

# Pop & Jazz Platform Meeting

Conservatorio di Musica Luisa D'Annunzio,  
Pescara

9-10 February 2018



**PLAY!**

Easy to say - hard to do?



Co-funded by the  
Creative Europe Programme  
of the European Union



Città di Pescara  
Medaglia d'oro al Merito Civile



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Con il Patrocinio del Comune di Pescara, della Provincia di Pescara e della Regione Abruzzo



The AEC would like to express deep gratitude to the CONSERVATORIO DI MUSICA LUISA D'ANNUNZIO of Pescara, Italy for hosting and co-organizing the PJP Meeting 2018. The AEC team would also like to express special thanks to the members of the PJP preparatory working group for their tremendous support in organizing the platform programme.

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## INTRODUCTION

We, the AEC's Pop & Jazz Platform working group, are happy to invite you to our next annual meeting. The theme of this year's conference is **"PLAY"** and we are very happy to announce that **Stephen Nachmanovitch** (US), the author of the highly acclaimed book **"Free Play,"** will be our keynote speaker. We will also have a group of respected artists and experts that will take us deep into discussion on play and playfulness within the world of music making.

Meeting colleagues and friends and exchanging expertise and best practice are most valuable aspects of every PJP meeting. The topics proposed by the working group are developed to provide an arena for discussion - with all relevant issues finding their way into it: from day-to-day hands on practice in music education to philosophical, cultural and last but not least even political aspects of our work.

There is a high level of expertise and knowledge within the PJP community and as a result we have increased the participatory aspects of the meeting even further by introducing a new feature this year. **"Open Floor"** is a session where delegates from the PJP community can share great ideas and practice by giving a short presentation (for 10 minutes) followed by audience discussion on topics such as innovative curriculum design, issues in learning and teaching, methods on artistic and personal expression, new technology in education, genre perspectives or intercultural and international aspects of education etc. This session depends entirely on delegates' willingness to share their knowledge, so please take the time to propose a presentation when you complete the registration form.

This year we are also very happy to arrange a pre-conference meeting on folk/world music on a European level. We believe that the PJP and the world music communities have much in common and it makes sense to bring them closer together. Each genre has of course its own distinctive features but there are more aspects of music making that unite us and we strongly believe that we could all benefit from working together and sharing expertise

*To play it safe is not to play - Robert Altman*

*The creation of something new is not accomplished by the intellect but by the play instinct - Carl Jung*

We are looking forward to meeting you all in Italy, the home of great food and wine, and let the intellect and play meet in perfect harmony!

## PJP Statement of Purpose

### Preamble

International meeting grounds for Higher Music Education (HME) in Europe have traditionally been populated with representatives from classical music education. This reflects the fact that most HME institutions' main activity has been to offer classical music training. This has naturally become the recruitment base for directors to these institutions, directors that have represented the institutions internationally.

HME in Europe has changed over the last decades. A growing number of institutions have introduced programmes with genres previously not offered, and many specialised institutions offering various non-classical music training have also emerged. Typically, classical conservatoires have introduced jazz programmes, some local folk music and pop programmes in their portfolio. The expansion of portfolios has continued to broaden to include other programmes like World Music and genre-crossover, in addition to non-genre based disciplines like music technology and other modern media-technology. The aspect and role of audiences in making and teaching/learning music has continued to change. This has paved the way for more interdisciplinary programmes and activities both within the arts and with other knowledge bases and expressions. All the while international European meeting grounds for these programmes and activities have remained limited.

In 2005 representatives of many contemporary music programmes and activities within AEC member institutions met to establish the Pop-Jazz-Platform (PJP) with the purpose to create a European meeting ground for programme heads as well as other staff in these programmes. The choice of the PJP name reflected the fact that apart from classical music, the predominant programmes in HME at that moment were pop and jazz programmes, and it was important to make a clear appeal to the identities of these programmes in order to be perceived as relevant and thus secure recruitment to the platform. However, the ambition has always been to represent the many facets of contemporary music education. Its focus on contemporary orientation and genre diversification gave PJP an essential role in the 3-year EU funded AEC-project FULL SCORE.

