

AEC POP AND JAZZ PLATFORM MEETING
Escola Superior de Música de Catalunya (ESMUC)
Barcelona, 11 September 2005

REPORT

Welcome

The meeting is opened by PJP Coordinator Aage Hagen (Rhythmic Music Conservatory Copenhagen) acting as the meeting chair, AEC Chief Executive Martin Prchal and Manel Camp, head of the pop and jazz department of the Escola Superior de Música de Catalunya (ESMUC).

- Martin Prchal mentions this is the first full meeting of the Pop and Jazz Platform although there have been some smaller meetings before. He points at that the AEC finds the Platform an important initiative, as it is increasingly aware of the growing importance of these genres in the overall professional music training sector, and presents a document entitled 'Professional Pop and Jazz Music Training in Europe' that has been produced by the AEC some years ago (this document can be downloaded from the AEC website: www.aecinfo.org). He also introduces the 'Polifonia' project: the PJP meeting functions as a seminar in the framework of this project as it targets some of the 'Polifonia' themes, such as the use of the Bachelor/Master structure and the connection to the music profession. Finally, he especially welcomes Erling Aksdal (member of the AEC Council), Walter Turkenburg (executive director of the International Association of Schools of Jazz – IASJ) and Karl-Heinz Miklin (President of the IASJ).
- Manel Camp presents information about his institution. The ESMUC is only 4 years old and the first Spanish institution to include pop and jazz into its curriculum. New ways in organising and teaching had to be found to support this new study subject although the different departments are closely linked and provide education for students from all subject areas. This year (2005) the first 5 students graduated successfully from the pop and jazz department. The department at the moment has 75 students and 38 teachers and approximately 200 other students from ESMUC attend lectures from the pop and jazz department.
- Aage Hagen addresses in his introductory words the music culture of young people and the role of the conservatoires in this culture: do the music education institutions at all have access or relations to the young music scene? He briefly explains the history of the Pop and Jazz Platform. The idea was born 4 years ago at the AEC meeting of the international relations coordinators in Paris and followed by discussions at the subsequent IRC meetings. In spring 2005 the first official meeting of the platform was held in Leeds.

Session 1: The organisation of instrumental/vocal tuition – group tuition vs. 1-to-1 tuition.

Presentation by Jens Skou Olsen, associate professor Rhythmic Music Conservatory Copenhagen

Jens Skou Olsen is involved in curriculum development at his institution and does research on the topic of his presentation. He is a jazz musician, playing the double bass. He starts his presentation with a reflection on the word 'conservatorio' that comes from Italian. It was originally a place where orphans were conserved being given a secure place to grow. Today most conservatoires tend to conserve the musical traditions instead of focusing on the creation of music and on the people that are inside the institutions.

In 2001, the Rhythmic Music Conservatory (RMC) in Copenhagen started to restructure the balance between the courses at the institution, which in some ways inherited its structure from the classical conservatoire. Typical for the classical structure is that the principal instrument is the most important. Then there are several other subjects following it in importance. The philosophy behind it is that in order to become a great player, a lot of time has to be dedicated to the study of the principal instrument. This is a very time consuming and expensive strategy as the principal

instrument is taught in one-to-one tuition. The RMC has tried to shift the focus from the principal instrument towards the ensemble, realising that in the pop and jazz tradition it is the group, interacting with the ensemble members, which will become the reality for most musicians. Therefore the ensemble class has been made the core subject and around it all the other subjects have been organised. We can now have students attend a history of music class and on the same day apply their knowledge in the ensemble class. Also, the teachers of the first instrument can be present in the ensemble class. This concept worked out very well and led to the idea of adopting it to other subjects and to generalise it as a method in music teaching.

