

Pop&Jazz Platform Meeting

Trieste 2014

14-15 February



“The Audience”



Association
Européenne des
Conservatoires

TTTT TTTT T TTT
T TTTT TTT T T
TTTT TT TTTT
TTTT TTTTTT TTT
TTTT T TTTTTTTT

**Conservatorio
di musica
Giuseppe
Tartini**

Trieste

FAZIOLI™

The AEC would like to express deep gratitude to Conservatorio di Musica “G. Tartini” of Trieste for hosting and co-organizing the PJP Meeting 2014. The AEC team would also like to express special thanks to the members of the PJP preparatory working group for their tremendous support in organizing the platform programme.



Contents

INTRODUCTION.....	2
STATEMENT OF PURPOSE FOR THE PJP	4
PROGRAMME.....	6
Musical interventions	10
BIOGRAPHIES AND ABSTRACTS.....	12
Session I - Audiences: who is listening?.....	12
Tony Roe / Tin Men interactive live performance	15
Session II – Panel Discussion	16
Interactive Session – Bodypercussion, Voice & Audience	18
Interview with Paolo Damiani on Jazz and Pop Higher Music Education in Italy	19
PRACTICAL INFORMATION.....	20
Relevant addresses and numbers.....	20
Hotel and Maps.....	21
Shuttle Busses to the Conference Venue SISSA.....	22
Travel Information	24
List of restaurants	25
Information on fee payment.....	28
PJP PREPARATORY WORKING GROUP	29
CONFERENCE TEAM	30

INTRODUCTION

POP&JAZZ PLATFORM MEETING CONSERVATORIO DI MUSICA “G. TARTINI” 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 AEC Pop&Jazz Platform organizes an annual conference to provide a forum for the exchange of good practice and discussion of issues in the field of contemporary jazz and pop education. Last year we had a profound look on all aspects of *The Voice* and its manifold significations in Jazz/Pop education and beyond. This year 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.



STATEMENT OF PURPOSE FOR THE PJP

Preamble

Higher Music Education (HME) in Europe has changed over the last decades. Classical music training has been supplemented with various other genre programmes, predominantly jazz and pop - in that order. There are a few institutions that offer only jazz and/or pop programmes, but the majority of such programmes are within otherwise classical institutions. Since broad international meeting grounds for these institutions most often are on an executive level, mostly recruited from classical music, the new programmes tend to be underrepresented. The establishment of the PJP was intended to create a European meeting ground for these programmes within the membership institutions of the AEC for programme heads as well as other staff in these programmes.

There is always the danger of dividing the community when one establishes “sub-cultural” forums, and the ideal situation is, of course, that the musical communities are united. However, the particular issues that concern the newer programmes need to be addressed separately for the time being. Some of them go to the core of how music is taught, learned and made. In addition we may see an increase in genre diversity in the HME institutions in the future, so these issues may become even more urgent to address. The goal of the PJP is to contribute to a broader and deeper understanding and greater diversity, not to undermine unity or create division.

The PJP profile

- Being a platform in the AEC the PJP subscribes and adheres to the Vision, Mission, Aims, Objectives and ‘Credo’ of the AEC.
- PJP will contribute to the development of the AEC by informing on and problematizing educational, pedagogical, musical, professional and institutional issues on the basis of the particular expertise and experience the PJP community possesses.
- The PJP caters to the needs and development of the pop and jazz programmes in the AEC’s membership institutions.
- The main activity of the PJP is to organise meetings on a regular basis for the pop and jazz programmes in AEC membership institutions addressing musical, pedagogical, educational, professional and institutional issues, at the same time providing a meeting ground for networking and the sharing of experiences among the programmes.

- The PJP and its name reflect the fact that apart from classical music, the predominant programmes in HME are pop and jazz programmes. However, there are numerous other genre programmes both inside and on its way into the AEC member institutions, and the PJP seeks to be inclusive in this regard.
- The PJP seeks to stimulate to the discourse on all issues relevant to the pop and jazz programmes and beyond. Genre diversity in HME may be a complex issue and pose challenges for the institutions, and other ways of categorising the field than by genre are possible, for example by differences and similarities in teaching/learning and differences and similarities in the musical processes, how music is made. The PJP will therefore in particular stimulate the discourse on the concept of genre, genre diversity, teaching and learning processes, self-perception and identities.



AEC POP & JAZZ PLATFORM MEETING 2014

Conservatorio di Musica “G. Tartini” di Trieste

14-15 February 2014

Conference Venue: SISSA, Address: Via Bonomea, 265, Trieste

Meeting Point Shuttle Buses: Piazza Oberdan

“The Audience”

PROGRAMME

Friday 14th February

Friday 14 February	Morning	<i>WG meeting (for PJP working group members only)</i>	SISSA
	12:30 – 13:30	<i>Jazz And Pop Vocal Teachers Meeting</i>	Room 113 SISSA
	12:30 and 13:30	Shuttle Buses to SISSA	Meeting Point Piazza Oberdan
	12:30	Registration opens, coffee available until 14:30	SISSA
	13:30 – 14:30	Newcomers Session <ul style="list-style-type: none"> • Introduction to the AEC by Jeremy Cox, AEC Chief Executive • Introduction to the PJP and presentation of the PJP Statement of Purpose by the Working Group • Networking Session for Newcomers 	Auditorium SISSA



