

"What does it mean to make it?
Opening gateways to working
life, international connections
and artistry"

POP
&
JAZZ

PLAT
FORM

2023



16 – 18 February Rome (Italy)
St. Louis College of Music

Table of contents

Introduction	1
Theme of 2023	2
Thursday 16 February	3
Pre-Conference Sessions	
Friday 17 February	3
Opening Session	
Opening remarks	
Plenary Session I The obligation to re-educate ourselves	4
Breakout Rooms with PJP Working Group Members	4
Plenary Session II What does it mean to make it? – The ever-evolving artist	5
Saint Louis Open Night	
Saturday 18 February	6
Plenary Session II What does it mean to make it? – Opening gateways to internationalization in Higher Music Education	
Open Floor – Parallel Sessions	7
• Creating strategic international partnerships – new opportunities in a range of styles	8
• How to Carry Out an Erasmus+ BIP Project	
• International alliance building: The profound benefits of globally positioned study, exchange, and hosting-programs between conservatories	9
• Jazz and Gender	9
• Createme: a newly established Center for Excellence in Creative use of Technology in Music Education	10
• An updated pedagogical approach to music and entrepreneurship	11
• Long distance live performing in ensembles – made possible	12
• ARTEMIS In-presence safe space	13
• After fifty years of Smoke on the Water: What does it mean to make it? Moreover, what can we learn from that song?	14
• New Models for the Modern Conservatory	15
Music Intermezzo	15
PRlhME final multiplier – Presentation about the project and its outcomes	16
Information Forum & Market	17
Discussion Groups – reflection on the conference and future topics	
Closing Session	18
Concert Auditorium Fellini	
Sunday 19 February	19
VoCon	
Thank you!	21

Introduction

The AEC Pop and Jazz Platform (PJP) meeting 2023 took place at the Saint Louis College of Music in Rome, Italy, from 16 to 18 February 2023 under the title “What does it mean to make it? Opening gateways to working life, internationalisation and artistry”.

The platform’s participants were able to once again meet in person after two years of digital gatherings. The 168 participants enjoyed the usual mix of keynote speeches, open floor sessions, on-stage conversations, discussion groups and networking moments.

The event started with the Students’ meeting and the Pre-conference session, both organised and moderated by the PJP Working Group members. The format of the pre-conference has changed and, instead of separating into genre-based groups, the participants had the chance to discuss the 3 overarching topics of the conference: Working Life, Internationalisation, and Artistry.

This year’s programme featured keynote sessions addressing the topic of the conference, breakout sessions and the open floor presentations proposed by the participants. The conference programme also included a presentation of the project on power relations titled PRIhME – Power Relations in Higher Music Education, funded as an Erasmus+ Strategic Partnership. In addition, participants had the chance to enjoy performances organised by St. Louis College in Rome.

On Sunday 19th February, another edition of the conference for vocal teachers – VoCon – was organised. VoCon is a platform for the exchange of best practices among Jazz, Pop and all other interested teachers and students in higher music education. Vocal department students kicked off the day with performances before the programme continued with presentations.



PJP Working Group members

Linda Bloemhard

(Codarts, Rotterdam) – Chair

Susanne Abbuehl

(Royal Conservatoire The Hague)

Mario Carrillo

(Centro Superior Música Creativa Madrid)

Barbara Lalić

(AEC) – WG Coordinator

Anna Uhuru

(Leeds College of Music, UK)

Denis Vautrin

(Conservatoire National Supérieur de Musique et de Danse de Paris)

Jere Laukkanen

(Helsinki Metropolia University of Applied Sciences)

Theme of 2023

This year's theme came up during a brainstorming with the colleagues of St. Louis College of Music and our preparatory working group. We were wondering which themes would still be relevant after all the turmoil of the passed Covid period and with all the uncertainties ahead? Contrary to what one might expect the working life of musicians has gone into overdrive after all the restrictive bans have been lifted. All over Europe the gigs and tours have been starting up again and audiences are happy to go out and enjoy concerts and live music at the many festivals and venues. Many of us had the opportunity to go 'back to business' and many of us used our ingenuity to branch out to other sources of income.