The organisation of instrumental/vocal tuition in groups has several aspects:

- The individual and the group: The group sets boundaries to the individual but there is still room left for individuality. The group can be seen as the environment where the learning process is taking place. The individual is the source and we discuss and explore the possibilities in a new perspective on equality, unity, justice and democracy. Openness towards different ideas without judgment on which one is wrong and which is right is asked. The longer a judgement can be suspended, the more experiences can be made in unknown territories. At the same time the individual needs the group. Not every student is equally successfully functioning in complex environments. The situation can be described as an individually orientated selection process in a pool of potential networks; many important, subjective choices must be made in co-existence with individuals engaged in similar processes. A paradox arises: increased individual freedom means also increased collective, social dependency. The students are organising themselves, forming ensembles, building record companies and creating formats that can push them in a new direction. The vision behind this is to create a process of reflecting on values and their practical implications. This process is becoming the source of sustained learning communities within constantly emerging networks.
- The role of the teacher in this new teaching structure has also to be reformulated. Teaching implies learning; this is valid for both teachers and students. One-to-one tuition is an individually formed process, in which the interaction with other subjects can be missing. And it can be a vulnerable learning process because the student is alone. If the group tuition concept is applied, the teacher becomes a pedagogue again, a person, who in the Greek sense of the word is walking with the student. At the same time he has to be able to give advice and to supervise, to discuss and reflect the choices that are made in the learning process. This implies the teacher knowing what is going on in the other classes the student attends and knowing the other teachers. He also has to know how to access the student's own resources and how to develop them.

How is this system realised at the RMC? First of all, all students with the same principal instrument studying in the same year form a group (e.g. all 3rd year guitar students). They have group sessions and they have solo sessions. Each student has a guide/advisor, who knows his/her from the beginning of his/her studies and will follow them all the way through. He or she will not necessarily be the one teaching the student the whole time but he will be the mediator. He will also talk with the other teachers and organise classes for the group.

The RMC is also experimenting with the learning that takes place when there is no teacher present. The students' private time can now be integrated into the study. Private performing is being monitored and the RMC organises in-house concerts. Classrooms are booked where the group can teach itself without a teacher being present. The main challenge for this type of teaching is to not lose the overview, to keep things together and not to fragment the learning process by involving too much teachers, too many different formats etc. Therefore the advising teacher is so important: he or she is responsible to maintain a personal relationship with the student and to guide the student through the learning process.

During the **discussion** following the presentation the following is mentioned:

- One of the advantages of the ensemble centred system is that the ensemble can be examined as a whole body. The students also evaluate each other. They function as a group and the students are very motivated during the exams, because they also play for each other. The

second advantage is that students now reflect on their courses with their teachers and their fellow students.

- The counsellor (teacher) keeps a record of the choices that are being made together with the student during his education. This is new and we hope that it prevents students from manoeuvring around the subjects that are difficult for them and instead facing those, knowing that it will bring them further. Additionally the students (according to our learning outcomes) have to be able to formulate and defend artistic choices.
- The students also have to organise a tour for their ensemble. They get a bus and they play all over Denmark. Two teachers follow them, listen to their concerts and give feedback.
- Organising the teaching in this system from an administrative part of view is not easy. The RMC tries to create an atmosphere of teamwork, where also the administrative staff is equally respected by students and teachers.
- Having an organic concept in teaching could be an obstacle to mobility during the study. But in reality it is not, because the student can learn from the jazz club experience in New York as well as from the jazz club nearby. Both can be implemented in the curriculum and the learning process.
- It is not easy to get all teachers to change their way of teaching. But the RMC has this view or vision and we work hard on it, to realise it step by step. It is a difficult learning process and still a huge discussion. But the jazz and pop music section is young and moving fast, so, methods and tests are constantly changing as well as the system.
- The expressed ideas are not genuine to pop and jazz and can be useful for everybody involved in music education. The PJP could be a good platform for the dissemination of information about the research, but it should also reach interested musicians beyond the platform.

