



Conservatorium van Amsterdam
Amsterdamse Hogeschool voor de Kunsten



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

REPORT

AEC POP AND JAZZ PLATFORM MEETING

Conservatorium van Amsterdam
Amsterdam, 13-14 February 2009



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AEC POP AND JAZZ PLATFORM MEETING

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Welcome

The meeting is opened Hans van Beers (Director of the Conservatorium van Amsterdam), Chris Fictoor (AEC Vice-President), Marinke Sussenbach (policy adviser higher education Dutch Ministry of Education, Culture and Sciences) and PJP Coordinator Aage Hagen (Rhythmic Music Conservatory).

Hans van Beers (Director of the Conservatorium van Amsterdam) welcomes the participants and gives a short introduction to the AEC Pop & Jazz Platform and his institution. Hans van Beers thanks all the participants for attending the PJP meeting and is pleased to host this event in his institution.

AEC vice-president Chris Fictoor welcomes all PJP participants in various languages and highlights the importance of the AEC Pop & Jazz Platform within the AEC. He highly appreciates the programme of the meeting, which includes the possibility to play with each other in the jam session. He mentions the 3 elements the AEC deals with: Music, Education and Networking. When addressing Music, he points out the importance of improvisation: not just in jazz, but in all musical genres. In relation to Education he mentions that the AEC constantly contributes to the development of the professional music programmes and reflects on the changes in the music profession and education. The third element mentioned in his speech is networking. He is convinced that this kind of meetings is crucial for the AEC, as they bring together those that are close to the actual teaching. He wishes all participants a successful meeting and gives the floor to Marinke Sussenbach.

Marinke Sussenbach, policy advisor for higher education at the Dutch Ministry of Education, Culture and Science, welcomes the PJP participants on behalf of the Ministry. She is pleased that so many conservatoires gather in Amsterdam for this meeting. She mentions that the Netherlands are proud of the Dutch education system in the arts: the country has 9 conservatoires at higher education level to train professional musicians. She appreciates the work of the AEC and mentions that she has worked with several of the handbooks the AEC has published. In her speech, she stresses 3 challenges for higher arts education in the Netherlands for the near future: internationalisation and international standards, pre-college training and creating a match between training and the employment market.

Aage Hagen thanks all the participants for attending the PJP meeting and gives a short introduction to the AEC Pop & Jazz Platform and the meeting. Apart from several practical announcements, he takes the opportunity to thank the working group members and the Conservatorium van Amsterdam for hosting the meeting. He points out the opportunity for networking and asks participants to use the time during coffee breaks to meet with potential partners and discuss ideas for projects.

Conservatorium van Amsterdam – presentation of the pop and jazz departments

Ruud van Dijk (director of the jazz department) and Bram Stribbis (coordinator of the jazz department) give a presentation about the Conservatorium van Amsterdam. Bram explains the history of the conservatoire: in 1994, the Sweelinck Conservatorium with a strong emphasis on classical music and the Hilversum Jazz Conservatorium merged to form the Conservatorium van Amsterdam. He gives a detailed overview on number of students between 1998 and 2008. He points out that the jazz and pop departments continuously grew during these years, while student numbers in the classical department decreased. Nowadays, the jazz department is the biggest department at the Conservatorium van Amsterdam with about 300 students. The department offers Bachelor and Master Degrees and jazz pre-college training, which is preparatory training to young musicians at pre-college level. In addition, the conservatory also has exchange students and students on contracts, which pay for a limited number of classes or subjects. The conservatory has a very strong international dimension with more than 60 % of students coming from abroad. Ruud gives an overview of the facilities of the new building of the conservatory. The Conservatorium Amsterdam has new facilities: a big concert hall with a capacity of 460 seats, a jazz hall called 'Amsterdam Blue Note' with 208 seats, a chamber hall called 'Sweelinckzaal' with 125 seats, an opera black box room and two recording studios. The classrooms have flexible acoustics and the library is situated on the 8th and 9th floor. Ruud thanks everybody for coming and wishes all participants a nice stay in Amsterdam.

Session 1: Key-note speech

Ruud van Dijk introduces Stuart Nicholson and his key-note speech "Jazz in the Global Village". Stuart Nicholson is a jazz critic, a visiting professor at the Leeds College of Music and the author of "Is Jazz Dead?(or has it moved to another address)", his last publication.

Stuart states that jazz in the new millennium is in a very different world than it was before, in the late 20s-30s. The reason is evident: pop music, promoted by the major corporations, rules the cultural spaces. It monopolizes the music market and the media, so where can an art form like jazz exist in a corporate jungle like this?

