



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

REPORT

AEC POP AND JAZZ PLATFORM MEETING

Rhythmic Music Conservatory (RMC)
Copenhagen, 2-3 February 2007

CONTENT

FRIDAY 2 FEBRUARY

Welcome	1
Session 1: Changing Music Industry – Changing Conservatoire Curricula?	1
1. Jesper Bay – IFPI Denmark	2
2. Scott Cohen, Founder and VP international, The Orchard	2
3. Lars Thorborg, Copenhagen Jazzhouse	4
4. David Rowley, Rowley Music	4
5. Discussion with the audience	5

SATURDAY 3 FEBRUARY

Session 2: Practice-Based Research in Music Conservatoires	5
1. Tony Whyton, Leeds College of music	5
2. Ruud van Dijk & Walter van de Leur, Amsterdam Conservatorium	7
3. Gunnar Heiling, Malmö Academy of Music	8
4. Lars Brinck, Rhythmic Music Conservatory	8
5. Discussion with the audience	9
Session 3: Band & Ensemble Coaching	9
1. Linda Bloemhard, Rotterdam Pop Academy	9
2. Stefan Jeschek, MDW	9
3. Lars Andersson, Malmö Academy of Music	10

OTHER

Thank you	11
Participants questionnaire	11
Programme	13



AEC POP AND JAZZ PLATFORM MEETING

Rhythmic Music Conservatory (RMC)
Copenhagen, 2-3 February 2007



FRIDAY 2 FEBRUARY

WELCOME

The meeting is opened by PJP Coordinator Aage Hagen (Rhythmic Music Conservatory - RMC), AEC Chief Executive Martin Prchal and Henrik Sveidahl, director of the Rhythmic Music Conservatory (RMC).

- Aage Hagen welcomes the participants and gives a short introduction to the AEC Pop & Jazz Platform and the meeting. Apart from several practical announcements, he takes the opportunity to emphasise that the record number of participants underline there is a growing interest in the European pop and jazz education.
- Martin Prchal mentions that the PJP meeting is now the biggest activity the AEC is organising after the AEC Annual Congress and the AEC meeting for international relation coordinators. Martin continues with information about a European study entitled 'The Economy of Culture in Europe'. The study shows that creative industries are not only very important part of the EU economy, but also a growing sector. The question that arises from this explanation is what do we mean by creative industries? Do we consider conservatories being a part of these creative industries? The AEC and individual institutions must be proactive in the debate and have to constantly sharpen the musician's arguments. That is why a large part of the meetings programme is devoted to issues on the music profession with eminent speakers from the music industry.
- Henrik Sveidahl presents information about his institution. The RMC is the youngest music academy in Denmark and plays an important role in the Danish music culture. RMC was established because of the fact that classical academies at that time did not wish to accommodate modern music education under their own roof. RMC has developed and expanded from a primarily jazz school, focusing on the main instruments and teaching methods in a typical American jazz college, to a 5-study programme. Nevertheless, the self-understanding and purpose of the RMC have been increasingly challenged. The pure jazz approach is under pressure and RMC has experienced a growing gap between the study programmes, the preferences of the students and the expectations from the music industry. There are many questions arising that should be answered soon. Is it true that jazz music is the only basis on which RMC can build study programmes? How to relate to today's contemporary music? Should study programmes be offered within hip-hop and electronic music? Can the same teaching methods apply to these genres of music?

Session 1: Changing Music Industry – Changing Conservatoire Curricula?

The ERASMUS Thematic Network for Music 'Polifonia'¹ studies the latest trends in the music profession in a European context as one of its main project topics. As a result, an on-going dialogue with the music profession is one of the main purposes of 'Polifonia' and this is why the following speakers from organisations in the music industry have been invited to share their experience with the audience: Scott Cohen (The Orchard), Lars Thorborg

¹ See for more information about 'Polifonia' www.polifonia-tn.org

(Copenhagen Jazz House) and David Rowley (Rowley Music). The session was moderated by Jesper Bay (International Federation of Phonographic Industries – IFPI Denmark).