Session 2: Bachelor/Master and Major/Minor structures in jazz studies

Presentation by Erling Aksdal (Norwegian University for Science and Technology in Trondheim – department of music and member of the AEC Council)

For jazz there has been made room in classical conservatoires. Many of us had to adapt to classical methodology, historiography and so on. As a culture we have done mistakes while adapting. To make clear what the potential dangers of the classical conservatoire system are, I will list the most common mistakes of the classical music education system:

- The classical historiography over the last century has produced a specific view on classical music education that is not beneficial to it. There is a Pantheon and a canon, there are masters and there are masterpieces and they are absolute. They are universal as historic values.
- Classical conservatoires still educate orchestra musicians, or in jazz big band musicians, not individual artists with entrepreneur skills.
- Learning the repertoire takes huge space in the classical music education. It is not about making music, it is about learning the repertoire.
- Around the above mentioned elements the music theory and musicology is set up to complement the principles of classical music education.

How did jazz education respond to this while adopting to the classical system?

- The natural framework of talent gathering in jazz was «creole», it was gathering of talents in the cities (bordellos, speak-easies). This has been replaced by the artificial conservatoire system.
- The aural tradition, that is essential in jazz, is easily forgotten in a classical system where the focus is on sheet music. Jazz music is created collectively between peers while making music (=musicking).
- The individuality in jazz is different from the classical musician. When jazz music is adopting the historiography model from the classical music by studying and reinterpreting former jazz legends (Ken Burns/Wynton Marsalis syndrome), breaks are being put on further development even if it is an understandable attempt to build up national and racial identity.
- Having finally a history made jazz acceptable for classical conservatoires. Room was made in the classical institutions for jazz departments and pressure groups were formed within them. This has led to jazz being over-represented in music education. There is more market in the conservatoires for jazz than on the market outside the institutions.
- Classical music is claiming to have a universal value. This is not true and it is not true for jazz either. Multi-cultural and modern theories of culture can illustrate this by understanding

Western classical music as an ethnic phenomenon (non-universality) and showing the differences and changes of understanding and perception of music through time and cultures by putting the music in different contexts.

- Jazz like classical music is a genre. Jazz as a genre can work as an acculturating force. It is very important to study genres in depth. As a musician you have to know the language of the genre really well. That does not mean that you have to reproduce it as far as it regards repertoire and ideas.
- On the other hand, we are confronted with diverse cultures, hybrids and transcendence (ethics, politics and aesthetics). How do we deal with them? How do we deal with genre we do not know in depth? Your own genre must function as a basis (strategic essentialism) for interaction. I believe in the inverted pyramid when it comes to teaching. Specialisation (genre) should be studied first and generalisation should round up the education in the end. Individuality and diversity of offerings in the Western modernity and individualistic society has to be taken into consideration while teaching, but the group is important and has to be reintegrated into the process.
- Spoken in the Bologna structures, jazz education does not need the same duration of studies as the classical music courses. A short bachelor (3 years) should be sufficient for jazz, where students start working earlier than in the classical sector. The content orientation should be:
 - First cycle: 3 years genre in-depth
 - Second Cycle: 2 years very open, project based

Presentation by Walter Turkenburg (Head of the Jazz Department of the Royal Conservatoire The Hague, Executive Director of the International Association of Schools of Jazz – IASJ and Chairman of the European Music Council – EMC)

1. *How did non-classical music enter the classical music system?*

Walter Turkenburg studied the classical guitar, an instrument which entered the classical music education system only in the 60ies. He states that if an instrument is integrated in the classical music education system there are always three points that can be recognised in the process:

- There has to be a strong movement within in the musical genre itself (e.g. well known players).
- There is need for a new curriculum
- There has to be support by the decision-making authorities.

An example can illustrate that: in the 70ies in Amsterdam there were classes with children from various cultural backgrounds in the music school. The music school then tried to find a way, together with the Turkish community to give the children from this community a possibility to learn music as well. For this group a new curriculum was developed, which was mainly taught in groups. The Turkish or other ethnic music systems were modularised and put into the Dutch working system. This was politically completely correct and supported by the government.

In jazz the situation in the 70ies was similar. It was a time during which the conservatoires experienced a period of changes. Jazz was making a new start. Big festivals were initiated. And a new generation of jazz musicians was established that felt a need to integrate their knowledge into an educational system. The classical conservatoire system was used as a starting model. Methods were developed alongside. The political support was there too.