He points out that the inevitable 'homogenizing effect' of the market takes many forms which have contributed to the rise of an American mainstream that dominates the current jazz practice. Somehow, jazz today has come to represent the past, rather than the present. This has been the cause of considerable controversy within the music. Art and commerce seldom mix. Also globalization has profound and far-reaching effects. When the recording machine caught jazz's first stirring as a provincial Southern music in the second decade of the twentieth century, the music was immediately exported around the globe, courtesy of the phonograph record. When masters like Armstrong, Ellington, Goodman, Parker, Coltrane and Davis roamed the earth, the development of alternative forms of jazz outside the American scene was given little attention. Today, the globalization of jazz is yielding the most significant evolutionary change in music in decades.

Stuart asserts that jazz could be an international language, but it has some diaphasic variations. For a long while these homegrown or 'glocalized' versions of the music tended to be regarded not for what they were, but for what they were not: American jazz. 'Glocal' musicians seek to create original music that is part of the universal language of jazz and a singular expression of identity. Globalization raises fears about loss of cultural anchors and identity and 'Glocalization' can be a means to assert "local" identity.

As jazz has spread around the world, it has acquired other histories in other countries: e. g. one of the strongest centers for contemporary jazz is in the Scandinavian countries. Here jazz had time to develop and evolve against a very different cultural backdrop than that of the USA and has produced a phenomenon, the so-called "Nordic Tone", a greatly misunderstood yet widely influential approach to jazz improvisation.

According to Prof. B.B. Kachru Linguistics' model from 'English in the World' there are Norm Providers e.g. Mother Tongue Speakers of English and L2 Speakers – English as a Second Language loyal to 'Mother Tongue' English. Then the circle expands: use of English becomes more and more disassociated from 'Norm Providers', creating some linguistic 'hybrids' (e.g. 'Spanglish', a halfway between English and Spanish). In jazz, Norm Providers are American originators of the hegemonic styles such as New Orleans, Big Band, Bebop, Hard Bop, Free, Jazz-Rock opposed to Non-American Traditionalists – Musicians outside the USA who believe jazz must be played in the style of the great American masters. Also in this case the circle expands again: musicians who do not look to Norm Providers for a model of correctness are willing to break the conventions of the Norm Providers.

Then he concludes with the following point: classical music at the end of the 19th century saw rise of the 'Nationalists' who re-inscribed the romantic tradition with local significance, but now jazz musicians are re-inscribing jazz with local significance. As the rise of Nationalism proved to be a major development in the evolution of classical music, 'Glocalization' in jazz is proving to be a major development in the evolution of jazz.

Session 1 continued: discussion with the audience

The discussion with the audience starts with a question concerning the feeling of security, thinking of developing jazz in a direction which does not have anything to do with its roots. It is always an ethical dilemma to be faithful to cultural origins. The connection is right, but there is not any obligation to follow it.

Stuart answers this with his book and the Europe Jazz Network (EJN), funded by the EU Programme Culture 2000. The idea was to put together as many as possible jazz festival producers throughout Europe in order to find more space for European musicians. EJN exists to support the identity and diversity of jazz in Europe and broaden awareness of this vital area of music as a cultural and educational force. Its mission is to encourage, promote and support the development of the creative improvised music of the European scene and to create opportunities for artists, organizers and audiences from the different countries to meet and communicate. It also believes that creative music contributes to a social and emotional growth and economic prosperity. It is an invaluable channel for the process of intercultural dialogue, communication and collaboration. And music is a positive force for harmony and understanding between people from the diversity of cultures inherent in the European family.

So, musicians are trying to move music in a more European dimension. Many people cannot put together the pieces of the American jazz only by mentioning good examples and best practices.

Many do not know about the developments in Europe. With his book Stuart tries to gather together the pieces of the European and American jazz puzzle. What can be said is that there is always a mutual exchange between Europe and America. At first, improvisation is taken from America; then, when Europeans came to America, Americans copied the way a European deals with it. In this way, both learn more about free improvisation from each other.

He also affirms that Jazz is in 'a Waiting-for-Godot' state and now it is time for a conceptualization, to put it in a more serious aesthetic context. The challenge facing jazz education in the new millennium was the eternal dichotomy of skills building versus creativity. Today, the programmes are capable of producing young players whose technical ability might have stunned the jazz world fifty years ago. However, the real challenge for musicians is the same as it has always been: developing a musical vision, a defining voice and the imagination to create an original context in which to function as a jazz musician.

SATURDAY 14 FEBRUARY

Session 2: The focus on PJP: Contemporary Education in music or Education in contemporary music?

