



# AEC Pop and Jazz Platform 2024



## A new (pimped) social role for the teacher in all of us?

As teachers our main purpose is to help students to become the best musicians, performers, educators... but we also can help and support them how to become good citizens, as persons and musicians in a constantly changing society.

Many of the societal problems we face today, have already occurred many times in the past decades and centuries. Most prominent, in the history of jazz, pop and other music genres, we can find many examples of situations which had happened before and are still going wrong today: racism, the denigration of ethnic groups, non-recognizing neither competences nor degrees, exclusion of people from different parts of society, sometimes leading to cultural appropriation and more, hence all these 'hidden messages', 'coded language', 'cry outs of abuse', 'misunderstanding', 'wrong behavior' in our music with references to the NAACP, the Underground Railroad, Fisk University, the G.I. Bill and performing only at Chitlin' Circuit.

But there is also more positive news: seldom we encounter so many examples of such a diverse and inclusive background as in both our music theory and practical domain of jazz and pop. Comparing to more classical art forms, we can offer a wide range of examples coming from all different ethnic groups, social-economic groups amongst others. But are we making them enough clear and apparent to our students? From Zora N to Jay-Z, from Bird to Avishai, from Dollar Brand aka Abdullah Ibrahim to Jennifer Lopez etc.

Telling the right story, not only in history lessons, but also in ensemble and individual instrument lessons, by extension and ideally in all lessons and domains, will help us better prepare our students for the ever-changing (and not-so-changing) society. Now and in the future. And hopefully, one day, we will have a much more diverse student population in HME, just like in real society.

This text is a.o. based on the papers:

- ***Strengthening Music in Society (SMS): Artistic Plurality and Inclusion Institutional Culture in HME / AEC SMS-document 2017***
- ***A guide for ensuring inclusion and equity in education / Education 2023 UNESCO***
- ***Beyond Limits – New Ways to Reinvent Higher Education / UNESCO 2022***
- ***Porto Santo Charter: Culture and the Promotion of Democracy: Towards a European Cultural Citizenship / 2021 - The Porto Santo Conference***

## Practical info

For an interactional workshop, I would invite all participants to add content such as songs and theoretical examples related to the topic. We will work on:

- Sharing best practices
  - Do you address these topics in your classes?
  - If so: How do you address these topics in both theory and practical lessons?
  - If not: Why?
- What do you experience as 'too much' or 'not enough' addressing these topics?

If possible, I would prefer to do this workshop in an ensemble room where we can also perform these songs. Emphasis will be on song texts, explaining the specific 'hidden' or 'masked' messages. How do you use this in your class? This can only enhance the deeper and hands-on knowledge of the participants.



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Musicologist, archeologist, and bass guitarist **Maarten Weyler** teaches theory- and practice jazz/pop at the Royal Conservatory in Ghent and is cultural educator at the Halewynstichting foundation.

In 1982 he founded Jazz-Studio, Belgium first higher music education program in jazz.

Since 2002 he started teaching at the Royal Conservatory Ghent where he is still active in the Jazz, Pop and Music Production department.

From 2016 – 2019 he was teaching at Istanbul State Conservatory (Türkiye) and administrator to prepare for the first Jazz Program (starting in the academic year 2017/2018).

Since 2017 he regularly publishes jazz-related articles in *Jazz & Mo'*.

Since 2018 he is both coordinator and teacher at the Kanazawa Jazz Camp (Japan), live during the camp in March and August and via online lessons during the year.

Since 2020 he is active as online music teacher at Music Masterclasses ([musicmasterclasses.be](http://musicmasterclasses.be)) for different classes concerning song writing & composition and theory.

1977: studied at Berklee College of Music (Boston)

1978 – 1982: Master History of Art/Musicology at Ghent University

1982: founded JazzStudio, Belgium first higher music education program in jazz

2000: Editor in Chief *Meet Music Magazine*

Master in Archaeology (Middle East)

2002: starts at Royal Conservatory Ghent and teaches bass guitar, combo and many theory classes

2009: Director (Dean) of the Royal Conservatory

2011: School of Arts – advisor

2013: Chairman Course Committee – starting with Pop division

2016: starts at Istanbul University State Conservatory as teacher and administrator to prepare the first jazz program (starts in 2017)

2018: coordinator and Teacher at the Kanazawa Jazz Camp (Japan)

Meanwhile teaching and organizing since 1982 at many Jazz, Pop and Classical Music Summer Camps

– Training – Masterclasses with national and international teachers like John Lewis, Joe Lovano, John Billy Hart, Dr. Mike Rossi...

Recently: teaching different modules 'Learn to Compose' and 'Jam Study Companion' at [Musicmasterclasses.be](http://Musicmasterclasses.be) and regularly publishes jazz-related articles in *Jazz & Mo'*.

[schoolofartsgent.be/nl/](http://schoolofartsgent.be/nl/)

Gent [halewyn.com/](http://halewyn.com/)

[musicmasterclasses.be/courses](http://musicmasterclasses.be/courses)

[kanazawajazz.org/camp/](http://kanazawajazz.org/camp/)

School of Arts, Royal Conservatoire

Summer Camps

Online teaching

Jazz camp Kanazawa