There is always the danger of dividing the community when one establishes 'sub-cultural' forums, and the ideal situation is, of course, that the musical communities are united. However, the particular issues that concern the contemporary music programmes need to be addressed separately for the time being. Some of them go to the core of how music is understood, taught, learned and made, which make the issues related to these programmes even more urgent to address for all HME institutions. The goal of the PJP is to contribute to a broader and deeper understanding and greater diversity, not to undermine unity or create division. Being an inclusive platform and in order to stimulate cultural activity the PJP has reached out to organizations relevant to the field and continues to do so. The FULL SCORE project kicked off an intensive collaboration with EJM (European Jazz Network) and IASJ (International Association of Schools of Jazz).

## The PJP profile

Being a platform in the AEC the PJP subscribes and adheres to the Vision, Mission, Aims, Objectives and 'Credo' of the AEC.

PJP will contribute to the development of the AEC by informing on and problematizing educational, pedagogical, musical, professional and institutional issues on the basis of the particular expertise and experience the PJP community possesses.

The predominant new programmes in HME at this moment are pop and jazz programmes, and programmes derived from, or related to their roots. There are numerous other genre programmes and non-genre based programmes both inside and on its way into the AEC member institutions, and the PJP seeks to be inclusive in this regard.

The PJP caters to the needs and development of all these programmes and their crossovers in the AEC's membership institutions.

The PJP seeks to stimulate to the discourse on all issues relevant to contemporary music education. Genre diversity in HME may be a complex issue and poses challenges for the institutions. Other ways of categorising the field than by genre are possible, for example by differences and similarities in teaching/learning and, in musical processes, in how music is made and for what audiences. The PJP will therefore in particular stimulate the discourse on the concept of genre, genre diversity, teaching and learning processes, self-perception, identities and audience engagement.

The main activity of the PJP is to organise meetings on a regular basis for non-classical programmes in AEC membership institutions addressing musical, pedagogical, educational, professional and institutional issues, at the same time providing a meeting ground for networking and the sharing of experiences among the programmes.





Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

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**CLDA**  
CONSERVATORIO di MUSICA  
L. D'ANNUNZIO-PESCARA  
ISTITUTO DI ALTA CULTURA

## AEC POP & JAZZ PLATFORM MEETING 2018

### PLAY!

*Easy to say - hard to do?*

### PROGRAMME

Thursday 8<sup>th</sup> February

Pre-conference meetings of the following groups:

Word Music: 11:30 - 19:30

Students meeting: 15:00 - 19:00

Pop & Jazz working group meeting: 18:00 - 20:00

Friday 9<sup>th</sup> February

9:00-9:30	Registration opens Coffee Available	Aula Musicoterapia Ground Floor
9:30 - 10:15	<b>PJP Q&amp;A session</b> - informal introduction for newcomers and talking about issues concerning pop and jazz teaching with fellow colleagues	Aula 1 First Floor



10:30 - 11:00	<b>Opening Event</b> <i>Music Introduction</i> Opening remarks by <ul style="list-style-type: none"> <li>• Lars Andersson, PJP Chair</li> <li>• Alfonso Patriarca, Director of the Conservatorio di Pescara</li> <li>• Major of Pescara (TBC)</li> <li>• Iñaki Sandoval, AEC Council Member</li> </ul>	Auditorium
11:00 - 12:00	<b>Plenary Session I - Keynote</b> <b>Stephen Nachmanovitch</b> , author of “Free Play - Improvisation in Life and Art” and floor discussion	
12:00 - 13:00	Breakout Groups	Rooms TBA
13:00 - 15:00	Lunch	
15:00 - 15:45 and 15:45 - 16:30	“PLAY! Easy to say - hard to do?” - activity Session by Lucas Dols, 2 shifts	Aula 1 First Floor
16:30 - 17:00	Networking with Refreshments	Aula Bellisario
17:00 - 17:15	Presentation about the new AEC’s Project: “Strengthening Music in Society” by <b>Stefan Gies</b>	Auditorium
17:15 - 18:15	<ul style="list-style-type: none"> <li>• Wrap up from World Music Meeting</li> <li>• Wrap up from the Students’ Meeting</li> <li>• Explanation of the Open Floor Session</li> </ul>	
18:30	Meeting to take the bus to the concert and dinner location	
19:30	<b>Concert</b>	
20:00	<b>Dinner</b>	