Before introducing the speakers, Aage Hagen explains that the PJP is there to support pop and jazz education in conservatoires. There are many programmes already and new ones are emerging. However, discussions should not be focused on jazz or pop as art forms alone, but on education as well. This session reflects this kind of thinking and the participants should have a look to their own activity as music educators.

He introduces the following speakers: Henrik Sveidahl, who will speak about the last developments and the new vision of RMC Copenhagen; Simon Purcell, who will present his research project based on his own teaching experience. Finally, as was done in the Barcelona meeting, two former students of Conservatorium van Amsterdam will give the former student's point of view.

Henrik Sveidahl (Rhythmic Music Conservatory Copenhagen)

Henrik Sveidahl (director of the RMC in Copenhagen) gives a speech about the role of a conservatoire in contemporary music by explaining the most recent development of RMC. RMC was founded quite recently in 1986. It is a top quality school built around the idea of Rhythmic Music (a broad term including pop, jazz, rock, until the new technology experimentations). It is an independent state institution at the same level as the other music academies in Denmark and it is quite small (200 students, 26 faculty members). In 2005, with the election of the new principal, RMC decided that it was time to start reflecting on its position within the society, on its legitimacy, on the external expectation on its offer and special features. The conservatoire started an internal process developing an internal and external analysis, new focus points, a new vision and strategy.

Here follows the outcomes of RMC's 2005 SWOT analysis:

- As Strengths were mentioned the fact that graduates have a strong impact on the music scene in Denmark, especially as instrumental performers primarily in the field of jazz and connected genres. In addition, the institution has a strong position within the area of pedagogy and a broad programme portfolio, ranging from performers and music teachers to music managers and sound engineers.
- As Weaknesses were mentioned the growing distance between the needs of the industry and the results RMC was providing, a relatively weak position in pop/rock/electronics etc and the failure to develop educational paradigms
- As Threats 2 issues were mentioned: marginalisation (the institution has a relatively weak foundation) and the dangers of mergers – can it keep its independence?
- As Opportunities were mentioned the institution's independence (it can change the course itself) and the fact that a large part of the modern music is not covered by education (brand new market)

This analysis leads to 3 focal points, which contain the core value of RMC:

- RMC should be a conservatoire for the whole 'rhythmic' music scene
- It should be a conservatoire of contemporary music, which means creating music today to the present and the future. It is necessary to establish relations with other art form (fine art, dance, drama, etc) and take a broad approach which involves diverse genres
- The creating musician: there must be no segregation between composer and performer. Graduates from RMC should be able to create their own musical material through composition, song writing, improvisation and arranging.

The new vision of RMC was negotiated with the Ministry of Culture. It stated that the RMC educates at the highest international level within contemporary rhythmic music and graduates from RMC create music and musical experiences that moves and enriches. In addition, the RMC creates new knowledge that makes a difference in the development of the music culture and is a driving force in the music culture

Given the values and the vision, a strategic plan for the years 2007/2010 was established, which stated the following aims:

- The development of a new bachelor programme for songwriters
- The development of a new programme on advance post graduate level in composition
- Renewed bachelor and master programmes for vocal performers
- The development of a new master programme in sound design
- Strong and active partnerships with the music industry
- Strong focus on international cooperation, including the development of a joint European study programme in jazz and close cooperation with Gothenburg and Oslo
- Research and development work on creativity and learning in music
- The development of a new internal organisational concept built on teams and independent ruling

Henrik concludes with a set of questions still needing to be answered by the institution. Do we want to play an active role in the development of the pop and jazz music of today and tomorrow, and, if so, how? Should we be 'Followers' or 'First Movers', or both? Do we guard certain values and what are these? How do we deal with the problems of genres? Can we find a common ground that is inclusive and development oriented?

Henrik thanks the participants for their attention and Aage stresses the questions posed by Henrik, because they can be useful for all institutions and invites the participants to use them for the break-out group discussion.

Simon Purcell (Trinity College of Music London)

Simon Purcell introduces his presentation originated in research published by the Guildhall School of Music & Drama in 2003 about teaching and learning music in conservatoires, since developed in his subsequent work at Trinity College of Music. It proposes a way of teaching that is action based, reflective and active. He believes his research would help to understand the role of conservatories especially in relation to jazz and pop. The question he tries to answer during his research was "Am I really a student-centered teacher?"

