

# REPORT

## AEC POP AND JAZZ PLATFORM 2025

### MOTHER TONGUE

European Identities in Heritage,  
Pedagogy, and Repertoire

27 February - 2 March

📍 Conservatorio Superior de Musica  
de Pamplona (Spain)

**CSMN**

Conservatorio Superior de Música de Navarra  
Nafarroako Goi Mailako Musika Kontserbatorioa



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**Report by** Sara Bandinu and Beatriz Laborda (AEC Office)

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# Introduction

The AEC Pop and Jazz Platform 2025 took place at the Conservatorio Superior de Música de Navarra (CSMN) in Pamplona, Spain from 27 February to 2 March 2025. The event focused on the theme "Mother Tongue: European Identities in Heritage, Pedagogy, and Repertoire" sparking discussions on how language shapes artistic identity, repertoire choices, and pedagogical approaches in jazz and popular music education.

Over the course of 4 days, 150 participants joined a programme that featured a diverse range of panel discussions, breakout sessions, and interactive workshops, exploring key themes such as the influence of language on jazz and popular music education, the balance between tradition and innovation in teaching methodologies, and the impact of international collaboration on higher music education. Through in-depth conversations, participants examined how heritage and language shape artistic identity, repertoire choices, and pedagogical approaches across different institutions and cultural contexts.

The speakers and workshops were selected and determined through a [call for contributions](#) and the programme was put together by the [PJP Working Group](#). In addition to the formal sessions, the platform facilitated student-led discussions, networking opportunities, and live performances, further strengthening the sense of community and shared learning among participants. The event highlighted the importance of cross-border dialogue and exchange in shaping the future of pop and jazz education in Europe.

On Sunday, March 2nd, [VoCon](#) took place—a conference designed specifically for vocal instructors. Every year, VoCon provides a platform for Jazz, Pop, and other contemporary music educators and students in higher education to exchange best practices. It is a very personal practice-based platform that aims to connect professional teachers in higher education on a 'person to person' basis. It is a learning community, practicing what it preaches and also provides and protects free space for sharing topics that emerge on the spot



[Check the official \*\*aftermovie\*\* of the event!](#)



## PJP Working Group



- **Jere Laukkanen**, Metropolia University of Applied Sciences (Helsinki, Finland) (WG Chair)
- **Marta Raviglia**, Conservatorio di Musica Girolamo Frescobaldi (Ferrara, Italy)
- **Mario Carrillo**, Centro Superior Música Creativa (Madrid, Spain)
- **Sopio Murusidze**, V. Saradjishvili Tbilisi State Conservatoire (Tbilisi, Georgia)
- **Johannes Pries**, Popakademie Baden-Württemberg (Mannheim, Germany)
- **Beatriz Laborda**, AEC Office (WG Coordinator)



# Students meeting

## Music introduction



**Madesh – Izarbe Loras**

Izarbe Loras Quartet:

Izarbe Loras – accordion and composition

Samuel Martinez – guitar

Sofía Pino – double bass

Iván Pérez – drums

Professor: Javier López Jaso



This session, led by Hannes Pries (PJP WG student representative), Marloes De Nul (EPASA board member), and CSMN students Izarbe Loras and Sofía Pino, gave students an introduction to the work of AEC, a look back at previous PJP editions, and an overview of EPASA's role and the wider student community. They also shared insights from past events and offered tips to help participants make the most of the conference and build connections. Hannes, Marloes, Izarbe, and Sofía shared their views on the conference theme and gave practical advice on how to navigate the experience.



## Presentation

## Guided tour



During the opening meeting, participants had the opportunity to take an inside look at the Conservatorio Superior de Música de Navarra (CSMN) through a guided tour of its facilities, with musical performances featured at each stop of the tour.. It was a chance for attendees to better understand the identity of CSMN and its role within the local and international music education landscape.



# Pre-conference sessions

The Pre-Conference sessions took place, offering a reflection and discussion of the three key themes of the meeting:

- *Language and repertoire* | Moderated by **Jere Laukkanen, Sopio Murusidze**
- *Language of teaching and learning* | Moderated by **Marta Raviglia, Hannes Pries**
- *Heritage: is there a shared European identity in music education – and what is its future?* | Moderated by **Mario Carrillo, David-Emil Wickström**

Each topic was explored by a breakout group. The discussions began with a brief introduction to each subject, followed by group work, and concluded with a plenary session where the groups shared their insights. The goal was to formulate student-led questions around each theme, which would later be addressed during the main PJP Meeting.