Because... let's not oversimplify this returning 'back to business'...

Due to the pandemic, we all had to review our lives as creators, musicians, entrepreneurs – and above all – humans. We all know that dealing with uncertainty is a much-needed competency. Following your dream to become the best performer is still valid and even needed to pursue a career in the arts. You need stamina and self-belief, an open mind and cleverness, and a rocksteady sense of belonging to want to build a meaningful career in music. As educators, we need some real talk about our curricula and take a hard look at what it means to go out there in the world to create such a career. The profile of musicians has changed dramatically, and the question is if conservatoires and educational programs can keep up with this unknown future. Do we, as educators, have what it takes 'learn and teach it'?

These thoughts, ideas and questions we would like to discuss with you.

The program of the pre-conference on Thursday has a new format and we hope you can join us already there! The two-day conference program has enough space built in to connect and exchange ideas and experiences and we are looking forward to meeting you all!

Since this will be my last AEC PJP meeting as Chair and member of the wonderful preparatory working group I would like to thank my colleagues who made this work so inspiring and meaningful.

Thank You!

Linda Bloemhard
Chair AEC Pop & Jazz Platform
meeting preparatory working group



Thursday 16 February

Pre-conference Sessions

Check the recording of
the first day of PJP 2023



The event was preceded by Pre-Conference Sessions organised as meetings for different groups.

The Thursday Pre-Conference assumed a new format: instead of having genre-based discussions, the Pre-Conference was more closely connected to the three key themes of the Meeting: Working Life, Internationalisation, and Artistry. These topics were addressed by one breakout group each, all consisting of teachers, heads/managers and students together.

Each group discussion was prepared by a short introduction to the subject, and reported back to a plenary discussion at the end of the Pre-Conference session. The aim was to come up with (possibly student-led) questions on each topic that were to be answered during the PJP Meeting.

We hope that this new Pre-Conference format provided us all with a more in-depth look at the themes of the PJP Meeting, and produce more useful information on these extremely important subjects.



Friday 17 February



Opening Session

Music introduction

Flowing Chords

Conductor – Margherite Flore

Opening remarks

Stefano Mastruzzi SLMC Director

Deborah Kelleher AEC President

Rico Gubler AEC Council member

Linda Bloemhard Chair of the PJP Working Group

Check the recording of
the second day of PJP
2023



Friday 17 February

Plenary Session I

The obligation to continue to re-educate ourselves

Presented by Roger Teeuwen

Course director Fine Art & Design, Willem de Kooning Academy

The obligation to continue to re-educate ourselves' shares the grounding, development and practice of an interdisciplinary curriculum within the Arts. The Willem de Kooning Academy (Rotterdam, the Netherlands) fundamentally changed its curriculum in 2013 with the aim to better prepare students for a future which cannot be predicted anymore at the start of their studies. This presentation is a report from practice, on lessons learned and changing cultures. By sharing the deeper values of the curriculum, several core aspects were addressed. Firstly, framework aspects; integrated learning experience, flexible and specific organization of education, and new learning environments in which tools and social interaction meet. Secondly, program aspects; new or changing knowledge, changing outcomes, position in practice though interdisciplinary research and exchange. Thirdly, diversification of teaching teams; new pedagogies and didactical approaches, new forms of evaluation and assessment, and enhanced focus on the ability of students to self-direct their development. Lastly, how to learn to adjust; cyclical improvement and the effects of constant change.



Breakout Rooms with PJP Working Group Members

Following the talk of Roger Teeuwen, participants splited into breakout groups to discuss the main points of the keynote presentation.

In the warm-up round, participants expressed the most striking features of the keynote talk of Roger Teeuwen, and subsequently talked about personal best practices and ideas about how their respective curriculum prepares their students for working life. Further discussion focused on the question what there is to learn from other artforms regarding curriculum and whether internationalisation should be part of the curriculum.