14:30 – 14:50	Opening Event Music Introduction Opening remarks by <ul style="list-style-type: none">• Stefan Heckel, PJP Coordinator• Georg Schulz, Kunstuniversität Graz, AEC Council Member• Teresa Trevisan, IRC Conservatorio “G. Tartini” in Trieste• Bogdan Benigar, European Jazz Network EJN• Jeremy Cox, AEC Chief Executive	Auditorium
14:50 – 15:30	The “New Music Languages” Department of the Conservatorio “G. Tartini” Presentation by Pietro Polotti, Paolo Pachini and Matteo Alfonso	Auditorium
15:30 – 16:00	Networking with refreshments	
16:00- 17:30	Session I Audiences: who is listening? Joe Townsend , Trinity Laban, London and Gerry Godley , Improvised Music Company, Dublin Moderated by Simon Purcell and Erling Aksdal	Auditorium
17:30 – 18:15	Bar Camp 1 Introduction by Udo Dahmen and topics selection	Auditorium
18:15 – 19:00	Tony Roe / Tin Men interactive live performance	Auditorium
19:00	Buses back to Trieste city centre - Free Evening	



Saturday 15th February

	9:15	Shuttle Buses to SISSA	Meeting Point Piazza Oberdan
Saturday 15 February	10:00 -11:30	Session II Music introduction (5 min) Panel Discussion Peter Schulze , Music Journalist, JazzHead Bremen Francesco Martinelli , festival director, promoter and writer, Pisa Bogdan Benigar , Ljubljana Jazz Festival, European Jazz Network Joe Townsend , Trinity Laban, London Gerry Godley , Director "Improvised Music Company" Moderator: Hannie Van Veldhoven , Utrechts Conservatorium	Auditorium
	11:30 – 13:00	Bar Camp 2A 6 topics discussed in Breakout Groups	6 Rooms at SISSA
	13:00 – 14:30	Lunch	Canteen SISSA
	14:30 – 16:00	Bar Camp 2B 6 topics discussed in Breakout Groups	
	16:00 – 17:00	Interactive Session Body Percussion, Voice and Audience Audience participating By Maria Pia De Vito and Udo Dahmen	Auditorium



17:00 – 17:30	<i>Networking with Refreshments</i>	
17:30 – 18:30	Closing Session Paolo Damiani , Head of Jazz at Santa Cecilia Roma, interviewed by Maria Pia de Vito on jazz/pop higher music education in Italy Reporting back on the Bar Camp Participant Questionnaire News from the AEC by Jeremy Cox Announcement of the PJP Platform 2015 Closing Remarks	Auditorium
18:45	Buses back to Trieste city centre	SISSA
20:00	Closing Concert	Sala "Victor de Sabata" Ridotto del Teatro Lirico "Giuseppe Verdi" di Trieste
21:30	Closing Dinner	Stazione Marittima

Musical interventions

Friday, 14th February, 14:30, music introduction to Session I

Jazz Guitars Duo

Marko Cepak - Marco Bolfelli

Bill Evans Time remembered

Bill Evans Very early

Saturday, 15th February, 10:00, music introduction to Session II

Body Jockey – BJ set 2

Interactive electro dance music performance

by Sarah Taylor, Maurizio Goina and Pietro Polotti

Performer: Sarah Taylor

Electronics: Pietro Polotti



EVENING CONCERT

Saturday, 15th February, Sala Victor de Sabata

Black Blow Duet

Drums, Marco Parlante

Live electronics, Alberto Caruso

Orchestra Laboratorio 2.0

Jazz Ensemble & Live electronics, artistic direction by Giovanni Maier and Nicola Buso

Thelonious Monk Evidence

Improvised transition

Thelonious Monk Four in one

Improvised transition

Thelonious Monk Ask me now

Orchestra Laboratorio 3.0

Jazz Ensemble, arrangements by Riccardo Zegna, conductor Matteo Alfonso

Duke Ellington Cottontail

Duke Ellington Reflection in D

Duke Ellington Paris Blues

Big Tartini Band

Artistic direction by Klaus Gesing and Matteo Alfonso, conductor Matteo Alfonso

Sebastian Piovesan Funky Feeling

Jule Styne/ arr. Dave Wolpe Just in time

Zoran Majstorovic Balun

Maria Schneider My Lament

Richard Rogers/Lorenz Hart The Lady is a tramp

BIOGRAPHIES AND ABSTRACTS

Session I - Audiences: who is listening?

Keynote Speakers: **Joe Townsend** - Trinity Laban Conservatoire of Music and Dance, London and **Gerard Godley** – Improvised Music Company, Dublin

Moderated by **Simon Purcell** and **Erling Aksdal**

Now, in the 21st century, in a time of unprecedented change and financial difficulty, musicians are rightly concerned about their future. The institutions that train many of those musicians are also right to be concerned.

The health of the music industry is uncertain. As a result of excellent courses across Europe, young artists are making better music than ever and there is a hunger to reimagine music alongside soaring technical standards. Through some inspired learning and teaching, jazz conservatoires are developing pedagogies that focus on group-based learning and methods that foster entrepreneurialism, imagination and collaboration resulting in a diversification of genres and style.

Meanwhile, the major labels are unhappy because they are no longer making money from music and are having to rethink their business model. Musicians aren't that happy either; revenue streams continue to be unclear as most music is downloaded illegally whilst popular music is being used more and more to drive giant brands and sell products such as Converse and Red Bull through festival promotion, publishing and on-line campaigns. However, through entrepreneurial initiative, musicians are forging their own opportunities, for example: the as the Jazzwerkstatt Wien, Berlin and Bern, the Chaos Collective in London, Dirty Loops from Stockholm and programmes such as Gerard Godley's 12 Point Festival amongst many other exciting innovations happening around Europe.

