



Association  
Européenne des  
Conservatoires



Conservatorio  
di musica  
Giuseppe  
Tartini  
Trieste

## **AEC POP&JAZZ PLATFORM MEETING**

### **Conservatorio di Musica „G. Tartini“, Trieste**

### **14th-15th February 2014**

*„„There must be someone there, because I can't think that it means very much if you're playing to nobody...“*

(the late British Jazz saxophonist Ronnie Scott in Derek Bailey's book *Improvisation*)

The Pop & Jazz Platform of the AEC would like to invite you to our next annual conference in Trieste. Last year we had a profound look on all aspects of *The Voice* and its manifold significations in Jazz/Pop education and beyond. The upcoming meeting will focus on a topic that is by no means less relevant, on the contrary...:

### **THE AUDIENCE**

*Simon Purcell*, PJP working group member and head of Jazz studies at Trinity Laban College/London:

As if technology and post-modern genre-hopping were not testing enough, of all the challenges facing musical artists in the 21st century, none is more pressing than the need to engage with audiences. Whether creating new relationships with listeners, or renewing, repairing or recovering interest within communities that in Peter Renshaw's words are "lost to music", without deep engagement and generating curiosity and trust of musical ritual, some musical art-forms are vulnerable to extinction as a result of corporate domination, or at best historical preservation within institutions often perceived to be artificially subsidised and set aside from the needs of the wider society.

Jazz and pop musicians are generative music makers and possess a critical role in this challenge. Their ability to create music in context is highly adaptive and likely to afford musicians the best chance to begin the process of renewing trust through making art in *common languages* as distinct from promoting a canon in abstract, or from a position of

superiority. As a result, conservatoires need to:

- a) develop generative pathways,
- b) acknowledge the urgency of working closely with producers, promoters, community musicians,
- c) empower musicians to acknowledge their responsibilities to both art-form and community/audience.

In terms of the conservatoire curriculum, there is a need to develop practices that train musicians who can work together with craft, trust and integrity alongside the ability to not only respond to changing climates but also to assume the role of cultural citizens and leaders.

“In an age where people value participation as much as reception, *Engaging Audiences* is about understanding the people we play music with, and for”, says *Joe Townsend* - keynote speaker in Trieste.

The 2014 PJP meeting will be hosted by Conservatorio di Musica G. Tartini in Trieste. The Pop & Jazz Platform has been evolved with a rather Anglo-Northern European community. It is therefore a great pleasure to meet at a Southern European location for the first time. Engaging with new audiences for us as a Pop & Jazz Platform also means to reach out and welcome new colleagues from areas where the introduction of pop & jazz to conservatoires is comparatively recent. A special invitation goes out to colleagues from nearby countries to take this opportunity and join us for the first time.

Following the highly participatory spirit of last year's conference at the Popakademie Baden-Württemberg in Mannheim the upcoming meeting will again feature a *bar camp* (participants propose and choose discussion topics in a voting session), a newcomers session, plenary and breakout discussions, a surprise live performance and, last but not least, lots of time for informal talks and networking with colleagues and friends.

The PJP working group of the AEC is looking forward to an exciting conference and warmly invites you all to join us at Conservatorio G. Tartini in Trieste on 14th and 15th February 2014.

Stefan Heckel

Kunstuniversität Graz, Jazz Department

PJP chairman