1. Jesper Bay, IFPI Denmark

Jesper Bay first mentions that the purpose of today's presentations is to give the audience a few snapshots of today's music industry and give insight to some of the challenges facing those who are working in the industry itself. He continues with his presentation, underlying changes in the music industry caused by the digital revolution. While the availability of music in all shapes and forms has never been greater, the consumers' willingness to pay for the music is at the same time diminishing. The digital revolution is followed by a technological development which has brought sophisticated P2P file-sharing services, instant messaging, built-in copying devices, Bluetooth and IM. The consequence of the digital revolution is a growing number of consumers expecting music to be immediately accessible and preferably free. Music is quite simply being taken for granted. The industry's reaction to this development has been a three-way strategy:

- Legal action against piracy
- Helping to establish legal download services
- Educational efforts to create understanding of the value of music and the role of industry

The strategy measurements show that the strategy works to some extent. Piracy is being contained, digital sales are growing and the attitudes of consumers are slowly changing. However, this strategy does not fully reflect the real change in paradigm the music industry is facing.

It is clear the digital technology requires a completely new way of thinking in terms of both business models and artist development. It is apparent that the audience wants to get involved and expects the artists to reach out not just in terms of delivering music, but also in terms of building actual, virtual relationships or even partnerships between them and their audience (example: www.myspace.com). Realising the importance of music presence on these similar sites, the owners are now starting to share their advertising income with the copyright holders (record companies, publishers, writers and artists). In fact, dedicating music services based on this concept are currently immersing. Copyright holders will have to get used to the thought that in the future income will come from many sources rather than a few. In many cases the music will serve as a main element or a backdrop for other creative products such as games, movies, social networks, rather than constituting an actual product.

Unprecedented musical diversity, new means of distribution, new formats and new ways of finding, developing and promoting talent are emerging not only for the industry and media, but also for the artists of tomorrow with many challenges. Therefore, while the music should always be artist's primary concern, he/she should also understand and exploit his/her artistic and commercial potentials and reach out to the audience. While the 'classical' skills are just important as they always were, the artist's consciousness of his or her visual appearance – be it live, in photos or in videos – will in many cases be crucial. In order for the artists to achieve their commercial music career, optimising talent development should be a shared concern of both educational institutions and the music industry. For the complete presentation of Jesper Bay please visit [AEC website](#).

2. Scott Cohen, Founder and VP international, The Orchard

Scott Cohen started the company called The Orchard in 1997. With 1 million tracks licensed in every music genre it currently represents the largest music digital distributor in the world. Scott Cohen continues with the red line of the session emphasising that 'digital' is the present and the future of all music and the difficult parts of the process

are already completed. People are more interested in music than ever before, downloading regardless of whether they are paying for it or not. The reason for this is there is no downside to downloading other than it takes a little time and some hard drive space, but even that can be deleted pretty quickly. The only hard part of the digital revolution was adjusting consumers to a new technology, which is in all cases difficult. Therefore, it is amazing that so many people figured it out by themselves with zero advertising.

The trend of the digital revolution shows the end of CD in the next 5-10 years. The physical CD is no longer sustainable business, which is why labels are manufacturing less and retail stores are stocking fewer products. In addition, as large percentages of consumers prefer digital, the price pressure of CDs is rising.

The digital revolution trends lead to another problem. Single track downloads will not generate enough money in the future to revive the music industry. Scot Cohen points out several reasons why the model will not work:

- *Old business models don't work online*

As an analogy Scott Cohen used an example of an email vs. mail. Sending an email is like sending a letter, but anybody would be outraged if the post office started to impose the same rules in cyber space as they do in the physical world. For instance – what if they charge the cost of the postage stamp for every email? How many would then people send? The same applies to the music business. If a track on an album costs about 99 cents and when adding up all the tracks, you will get a full priced album, which seems like the right cost.

- *Lack of portability*

Buying a CD can also mean giving it as a gift to a friend, but buying a track online encounters some restrictions. A person can not send it and share it with somebody else, nor play it with another programme or on another device.