What about pop now? There is a movement taking place: the 'popification' of the world. This expression has been created by Turkenburg to express that pop music is all around us, 24 hours a day. But there are also developments of pop and rock music curricula for conservatoire education, parallel to jazz curricula. And this again is politically very correct because pop music is popular. The consequence is that the integration, this time of pop and rock music, is taking place again.

Turkenburg thinks that jazz departments are underrepresented in the conservatoire landscape. The profession is seeking for musicians educated in those types of music, especially regarding improvisational skills (e.g.: for teaching choir singers how to improvise).

2. *Similarities, differences and overlaps between jazz and pop education*

Over the last years a relatively similar educational system for jazz music has been developed in all European music education institutions. Central in this system is the learning of improvisation, which is done in three steps: by imitation, assimilation and innovation. Kathy Dyson from the UK has written a book about it. Since the 90ies it is accepted in the jazz culture that new jazz players come from the conservatoires.

With pop and rock education this is different. The teaching and learning systems are not that parallel and homogeneous as in jazz education institutions. There is the same central way of imitating, assimilating and innovating in pop music. That is a parallel between pop and jazz. But it is different because in pop the sound is important and in jazz it is important to learn how to improvise. Further, pop music education has not yet been fully accepted in the pop culture itself. Some pop/rock academies exist, but the "new Beatles" do usually not meet in those institutions.

Moreover, pop and jazz are different cultural phenomenon: The stardom does not exist in jazz, jazz musicians that earn money are suspect, a tour in pop is different from a jazz tour, the band membership relation is different. Being hired and fired in a jazz band is quite normal; in pop formations lengthy band memberships are developed. The dress code is different: jazz musicians do not dress. Mass audiences are unknown to jazz. Another difference is the existence of the jazz standard repertoire. The canon, like it or not, is there. In pop this is different. There is the pop song, the rock style and there is dance.

There are of course overlaps besides similarities and differences. There is the historical overlap and the actual overlap in some music styles (Funk, Crossover etc.). Especially improvisation in jazz can be done over a groove that can consist of basically every kind of music, including a pop/rock song. Pop singers, on the other hand, use jazz songs. Another overlap is that many jazz students play pop music to pay their bills. They have the experience and are open towards it.

3. *How could a Bologna orientated structure facilitate a more open educational system?*

Turkenburg favours the 4-year bachelor. The first year is needed for the preparation of the students. There is a majority of students that are very talented but do not know much about jazz and in the first year they can learn about it. But there are also enough examples within the AEC membership institutions that offer a 3-year bachelor.

The Royal Conservatoire in The Hague is currently working with a 4-year structure where from the second to the 4th year a major - minor structure is introduced (40 ECTS credits for the major and 20 ECTS credits for the minor a year). The major is the core curriculum where jazz is done. When it comes to the minor, some problems arise (e.g.: a 'hierarchical' issue: Are minor teachers and students less important?). The most difficult step is that the introduction of a major – minor system at the institution implies that there is a new type of student. Beside the jazz/jazz student there is also a jazz/ pop or a jazz/classical student. The most crucial issue is to see a student that has not the jazz/jazz combination still as a fully accepted and good student. The biggest task for the jazz department at the moment is to develop a minor for the other departments. They are different from the minors developed for the major jazz students. It is Turkenburg's strong believe that the musician of tomorrow must be able to improvise and that is what jazz can teach. Classical students are already leaving the Royal Conservatoire because they cannot learn to improvise there. There is a movement in the classical field that musicians want to be able to improvise.

4. *Some recommendations:*

- In order to realize the minors, new teaching techniques have to be developed.
- Pop and jazz education both, as different they might be, need a constant feedback from where they are coming from. Building up a strong relationship to the profession is important.
- The term 'popular music' is broader as it is discussed at the moment within the PJP. It includes all kinds of ethnic music etc. People involved in the academic study and research of popular music should be brought into the discussion within the PJP.