The audience, the people who consume our music are delighted. You can listen to any music you like for nothing on Spotify or YouTube. It is affordable to go to live music events and the festival scene is in good health. And perhaps, the artists and musicians have a reason to be happy, because if you are smart you can sell your music to a global, networked audience, a community of niche fans for a fraction of the cost a decade ago. But there is also crisis in audience literacy, a corollary of the sad decline in the visibility of Jazz as an art form in the mainstream media and popular culture.

The decrease in Jazz audiences in concert halls and clubs is widely recognised, with data from America and the UK revealing that Jazz audiences have significantly fallen away over the last thirty years and in addition to growing older. Studies also suggest that if you haven't fallen in love with a niche art form by the age of twenty-six then it is unlikely that you ever will. This presents a crisis for Jazz and the future of Jazz education. Audiences help us to make sense of our music and bringing meaning to it.

Elsewhere, research also indicates that people participate in artistic activity more than attend, and that many audiences are made up of people who take part in the arts. As conservatories we need to work hard to develop and energise our audiences through reaching out to young people through bringing musicians into schools. For people in hospitals, prisons and for marginalised population, music becomes something to hold on to and is often a ray of light in an otherwise challenging world.

Historically Jazz has always been a community art form, from its early roots through to the Community Music movement in the seventies. Recent times have seen bold projects from jazz and popular music, such as Tomorrow's Warriors alongside inspired programming at the South Bank Centre. These projects recognise the need for audiences to take part and provide a challenge for the artist to think differently about how they perform and present their work.

The generative skills involved in rehearsing a band, song writing and improvisation lend themselves well to participatory projects. The discreet qualities such as social entrepreneurialism, camaraderie, empathy and autonomy are important skills that can be gained through work-based learning, and skilful mentoring. We need to create a study that places these skills at the heart of our students' learning.

What might this curriculum look like and how might it be structured? Trinity Laban has created a course called Engaging Audiences that teaches leadership, community performance, marketing and self-led projects that all students participate in as a core part of principal study. In addition, all students participate in CoLab, a two-week festival that provides a place where students can experiment in a socially constructive way to try out new ideas and ways of working.

As representatives of conservatoires we are in a position to seize the moment and be leaders in music enterprise, shaping art and culture and using our music as a tool for social change and to affect the cultural landscape.

"Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."

Paulo Friere, Pedagogy of the Oppressed

Our aim here in Trieste is an invitation and a challenge to discuss and jam with the idea of audiences and their relevance to the learning and teaching of our art.

Joe Townsend - Trinity Laban Conservatoire of Music and Dance, London

Gerard Godley – Improvised Music Company, Dublin

JOE TOWNSEND J.Townsend@trinitylaban.ac.uk



Joe Townsend is the Creative Producer of CoLab at Trinity Laban Conservatoire where a thousand music and dance students work together to create new work and develop the skills that are valued in the creative industries. He also leads Engaging Audiences, a module that connects students with professional work in its many forms. Initially a self-taught musician he later trained in Jazz on the violin at the Guildhall in the 1980s and then at Community Music with John Stevens, using improvisation as a tool for social change. Throughout his career as a violinist he has collaborated with an eclectic range of different artists: Gavin Bryars, Laurie Anderson, Roma and Bluegrass musicians and as a soloist with the London Philharmonic Orchestra. As a composer he has created works for Opera North (The Gypsy Bible, Foiea Verde, St George) and the National Theatre (Oresteia, Macbeth, Midsummer Night's Dream and Romeo and Juliet). This has led to specialise in cross-discipline performance and an interest in exploring cultural and artistic boundaries resulting in commissions in Romania, Japan and China (OpEnCoV, Bregenz Opera Festival and Chinese Opera Shanghai Theatre Academy). His work in Education has ranged from leadership training with LPO, Welsh National Opera and Opera North to developing pedagogical training programmes and contributing to the development of schools music making in the National Curriculum and course design in the conservatoire. Joe is a cultural commentator and academic at Trinity Laban and speaks at conferences on collaboration, pedagogy, audience development and social entrepreneurship.

GERRY GODLEY gerry@improvisedmusic.ie



Gerry Godley is director of Improvised Music Company (IMC), a not for profit organisation for jazz and related music, established by Irish jazz musicians and supporters in 1991. Today, its Ireland's largest specialist music producer and resource organisation with a hands on involvement in many aspects of music making throughout the island from festival programming, concert promotion, touring, recording, education and audience development. With over 100 shows annually, IMC's concert programme is the backbone of the live scene for jazz and related music in Ireland, with a portfolio that includes a national network of touring partners, weekly intimate concerts and global music personalities and ensembles in leading Dublin venues. He is Artistic Director of the annual 12 Points! Festival for young European jazz ensembles, the 8th edition of which takes place in Umea, Sweden in Spring 2014. He has previously served as secretary of Europe Jazz Network, a 75 member organization of jazz festivals, venues and national organizations active in 23 European countries. He is a co-founder of Ireland's National Campaign for The Arts, and is also active as a broadcaster, presenting Ireland's only national world music programme, Reels to Ragas on RTE Lyric FM.

Tony Roe / Tin Men interactive live performance

The Dutch jazz-trio Tin Men and the Telephone have been known for integrating multi-media elements in their performance. Video projections, lights and samples are all being controlled from the acoustic instruments. A recent innovation is the use of an interactive app that allows the audience to actively participate in the show, using their mobile phones. Bandleader Tony Roe will elaborate on recent experiences with this technology and the profound impact on the performers and the audience.