- *Lack of interoperability*

- *Lack of control*

- *Inability to copy*

The 99 cent tracks can not be copied from one device to another or from one program to another (example: a song bought from Napster can not be listened on the I-pod).

Due to all these reasons, a downloaded illegal track is actually a better piece of product.

Looking at the revenue side of the model there will be never enough money from selling songs online. The billion of tracks per month are traded without paid for and theoretically even 99 cents per every single track can not collect the money needed to restore the music industry. Due to the fact that music business sales have dropped a quarter in the last 6 years, digital revenue needs to replace physical revenue and increase the size of the business. The solution for the digital revenue is a tax system of ISPs that actually connect consumers to the networks where intellectual property is trade on. This system could work on the same principles as charging for using electricity. It allows consumers to get their desired music with paying a certain tax at the end of the month. This way it would be possible to earn more money then the current revenues of the music industry. This does not mean that the business should stop there. It is possible to build businesses on top of all that. Besides unlimited music the businesses could also enable software programmes with functions of sort and categorize, recommend and search, offer consistency, accuracy, security, interactivity with media/content and above all create a community of people with similar music preferences.

To conclude, the future of the music industry is bright, as long as the dogmatic view changes and people start to understand the digital landscape, which will help to create new models.

For the complete presentation of Scott Cohen please visit [AEC website](#).

3. Lars Thorborg, Copenhagen Jazzhouse

Lars Thorborg presents some information and the upcoming events of the Copenhagen Jazzhouse which might interest participants. According to Lars, live performances, where musicians meet the audience, will always exist. For musicians every concert is also a big support for selling CDs and bands other merchandise, which is usually not available everywhere. Club managers, which are on the other hand responsible for organising concerts, are facing a totally different challenge. It is extremely difficult to build a programme that is interesting for a specific audience and that can at the same time cover all financial costs. Therefore, the main focus for musicians should be presenting a strong personality that has something to tell (something untold or presented in a new way) and create a good dialog with a club. Musicians should before approaching the club gather some information about its artistic profile and financial background. In that way they do not loose time with approaching clubs who are not interested in their music or do not have the money to finance them. It is also very important that musicians have some pictures, contact information, media articles, music samples, etc. online, which enables the club owners to browse and make the right decision faster.

To conclude, Lars Thorborg mentions four guidelines to the professional training institutions:

- It is recommended for the training institutes to organise seminars in master classes in all genres of music to give opportunities for the new music to develop
- Be open to new technologies
- Teach the students how to market themselves and their music
- Create a productive conversation and collaboration with the outside world enabling students to present themselves to the audience during their studies.

4. David Rowley, Rowley Music

Synchronisation can happen where music and pictures are combined together. Various forms of synchronisation can be found in advertising, film, computer game and probably in other things defined in the future. In the last 10 years the numbers of possibilities to synchronise music have expanded massively. Synchronisation is becoming a primary source of income for music industry.

The difference between this and some other areas of rights is that it is not actually governed by any statutory rights at all (free market). The downside of the free market is that it is easy to find people who give away their music for free just because they can. Original recordings cover songs and/or tunes can be all of use to the music publishers, which so far mostly work in their own regions. The truth is that this is starting to change as well. For example: people from Germany are pitching songs to French project for synchronisations for a perfume add.

What is in fact music publishing? Music publishers look after the rights of the songwriter. After the songwriter records the song, music publishers do not care if somebody else makes and records additional version of it. When synchronising a song and/or tune two separate rights need to be paid - Artist/Master rights and the copy rights. The person who will more likely go out and try to offer a song to synchronisation is going to be the publisher. If a musician has recorded a song and the publisher does not know that exists, his/her song will most likely never be pushed in advertising or film. The synchronisation can also help the publishers and/or the musician to increase sales of certain record just by putting a hit single on a commercial. The musicians should not consider only a 3 minute pop song to be appropriate for a synchronisation. As a matter a fact, people nowadays want to hear a song that can evoke moods, are unexpected; they want things that are outside of the mainstream.

