting 2014 Trieste, 14-15 February 2014



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*AEC: the leading voice for
Higher Music Education
in Europe*



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