Friday 17 February

Plenary Session II

What Does It Mean to Make It? – The Ever-Evolving Artist

Panel discussion with Silvia Bolognesi and Rabihi Beaini, moderated by Hannes Pries

The landscape of artistry is in rapid change. Challenges like the global pandemic, rise of new technology and social media, and both economic and ecologic shifts demand constant adaptation from us musicians.



Our guest-speakers are both facing these challenges in very different fields of work. DJ Rabihi Beaini is a producing and composing artist in the avant-garde electronic music genre. After performing in the underground-techno scene in the 90s, he never got tired of experimenting and evolving himself musically and breaking boundaries within his genre. He also created the label „Morphine“ which features „creative output from a wide range of artists across the globe“.

Silvia Bolognesi is a double bass player, composer and arranger. After studying both classical and jazz music in Siena, she played with William Parker, Muhal Richard Abrams, Lawrence "Butch" Morris, Roscoe Mitchell and Antony Braxton. She is band leader to a variety of large and chamber ensembles and experiments a lot with group improvisation. Additionally she founded the label Fonterossa Records in 2010. Together they discussed mindset, experiences and strategies of the ever evolving artist and what take aways there are for high level music education.



Saint Louis Open Night

The host institution St. Louis College of Music organised various performances in their four different facilities where 9 different ensembles performing simultaneously.

Saturday 18 February

Plenary Session III

Check the recording of
the third day of PJP 2023



What Does It Mean to Make It? – Opening Gateways to Internationalization in Higher Music Education

Introducing the Working With Music project with Verdiana Saint Amour di Chanaz (Sound Editor & Designer), Costanza Alegiani (singer, composer, performer) and Lucia Di Cecca (piano professor at Santa Cecilia Conservatory of Music of Rome, Italy)

Panel Discussion moderated by Marta Raviglia

Working With Music + (WWM+) is an Erasmus+ Consortium whose main objective is to support the newly graduates of the Italian Conservatories of Music by facilitating the beginning of their professional life. The project started in 2010 (as a Leonardo da Vinci Partnership) and has involved, so far, 21 Italian Conservatories and 150 European companies and organizations. More than 300 recent graduates had the opportunity to carry out a traineeship at European theaters, orchestras, academies, festivals, hospitals, rehabilitation centers, churches, recording studios, libraries, music organizations.



Saturday 18 February

Open Floor - Parallel Sessions

Creating strategic international partnerships – new opportunities in a range of styles

Presented by Richard Smith,
USC Thornton School of Music, Los Angeles, California

“What is the single most important key to success in the music business?” A very compelling question posited by David Foster in a recent masterclass at USC. Foster is one of the most successful musicians in the contemporary music world. A composer, arranger and producer who has worked with Andrea Bocelli, Michael Bublé, Chicago, Natalie Cole, Rod Stewart, Madonna, Stevie Wonder, Michael Jackson, Barbra Streisand and many others, winner of 16 Grammy awards from 47 nominations.

In this presentation the group found out what this “key” to success is, discussed it thoroughly and learned how to apply it in professional teaching and performing lives, using a 4-point system that includes: Contact, quid pro quo, collaboration, diversity, and growth.

Professor Smith (USC Thornton School of Music) has spent the last 20 years performing, recording and teaching around the globe. At the Institute of Contemporary Music Performance, (London), The London College of Contemporary Media, The Academy of Popular Culture, (Holland), Codarts University for the Arts (Holland), The Utrecht Conservatorium (Holland), The Royal Academy of Music, (Denmark), Agder University, (Norway), The Sibelius Academy (Finland), Music Academy 2000, (Bologna), The Universtate d’Roma (Italy), Ionian University, (Greece), and The Sydney Conservatorium, (Australia). He wrote and led the Master of Culture and Arts, Music, Media & Marketing at Nova University, Pietarsaari, Finland (2018). He currently runs a yearly collaboration course called ‘The Contemporary Musician – a Global Perspective’ between The USC Thornton School of Music and The University of the Arts, London, and is the director of the LA Experience international program at USC Thornton. In addition to his work at USC, Professor Smith is a chart-topping contemporary jazz guitarist with 17 albums and singles released to date. His albums have featured Alex Acuna, Brian Bromberg, Vinnie Colaiuta, Jeff Lorber, Eric Marienthal, Greg Adams, and members of the Tower of Power horn section.