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

- Artists can use social networks to sell their music. Artists usually first connect to friends with common interests, while later on they start to see a wider network. Outstanding artists should emerge at the top. This actually allows musicians to reach an audience that was unattainable 2 to 3 years ago.
- Technology dictates the form of music. The music industry is currently in a transition period. The radio and TV will be significantly changed. The album will slowly disappear. Music recorded on the piece of vinyl or CD is considered artificial. There used to be a long timeframe for an artist to write a song, record it, manufacture it, ship it, set it up, market it and then make it available for sale. Internet allows musicians to upload their music the minute they finish writing it.
- The connection between the artists and the audience is nowadays very important. An audience appreciates more to hear an unfinished number one hit song or see a young talented artist develop through a challenging process (for example 'Idols').
- So far the world has been rather simple and has not changed in 50 years. The musician records, manufactures, markets and promotes his/her product with touring, magazines, radio and TV. The music industry is becoming very sophisticated. The musician's success depends on how he/she reaches consumers by understanding who are they, what they like, how they consume music, etc.
- The current trend shows that musicians record their music in order to increase their touring business.
- Consumers are downloading unlimited amounts of music without knowing the artists. Only if they are interested more in the music they listen, they will also find extra music information online.
- It is not enough to just introduce more music management courses into the programmes of pop and jazz higher education. In order to grasp the new technology, the changes in the music industry and commerce, the professors and students should be engage in projects, internships at music publishers and explore by themselves.
- Institutes can name their courses differently to get more interest from students or try to internalise or externalise the courses that are not so popular amongst students anymore.

SATURDAY 3 FEBRUARY

Session 2: Practice-Based Research in Music Conservatoires

Tony Whyton (Leeds College of music) opens the session and welcomes the following speakers: Ruud van Dijk and Walter van de Leur (Amsterdam Conservatorium), Gunnar Heiling (Malmö Academy of Music) and Lars Brinck (Rhythmic Music Conservatory).

1. Tony Whyton, Leeds College of music

Tony Whyton continues with his presentation, underlying the challenges surrounding the development of research cultures and provides a context for European practice-based jazz and popular music research. He also points out that Conservatoires occupy a unique cultural space and promote a link between education and the music profession. In the past few years they have not only offered high levels of performance and composition, but have also become recognised as high level teaching environments, diverse cultural hubs and research-based institutions. However, although many Conservatories promote research activities, jazz and popular music activities are still considered alien to many Conservatories, especially where research is concerned. The following 5 points identify some of the key institutional, cultural and political issues for the Conservatories to consider:

1. Practice (Performance/Composition) as Research Problems for Conservatories

Research in Conservatories differs from the work carried out in Universities. In Conservatories the focus of research largely revolves around the “doing” or the writing about the doing, whether it is performance or composition. With the strong bias towards research using the written word, performance and composition are unable to stand alone as research practices without the justification of language.

2. Changing perceptions: Conservatories status as research institutions
When the subject area of music has been dominated by the musicology of the universities, the act of writing about music as the research agenda and the nature of performance as a form of research are presented as problematic.
3. Professional versus academic practice “I am a performer not an academic”
 - *Musicians perceptions of research*
Professional musicians are reluctant to engage with research or fail to acknowledge that they are actually engaged in research. From an institutional perspective it is sometimes difficult to strike a balance between professional and educational worlds.
 - *Musicians as part-time employees*
When a part-time staff wishes to engage with research, it is sometimes difficult to find ways of rewarding them for the work they do. Full-time university staff can enjoy research leave and sabbaticals, when part-time musicians are valued primarily for their professional reputation and teaching prowess.
 - *Conflicts interests between different institutions*
When many professional musicians work for more than one Conservatoire, it is difficult to determine who can claim ownership of research work and which institution can be rewarded for it.
 - *Division between academic studies and performance/composition*
The structural design can be seen divisive; giving the impression that academic studies are the only arena where research – or the thinking about music – takes place.
4. The value of jazz/popular music research both inside conservatoires and outside
 - *Jazz/Pop research in Conservatories*
The majority of UK Conservatories have an element of jazz and popular music within their portfolios, however many of them would consider the subject matter too risky in terms of research or as a subject of research funding.
 - *Journalistic/sociological background*
There has been no track record of widespread pedagogical or research practice in jazz and popular music beyond somewhat journalistic writings and educational guides. Therefore, it needs to be demonstrated that jazz and popular music are legitimate research practices and should be taken seriously as scholarly subjects.
 - *High art/commercial value*
The continuation of an age-old view that art (research) and commerce (jazz and pop performance) are incompatible in the arts is unhelpful. Pro-activeness is needed in counteracting this assumption.
 - *Outputs (scores, books, etc.)*
As the current research funding agenda is based on a grading of research outputs, it needs to be taken into consideration that outputs such as books and scores are interpreted as having more value than recordings and live performances. In this respect we have to be flexible in acknowledging alternative contexts for research and understanding that the value of research might differ according to the type of music we are investing.
 - *No formal networks to represent the interest of performance research*
There is a lack of formal networks in which jazz and pop performance researchers can come together to discuss their ideas and disseminate their research outputs.
5. Conservatoire structures and curriculum design