Simon gives a general picture about the context which jazz educators have to face. They generally operate within a sector unfamiliar with explicit educational practice and often they end up teaching to talented, *syllabus-proof*, students. They are often eminent performers that do not care too much about institutional programmes because they come from a tradition that was learnt outside the formal educational system. Moreover, jazz

courses are often offered within curricula and institutions designed for the training of classical musicians. Focusing on the product and process of teaching, he points out that the jazz educators are well resourced in terms of information and the internet produces an abundance of reissues and new music. Unfortunately, while undeniably experiential, the teaching of jazz tends to focus on transmission of information and less on learning as the development of the needs of individuals - or groups of individuals. As a matter of fact, most materials generated by the *Jazz Education Industry* deal with information as distinct from process. Furthermore, informed discourse about teaching and learning (as distinct from subject matter) is comparatively undeveloped.

Then he presents the teacher classification proposed by Biggs. According to Biggs there are 3 types of teachers

- Type 1: Preoccupied with what a student is.
- Type 2: The teacher as a transmitter of knowledge.
- Type 3: The teacher supports learning.

A transition from Type 1 and 2 to Type 3 is desirable, but requires a reflective practice and interest, and commitment in how students learn; a development of teaching and learning strategies that embody this; a flexibility of approach adaptable to the students as they are.

Although already experienced and formally trained, Simon's teacher-research resulted in:

- The realignment of his attention – from product to process
- The enhancement of intention – equipping students with independent learning, as distinct to transmission of information
- The increased adaptability of approaches to teaching and learning
- The heightened awareness of values of schemes of work

He proposes the following educational values and principles to be employed as curriculum drivers:

- Student-centred teaching and learning, based on commonsense. Starting where the student is.
- Student-centred teaching and learning highlights the difference between instruction and discovery.
- Student-centred teaching and learning redefines relationships with bodies of knowledge.

Additional institutional drivers are:

- Profile, reputation and identity - excellence versus competence, maintenance of tradition, innovation etc.
- Sustainability within economic culture and changing cultural contexts.
- Statutory requirements - Quality Assurance, accountability, financial self-sufficiency.

Simon proposes an integration between a more orthodox jazz curriculum, whose core is one-to-one tuition, combos and some notion of the jazz canon (supported by improvisation classes, ear training, student projects jazz history and other supporting studies) with a process based version of the curriculum, student-centered and focused on experiential learning rather than necessarily jazz, supported by improvisation and play. This latter approach foresees an evolving curriculum and an action-based teacher-research; the mode of delivery and assessment would resemble the essential nature of the music. Therefore, an ideal jazz curriculum should combine attention to skills, information and the demands of 21st Century living, with a jazz/pop curriculum aligned towards self-realisation and student-centred lifelong independent learning. Finally he introduces some questions every institution should ask itself in order to develop an ideal jazz curriculum.

- What values and principles should drive our curriculum?
- Which kind of teaching and learning strategies are best suited to these values and principles?

- What currently obstructs the realisation of these values and principles? What are the operational limits?
- What is possible within limits?
- How can we address the Performance Gap - the gap between what is intended and what occurs?
- How might we maintain aesthetic/philosophical values and educational principles appropriate to the realisation of our preferred model of curriculum for Jazz or Popular Music?
- What are the implications for the development of curricula?

Marleen van Emmerik and Floris van der Vlugt (Conservatorium van Amsterdam)

Marleen van Emmerik is a former student of Conservatorium van Amsterdam. She spent 6 and half years in the school, accomplishing her Bachelor and Master studies in order to become a jazz singer.

She greets the participants and introduces her learning experience in the conservatorium. During the Bachelor, she learnt jazz basics (jazz standards, harmony, improvisation, piano, different styles, arranging and analysis). She thinks it has been very useful to have the opportunity, already from the Bachelor, to put in practice (during ensemble classes as well as independently, thanks to the spaces available in the school) what she had learned before in theory classes. She also started going to jam sessions outside the school. Therefore, she really had the opportunity to experience and practice, and to open her ears and mind.

In Conservatorium van Amsterdam she had the opportunity to attend many workshops and masterclasses. According to Marleen, these workshops are a great learning opportunity because they are very intense, and give the opportunity to focus on a single subject for few days. Meeting such big names gave her a lot of inspiration.

If she were a teacher she would give more method and structured programmes, especially to singers. As a matter of fact, at the beginning of a Bachelor programme the student has many classes and opportunities, so he/she needs to be guided. During the master she could do more because she was focused just on improvisation. She had the chance to go abroad several times (Germany, US) to have lessons with different teachers around the world. During the Master she also conducted some research, which allowed her to go deeper into subjects; she started performing more outside of the school, forming her own bands for many different projects; she also had more opportunity to write and arrange at the same time.

Marleen introduces her former classmate, Floris van der Vlugt, who is a saxophone player. As Marleen, he did a full programme in Conservatorium van Amsterdam. One of the most positive experiences he remembers from his study period is the people he met in the school, who are some of the musicians he still plays with. He thinks meeting other musicians and become "musical friends" is a very important part of jazz education.