During the subsequent **discussion** the following was mentioned:

- A lot of students will not earn their living by playing jazz after leaving the conservatoire. But they will earn a living because of the craftsmanship they achieved at the conservatoire while studying jazz.
- The difference between before and now in jazz is: Before the book containing the jazz canon was published, a canon existed, but it was on the records and not written down. There is so

much that is not in that book and there is much in the book that should not be in it. The book made people read sheet music instead of listening to music.

- Today students get answers before they ask and they do not have to make transcriptions, because most of the repertoire already exists in written form.
- There is a lot of overlap between the genres. It is reality that a musician plays in various different environments today using different styles of music. What connects us all is: If an instrument sounds good it does not matter if it is jazz, pop or classical music. There is a lot that can be learned from each other. The difficulty is how to put it in a study plan without overdoing the teaching and the material, but strengthens the making of music.
- Students do not care about genres; they love them all and combine them as it suits them. That shows us that we have to be open and to not focus too much on styles.
- What has not been mentioned in the discussion so far is the way students learn. At some point of their development they are obsessed with their instrument. They have to go through this process. Students have a strong self-teaching potential. As a teacher it is important to find a way to guide the student through the development and to give him enough room. If you opt for a major – minor system it has to follow the path students take when they learn to make music.
- How do we create flexible curricula that can include the issues mentioned today and reflect how art and popular music industry interfere with one and another.
- Pop music at the moment involves very little improvisation; it is a designed product. Pop education could therefore mean a curriculum that includes 50% of music and 50% of choreography and design. This would be a completely new curriculum.
- Before everything there was music; after that came the reflection. For the students it means that they should experience music in any place for any audience in any style.
- Participants of the PJP are invited to join the next conference “Jazz, Politics and the Popular” 24-25 March 2006 in Leeds. Simon Frith will come to Leeds to talk on the issues that were mentioned here in Barcelona today.

Session 3: The professional performing musician. What are the career options? What skills are needed to sustain a lifelong career in the music industry? How do we organise conservatoire curricula to support our students' career plans?

Presentations by former students from 3 European conservatoires

Presentation by Saskia Groenenberg (Rotterdam)

Saskia Groenenberg is a singer/vocalist. She graduated one year ago as a jazz singer at the Rotterdam Conservatorium in The Netherlands. To support herself during her studies she was already working as a singer before graduation. She joined commercial pop, rock and soul bands. In the last two years at the conservatory she formed her own jazz quintet and started writing, composing, arranging and performing with this ensemble wherever possible. At the moment she is sending her demo to all the jazz clubs and theatres in Holland, hoping to get some more gigs. Furthermore she is trying to find a way to finance her first CD. About the relation between her studies and the profession, she says the following.

In my experience as a beginning jazz musician trying to enter the music industry, I found that besides talent and education you need so many more skills in order to become "successful". These skills have more to do with being able to getting yourself to be known by your audience. These are "selling" yourself and your "product", and communicative skills.

As we all here know the music business is a difficult business to be in, clubs and theatres are always short on budget and have too many demo's piled up against the wall. You are lucky if out of 50 clubs you get one paid gig. As such the biggest problem is to get gigs going at regular intervals, which is vital to get experience and grow as a musician. You have to be disciplined, know what you want and plan your weeks not only with playing, writing, creating but most of all with selling yourself to the A&R managers of record companies and to the people that are in charge of programming in theatres and clubs. On top of that you have to try to keep some musicians together when they all have several other jobs besides your band and try to rehearse at least once before going on stage.

- *How did my education support my professional career?*

I started the conservatory after having graduated in Fine Arts. I am also a painter. As I mentioned before, I was already singing everywhere but wanted to get much more theoretical knowledge and let myself be inspired by other young musicians. I could not read or write any music and had a great desire to make myself better comprehensible to musicians. I felt I could not communicate with them because I did not know chords and simply did not speak their language. That was my main reason for starting at the conservatory. The education gave me the knowledge of the musical language so I could make myself clear, and express my ideas about music; and because of this I met a lot of great musicians, with some of which I still play today. It made me know a lot more about the history of music and inspired me to always search for different ways to express myself. It made me musically richer and much more involved and profound. It offered me a lot of possibilities, what I could do with my voice and how to make music out of notes and also important, it taught me how to write it all down!