- *Academic studies*

Academic studies are a loaded term, implying that an academic study – therefore musicology – is based on the thinking about music, whereas performance is purely about doing.

- *Course design*

How do Conservatoires encourage more performers and composers to pursue research careers? If managed in appropriate way there is a place for a research element within taught master programmes where students can be encouraged to develop research planning in relation to their practice.

For the complete presentation of Tony Whyton please visit [AEC website](#).

2. Ruud van Dijk & Walter van de Leur, Amsterdam Conservatorium

Performing arts education in general and music education in particular are divided in The Netherlands between two different types of institutions. Musicology studies belong traditionally to the domain of universities, while performance and music education are thought only at conservatories. Therefore, the focus in the conservatories is largely on performance skills, while reading and writing has fairly low priority in the conservatoire's curriculum. When the Dutch government accepted the Bologna Declaration in 1999, the Conservatorium of Amsterdam realised that this was an incentive to alter this rather single sided orientation. The so-called Dublin Descriptors, which are being used in the Bologna process to describe the levels between the 1st, 2nd and 3rd cycles in higher education, indicate that in order to obtain a Masters degree, students have to show that they are able to work in a fairly multidisciplinary research context, where they formulate judgements, reflect issues linked to the application of their knowledge and demonstrate that they can communicate conclusions to specialists and non-specialist audience. Even though it is not obvious how this translates to music professionals, the Conservatory of Amsterdam felt that much of this seems to make sense and should develop these skills through their programme.

The Master's programme offered by the Amsterdam Conservatorium provides an advanced training for music students who have already attained a high level of accomplishment on their instruments. Apart from further development of technical and musical skills, the programme seeks to broaden the student's horizon and to provide students with opportunities to pursue specific interests inside or outside institution. During the 2-years masters study students do a practice based research project. The exercise consists of a number of steps: to choose a topic, formulate research questions/assignments, develop and carry out a work plan, document and present results. Students have to find a mentor, specify how they roughly budget their time and indicate how they will present their research findings at the annual research symposium. They can choose between lecture recitals, workshops and master classes. The research symposium consists of four days of simultaneous sessions, classical and jazz departments combined, and it's open to the public. Symposium textbooks, with the abstracts of presentations, are also available during the symposium.

In order for a research project to be successful, students need to be motivated to do something that lays outside of their normal activities. This calls for times of intensive coaching, which is a challenge by itself. In addition, students can decide to go abroad, take part in professional music life, which can definitely help their research. Despite the entire recent buzz about the methods and forms of presentations, the practice-based research is far from established yet. Sometimes the professors are as much in the dark as the students about what constitutes valid practice-based research or its presentations. Also, quality remains an ongoing concern as well. Much as the projects and titles may sound great, the students not always succeed in reaching worthwhile result. Therefore, in order to better the battling average, the conservatorium is constantly adjusting research programme with fewer classes and offer more individual appointments.