Saturday 18 February

Open Floor - Parallel Sessions

How to Carry Out an Erasmus+ BIP Project

Jere Laukkanen,
Metropolia University of Applied Sciences, Helsinki, Finland

This presentation dealt with designing and implementing an Erasmus+ Blended Intensive Programme (BIP). The presentation is applicable to all, who want to put together an international consortium of higher education institutions and realize a hybrid project involving student and teacher mobility and collaborative learning. Erasmus+ BIPs are short-term, intensive international mobility programmes that use innovative ways of learning, teaching and training for students and staff, and which include the use of online cooperation. Blending innovative approaches to teaching and learning both on-site and online, the BIPs lend themselves easily to projects including innovation, research, development and artistic creation. The presentation discussed various aspects significant to the designing and implementing of a successful BIP project, such as the characteristics of and requirements for a BIP, building the consortium and defining the roles, pedagogical issues, organizational responsibility, ICT requirements and communication, budgeting, and the time-span needed for various stages of the project.

[View the presentation](#)



International alliance building: The profound benefits of globally positioned study, exchange, and hosting-programs between conservatories

Presented by Richard Smith,
USC Thornton School of Music, Los Angeles, California

The Thornton Maymester and "LAExperience" were the focus of the presentation.

The USC Thornton School located in Los Angeles, California, has developed several programs that recognize the importance of international activity, they include:

Study abroad: courses that give students course credit for going abroad and working with faculty and students from host institutions.

Exchange: professors exchange positions at different institutions for as much as a semester, sharing materials and methods with students and faculty in both locations in the process. Hosting experiences: hosting students from partner institutions from around the world and providing an immersive, creative, and collaborative experience.

Saturday 18 February

Open Floor - Parallel Sessions

These experiences have many positive outcomes for both students and faculty that include broadening academic worldview, encouraging musical and academic collaboration, adaptability, teambuilding, networking, cultural aspects of music making and communication, leadership, branding, marketing and fashion in music, problem solving, music industry, resume building and learning to work globally.

In the 3-week Thornton "Maymester" programs, USC Thornton students travel abroad as well as domestically at the end of their spring semester. These 3-4 week courses (currently to London, Paris and Nashville) allow students to explore and immerse themselves in the world around them.

In our "Thornton LAExperience", our partner schools from around the world travel to USC for a week of classroom visitations, concert attendance, collaboration, composition and masterclasses that culminate in a recording AEC Pop and Jazz Platform 2023 Open floor session at the renowned East-West recording studios in Hollywood. This experience is sponsored by the Thornton school. The LAExperience is inclusive of classical as well as folk, jazz and popular music students.

Jazz and Gender

Presented by Monika Herzig,
JAM Music Lab Private University, Vienna, Austria

This presentation discussed some of the findings from our recent Routledge Companion "Jazz and Gender" (Routledge, 2022) ed. Monika Herzig, James Reddan, and Michael Kahr, specifically a summary of the lingering barriers for female instrumentalists in jazz causing the current glass ceiling. In 38 chapters, authors from 4 continents present historical, social, and cultural perspectives on gender in the art form jazz. Furthermore, Monika Herzig's chapter contribution to the book was discussed, the role of all female groups, and our Jazz Girls Days as initiatives towards change. Lingering barriers include missing role models, tokenism, stereotyping, and approaches to pedagogy. Presenting all female groups on stage and in educational settings provides a safe environment, freedom of expression, breaks stereotypes, and offers needed networking opportunities. During the discussions there was a focus on specific issues and unique cultural characteristics of European countries and possible action items were shared.