As far as the educational approach, Floris points out that his school put more emphasis on craftsmanship. Nevertheless, the students have to combine all the courses on their own: Floris thinks that an institution which focuses on craftsmanship should be stricter in course attendance and the curriculum should be a little bit more demanding, while if you choose to focus more on artistry, students should be stimulated to find their own voices. Floris thinks that this was what students in the school wished for themselves, but there was not so much coaching available for this.

Nevertheless, the overall feeling about being in the school for 7 years is very positive because he learnt a lot, he became a highly trained jazz saxophone player and he could develop from there. He thinks it is a good choice that all the students have to achieve a certain level of craft and then start developing their own voices.

Aage Hagen thanks the speakers. He draws the attention of the participants to the handout with the breakout group questions and invites them to focus on the following questions during the group discussion:

- What values and principles should drive our curriculum?
- Which kind of teaching and learning strategies are best suited to these values and principles?
- What currently obstructs the realisation of these values and principles? What are the operational limits?

Session 3: The use of new technologies and media in contemporary music education

Nicholas Granville, a music technology teacher at the Conservatorium van Amsterdam, introduces the third session, which is about the use of technology in contemporary music education. There are three speakers Rens Machielse, Don Lebler and Øyvind Brandtsegg, who present different approaches of using media and technology for teaching future creative professional musicians.

Rens Machielse (Utrecht School of the Arts – Faculty of Art, Media and Technology)

Rens Machielse is the Head of Post-graduate Studies Department of the Faculty of Art, Media and Technology at the Utrecht School of the Arts – HKU. He is also a composer for film and television, and conducts research about film music design. Rens talks about a new course in Music Design, which deals with a new approach in an academic conservatorium.

He points out that the aim of his speech is to raise a discussion about the consequences of the application of technologies in music education. He introduces the HKU faculties and in particular the Art, Media and Technology faculty. During the 80s the chairman of the board developed a new vision: he gathered all the people in the 3 existing faculties (music, fine arts and theatre) dealing with computers and new technologies, and created a new faculty for Art, Media and Technology in Hilversum, the centre of the Dutch television industry. They did not have any kind of heritage, as happens when starting a traditional conservatorium; the only commonality was that they were all working with computers. Within the faculty there are 3 schools: Art and Technology, Media and Technology, Music and Technology. The latter has a broad spectrum of students, some very technical orientated, but also composers for stage performances. In the Music and Technology department there are about 230 students attending Bachelor, Master and PhD studies. There is a lot of collaboration between the faculties: during the fourth year, students from the 3 faculties work in groups dealing with interdisciplinary projects and also real assignment given by the creative industry and other institutions, which consider HKU as a research lab. This is a great opportunity for the students to start building professional networks during their studies. Rens concludes his presentation of the conservatoire by showing to the participants some student's project work.

The second topic presented by Rens is sound design. He gives his personal definition of sound design: "a way of composing, producing, developing, performing music taking a broad look at it, taking musical and extra-musical factors into account". A more formal definition states: taking into account related design production processes and contexts in question, different type of multidisciplinary collaboration and the influence of technology.

Rens points out that some topics in music design may have an influence on music education. Music has become *fluid*: it is not more attached to any physical medium. It is *fragmented*: it is not only about consuming but also about re-use. Sound design is becoming very important in nowadays music and film industry. To better explain what composing with sound means, Rens shows a Honda commercial. Music can be re-used and adapted to a number of contexts and cultural settings which are multidisciplinary. While dealing with contexts one should ask

himself: who specifies the music? Sometimes, not only sound designers do so, but metadesigners, stage programmers, and even users as well. In the Netherlands, the creative industries (whose core is art and design, and around this core there are media and publishers, radio, television, films, software design, etc.) generate 10% of the national turnover. The discipline most frequently involved is design and most of the products are multidisciplinary and project based. Technology defines how products and processes are made. Rens thinks that most of the companies working in the creative sector are small and vulnerable; therefore there is no time and space for research and development. They depend on *project cycle and high risk projects*.

Nowadays technology has changed some design production processes completely. Music production often needs to be decentralized because of long distance production. Rens presents the example of a Spanish metal band produced in the Netherlands by one of his former students, which was a very difficult project to implement. The industry is asking for these kinds of devices, which enable the decentralization of production. The second example Rens gives is a software package which generates soundtracks for quick time movies. The design process of film composers can be partially automated. Of course the composer needs to know how to incorporate the system in the design process. How do sound designers and composers see this? Is it a threat? Are they going to be replaced by these kinds of devices in the future or it is actually an opportunity? What these examples have in common is that they distribute design processes, because technology enables this kind of distribution. This distribution is about networks, locations, systems, collaborators, media and time. Processes that used to be secret now need to be shared. A totally different process is going on in this kind of productions.