3. Gunnar Heiling, Malmö Academy of Music

Malmö Academy of Music started building an undergraduate and doctoral programme with integrated research training a decade ago. The institution trains performers of different genres, church musicians and music teachers. Gunnar Heiling has been mostly working within music education, which is a field both of practice and research.

Music education, as a field of practice, sees music as an activity, which applies learning by doing. This applies to all kinds of formal musical teaching and learning which is taking place in institutional settings. On the other hand, musical learning can also take place outside formal institutions (choirs, groups and bands). This is called informal learning. Students make music together and learn from each other without a formal leader and regardless of where. The distinction can also be made between intentional learning vs. unconscious/unintentional learning. Music education, as a field of research, deals with all kinds of musical learning regardless of where it takes place/is situated and regardless of how and by whom it is organised or initiated. The problems should be of interest for practitioners (pragmatic statement). Gunnar also presents the Malmö Model, which aims to study what music teachers, music students and musicians do and say. The model gives background materials for music educators and decision makers at different levels to develop music education praxis and promote the idea of teachers-as-researchers. For a few insights on what this model is all about, some examples of doctoral projects are: "Social and aesthetical aspects on brass band music making: What happens with community and group coherence in an amateur band when musical development is focused?" and "What can we learn as music educators in a multicultural Swedish society from Gambian music teaching and learning built on oral traditions?"

For the complete presentation of Gunnar Heiling please visit [AEC website](#).

4. Lars Brinck, Rhythmic Music Conservatory

Lars Brinck presents his ongoing research project on qualifying the aspect of spontaneous communication in Afro-American groove music. The project started because a spontaneous communicative approach to the participation in the band required renewed pedagogical and scientific attention. Grounded Theory, which Lars Brinck used as the methodology of the research paper, was originally developed in the sociological field in 1960's. It is under constant development and ideological dispute. The concepts of "truth", "credibility" and "objectivity" are central in these discussions. This project is aware of these discussions, but has not taken a clear standpoint in this regard. Further studies will require tough argumentation on these methodological aspects and their implications.

For the empirical matter of this research project Lars Brinck has chosen the funk- and second line communities in New Orleans and Louisiana, United States. During his stay there, he collected long interviews with three funk drummers and recorded many hours of video- and audio material from different situations. The music culture of New Orleans is dominated by a vast amount of these only scarcely organised musical gatherings and therefore they are very suitable for examining the spontaneous communication skills. Working with the Grounded Theory, all data is initially coded and open to coding, as all interesting indicators are noted in memos and collected in patterns and provisional categories. The next step is selective coding, where data is coded in accordance with the established categories until saturation within the category is reached.

The research project is presently in a phase where four main concepts seem to describe the musician's actions in the jamming band. They seem to constitute a chain of actions that are constantly at musician's disposal. These concepts are:

- Openness to change, where everything is possible and the actual situation decides all relevance.

- Prioritized focusing, which shows musicians scanning of the actual musical situation, finding points of interest and relevance.
- Auditory reflection, which shows the conceptualisation of the focused points of interest, related to the previous experience and knowledge.
- Instrumental mastery, which shows the instrumental visualization of the musical idea.

So far, the projects Grounded Theory reads as follow: The spontaneous musical participation in a band seems to involve openness to change, prioritized focusing, reflection and instrumental mastery. It seems as if the musician is in a constant state of openness to change his focus on relevant information, though auditory reflection relates this to previous experience and finally though instrumental mastery vitalizes a musical decision.

For the complete presentation of Lars Brinck please visit [AEC website](#).

During the subsequent discussion the following was mentioned:

- It is possible to introduce a small research paper already in the bachelor/1st cycle phase to prepare possible master students for the more intense research phase in Master's programme.
- The conservatories can be surprised how many professors have different interests in research and consequently can be good mentors to the students.
- Musicians should alongside the more traditional research, which is necessary to enhance thinking, assist in the diversification of the research outcomes and the methodologies for assessing the value of research.
- The AEC Pop & Jazz Platform could set up a practice-based research group to help, steer and develop some of these ideas. Also, it would be nice to develop a webpage to exchange ideas and publish results and presentations.