## Saturday 10<sup>th</sup> February

10:00 - 11:30	<b>Plenary Session II</b> <i>Music Introduction</i> <b>Moderator: Hannie van Veldhoven</b> <ul style="list-style-type: none"> <li>• <b>Lucas Dols</b>, Sounds of Change, The Netherlands</li> <li>• <b>Stefano Zenni</b>, Conservatorio "G.B. Martini" Bologna, Italy</li> <li>• <b>Valentin Brunn</b>, Virtual Riot, Germany</li> <li>• <b>Susanne Abbuehl</b>, University of Applied Sciences and Arts, Lucerne, Switzerland</li> </ul>	Auditorium
11:30-12:00	<i>Networking with Refreshments</i>	Aula Bellisario
12:00 - 13:00	<b>World Café - discussion with the speakers</b>	Rooms TBA
13:00 - 15:00	<i>Lunch</i>	
15:00 - 16:30	<b>Open Floor: Group discussion on the selected topic</b>	Rooms TBA
16:30 - 17:00	<i>Match making with Refreshments</i>	
17:00 - 17:30	<b>Closing Session</b> Performative conference wrap up News from the AEC Announcement of the PJP Platform meeting 2019 Closing Remarks	Auditorium
18:00	<b>Closing Concert "House of Europe"</b>	Auditorium

## Sunday 11<sup>th</sup> February

### VOCON activities

9:00 meeting up ( who are you , what inspires you)

10:00 - 11:30 Voice-on: POP Workshop (speaker TBA)

11:30-13:00 Voice on: JAZZ Workshop by Maria Pia De Vito - open to students

## Musical Introduction and Concerts

### Friday 9th February

#### 10:30 Opening Event

##### *Sensation*

Christian Mascetta, guitar  
Francesco Speciale, keyboards  
Francesco D'Alessandro, bass  
Michele Santoleri, drums

#### 19:30 Castello Chiola

Giulio Gentile, piano;  
Emanuela Di Benedetto, voice

Voba Sound Experience  
Roberto Pace, electric bass  
Marta Giulioni, voice

### 10th February

#### 10:00 Plenary Session

Contemporary Vocal Ensemble of the Conservatorio di Pescara



## House of Europe Project - International Songwriting Camp



### Why?

Since 2015 immigration has exploded in Europe and has become an even more important political and practical issue to deal with. Conflicts in the Middle East have forced hundreds of thousands of people to emigrate. Europe has to face a new kind of challenge: how to welcome all immigrants and refugees and support immigration ensuring that the human rights would be fulfilled in any circumstances?

The House of Europe project opens borders and introduces a human and artistic point of view through music, to the multicultural society. Co-operation between people from different cultures and backgrounds increases the acceptance of multiculturalism and mutual understanding.

### What?

House of Europe has two main working lines:

(1) The project offers a model to support interaction between local people and immigrants by songwriting and creating new music in live situations. We create participatory workshops for immigrants and music students, where through facilitation the immigrants tell stories and together with the music students turn them into music.

(2) House of Europe is also an international mobility program for students and teachers in the form of intensive courses. The project includes songwriting (music and lyrics), improvising, producing, recording, performance and eventually interviews on the radio/TV. Every project culminates in a final public event where the produce of the course is presented, and where the immigrants who have taken part in the course as sources of stories and experiences, and the participating students and teachers meet. Local/national politicians, decision-makers and media will be invited to the final events for disseminating the results and enhancing mutual awareness.

### Who?

The project is in co-operation with 4 institutions:

Utrechts Conservatorium (HKU), The Netherlands

Helsinki Metropolia University of Applied Sciences, Finland

Leeds College of Music, United Kingdom

Conservatorio di Pescara and Ente Manifestazioni Pescaresi, Italy

### When?

The partner institutions will host intensive courses reciprocally. The duration of the project is from 2 to 3 years, starting from February 2018.

- Project 1 - Pescara 2018

February 5 - February 10

(in co-operation with Ente Manifestazioni Pescaresi and the PJP conference Pescara, February 9-10)

- Project 2 - Utrecht 2018  
autumn, dates tba
- Project 3 - Leeds 2019  
spring, dates tba
- Project 4 – Helsinki Metropolia 2019  
fall, dates tba

### Finances

Each school sends 2-3 students, and 1 teacher. Travel costs and further costs for teachers (hotel / other living expenses), are for on the sending institutions' charge. Teachers can participate the project within the Erasmus teacher exchange program if possible. Each organising institution takes care of housing of the students: on the couch with fellow students, or if possible in a youth hostel. The international students get a breakfast at their housing, and take care of further food and drinks for themselves during the week. Each organising school takes further financial responsibility for their own project.