Another issue to be kept in mind discussed is the rise of the user. Art used to be originally restricted as "an expression by a sender". When one looks at the media, it is still the same, but they are also increasingly aimed at involving the receiver, to raise the emotion of the "consumer". The aim of the new media is not to drive the sender's expression, but to generate emotion and involvement with an active user, the so-called "prosumer". Another level further can be called "peer media": this level is about the facilitation of the user to express themselves to other users: the producers do not design music anymore but a process which the user can deal with in order to generate his own music. The conservatoires should think about their role in those new media and peer media. In Rens' opinion all this has consequences on education, music design, music production, research and the creative industries.

Don Lebler (Queensland Conservatorium, Griffith University)

Don Lebler is the director of the department of Learning and Education, who deals with modern media and new technologies in popular music programmes at the Queensland Conservatorium that are used to enhance learning and assessment in the digital age. He presents the Bachelor of popular music programme (BPM), which involves 120 student practitioners who have to function independently using technologies such as booking facilities online, recording and reflecting, and doing on-line examinations.

The BPM programme is structured as follows: all the audio courses, popular music history and analysis convey to the popular music production means that students can use to enhance their capabilities in performance. The audio courses lead the student from introductory to advanced, guarantee individual and group assessment, submission of records and on-line examinations.

Don focuses on supporting studies and rhythm studies that are fostered by an extensive use of cubase files, examples and exercises, audio and visual resources, on line exams and digital assessment items. He gives various examples focalizing on different patterns of rhythm.

He continues listing all the supporting studies:

- The group song writing project
- The individual sequencing project
- Web based digital story telling project

He outlines the popular music production structure using a flow chart. He starts from a proposal assessed by the staff, dividing then into 3 main activities: work in progress providing feedback, a track report assessed by the learning community and a reflective journal evaluated by the staff. This is followed by proposals that are audio and written oriented, a work in progress that leads to a verbal feedback both in class and informally, journals, folios. The evaluation is done by the staff. He shows various diagrams concerning the submissions, the number of participants in 2007 and 2008, and various panels on students' assessment.

He also focuses also on technology, which is based on Excel processes, internet transfer of files and an on-line database that is currently under development. All these 'tools' relate well to the 21st century student's behaviour, encourage diverse engagements, and are also a good preparation for modern practice and an enriched learning experience.

Øyvind Brandtsegg (Norway)

Øyvind Brandtsegg is a vibraphonist, who graduated from the Department of Music of the Norwegian University of Science and Technology (NTNU) in Trondheim in spring 2008. The title of his PhD work is "New creative possibilities through improvisational use of compositional techniques - a new computer instrument for the performing musician" and he presents it to the PJP participants.

Øyvind's work is part of the Programme for Research Fellowships in the Arts, a national 3rd cycle programme for the arts in Norway. The project is focused on the artistic potential of the cross-over between real time composition and improvisation. A computer based instrument that facilitates improvisational exploitation of composition techniques is developed as part of the project. Øyvind deals with the interaction between improvisational and compositional processes and with expanding the improvisational palette with the aid of computer software, using composition methods as tools for improvisation. In addition, he is also addressing ear training, hearing as a process.

Øyvind uses the ImproSculpt4 software composed by a modular architecture, a timed automation and many composition modules. As an interface he utilizes Marimba Lumina, an electronic MIDI controller that includes a traditionally arrayed set of electronic bars and some trigger pads and strips, and Lemur, which is a multi-touch modular controller for sequencers and foot controllers.

Then he points out the importance of composition (above all serial technique and polyphonic adaptation of the series) and interval series as an ensemble improvisation strategy without computer. He aims also at allowing the students to interact with his own output, stressing clear phrasing, building "sentences" so that the audio transformation is seen as compositional gesture.

He concludes his presentation by stating that his goals will be:

- Methods of improvisation based on compositional ones with live input
- Use of computer to 'search & sort' source material
- Live audio manipulation as an improvisation strategy, and as a tool for self reflection upon playing style.
- Enabling subtly new methods of interplay

- Developing open source software

At the end of his presentation he gives a concrete example of the great potential of the devices mentioned above.

OTHER

FINAL SESSION

AEC Chief Executive Martin Prchal thanks the PJP participants for the interesting discussions and reports back from the breakout groups. He introduces the most important remarks made in the groups, in which the following questions were discussed:

- What values and principles should drive our curriculum?
- Which kind of teaching and learning strategies are best suited to these values and principles?
- What currently obstructs the realisation of these values and principles? What are the operational limits?