TONY ROE roemusicproductions@gmail.com

Bandleader Tony Roe (1979) began playing the piano at the age of 6. He studied classical piano with Rian de Waal at the Royal Conservatory of The Hague. Driven by a strong interest in music technology and electronics he enrolled at the School of Industrial Design Engineering at Delft University and joined classes in Music Technology at the High school of Arts in Utrecht. Meanwhile he performed as keyboard player and sound designer in several bands. In 2002 Tony moved to the Conservatory of Amsterdam, where he was educated by Kris Goessens, Karel Boehlee and Rob van Bavel. He graduated in 2009 as performing jazz pianist with a “10 with distinction” (A++). Tony’s efforts to incorporate electronics into live jazz performance and to cross the borders with contemporary classical music began at the Conservatory. He benefitted from regular visits to New York where he took lessons with Ari Hoenig, Jason Moran and Jean-Michel Pilc. Since September 2010 Tony is engaged in the doctoral program in musical arts – docARTES - running at the Orpheus Institute in Gent, Belgium. His research aims at finding new ways of improvisation in jazz music with visuals and other media that are fully interactive with the music. In recent years, Tony has performed and toured with Tin Men & the Telephone (TM&TT) as well as several other ensembles and bands. Among them are Asko Schönberg ensemble, Room Eleven (Universal), Jacob TV, NBE, ISH, Vocaallab, Tetzepi, Tarhanna, OOOO, and Yuri Honing. Tony has played at many stages in the Argentina, Belgium, Bulgaria, Canada, England, Egypt, France, Germany, Greece, Hungary, Italy, Jordan, Japan, the Netherlands, Serbia, and South Africa. In 2009 Tony took the initiative to establish TM&TT. Most of the music played and all of the visuals are developed by TM&TT itself.



Session II – Panel Discussion

Moderated by **Hannie Van Veldhoven**, Utrechts Conservatorium

In this panel some experts will cross the swords, looking at 'The audience' from different European angles:

- Peter Schulze (Germany). Music journalist, Artistic Director Jazz Fest Berlin, Jazzahead, Sendesaal Bremen
- Gerry Godley (Ireland). Artistic Director of Improvised Music Company
- Joe Townsend (England). Trinity Laban Conservatoire of Music and Dance (Engaging Audiences)
- Francesco Martinelli (Italy). Italian Festival Director, Promoter and writer
- Bogdan Benigar (Slovenia). Representing EJM: European Jazz Network

The panel discussion will focus on three topics and many questions:

1. Audiences, communities, society. What do we mean anyway by these? Who are they? Who are the performers of music, the listeners to music, the visitors of concerts nowadays, how, when? What changes do we face in these times?

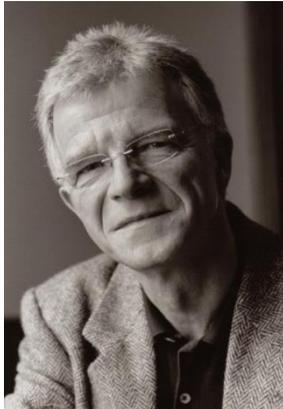
2. New audiences, core audiences, lost audiences. What happened with the classical audiences, where are the new audiences? Do we still need a stage in order to have performers or audiences? How about new communities of music with active performers and audiences mixing up at all levels in all kind of ways, versus the classical 'few performers versus big audience' communities?

3. Listening to what the audiences say. How does music and therefore music education relate to audiences, communities, society? Should community music education be at the heart of learning? Marginal music traditionally has small niche audiences - is this important?

All these questions are challenging European Jazz&Pop music education.

A view from 5 experts to learn from each other.

PETER SCHULZE peter.schulze@sendesaal-bremen.de



Born in 1947, Peter studied composition and *Tonmeister* in Berlin. From 1970 - 1998 he worked as jazz editor at Radio Bremen/Germany. He produced more than 1600 radio concerts and studio recordings, many of which are out on records, among them Keith Jarrett, Soft Machine, Peter Brötzmann, Philip Catherine, Iain Ballamy. From 1998 – 2001 he has been head of music department of Radio Bremen and artistic director of *pro musica antiqua*, a biannual radio festival of ancient music. In 1975 he became co-founder of Archive of Popular Music, a publicly accessible archive that holds around 100.000 records and a lot of literature on popular music. Since 1995 the whole database is on the Internet (www.kkarchiv.de). He is co-author of a radio series of 150 features on „history of popular music“ many of which came out on Bear Family Records in 1998 as a 52 CD-Box with 320 pages booklet. From 2003 to 2007 he has been artistic director of the Berlin JazzFest. From 2005 he has been artistic consultant of *jazzahead!*. Since 2011 he is one of its two artistic directors. From 2005 until 2010 he has been a member of the board of directors of the Europe Jazz Network. Since 2002 he is the chairman of the association "Friends of the Sendesaal" and - after the successful struggle to keep the acoustically fantastic venue from demolition – he became since 2009 artistic director of *sendesaal bremen*.