### Programme

Each institution plans its own content based on the House of Europe idea. Costs should be as low as possible and activities should be as practical as possible.

The schedule could be as follows:

#### Day 1

- Introduction to team work and group dynamics (especially if the participants are newcomers in this kind of activity)
- Meeting students and local immigrants/musicians
- Students are given the leads (assignments) for the week: what kind of songs are to be written, how does the local 'House of Europe' look like? (Utrecht, Pescara, Helsinki, Leeds) Instructions, characteristics, limitations, and possible references are given.
- The teams are formed for the first day: 3-4 students in each team.

There can be preset roles for the people in a team, such as one is the topline (melody writer), one is the lyricist and one the tracker (meaning the one who programs the audio and midi tracks with a digital audio workstation). Or the members can decide what roles each will take in a particular group, and maybe switch to another role in another team. Or the roles can be blurred (everybody doing a little bit of everything) if preferred. In an international camp the members of the team can be all from different countries.

- The teams start writing music independently of each other. Every team has to complete a demo of one song. It has to contain all necessary elements melody, lyrics, harmony, basic orchestration, form etc.), but it should be open for further development and final production.
- End of day 1: quick wrap up, and the composition for the next day's teams is announced. The idea is that the people in the camp are rotated in a way that as many people as possible get to work

with as many as possible - professional roles (for example, a team with lyricists only will not work ;) and maybe nationalities concerned.

Day 2, 3, 4

- The newly composed teams write music all day independently of each other. Each team will produce one new song each day.
- End of each day: quick wrap up and the composition for the next day's teams is announced.

Last day:

- The newly composed teams write music all day independently of each other. Each team will produce one new song.
- End of last day: all the songs written during the camp are listened to. Everybody, can give constructive feedback to all the teams and their music.
- The participants will give constructive feedback to all team members about their teamworking and professional skills, strengths and areas of further development.
- Final concert / wrap up / presentation of the project
- If possible, afterparty.



## **Programme World Music Pre-Conference Meeting**

**Thursday 8<sup>th</sup> February - Conservatorio di Musica L. D'Annunzio**

10:30 Open door

11:00 Welcome and Introduction

11:15-13:00 News and Updates from the participants

13:00-14:00 Lunch

14:00-15:00 Break out groups (Ensemble work, Acquiring students, Music theory - different approaches)

15:00 Break out summary

15:30 WM-Network's contribution to AEC / PJP-Platform

16:30 Next meeting and plans for future

17:00 Closing

18:00 Dinner together

## **Programme VOCON Sunday**

9 AM meeting up (who are you , what inspires you)

10:00-11:30 : Voice-on POP Workshop by Brian Zalmijn

11:30-13:00 Voice on JAZZ Workshop by Maria Pia De Vito.

# Speakers and Abstracts

## Stephen Nachmanovitch, Keynote Speaker

Friday 9<sup>th</sup> February

Music springs from play, the starting place of creativity in the human growth cycle, and one of the great primal life functions. Without play, learning and evolution are impossible. Play is the taproot from which original art springs; it is the raw stuff that the artist channels and organizes with all his learning and technique. We find form, and mutual respect, as we explore the difference between play and games. In an age when deeply serious problems afflict humanity, when greed, hate and delusion seem to run rampant, it is, paradoxically, more important than ever to be able to operate in this realm of play - music, art, poet, myth, joy. Possibly, this is itself the practice we need - a way to begin to master the new kinds of thinking that we must learn.



*Stephen Nachmanovitch performs and teaches internationally as an improvisational violinist, and at the intersections of music, dance, theater, and multimedia arts. He is the author of *Free Play: Improvisation in Life and Art* (Penguin, 1990). Born in 1950, he graduated in 1971 from Harvard and in 1975 from the University of California, where he earned a Ph.D. in the History of Consciousness for an exploration of William Blake. His mentor was the anthropologist and philosopher Gregory Bateson.*

*He has taught and lectured widely in the United States and abroad on creativity and the spiritual underpinnings of art. In the 1970s he was a pioneer in free improvisation on violin, viola and electric violin. He has presented master classes and workshops at many conservatories and universities, and has had numerous appearances on radio, television, and at music and theater festivals.*