The participants agree that the curriculum should drive the following values and principles:

- Craftsmanship is seen as essential.
- Flexibility, creativity, mentality to constantly develop through reflection, commitment, sensitivity to contemporary environment. This means to be aware not only of the contemporary environment in the field of music and new development in the styles and genres but also of the profession's developments as well.
- Development of strong musical identities. It was mentioned musicians that should be "authentic instead of strategic".
- Student centred teaching.

Furthermore, regarding the teaching and learning strategies that are best suited to these values and principles the following is mentioned in the breakout groups:

- Project and production based approach to the curriculum that should be linked to the profession
- Improvement of teaching qualifications of teachers, to know what is front-line, and use more team teaching approaches
- Learning environment based on formal, non-formal and informal educational contexts with active student involvement
- Reflective practice essential (self-assessment, peer-assessment, etc)

Finally, the main obstacles and operational limits for the implementation and realisation of these values and principles mentioned in the discussions are:

- A lack of financial support and negative political environment
- A lack of awareness of pedagogical aspects, such as the teaching competences of current teachers, teaching competences of future teachers and the training for managers
- A project based curriculum could cause lack of clarity in the curriculum
- Should we be careful not to give too much responsibility to the students?
- Should we be concerned about too much harmonisation in European higher music education?

At the end of this session, PJP coordinator Aage Hagen expresses his gratitude to the host institution for organizing the best PJP meeting so far. He thanks all speakers for their excellent presentations and all volunteers for moderating and chairing the breakout groups and the AEC Office. He mentions that the PJP

working group will prepare the next meeting, which will take place in Tallinn in early 2009. Finally, Aage thanks the participants for their attendance and hopes to see the participants again next year.

Martin Prchal thanks to the preparatory WG members and PJP Coordinator Aage Hagen for their great work regarding the preparation of the PJP meeting.

THANK YOU

The AEC would like to thank all persons who helped to make this meeting a successful event: the staff of the Conservatorium van Amsterdam, the speakers, the working group of PJP, the wonderful performers and all 134 participants. Special thanks go to the PJP Coordinator Aage Hagen, and Ruud van Dijk, Sigrid Paans and Rita Spin at the Conservatorium van Amsterdam for their 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				
▪ Number of respondents	36			
▪ Opinion of the respondents answer	Yes	Partly	No	No
– Did the meeting meet your expectations?	27	2	0	6

Were you satisfied with:

– The registration procedure	36	0	0	0
– The programme design	34	2	0	0
– The programme content	25	11	0	0
– Key note speech	24	11	1	0
– The plenary sessions	28	7	1	0
– Break-Out group discussions	27	8	1	0
– Opportunities for informal networking	33	3	0	0
– Facilities	34	1	1	0
– Catering/meals	20	13	3	0
– Hotel accommodation	24	7	3	2

On a scale from 1 to 10 (10=best), how would you rate this meeting? **Average mark: 8,62**

What were your expectations regarding this meeting?

- They were not so high (on the basis of previous meetings)
- Networking
- New ideas and inspiration
- Meeting new people
- Exchange idea and concepts
- Hear good music
- Hear interesting speeches

- Exchange experiences
- Meeting potential partners
- Meeting colleagues
- Learning
- Interesting contents
- Getting to know the people, the jazz zone and the institutes of other European countries
- Learning more about other institution's curricula, teaching methods, repertoire, issues and solutions
- Discuss curricula, learning and teaching issues
- Find new hints to improve the curricula
- Sharing teaching practices
- Comparing experiences
- Discussing about conservatorium's position in the future
- Getting to know better AEC
- Developing an understanding of similarities and differences among different institutes
- Planning future exchange and joint projects
- Understand how to create a jazz department
- Learning more about the world of PJP from inside
- Take a look at the great new building of Amsterdam Conservatorium

What improvements would you like to see for next year?