FRANCESCO MARTINELLI francesco.martinelli@gmail.com



Born in Pisa, Italy, 09.27.1954, he graduated in Chemistry at Pisa University. While still at college, he began organizing concerts. Between 1976 and 1983 he has been co-promoted the International Pisa Jazz Festival. He co-produced two books and several LP records. From 1997 to 2006 he promoted another Festival in cooperation with the Italian Instabile Orchestra; he is currently organizing and *hoc* events and An Insolent Noise festival. He published discographies of Mario Schiano, Evan Parker, Anthony Braxton and Joelle Léandre. He urated a volume about Claudio Fasoli for Siena JazzPublications. He has been a regular contributor to *Musica Jazz* magazine for many years. He has been actively involved in the preservation and organization of jazz history in Europe, the information of the public about the different jazz-derived musics, and in joint projects involving musicians, institutions and festivals all over Europe. He is the Director of the Siena Jazz Archive, the main resource of its kind in Italy, including acquisition and organization of collections, editing of publications and using his scientific background in chemistry and computer usage to work in information retrieval and preservation/digital restauration of sound artifacts as well as giving courses and lectures about history of jazz, philology and preservation of recorded sound. As translator/curator, he got now 9 books about jazz translated and published in Italy. He developed an active interest in Turkish musical traditions and now regularly teaching/working in Turkey.

BOGDAN BENIGAR bogdan.benigar@cd-cc.si



Since 1999 Bogdan Benigar has been programme director of jazz, world and other music in Cankarjev dom, Cultural and Congress Centre Ljubljana, which is the organiser of Ljubljana Jazz Festival. Since 2009 he has been leading the festival also artistically and was joined by Pedro Costa from Lisbon in 2010 with whom he created Ljubljana Jazz CD series of Portuguese Clean Feed label based on the recordings made at the festival.

The series witnessed two releases in September 2012 and four more to come out in 2013. In 2012 he invited the board of EJM (Europe Jazz Network) to hold the meeting in Ljubljana during the 53rd edition of Ljubljana Jazz Festival. Later in September that year he was elected in the board of EJM. In 2012, he was also invited to join the jury for the European Jazz Meeting at Jazzahead, Bremen 2013. As part of the programme of Cankarjev dom Bogdan Benigar established Tuesday Clubbing (2008), a series of mostly jazz concerts in the club of Cankarjev dom. The programme consists of 25 Tuesday concerts from Jan to Apr and from Sept to Dec. Until September 2013 Bogdan Benigar was also the director of Zavod Druga godba Ljubljana, organiser of Druga godba (That Other Music) festival and has been concert presenter since 1993 when he took over the artistic direction of Druga godba Festival. As artistic director of Druga godba, Bogdan Benigar joined EFWMF – The European Forum of Worldwide Music Festivals in 1995 and served as EFWMF board member from 1996 to 1998 and from 2004 to 2008. He was member of Womex - World Music Expo jury in 2006. He graduated (2007) from the Faculty of Law in Ljubljana with a dissertation entitled *Legal and Economic Planning in Culture*.

Interactive Session – Bodypercussion, Voice & Audience

By **Maria Pia de Vito** and **Udo Dahmen**

Bodypercussion is a perfect tool to enhance rhythmic phenomenon through your body using movements, the voice, clapping and walking and to learn how to use rhythms and patterns unconsciously, natural and nonverbal. At the same time bodypercussion is a way to engage the audience interactively and to take part in a rhythmical performance, gathering the musicians on stage and the audience in one crowd and one mind. The bodypercussion is the foundation for Maria Pia Devito, who will take over from Udo Dahmen and go on with a vocal performance with the crowd. The "voice session" with Maria Pia will involve 12 students of the Tartini Conservatory, and naturally the audience, in a collective experience of instant composition, polyphony and improvisation, according to recent experience such as Circle Song (Bobby Mc Ferrin) and conduction (Butch Morris); enjoying the use of the full spectrum of range and vocal colors, experiencing rhythm and counterpoint quite physically. The voices will interplay then with the grooves of the "bodypercussion" section.

Interview with Paolo Damiani on Jazz and Pop Higher Music Education in Italy

Interview and Translation by **Maria Pia de Vito**



PAOLO DAMIANI

intuizionijazz@gmail.com

Italian jazz bassist, cellist, composer, and conductor Paolo Damiani has performed and recorded with many well-known artists and groups, including Albert Mangelsdorff, Kenny Wheeler, Tony Oxley, Miroslav Vitous, Charlie Mariano, John Surman, the Pentarte Contemporary Music Group, the Italian Instabile Orchestra, the Italian String Trio, and Damiani's own ensemble, band, and quintet. Damiani was born in 1952 in Rome. He earned a diploma in jazz music and

double bass after majoring in instrument and composition. He began conducting in the late '70s, and then went on to compose music for radio and theater. His jazz music, covering anything from avant-garde and big band to post-bop and free jazz, is filled with involved arrangements and uncommon instruments for jazz. Interested in sharing his love for music and in giving young artists the chance to polish their skills, Damiani helped found the Testaccio Music School and the Italian Musicians Committee. He was a capable teacher at the Milan Conservatory and the l'Aquila Conservatory, and even started a 20-piece national youth jazz orchestra known as the IS Ensemble. In 1983, Damiani recorded his debut album, *Roccellanea*. In the late '80s, he contracted with the Splasch Records label and released the album *Poor Memory* in 1987. It was followed a few years later by *Eso* and then *Song Tong*, which carries tracks like "You Make Me Feel Loved," "Zero," and "The Balkan Legend." Damiani also recorded a self-titled album with his youth orchestra, IS Ensemble. He is currently Head of Jazz at Conservatorio Santa Cecilia in Rome.