*He has collaborated with other artists in media including music, dance, theater, and film, and has developed programs melding art, music, literature, and computer technology. He has published articles in a variety of fields since 1966, and has created computer software including *The World Music Menu* and *Visual Music Tone Painter*. He lives with his family in Charlottesville, Virginia. He is currently performing, recording, teaching, writing, and has completed a new book, *Five Minutes Old*.*



## Panel Discussion

Saturday 10<sup>th</sup> February, 10:15 - 11:30

### Lucas Dols, Sounds of Change, The Netherlands

When a child learns to walk, we don't tell them to stop walking after 10 steps, because they have no talent. No we support them in learning to walk, even if they fall, we keep supporting them.

And how did you learn to tie your shoes? brush your teeth? drive a bicycle? In these learning processes, we always keep on supporting children. But there is a moment where we stop doing this.

And when we start to judge things as being, good and bad, talent or no talent. Setting standards about how things "should" be. We start to stigmatize mistakes. But behind wrongdoing and good doing, there is a field. And in that field, we can play. To get there in that field, we need a supportive environment and time. Let's stop teaching and start coaching and supporting each other. Let's just play and the rest will follow

Sounds of Change:

[https://www.youtube.com/watch?v=lwdWKq3kulY&index=6&list=PLe8f5uXTOLFmxF9jQrvl61iWmZK\\_pove](https://www.youtube.com/watch?v=lwdWKq3kulY&index=6&list=PLe8f5uXTOLFmxF9jQrvl61iWmZK_pove)



*Lucas Dols is a musician, a teacher, a social entrepreneur and a workshop leader. He plays (Upright) Bass with Room Eleven, Renske Taminiau, Bram van der Vlugt & Co, Miss Molly and Me, Lilian Hak. In 2016 he started his foundation Sounds of Change - "Music can change the world, because it can change people": his goal is to introduce new forms of leadership, creativity and compassionate communication in school systems and societies.*

*Especially for children that come from or live in conflict area's, these life skills will help them to be able to work in teams, connect empathically, to trust, express themselves authentically and to see possibilities for a future. This way he believes in a powerful and sustainable growth of these life skills. He also works(ed) for NGO's such as Musicians without Borders, Syrious Mission, Basmeh & Zeitooneh and Amnesty International in countries like: Rwanda, Tanzania, Palestine, Jordan, India, Ukraine and Libanon. As a workshop leader he trains and supports teachers, aid workers and volunteers to use music, theatre and dance in their work with children. He is a teacher at Fort van de Verbeelding, Kobranie and Conservatory of Amsterdam, but he is also a guest teacher at several other conservatories in the Netherlands.*

## Stefano Zenni, Conservatorio "G.B. Martini" Bologna, Italy

As a teacher of jazz history and analysis, in two separate programs, Stefano will focus on the relationship between creativity and historical knowledge. He will sketch a very quick overview of the concepts of mainstream jazz at the core of jazz teaching today, and will discuss how the knowledge of jazz historical recordings and scores can challenge and broaden the mainstream approach to jazz teaching. He will show that improvisers like Sonny Rollins, Thelonious Monk, Cecil Taylor, Lester Young or John Coltrane and composers like Gil Evans, Duke Ellington, Charles Mingus, George Russell don't fit the dominant pattern of jazz pedagogy. But they can provide a fresh alternative to the academic stiffening of jazz creativity.



*Stefano Zenni is teacher of History of Jazz and African-American Music and Analysis of Jazz Forms at Bologna Conservatory. Since 1997 he is artistic director of MetJazz Festival in Prato. From 2013 to 2017 he has been artistic director of Torino Jazz Festival. He is currently artistic director of the music season of Società del Teatro e della Musica L. Barbara in Pescara. He has written books on Louis Armstrong, Herbie Hancock, Charles Mingus (the only analytical essay ever published on Mingus) and the*

*renowned I segreti del jazz (a guide to listening) e the massive Storia del jazz. Una prospettiva globale. Since 2012 he holds a successful series of lectures (Lessons on jazz) in Rome at Auditorium Parco della Musica. He has written for a long time for Musica Jazz and Il Giornale della Musica. He has been Grammy nominated for "Best liner notes". Since 15 years he is speaker and author at Rai Radio3.*

## Valentin Brunn, Virtual Riot, Germany

In his presentation Valentin will be showing his workflow and how the software he uses can serve as "toys" in the playful making of new electronic music. After a brief introduction about himself, he would elaborate on the way he does his sound design and composing and what workflow techniques and software can make this process more play than work.