■ *How to improve conservatoire education?*

- *In the early stages of music education teachers have a tendency to try to "fix" things and make you sound more like so and so...more in the tradition ofetc. Instead I would take what is special about the sound of the individual and take that as a starting point and develop that specific thing that makes you unique. There is so much talent out there that the main importance seems to be different, not sound like anyone else. You have to develop your own unique sound and musical ideas. No more mixed feelings about whether this is jazz, pop or whatever label you want to give it. The music won't move if you don't. I think, first of all students have to be given the tools and knowledge of all different styles and go deep into the style they chose to study, but mainly focus on developing their own sound and ideas. I would encourage students in studying jazz and learning the notes, the chords, read and listen to great musicians of past and present, but to most of all work on what they want to say.*
- *I also think there could be even more emphasis on the music industry today. How to deal with that, how to know your market? What can be your audience, are you able to also access the crossover market or the world music market in order to have more chances to play and start a successful career? You have to be able to think and talk about your own concept, your repertoire, create a band around you and work on your sound together and start writing early on. You're never finished as a musician, there's always more work to do.*
- *There could also be more emphasis on how to plan a career. Stimulate your students in working outside of school in all kinds of bands, it will teach them how to deal with performing under different circumstances. Also teach them how to make their own sound on a P.A. system, teach them how to work with the audience, how to present themselves, how to deal with bad sound on stage etc.*
- *Teach the students more on how to network in a way that can be seen as a (light) game. Talk to them on how to select their musicians, on how to deal with yet another rejection, bad criticism and still keep going. All these things are talked about but just for one hour a week, in my experience that is not enough. In the end the only thing that will keep you going is your love and passion for music, it is a waste of energy to blame the contemporary music industry or everything and everybody around you... You have to be active, work hard, keep the faith and hold on to what you believe in. Finding out what that is exactly, could be, in my opinion, a bigger part of conservatoire studies.*

Presentation by Thomas Mauerhofer (Graz)

Thomas Mauerhofer studied the jazz guitar at the University of Arts, Graz and in Rotterdam. After graduating he started working as a freelance musician in jazz, pop and rock bands. He did studio work and played music for theatre and musicals. Lately he started doing experimental, electronic music and free jazz. He is also involved in sound engineering, mixing and recording. He is mainly engaged in Austria but has also worked in Germany and tried out working in London with a fellow saxophone player. In which way was his education successful?

- He feels that the education he got at university was very helpful as far as it regards basic knowledge, music styles, practice routines and workflow. He also got to know the scene around school and other students, which let to first professional connections and helped him making decisions for his professional life.

- What he always found inspiring was to have teachers who are professional musicians themselves, who know what is going on in the scene.

What was missing in his education?

- In his opinion it is necessary to find personal strengths already during the studies. This goes beyond what is usually told in schools. He was sometimes missing the possibility to find strengths in music, like a personal sound, personal ideas and finding out what kind of music one wants to play or to compose. The other thing he was missing was being encouraged to find out what kind of person one is relating to others; like if one is a sideman or a bandleader. As a sideman it is important to know why people will approach one (Are you reachable, do you communicate easily with others or do you have a car?).
- Sometimes his study was too theoretical not including practical marketing, publishing or legal knowledge in the curriculum. Knowledge about fundraising would have been useful.
- Finally he would like to encourage music training institutions to allow students to be different.

Presentation by Anders Banke (Copenhagen)

Anders Banke graduated in 2002 as a musician and saxophone player from the Rhythmic Music Conservatory (RMC) in Copenhagen. He has since then been a freelance musician with his own bands and other bands, as well as in theatre performances. Furthermore, he has worked with arrangements and compositions and has been teaching the subjects of saxophone, clarinet and theory/ear training on a weekly basis. This is what he said about the training he received in a higher music education institution and the professional experience he has had.