PRACTICAL INFORMATION

Relevant addresses and numbers

Conference venue

SISSA - International School for Advanced Studies

Via Bonomea, 265 - 34136 Trieste

Phone: (+39)0403787111

Lunch Saturday

Canteen of SISSA - Ground floor main building

Saturday Concert

Sala Victor de Sabata – (Sala del Ridotto del Teatro Verdi)

Riva Tre Novembre, 1 – 34121 Trieste

Dinner Saturday

Sala Hall of the Stazione Marittima

Molo dei Bersaglieri, 3 – Trieste

Phone: (+39)040304888 |

Emergency MOBILE NUMBER

Sara Primiterra – AEC Events Manager –0031/639011273

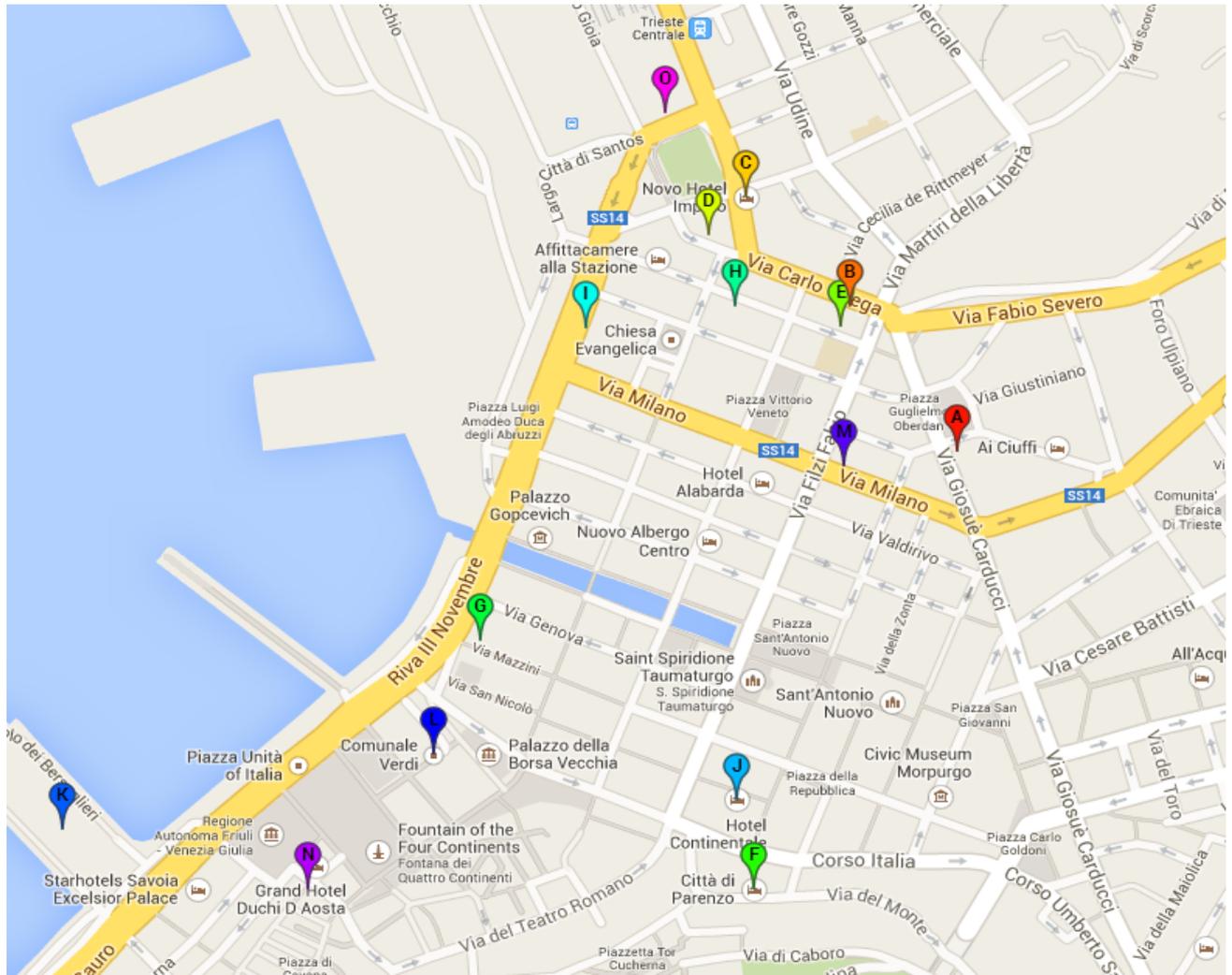
Hotel and Maps

Hotel Information, Booking and Payment

CIVIDIN VIAGGI, Trieste

Tel. +39 040 3789348 / 3789111 Fax +39 040 3789390 mail: trieste@cividinviaggi.it

www.cividin.it



A: Piazza Guglielmo Oberdan (Bus Shuttle meeting point)

B: Hotel Milano

C: Novo Hotel Impero

D: La Residenza Roma

E: Albergo Abbazia

F: Città di Parenzo

G: Filoxenia

H: Hotel Italia

I: NH Trieste

J: Hotel Continente

K: Stazione Marittima

L: Sala del Ridotto "Victor De Sabata"

M: Le 10 Regine

N: Kapuziner Keller

O: Trains/Busses Central

Shuttle Busses to the Conference Venue SISSA

IMPORTANT: The conference venue SISSA is out of Trieste City Centre, therefore we will be there with special shuttle buses organized for the AEC Conference. The Shuttles have been schedule as specific times so we strongly recommend you to be on time at the meeting point