- Keep this improvement path
- More time for break-out groups discussions
- Extra break-out groups sessions
- Break out groups already on the first day
- Deeper plenary session after break out groups
- More time between sessions
- More room for discussions
- More in-depth discussions
- Break out groups with people who do not know each other
- Choose more carefully break out groups 'chairs
- Break out groups organized by themes (i.e.: pop music)
- More music, actual listening, playing
- Teaching demonstration, "hands on", maybe with student groups
- Other focus points (i.e: do all the students need the same education?)
- Improvements of the clearness of AEC's mission
- English native speakers should talk slower and use more common words
- More presentations regarding details within jazz education
- More presentations regarding pop music education
- More proactive key note speakers
- Presentation on good practices, about institutions which actually implemented the principles discussed
- More time for flex talk
- More time for networking
- Networking in a formal way
- More time to exchange information among conservatories
- Program less tight
- No program after dinner
- Start earlier on Friday and later on Saturday
- Learning more about how the host organization works
- More vegetables available at meals
- Better hotel arrangements: some hotels did not reply to the mails. It was necessary to book from their website, getting a higher prices

- Organize a jam session of the participants

PROGRAMME

Friday 13 February	12:00 – 15:00	<i>Registration at the Conservatorium van Amsterdam</i>		
	15:00 – 15:15	<ul style="list-style-type: none"> Welcome by Mr Hans van Beers, Director of the Conservatorium van Amsterdam Welcome by Mr Chris Fictoor, AEC Vice-President Welcome by Mrs Marinke Sussenbach, policy adviser higher education Dutch Ministry of Education, Culture and Sciences Opening remarks by Mr Aage Hagen, PJP Coordinator 	Chamber hall	
	15:15 – 15:30	<p>“Conservatorium van Amsterdam – Presentation of the Jazz Department” by Ruud van Dijk, Director of the Jazz Department of the Conservatorium van Amsterdam</p>	Chamber hall	
	15:30 – 16:15	<p>Session 1: key-note speech</p> <p>“Jazz in a Global Village” by Stuart Nicholson, jazz critic, visiting professor Leeds College of Music, and author of <i>“Is Jazz dead? (or has it moved to a new address)”</i> and biographies of Ella Fitzgerald and Billie Holiday</p>	Chamber hall	
	16:15 – 16:45	<i>Informal networking</i>		<i>Cafeteria</i>
	16:45 – 17:30	<p>Session 1 continued:</p> <p>Discussion with the speaker</p>	Chamber hall	
	17:30 – 18:00	<i>Music performance by students of the Conservatory</i>	<i>Conservatory jazz club “Amsterdam Blue Note”</i>	
	18:00 – 19:00	<i>Bar open and guided tours of the Conservatorium van Amsterdam</i>		
	19:00 – 21:00	<i>Dinner</i>		<i>“Floating” Chinese Restaurant</i>
	21:00	<i>Bar open and jam sessions possible</i>		<i>Conservatory jazz club “Amsterdam Blue Note”</i>

Saturday 14 February	10:00 – 11:00	<p>Session 2:</p> <p><i>The focus of the PJP: Contemporary education in music or Education in contemporary music?</i></p> <ul style="list-style-type: none"> • <i>“Conservatoires and their role in contemporary music”</i> by Henrik Sveidahl, director Rhythmic Music Conservatory Copenhagen • <i>“Moving from learning as transmission to learning as process - a teacher research project in jazz”</i> by Simon Purcell, head of jazz Trinity College of Music London • <i>“Learning experiences in the Bachelor and Master programmes”</i> by Marleen van Emmerik and Floris van der Vlugt, former students of the Conservatorium van Amsterdam 	Chamber hall
	11:00 – 11:30	<i>Informal networking</i>	Cafeteria
	11:30 – 12:30	<p>Session 2 continued:</p> <p>Break-out group discussions on the themes presented in session 2</p>	Rooms to be announced
	12:30 – 14:00	<i>Lunch at the Conservatorium van Amsterdam</i>	Cafeteria
	14:00 – 15:15	<p>Session 3:</p> <p><i>The use of new technologies and media in contemporary music education.</i></p> <ul style="list-style-type: none"> • <i>“Music Design: a new approach in music education”</i> by Rens Machielse, Faculty for Media, Art and Technology Utrecht School of the Arts • <i>“Modern media and new technologies in a popular music program”</i> by Don Lebler, Queensland Conservatorium Griffith University 	Conservatory jazz club “Amsterdam Blue Note”
	15:15 – 15:45	<i>Informal networking</i>	Cafeteria
	15:45 – 16:30	<p>Session 3 continued:</p> <ul style="list-style-type: none"> • <i>“New creative possibilities through improvisational use of compositional techniques – a new computer instrument for the performing musician”</i> by Øyvind Brandtsegg, Norway 	Conservatory jazz club “Amsterdam Blue Note”
	16:30 – 17:00	<p>Final Session:</p> <ul style="list-style-type: none"> • Reporting back from the breakout sessions • Final reflections and discussion • Closing of the meeting 	Conservatory jazz club “Amsterdam Blue Note”
	17:00 – 18:00	<i>Music performance by students of the Conservatory</i>	Conservatory jazz club “Amsterdam Blue Note”