My training as a musician has given me ample opportunity to concentrate on improving my instrumental skills and my development as a musician in a broad sense. I felt that RMC was very flexible in selecting teachers for the main instrument classes. The educational structure of the school was also made with student participation, at least to some extent. RMC offers a specialty in the shape of the subject of theory/ear training that is part of the curriculum. In my opinion, this particular subject strengthens the students' awareness and communicative skills in a musical context. RMC has introduced its students to many different styles and aesthetics giving them the ability to develop as musicians and carry out a number of different tasks.

The nature of the performer programme I attended has also motivated the students to act as independent individuals and entrepreneurs – to be able to control your future as a musician both in artistic and practical terms. The subjects of marketing, PR, fundraising etc. have been valuable topics of several workshops.

The music teacher graduates, that I have spoken with, have felt that the two subjects of educational theory and practice of main instrument and ensemble playing, respectively, have provided them with a strong pedagogical basis. Finally, the RMC environment has been of immense importance to most students, and to me in particular. The school has provided the possibility to meet other musicians and future cooperation partners.

In relation to the future of the RMC, the school should remain free of too many restrictions in order to be able to continue to attract the best musical talents and uphold an inspiring environment of growth. At the same time, RMC should also provide graduates with a certain amount of professional tools for the benefit of their future lives as musicians and employees. I believe that to a conservatory of modern music in particular, it is important that its structure reflects the diversity and flexibility that you yourself must possess in your professional life. A last thing I would like to mention is that learning how to teach should be part of the performers training as well. I believe that every musician that leaves the school will eventually also work as a teacher, not necessarily because he is forced to do so, but also because he will be sought after as a teacher.

During the subsequent **discussion** the following was mentioned:

- For schools it is financially difficult to organise workshops with professional musicians.
- The RMC is helping students raising funds if they wish to spend some study time abroad, if there is no ERASMUS funding (e.g. New York). But most students are not so much interested in that.
- If a conservatoire offers management or professional practice courses, attendance is often very low. Students only seem to become interested in those subjects when they actually need them

(usually 3-5 years after leaving school). One way to solve this would be to make those courses compulsory. Another, maybe friendlier way, could be to invite young professionals to speak to students and encourage them to take those subjects seriously. And maybe it should be taught rather in the last year than in the first year.

- There is a difference between a musician educated at a conservatoire and someone who has not been educated. Graduates from conservatoires are usually more flexible; they have a wider range of styles they can cover. Other musicians can be very proficient in their field but also tend to stick to that one field. But on the other side it can be also more adventurous to play with not formally educated musicians.
- The presentations by the students made it clear that the conservatoires should offer a possibility for students to practically train how to get an engagement and similar business situations.
- In Norway students have to produce a tour in their second year (raising funds, selecting the music, the venues and doing the tour). This project is very successful and students learn everything they need to know for their professional life.
- To all 3 former students where posed the questions:
 - What was the worst thing you experienced in your conservatoire education?
 - That I was told that I have to play a certain piece of music in a specific way.
 - Absence of teachers. It should have at least been organised better, announced in advance, for example.
 - When good initiatives where stopped because of institutional restrictions (administrative or similar problems).
 - What was the best thing?
 - The people I met there and could work with.
 - To get to know jazz in depth and listen to good musicians.
 - To meet interesting people I could have discussions with.
- An idea to offer a broader range of teachers to students is to let students do short term exchanges or to “shop” lessons (4 to 5 lessons) with teachers outside the institution up to a certain reasonable amount of money. Amsterdam conservatoire is offering such a possibility. This could also be a task for the AEC, to think about a structure where such exchanges could easily happen.
- In Denmark we have included teaching possibilities for older students in our system. This is working out quite well.
- Living from music is a balance between things I like to do and for which I do not get much money and things that I like less doing, but for which I get enough money to finance my living.
- The idea of integrating the ensemble work more in the study, sounds good if you open the ensembles and combine them with projects the students do on their own in their free time, else it is too artificial. In Norway it is even possible to admit people from outside the institution to school ensembles. But it is also important to play in different ensembles to become a bit more flexible. That can be included in the curriculum as well, if there is a certain amount of mandatory ensemble hours with a group selected by the conservatoire.