*Valentin Brunn, born in 1994, is a producer and composer from Germany who is mostly known under his stage name Virtual Riot. After extensive classical piano training he studied music production at the Popakademie in Mannheim, Germany, and moved to Los Angeles in 2016. He produces electronic bass- and dance-music under his alias Virtual Riot and performs as a DJ all over the world. His sound design, music production streams and Youtube tutorials have attracted a lot of attention in the electronic music production community and his sounds and*

*sample packs are being used by producers like Skrillex, Zedd and many others.*

## Susanne Abbuehl, University of Applied Sciences and Arts, Lucerne, Switzerland

Teaching on music universities and conservatoires means working with the given of curricula and expected proficiencies enabling a student to complete his or her degrees. This means that students need to acquire a wide range of basic and advanced skills as well as theoretical, analytical and general musical knowledge. In addition, they are also expected to be creative and personal in and out of school. The challenge of a good teacher lies in keeping the overview in achieving this highly complex and individual balance of interdependent competences. Susanne Abbuehl has combined teaching with her own artistic work of composing, recording and touring right from the start of her professional career. Just as in her own artistic work, she works with students on furthering and deepening knowledge and skills on one side, and working with experiment, coincidence and intuition on the other side. Without knowledge and skills, play and creativity will have a very limited scope - and without experiment and play as a tool to search and develop, knowledge and skills remain unfulfilled possibilities.



Swiss/Dutch singer and composer Susanne Abbuehl (\*1970) is Professor for jazz voice, ensemble and composition for and with words at the University of Applied Sciences and Arts in Lucerne as well as at the Haute Ecole de Musique HEMU in Lausanne.

Her current field of research is perfect pitch.

She studied jazz voice with Rachel Gould and Jeanne Lee at the Royal Conservatory of The Hague, North Indian classical singing with Prabha Atre and composition with Diderik

Wagenaar. She is also a certified Iyengar Yoga teacher and a Gestalt coach (Institute for Integrative Gestalt Therapy, Würzburg). Susanne Abbuehl has been an ECM recording artist since 2001 and has toured worldwide. Awards and prizes have included an Edison award, the „Grand Prix du Disque de l'Académie Charles Cros“, and winning the „European Musician 2017“ award from the French Académie du Jazz. She was also one of the recipients of the Swiss Music Prize in 2016. Recent conference contributions include „The Gestalt Approach In Teaching Jazz Voice And In Creating Art“ (International Jazz Voice Conference Helsinki, 2017) and „Perfect Pitch In Jazz Education“ (Rhythm Changes research conference Amsterdam, 2017).

## AEC's SMS Project - Strengthen Music in Society

Higher Music Education Institutions (HMEIs) play a crucial role to safeguard, develop and promote European cultural heritage and diversity, to facilitate access to cultural offerings and cultural education for all, and to contribute to economic growth through the creation of new jobs and new business models in the creative sector.

The Music HEIs' graduates will become key cultural and creative players of tomorrow and, if equipped with the appropriate skills, competences and know-how, will contribute decisively to strengthening the cultural and creative sectors and to promoting innovation within them.

AEC has had significant impact in encouraging Music HEIs to adapt to change, embrace innovation and open up new fields of activities. AEC-SMS represents a bold new step in the Association's continuing work to provide this impetus.

### AEC-SMS Project Objectives

**Music's and Music Higher Education Institutions' (HEIs') Role in Society:** To raise consciousness for the social responsibility of artists and music HEIs and for governments' political responsibility to foster cultural organisations.

**Diversity, Identity, Inclusiveness:** To encourage Music HEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.

**Entrepreneurial mind-set for musicians:** To embed entrepreneurial skills in the education of the artist to better prepare students for their future role as musician-entrepreneur.

**Internationalisation and transnational mobility:** To help music students and teachers to internationalise their careers and activities.

**Shaping the musician of tomorrow through innovative learning and teaching (L&T):** To provide new L&T models enabling Music HEIs to educate creative and communicating musicians. This strand will be coordinated jointly with the Centre of Excellence in Music Performance Education (CEMPE) of the Norwegian Academy of Music.