Session 3: Band & Ensemble Coaching

René van Commenée (Rotterdam Pop Academy) opens the session and welcomes the following speakers: Linda Bloemhard (Rotterdam Pop Academy), Stefan Jeschek (MDW) and Lars Andersson (Malmö Academy of Music).

1. Linda Bloemhard, Rotterdam Pop Academy

Linda Bloemhard gives a practical demonstration of how Band coaching is approached at the Rotterdam Pop Academy.

2. Stefan Jeschek, MDW

The Institute for Popular Music is a part of The University of Music and Performing Arts Vienna. The institute offers following major fields of study: Music Education-Voice and Instruments, Music Education, Music Education-Instruments, Music Rhythm and Movement, Music Therapy, Doctoral programme in Philosophy and in Natural Science, University Course Drums & Percussion. The institute has the following ensembles which students can attend: Big Band, Ensemble and Ensemble Conducting Popular Music, Improvisation in the Ensemble, Instrument and Vocal Ensemble Conducting and Ensemble Popular Music.

The Big Band rehearsal activities include part playing, phrasing, rhythm, timing, dynamics, interpretation, solos, adaptation to the arrangement, orchestra discipline, etc. The Ensemble and Ensemble Conducting Popular Music focuses on independent analysis of one or more pieces with a "working band" by students. This ensemble focuses on the piece arrangements for instruments, skills and musical aspects of playing together, organisation of the rehearsal activities and group dynamics. It is possible to notice special issues in leading groups in the area of

genres and styles of popular music. Students can also implement composition and arrangements developed by other students. For the complete presentation of Stefan Jeschek please visit [AEC website](#)

3. Lars Andersson, Malmö Academy of Music

This session is called smart coaching. From sports to business, life and vocal coaching – today it is really modern to use the word coaching in any situation. The foundation of coaching is how to get from point A to point B. Where A is what you know now and B is where you want to go. The coach's challenge is to find out and set the goals for students to go from A to B. A mix between modern coaching and traditional teaching can also be set up. The goal for this session will try to provide some answers on how the professors can help students to set their goals and increase their motivation in an ensemble situation. A student can set a long term goal/vision or a short term goal. The goal has to be relevant, measurable and have a reasonable time frame. If the students discover the solution themselves, they will learn much better.

The session continued with a live presentation of a band & ensemble coaching. Students created a band which was coached by Lars Andersson. The goal for the student session is making at least one improvised intro to the song by each student and learning different ways on how to make this improvised intro.

THANK YOU

The AEC would like to thank all persons who helped to make this meeting a successful event: the staff of the Rhythmic Music Conservatory (RMC), the speakers, the working group of PJP platform, students of Malmö Music Academy, Rhythmic Music Conservatory and Rotterdam Pop Academy, the wonderful performers and all 107 participants. Special thanks go to the PJP Coordinator Aage Hagen for his inputs and assistance with the meeting.

PARTICIPANTS QUESTIONNAIRE

During the meeting the participants were asked to fill in the questionnaire. The results will serve as a guideline for the next AEC PJP meeting. The answers will be kept anonymous. Please find the results below. We would welcome any other suggestions for future meetings.

• Number of participants	107		
• Number of respondents	17		
• Opinion of respondents			
	Yes	Partly	No
– Did the meeting meet your expectations?	14	2	1

Were you satisfied with:

– The registration procedure	16	1	0
– The programme design	11	6	0
– The programme content	6	11	0
– Discussion groups	3	13	1
– Opportunities for informal networking	12	5	0
– Facilities	16	1	0
– Catering/meals	17	0	0
– Hotel accommodation	11	4	2

On a scale from 1 to 10 (10=best), how would you rate this meeting? **Average mark: 8**

What were your expectations regarding this meeting?

- Meeting colleagues with the same interest
- Stimulating presentations
- Networking and exchanging ideas concerning pop and jazz education
- Possible collaborations

What improvements would you like to see for next year?