[View the presentation](#)



Saturday 18 February

Open Floor - Parallel Sessions

Createme: a newly established Center for Excellence in Creative use of Technology in Music Education – Tomorrow's creativity

Presented by Eirik Sørnbø,
University of Agder, Kristiansand, Norway

As technology becomes increasingly integrated in both education and artistic practices, traditional knowledge and skills are constantly challenged. With the recent developments in AI (artificial intelligence) technologies, our conception of musical creativity is also challenged: what will human creativity in music (education) look like in the future? Many musicians and music teachers are concerned about how technologies threaten the business of music making. In which ways are AI similar to prior technologies that have “threatened” the musician, and in which ways do AI represent something fundamentally new? In which ways will AI be integrated in human creativity, how will they blend, and how will they be distinguished? And which overarching discussions come out of these developments, such as questions regarding the value of human creativity and the value of music and art in society, when anybody with basic programming skills can program algorithms to make decent-sounding music?

These questions will be put forward by Createme, a newly established Center for Excellence for creative use of technology in music education at the University of Agder (Norway). We obviously do not have the answers to these questions, nor necessarily the best expertise to provide them. But what we do have, through our status as a center for excellence, is the opportunity to raise these matters at an international level, and to connect others that are interested, worried, excited, or skeptical to how technologies influence musical practices and education. We invited to an open conversation to have discussions and to make connections across institutions, to put on the agenda issues we believe will be crucial to our future as music educators, connecting to the conference theme: what it means to make it (music).

Saturday 18 February

Open Floor - Parallel Sessions

An updated pedagogical approach to music and entrepreneurship

Presented by Daniel Nordgård,
Department of Popular Music, University of Agder, Kristiansand, Norway

Digital innovations have changed the framework conditions for musicians and artists, creatively as well as economically. Business models have changed, and digital innovations provide a greater sense of flexibility and value-chain mobility. We often refer to this as a more artist-centered music economy, or as DIY culture – Do It Yourself. At the heart of these developments lies the need for artists to take on more specialized tasks and responsibilities beyond their artistic and creative work. In response to this, entrepreneurship is increasingly taught in music schools and music programs, as integral components, or as electoral courses.

However, a key question becomes what entrepreneurship is taught and what theories, concepts and practices it builds on. To what extent is music entrepreneurship different from classic entrepreneurship? This ties particularly to the role of the entrepreneur and further to the music-entrepreneur's relationship and identity with the commercial/creative outcome – the music. There are many examples from music practice that suggest differences to more classic entrepreneurship, however music entrepreneurship is often taught within a more classic framework of entrepreneurship and with little reference to, or adjustment to music practice.

These issues were addressed in the newly established Norwegian Centre for Excellence in Music Pedagogy, Createme, and we invited to dialogues on how to frame music and entrepreneurship in a pedagogical approach that takes into account digital innovations and particular features in musicianship.

[View the presentation](#)



Saturday 18 February

Open Floor - Parallel Sessions

Long distance live performing in ensembles – made possible

Proposed by Dan Spinu,
"G. Enescu" University of Arts – Iași, Romania

The presentation is a brief description of a project, a first in Romania, carried out within the "Multidisciplinary Research Institute" of the "National University of Arts" from Iași-Romania, consisting in the development of a viable and accessible solution for the remote rehearsals of the members of a band. The results of the project have direct applicability in music education in pop/jazz genres, also they relate to the theme of the conference, "Opening gateways to working life, international connections and artistry", because this solution opens new ways towards remote collaborations and increasing the efficiency of concert preparations.

The isolation imposed by the pandemic times seemed to be overcome by easy communication via the Internet. Although the Internet offered a viable alternative in the case of lecture-type courses, an unsuspected problem stood in the way of remote performing in ensembles: latency. The period of the pandemic meant the complete suspension of activities in ensembles for a long time, with serious consequences for music education in general and concert activity. The only alternative was that the members of a band record themselves individually and then make a video montage/audio mix of these recordings. However, this is not an authentic ensemble performance as a whole, completely lacking interactivity – the most important characteristic of this type of activity, which is very detrimental to very young musicians in training.