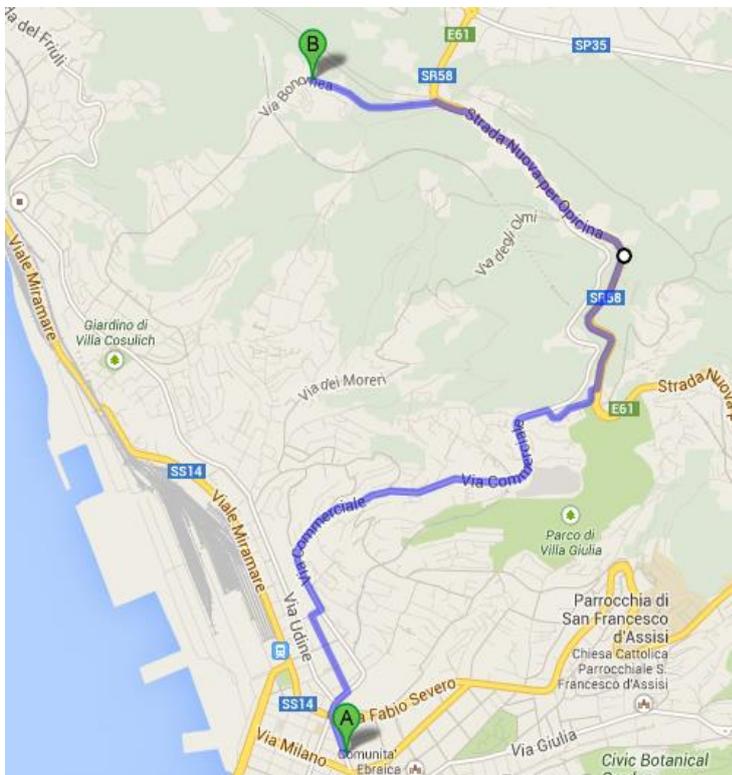
AEC Special SHUTTLE BUSES MEETING POINT:

Piazza Guglielmo Oberdan

AEC Special SHUTTLE BUSES TIMES:

- Friday 14th February:
12.30
13.30
- Saturday 15th February:
9.15

The shuttle buses will bring the participants back to Trieste city centre at the end of the working day



A: Shuttle Bus meeting point – Piazza Guglielmo Oberdan

B: SISSA (International School for Advanced Studies) – Via Bonomea 265 – Conference Venue

Public Transportation to SISSA

Several regular buses arrive close to or to SISSA from Piazza Oberdan:

Bus n.38 leaves from Via Galatti (in front of Piazza Oberdan) and stops just opposite SISSA main entrance

Bus line 4 arrives close to SISSA. It leaves from the side opposite of Piazza Oberdan; you have to get off at Obelisco (ask the bus driver) and then walk down Via Bonomea for a pleasant 10 minutes' walk to reach SISSA.

Find the updated schedules for all the bus routes on Trieste Trasporti website (www.triestetrasporti.it).

Tickets must be purchased beforehand at newsstands or tobacconists or tickets machines on Trieste streets and must be validated using the machines on the buses.

There are single-run tickets, 10-run tickets or transit pass (biweekly, monthly, for the whole buses transport system). It's not possible to buy tickets on board.

Travel Information

From “Ronchi dei Legionari” Airport to the City Center:

Public transportation:

Coach Service 51, from the Airport to the Bus/Train Station

One way fare: 4 euros

Tickets can be purchased at the airport:

- from the 24-hour automatic ticket machine (arrivals hall of the passenger terminal)
- at the tourist information counter - Infopoint Turismo FVG (arrivals hall of the passenger terminal)

For further information please find the link of the APT here below:

http://www.apgorizia.it/ProxyVFS.axd/allegato1_orig/r13648/APT-Collegamenti-Aeroporto-FVG-2013-14-agg_03-10-13.pdf?ext=.pdf

Taxi:

Around 60 euros

CONSORZIO TAXI Aeroporto FVG

Tel. +39-0481-778000

Fax +39-0481-776201

Tel. +39-335-6914776

info@taxiaeroportofvg.it

www.taxiaeroportofvg.it

TAXI CAR (noleggio con conducente)

Tel. +39-335-1373000

info@taxicarfvg.it

www.taxicarfvg.it

List of restaurants

Classical Restaurants with typical specialties

Suban, Via Comici 2 – tel. 040 54368 (not in the center)

www.suban.it

Menarosti, Via del Toro 12 – tel. 040 661077 (Viale XX Settembre area)
Meat/Fish

Chimera di Bacco, Via del Pane 2 – tel. 040 364023 (Piazza Unità area)

www.chimeradibacco.com

Gourmet Restaurants

Al Bagatto, Via Cadorna 7 – tel. 040 301771 (Piazza Unità area)

Fish

www.albagatto.it

Antica Ghiacceretta, Via dei Fornelli 2 – tel. 040 3220307 (Piazza Unità area)

www.anticaghiacceretta.com

Expo, Via S.Nicolò 5 – tel. 040 2410987 (P.zza Unità area)

www.ristorantexpo.it

Harry's Grill, P.zza Unità d'Italia c/o Hotel Duchi d'Aosta – tel. 040 660606

www.duchi.eu

Bollicine, P.zza S.Antonio 2 – tel. 040 771041 (Ponterosso Canal area)

www.lebollicine.net

Pepe Nero Pepe Bianco, Via Rittmayer 14/a – tel. 040 7600716 (Conservatory area)

www.pepeneropepebianco.it

Scabar, Trieste – Erta S.Anna 63 – tel. 040 810368 (not in the center)

www.scabar.it

Pizzerie

Pizzeria Al Barattolo, P.zza S.Antonio 2 – tel. 040 631480 (Ponterosso Canal area)

www.albarattolo.it

Pizza gourmet da Celestino, Via Diaz 24/a – tel 040 301601 – 337535230 (Rive area)