**Teacher education in the digital age:** To encourage the use of digital technologies in music education. To increase the quality of early childhood music education, and thus extend the audience of tomorrow. This strand will be fully coordinated by the European Music Schools Union (EMU) and involve representatives of the European Association of Music in Schools (EAS).

## PRACTICAL INFORMATION

### Relevant addresses and numbers

#### **Conference Location:**

Conservatorio di Musica Luisa D'Annunzio  
Viale Giovanni Bovio, 1, 65123 Pescara (PE), Italy

#### **Dinner Friday 9th February**

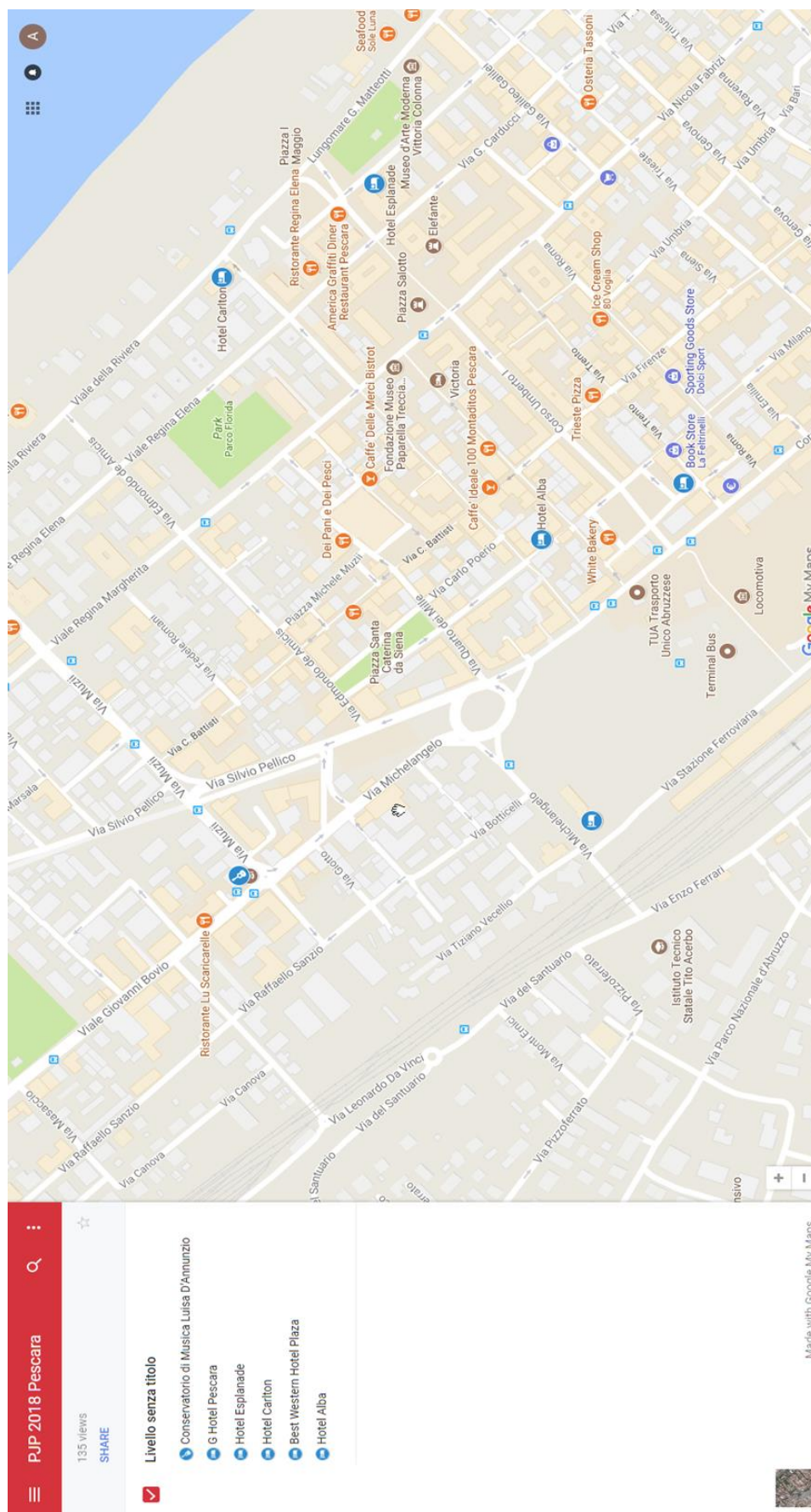
Restaurant Castello Chiola, Via degli Aquino 12, Loreto Aprutino, I 65014 Pescara PE  
Phone number: +39 085 829 0690