The research project proposed for the presentation investigated, tested and used technical solutions other than the Internet, which allowed, for the first time, the realization of a concert with two groups of performers located at a distance of about 350 km, including all the necessary rehearsals. The technical solution proved viable even for jazz/pop pieces with a high and constant tempo, situations where the latency becomes the most problematic.

Although the times of the pandemic have passed, such a technical solution is still of great interest for:

- distance music education
- ensuring access to ensemble activities for young musicians in isolated areas or who cannot travel easily
- streamlining concert preparation, lowering production costs.
- the facilitation of new collaborations, with distant institutions.

[View the presentation](#)



Saturday 18 February

Open Floor - Parallel Sessions

ARTEMIS In-presence safe space

The term safe space generally means a place or environment in which a person or group of people can feel confident that they will not be exposed to discrimination, criticism, harassment or any other risk of emotional (or physical) harm, and is ultimately intended to be free of bias, conflict, criticism or potentially threatening actions. From 2023 onwards, inpresence participants at AEC events are welcome to join this session, shaped as a discussion group format and facilitated by the members of the ARTEMIS Gender Equality and Nondiscrimination Mainstreaming Task Force (TF3):

- Steven Faber, ArtEZ University of the Arts (Zwolle, The Netherlands)
- Ankna Arockiam, Royal Conservatoire of Scotland (Glasgow, UK)
- Alfonso Guerra, AEC Membership and Finance Coordinator (Brussels, Belgium)
- Barbara Lalić, AEC Project and Office Coordinator (Brussels, Belgium)

Moreover, in the frame of the AEC - Empowering Artists as Makers in Society project (ARTEMIS, 2022-2025), co-funded by the Creative Europe programme of the European Commission, the TF3 is working on a 'Code of Conduct' (policy agreement, gender equality and anti-racism plan) for both in-presence and online participants, as well as for people actively involved in the organisation of AEC events. The Code of Conduct will take the form of a 'live document' - it will be regularly complemented by collecting insights and proposed premises by AEC member institutions wishing to contribute. In this regard, the safe space will also serve for people targeted by the Code of Conduct to comment, share their feedback and point out any behaviour described as not compliant with the document at any of the AEC events. Online participants and speakers / moderators participating remotely are invited to send their contributions, comments or concerns to Alfonso Guerra via email at alfonsoguerra@aec-music.eu. Lastly, gender equality and non-discrimination practices also had a room for open discussion in the safe space facilitated by the members of the TF3.

Saturday 18 February

Open Floor - Parallel Sessions

**After fifty years of Smoke on the Water: What does it mean to make it?
Moreover, what can we in higher music education learn from that song?**

Presented by Jan-Olof Gullö,
Royal College of Music, Stockholm, Sweden

The song "Smoke on the Water", recorded by the British rock group Deep Purple in December 1971, had a global reach and contributed much to Deep Purple's success and fandom. The song was recorded during a sound check when the band was jamming and trying out a location for a recording session and was initially not intended to be released. However, a turning point was a successful live album, "Made in Japan", in 1972, including the song, and in 1973, Smoke on the Water became a worldwide hit. Furthermore, the song has retained its popularity over the years. Therefore, it is interesting to ask: how can the success of Smoke on the Water be explained? The study presented here includes interviews with music teachers, music directors, music students and musicians in different countries, as well as interviews with some original members of Deep Purple. The findings are empirically surprising and indicate tension regarding understanding what is most important in a specific musical performance and piece of music or recording, such as Smoke on the Water, between those who perform or produce and those who listen.

In short, for many of those who study music and music production, the details of the music and various intrinsic aspects of musical content seem to be more important, compared to those who are more average listeners who seem to pay more attention to how the lyrics and music speak to them. Therefore, the results highlight some possible areas of development. At least for those students who want to produce music and reach listeners who cannot analyse music and deeply understand various advanced musical aspects as well as they, as music students, can. Nevertheless, when we teach in higher music education, we can help our students develop their sensitivity and understanding of what is needed to reach the listeners. Then the students should have good conditions to open the gates to a great working life, acquire valuable international connections and build up fruitful artistry.