Session 4: Future plans and organisation of the AEC Pop and Jazz Platform

Short presentation by Aage Hagen, followed by group discussion

Aage Hagen prior to the discussion mentions that the Pop and Jazz Platform is an initiative within the AEC framework. The AEC is an existing network and a great frame to operate within; the PJP is open to all AEC institutions. He further mentions that he will not be able to be the sole architect of the PJP future: he heavily relies on persons in Europe who are in the field, teaching and playing. He therefore suggests forming a steering group. At the same time, he stresses the importance of the work of the PJP being acknowledged by the institutions. That implies that the key persons in management, administration and teaching body should be informed about the PJP.

It is furthermore important that the academic content of the PJP is very clear and that it relates directly to some of the issues that have been discussed in Barcelona. Therefore it is important to have heads of departments as members of the steering group. There should be 2 or 3 members in the steering group that are prepared to meet at least once a year at the institution's expense.

Members of the steering group must also be prepared to answer organisational mails regarding the AEC or PJP. Several persons volunteer as steering group members and are appointed as such: Ruud van Dijk (Conservatory of Amsterdam), Tony Whyton (Leeds College of Music), Paula Gardiner (Royal Welsh College of Music & Drama), Stefan Jeschek (University of Music & Performing Arts), René van Commenée (Codarts Rotterdam) and Aage Hagen (Rhythmic Music Conservatory).

A discussion follows on the future activities of the PJP: what kind of activities should that be? Meetings like in Barcelona, meetings with musical content? And how to involve teachers and students? The following items could be addressed:

- How to integrate exchanges of teachers and students in the curriculum and motivate both sides to grasp the opportunity?
- Address employability as an issue and develop a project on how to connect students and young professionals to each other.
- Gender issues: why are there so few female jazz musicians? A conference on Gender and Jazz will take place in Trondheim in 2006.
- Open the research project on 'one-to-one tuition and ensemble tuition' to a broader community in order to bring the project to a second level by developing models of good practise and finding ways to disseminate the information.
- Combine the PJP meetings with some musical activity and spend more days together.
- If more schools have touring as part of their curriculum, those institutions would be great venues. How to organise this, is an issue for further thinking.
- Extending a project that has been started in Leeds to a European level: funding a European Big Band and having composers writing for this formation. In relation to this and the previous point, already existing activities have to be taken into consideration. The European Youth Jazz Orchestra already exists and the International Association of Schools of Jazz (IASJ) is active in bringing students and teachers together to play at the IASJ meetings. The PJP should not result in doing things that are already being done by other organisations.
- Discuss the use of competencies and descriptions of learning outcomes in jazz and pop education.
- Present new teaching techniques that are developed for the major – minor and the bachelor – master structures and collect examples of good practise of such techniques.
- Have a scientific look at the genres jazz and popular music.
- Have a reflection on what is meant with 'European Jazz'.
- Find a way to keep track of what is happening outside the institution in the jazz and pop business and to compare both with each other.
- Discussion on what is taught: How much, how little? How to maintain individuality?

Organisational matters

- How do we disseminate information about this platform? The new AEC website could offer the PJP space to present itself.
- Next year this meeting will be repeated. It is, however, found that a one-day meeting is too short and that it should preferably not take place on Sunday.
- There should be one contact person per institution receiving information about the PJP. The institution should nominate this person.

Closing of the PJP meeting

Aage Hagen and Martin Prchal thank the ESMUC for hosting the meeting, the presenters of the relevant topics and the AEC staff for the coordination and organisation. They end the session with wishing everybody a safe return home.

Report made by Ester Tomasi