Opened from 12 to 15 and from 19.30 to 23.30

Pizzeria Di Napoli, Via Diaz 10 – tel. 040 2601141 (Rive area)

www.pizzeriadinapoli.it

Pizzeria Mascalzone Latino, Via Cavana, 12 – tel. 040 313332 (Cittavecchia area)
www.mascalzonelatino-food.com

Vegetarian Restaurants

Zoe Food, Via Venezian, 24/A – tel. 040 2460420 (Cittavecchia area)
www.zoefood.com

Genuino, Trieste – Via Beccherie 13 – tel. 040 0640490 (Cittavecchia area)
www.genuino.com

Sushi Restaurants

Zushi, Via S.Nicolò 4 – tel. 040 765242 (Piazza Unità area)
www.zushi.eu

Michita, Riva Nazario Sauro 6/B – tel. 040 3229868 (P.zza Unità area)
www.michita-ts.it

For quick Food

da Pepi, Via cassa di Risparmio – tel. 040 366858 (P.zza Unità area)
www.buffetdapepi.com

Salumare, (pesce) Via Cavana 13/a – tel. 040 3229743 (Cittavecchia area)
www.salumare.com

Al Petes, Via Capitelli 5/a – tel. 040 260 2329 (Cittavecchia area)
www.al-petes.com

da Giovanni, Via S.Lazzaro 14 – tel. 040 639396 (center)
www.trattoriadagiovanni.com

Eppinger Caffè, Via Dante 2 – tel. 040 637838 (center)
www.eppingercaffe.it

da Marino, Via del Ponte – tel. 040 366596 (P.zza Unità area)
www.osteriadamarino.com

Bistro' Bar

Mastri d'Arme, Via Tor Bandana 3 – tel. 040 3478112 (P.zza Unità area)
www.tavernamastridarme.com

Lowembraü, Riva Nazario Sauro 14 – tel. 040 317912 (Rive area)
www.kkofler.com

Wine Bar

Bishoff, Via Battisti 14 – tel. 040 630815

www.bishoff.it

Malabar, P.zza San Giovanni 6 – tel. 040 636226 (center)

No sito web – da Lunedì a sabato 7 – 22 Domenica 8 – 13.30

Historical Coffe

Caffè S.Marco, Via Battisti 18 – tel. 040 0641724 (center)

No sito web – da Martedì a Domenica, 8 -22

Caffè Tommaseo, P.zza Tommaseo 4 – tel. 040 362666 (near P.zza Unità)

www.caffetommaseo.com

Caffè degli Specchi, P.zza Unità 7 – tel. 040 661973

www.caffespecchi.it

Caffè Torinese, Corso Italia 2 – tel. 040 632689 (near P.zza Unità)

www.anticocaffetorinese.it

Information on fee payment

Amount of the registration fee

The date of payment is considered to be the date when the payment was authorised by the participant or his/her institution, as confirmed on the order of payment.

The actual conference fee depends on your date of registration and payment:

AEC PJP Platform		
Participation Category	If the registration and payment is made <u>up to</u> <u>February 1</u>	If the registration and payment is made <u>after</u> <u>February 1</u>
Representative of AEC member institution	€140	€190
Representative of non-member institutions	€440	€490
Student	€90	€110
Other Students	€140	€190

The participation fee will not be reimbursed for cancellations notified after January 15st

Bank details for payments

BNP Paribas Fortis
Kantoor Sint-Amansberg, Antwerpsesteenweg 242
9040 Sint-Amansberg, Belgium
Account Holder AEC-Music
IBAN: BE47 0016 8894 2980
SWIFT/BIC Code: GEBABEBB
VAT number/ N° TVA/ USt-IdNr. BE 503 980 425

When making the transfer, please clearly quote:

- Invoice number
- or
- the code of the event (PJP 2014) and
 - the last name of the participant
 - the name of your institution (if fitting)

Example:, PJP2014, Smith, Gotham Conservatory



PJP PREPARATORY WORKING GROUP

Stefan Heckel

Kunstuniversität Graz (KUG), Graz

Erling Aksdal

Norwegian University of Science and Technology, Trondheim

Udo Dahmen

Popakademie Mannheim

Simon Purcell

Trinity College of Music, London

Hannie van Veldhoven

HKU Utrechts Conservatorium

Maria Pia de Vito

Conservatorio Santa Cecilia, Rome

CONFERENCE TEAM

European Association of Conservatoires (AEC)

Jeremy Cox
Chief Executive

Sara Primiterra
Events Manager

Sara Pettiroso
Student Intern

Jenny Pirault
Student Intern

Conservatorio di Musica G. Tartini

Massimo Parovel
Director Conservatorio di Musica G. Tartini

Paolo Pachini
Event Coordinator - New Languages Department

Pietro Polotti
Head of the New Languages Department

Giovanni Maier
New Languages Department, Jazz Teacher

Matteo Alfonso
New Languages Department, Jazz Teacher

Nicola Buso
New Languages Department

Riccardo Chiarion
New Languages Department, Jazz Teacher

Teresa Trevisan
International Relations Coordinator

Serena Trocca
Assistant

Giulia Piccini
Assistant