Saturday 18 February

Open Floor - Parallel Sessions

New Models for the Modern Conservatory

Sean Holt and Rick Schmunk,
USC, Thornton School of Music, LA, United States

In many cases, music conservatory and university programs historically avoided being identified as trade schools and focused on technique, musicality, creativity, and other foundational musical principles.

This left graduates solely responsible for honing and adapting their unique skill sets to the needs of available work opportunities. But competition today is greater than ever, and it's now accepted that music institutions bear significant responsibility to provide programs that prepare students for current work opportunities and connect them with working professionals without sacrificing those core musical principles. This presentation looked at the challenges that building relevant programs presents, including ways to infuse coursework with real-world prompts that require a versatile musical skill set, as well as collaboration, communication, time management, and other "soft skills." The need to identify and develop suitable faculty and the changes in how we audition and select students was also discussed.

Music Intermezzo

Saint Louis Jazz Master students

- Antonio Ottaviano - sax
- Marco Palmisano - piano
- Emanuele Macculi - bass



Saturday 18 February

PRIhME final multiplier

Presentation about the project and its outcomes

Towards an understanding of power relations in the context of Higher Music Education Institution

Update with Chair of the Editorial Board David-Emil Wickström, and Chair of the Assembly Working group Esther Nass

In this update, leaders of the various committees that have brought PRIhME to life reflected on where we have got to. With all four assemblies now concluded, we asked: what are the themes that are emerging?



How have the participant institutions experienced the process? Drawing on the shared experiences of our assembly members and the papers developed by our experts, how can we usefully create recommendations and research publications that will help our institutions to become safer and more inclusive learning environments? Abuse of power relations and misconduct within higher music education have been endemic within institutions for many years. Through the #MeToo movement as well as high profile court cases, this became an area of focus for many higher music education institutions as well as for the AEC itself – especially within its project “AEC – Strengthening Music in Society” (SMS). Power relations, however, go beyond misconduct and abuse. It also includes how we view our roles as educators, management and students in the 21st century as well as ideas related to pedagogy, in-house communication, and participation. In other words, giving all stakeholders a chance to express their voice. An outcome of the discussions on power relations at the sectoral level was to create a new project (“PRIhME – Power relations in higher music education”) built around stakeholder assemblies discussing power relations.

Saturday 18 February

Information Forum & Market

Jazz Forum Talents at Jazz Bez Festival, Lviv

Maciej Kądziera, Academy of Music
Lodz, Poland

Traditional, global and folk music platform

Unni Løvlid, NMH Oslo, Norway

Folk music and PJP future joint activities

Stefan Gies, AEC Chief Executive

Mapping out institutions interested in a Mediterranean network

Laura Poggio, Centro Superior
Música Creativa Madrid, Spain

New Master's Program in "Folklore of the Iberian peninsula" in Madrid

Mario Carrillo, Centro Superior
Música Creativa Madrid, Spain



Discussion Groups - reflection on the conference and future topics

For the last session, participants were split into discussion groups moderated by members of the PJP Working Group. Participants shared their impressions about the event and their wishes for future PJP meetings. Their reflections and feedback gave valuable insight on the conference program, on the organisation of the event and which topics should be addressed in coming PJP Meetings.