#### **Emergency MOBILE NUMBER**

Sara Primiterra - AEC Events Manager -0032/496207303  
Angelo Valori - Head of Pop and Jazz in Pescara - 0039/3281643005



## Maps and Travel Indications



## Travel

**Pescara has an airport**, mostly used by low cost companies (Ryanair, Wizzair, etc) and Alitalia for national and international routes.

Pescara's (Abruzzo) Airport is located about 3 km from the centre of Pescara on the border between the Municipalities of Pescara and S. Giovanni Teatino, directly on the Tiburtina highway.

### TAXI

Urban and extra-urban transports

Radio Taxi Service: tel. 085 35155

Taxi fares:

From Abruzzo Airport to Pescara city centre: 20 € (variable price)

### BUS

Urban and extra-urban transports

Abruzzo Airport to Pescara Centre-Railway Station:

-GTM Autolinea Chieti company, bus numbers 8 and 38 every 20 minutes

-ARPA Autolinea Chieti company, every 15 minutes

-SATAM company, every 2 hours

Another option is to **fly to Rome** (Fiumicino or Ciampino airports) and **change to Pescara OR, in Rome airport, take the bus to Pescara** (3-4 hours). There are several bus companies serving the route Rome-Pescara. You can book your bus ticket in advance on internet. These are the main companies

Prontobus: [www.prontobusitalia.it](http://www.prontobusitalia.it)

Di Carlo bus: [www.dicarlobus.it](http://www.dicarlobus.it)

Flixbus: [www.flixbus.it](http://www.flixbus.it)

Alternatively **you can fly to Milan** (any airport) and **take a flight to Pescara or a train** from the train station Milano Centrale (there is a bus from the airports to the train station). Please see train schedule at <http://www.trenitalia.com/>

## Hotel

If you wish to already book your accommodation in Pescara we warmly suggest **Hotel G**, located in front of Pescara Train Station, **7 minutes walking** from the Conservatoire:

Single room: 79 euro + city tax (including WiFi and Breakfast)

Double room: 104 euro + city tax (including WiFi and Breakfast)

booking email address: [info@ghotelpescara.it](mailto:info@ghotelpescara.it). Please refere to the "Conference at the Conservatorio"

website: [www.ghotelpescara.it](http://www.ghotelpescara.it)



## Information on fee payment

To receive an invoice please mail [events@aec-music.eu](mailto:events@aec-music.eu)

Participation fees can be paid the following ways:

- Manual Payment by Bank Transfer before the event
- Ideal, Credit Card, Paypal, Bankcontact Systems Online (in the registration form)
- Manual Payment (cash on the spot in Pescara)
- Manual Payment (by Credit Card in Pescara)

### Amount of the Registration Fee (per person)

Category	For Registration and Payment made by January 22nd January	For Registration and Payment made after 22nd January
Representative of an AEC member institution	140 euro	190 euro
Representative of a non-AEC member institution	440 euro	490 euro
Student from an AEC member institution	50 euro	70 euro

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Reception (Friday 9)
- One organized Dinner (Friday 9)
- Two organized Lunch (Friday 9 and Saturday 10)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after January 15th

### Bank details for payments by bank transfer

Bank: BNP Paribas Fortis  
Account Holder: AEC-Music  
IBAN: BE47 0016 8894 2980  
SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (PJP 2018) and
- the last name of the participant
- the name of your institution (if fitting)

Example: PJP2018, Smith, Gotham Conservatory

## PJP PREPARATORY WORKING GROUP

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*HKU Utrechts Conservatorium*

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*Conservatorio di Musica Domenico Cimarosa, Avellino*

## AEC Office Staff

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*Chief Executive*

Sara Primiterra  
*Events Manager*

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*Student Intern*

Paulina Gut  
*Student Intern*

## Conservatorio Luisa D'Annunzio

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Maria Rosaria Sirano  
*Administrative Director*

Angelo Valori  
*Head of Pop and Jazz*

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