- The discussion groups should be smaller, more time for discussions
- More space between sessions for informal networking
- Working on more specific subjects
- More student concerts

- More speakers in plenary sessions
- Should PJP be extended to 3 days

Other remarks

- Great atmosphere during the meeting
- Next PJP should include a jam session for participants
- The PJP should work on the quality and relevance of presentations, use technology more

Ideas for discussions of future events:

- Jazz as art – discussion of creativity
- Educational systems – understanding schools level jazz and pre-university education
- The role of new media in pop/jazz education
- Composition and production – how do Conservatoires coach these subjects?
- Multiculturalism – intercultural dialogues in pop and jazz
- Collaborations with contemporary classical music – similarities and differences?
- The problems of professional competency – students as teachers without experience of playing professionally
- Why are American teaching methods so easily taken over by European institutions? Could we explore more 'European' jazz attitudes?
- Alumni – how to use alumni and develop alumni links
- Curriculum development – sharing ideas

PROGRAMME

Friday 2 February	13:00 - 15:00	Registration
	15:00 - 15:15	Welcome by PJP Coordinator Aage Hagen (Rhythmic Music Conservatory, Copenhagen) and AEC Chief Executive Martin Prchal
	15:15 - 15:45	"RMC - New Visions and Strategies" Henrik Sveidahl, RMC Principal
	15:45 - 16:00	"Stormchaser" student concert
	16:00 - 17:15	Session 1 A: Changing Music Industry - Changing Conservatoire Curricula? Moderator: Jesper Bay Jesper Bay, Marketing Director, IFPI DK: <i>"Major changes in the music industry"</i> Scott Cohen, Founder and VP international, The Orchard: <i>"Why 99 cent downloads are not the future of music"</i> Presentations and discussion
	17:15 - 17:45	Coffee Break
	17:45 - 19:00	Session 1 B: Changing Music Industry - Changing Conservatoire Curricula? Moderator: Jesper Bay Lars Thorborg, CEO, Copenhagen Jazzhouse: <i>"How to get a live gig - and return for the next one"</i> David Rowley, Managing Director, Rowley Music: <i>"The road less glamorous"</i> Presentations and discussion
	19:00 - 20:30	Dinner at RMC

Saturday 3 February	9:30 - 10:45	Session 2 A: Practice-Based Research in Music Conservatoires Moderator: Tony Whyton Tony Whyton, Leeds College of Music: <i>"Jazz research in theory and practice"</i> Ruud van Dijk & Walter van de Leur, Amsterdam Conservatorium: <i>"Master's research at the Conservatory of Amsterdam"</i> Presentations and discussion
	10:45 - 11:15	Coffee Break
	11:15 - 12:30	Session 2 B: Practice-Based Research in Music Conservatoires Moderator: Tony Whyton Gunnar Heiling, Malmö Academy of Music: <i>"Practitioners' problems. A decade of research at the Malmö Academy of Music"</i> Lars Brinck, RMC: <i>"Building and developing the groove. Spontaneous communication in Afro-American ensemble playing"</i> Presentations and discussion
	12:30 - 13:45	Lunch Break with "Ultraktement" student concert

	<p>Session 3 A: Band & Ensemble Coaching Moderator: René van Commenée</p> <p>13:45 - 15:00 Linda Bloemhard, Rotterdam Pop Academy: <i>"Bandcoaching one on one "</i> Stefan Jeschek, MDW: <i>"ABC - Austrian Band Coaching. Various aspects of band coaching as practiced at the Institute of Popular Music in Vienna"</i></p> <p>Presentations and discussion</p>
15:00 - 15:30	Coffee Break
	<p>Session 3 B: Band & Ensemble Coaching Moderator: René van Commenée</p> <p>15:30 - 16:45 Lars Andersson, Malmö Academy of Music: <i>"How to use coaching techniques to develop students ability to set goals and to improve their motivation in a ensemble situation"</i></p> <p>Workshop and discussion</p>
16:45 - 17:00	Short announcements from the institutions
17:00 - 17:30	Next meeting - Issues, time and place