Saturday 18 February

Closing Session

- News from the AEC – Stefan Gies, AEC Chief Executive
- Announcement of the PJP Platform meeting 2024
- Closing Remarks by Linda Bloemhard, PJP WG Chair



Concert Auditorium Fellini

"This is not the same old show"

Saint Louis DOC feat. Davide Shorty & Ainé

Roberto Iadanza – piano
Antonino Ganga – guitar
Diego di Ruscio – guitar
Vittoria Cascone – vocals
Giulia Spinello – vocals
Alessandro Loggia – bass
Vincenzo Protano – drums

Ainé – vocals
Corinne Ragona – background vocals
Laura Pilloni – background vocals
Imma Baducelli – background vocals
Roberto Iadanza – piano
Maria Vittoria Benigni – bass
Pierpaolo Tancredi – drums



Sunday 19 February

VoCon

About VoCon

VoCon is a Europe-wide platform for vocal Jazz, Pop, Folk and all interested teachers in higher music education. It provides the need for sharing good practice, thoughts on education, and differences in vision and mission in the various European countries.



It is a very personal practice based platform that aims to connect professional teachers in higher education on a 'person to person' basis. It is a learning community, practising what it preaches and also provides and protects free space for sharing topics that emerge on the spot.

Vocal Teachers (VoCon) Manifest

When being a member of VoCon, you are:

- a vocal teacher Jazz and/or Pop and/or Folk in higher music education;
- in an institute that is connected to or open to attending AEC/PJP;
- eager to meet and greet European colleagues in our working field;
- interested in sharing thoughts, vision, mission and practical working forms with colleagues; • primarily interested in sharing questions instead of giving answers;
- part of a learning community, open to shift angles that may offer new insights;
- critical friend to your colleagues and their contribution in both meetings and VoCon online communication;
- part of a non-strategic platform, that develops from the inside out;
- open to sharing research results, contribute knowledge and be a sounding board;
- open to educational experiment and keen on exchanging all kinds of educational experiences;
- an ambassador that reaches out to colleagues inviting them to take part in VoCon.

Sunday 19 February

Open floor session

Improvisation as a Tool for Freedom of Expression

Almaz Yebio (Malmö Academy of Music / University of Lund, Malmö – Sweden)

Yebio's workshop/seminar will discuss the relationship between improvisation and personal artistry. Yebio's longtime work with students has always been gravitating towards and from improvisation and she will share some of her thoughts and practices around that. She will describe her broad approach to improvisation that involves many genres of music and many styles. Swedish singer, pianist, guitar player, conductor and teacher. Master in fine Arts at Academy of Music in Malmö, Sweden.

Vocal Jazz Lessons – The Role of Rhythm

Jenny Robson (Sibelius Academy, Helsinki – Finland)

It is essential to understand the rhythmic groove and swing feel in jazz music. This presentation addresses the challenges and situations what I have faced with students when they take vocal jazz lessons. There are many things that we (pop/jazz vocal teachers) should teach during the voice lessons. How much do we teach interpretation, improvisation, vocal technique? And how much do we teach rhythm? How do all these connect? After a short presentation I welcome a discussion about the role of rhythmical approach in our teaching. Jazz vocalist Jenny Robson is performing actively with her bands Brazil Jazz Quintet and Jenny Robson Quartet. Apart from being a musician, Robson also teaches in Sibelius Academy and Espoo Music Institute's Pop and Jazz Department Ebeli. Robson is also the artistic director of the international vocal jazz conference: IJVC

Body-Mind Vocal Therapy

Chrystel Wautier (KASK & Conservatorium, Gent / Royal Conservatoire, Antwerp – Belgium)

The practice of body/mind/vocal therapy invites us to use the voice and the body to go to the meeting of our deep emotions which can cause technical problems and psychological sufferings. Through energetic work, we can welcome them and bring a healing response in order to liberation of the voice and of oneself. Chrystel Wautier is a Belgian jazz singer and songwriter trained at the Royal Conservatory of Brussels. Her music has led her to perform on Belgian and international stages. She is also one of the teachers of vocal Jazz at the Conservatory of Ghent and Antwerp. In recent years, she became interested in the therapeutic aspect of singing and became a psycho-corporal and vocal therapist.

Thank you!



We would like to express our sincere gratitude for everyone who contributed to the success of this PJP meeting.

See you next year in Odense
(Denmark)!

Report by Katharina Litzinger and Barbara Lalić, AEC office

Photo credits: Saint Louis College of Music