This format allowed participants to familiarise themselves with the topics of PJP 2025, giving them the opportunity to interact with each other and share their reflections.



## Presentation

## Music introduction

**Otoño Porteño - Astor**

**Piazzolla**

Sexteto “KOIRA”:

Maitane Suinaga – violin I

Laura Salvador – violin II

June Ampudia – viola

Selma Millán – cello

Nagora Riguera – double bass

Iñigo Pascual – accordion

Professor: Francesca

Croccolino

## Jam Session

To kick off the first day of PJP, just after the pre-conference session, students from the conservatory performed a jam session in which at first, it was just the local students playing, but the stage soon opened up to anyone who felt like joining. After the initial combo, a few other participants stepped in to play, creating a warm and lively atmosphere that offered a fun and informal way to enjoy the moment together and start meeting international colleagues arriving from different institutions.



### Initial combo:

Daniel Miguel – saxophone

Mikel Berrondo –

saxophone

Manex Arriolabengoa –

guitar

Alberto Perantón – double

bass

Salva Madrid – drums

Professor: Iván San Miguel



# Opening Session

## Welcome words

**Arantza Lorenzo de Reizábal** - Director CSMN

**Maidier Beloki** - Deputy Mayor Pamplona Town Hall

**Finn Schumacker** - AEC Office

**Hannes Pries** (PJP WG) and **Marloes De Nul** (EPASA)

**Carlos Gimeno** - Councelor of Education Government of Navarra

**Jere Laukkanen** - PJP WG

## Music introduction

**Xalbadorren Heriotzean** - **Xabier Lete.**

**Arr. Oscar Muñoz**

La Bikina - Rubén Fuentes. Arr. Oscar Muñoz

Elena Vidal – voice, Irati Gutiérrez – voice, Maialen Areta – voice, Sofía Pino – double bass, Jon Gómez – piano, Salvador Madrid - drums  
Prof: Óscar Muñoz

## Plenary Session I

### ¡Ay la lengua!

**In conversation with Fátima Miranda**

Moderated by **Marta Raviglia**, PJP WG, Conservatorio di Musica "Girolamo Frescobaldi" – Ferrara (Italy)

The first Plenary Session of PJP 2025 took place in the form of an interview that delved into Miranda's unique perspective on language, exploring not only the expressive potential of the human voice but also the inherent limitations and potential pitfalls of verbal language itself. We discussed how her research into diverse cultures has informed her understanding of communication, leading her to develop alternative languages that move beyond the confines of words.

Miranda shared insights into her creative process, revealing how she constructs these new forms of expression, drawing inspiration from a wide array of vocal traditions and pushing the boundaries of what the voice can achieve. The conversation explored the ways in which voice, gesture, and visual elements can communicate meaning in powerful and nuanced ways, offering alternatives to purely verbal communication and opening up new avenues for artistic expression. "¡Ay la lengua!" offered a fascinating glimpse into the world of a truly innovative artist who uses the voice not just to sing, but also to explore the very essence of human expression.



**Recording of the session**

## Fátima Miranda



After completing her M.A. in Art History, specialised in Contemporary Art, Fátima Miranda—composer, singer, and voice researcher—has, since 1985, explored vocal music rooted in oral traditions and an ethno-minimalist sensibility. Rejecting stereotypes, she fuses techniques from East and West with her own inventions, treating the voice as both wind and percussion instrument. With a range spanning over four octaves, she's created a personal VOCAL ART that blurs the lines between singing, poetry, theatre, and improvisation, captivating audiences

with powerful, multi-layered solo performances. She studied with masters including Yumi Nara, Tran Quang Hai, members of the Dagar family, and the Qasimovs, integrating diverse styles into an avant-garde practice that began with her first solo concert-performance in 1991. She continues her training in Persian classical singing. Among her many honours are the DAAD grant (1996), Demetrio Stratos Prize (2009), and Spain's Gold Medal for Merit in the Fine Arts (2018–2021). She co-founded Taller de Música Mundana and Flatus Vocis Trío, and has since created acclaimed solo works such as Las Voces de la Voz, ArteSonado, and Living Room Room, performing at major international festivals.

## Plenary Session I I

### Global vs. Local - or even Glocal? The future of cultural and educational offering in Europe

**Daniel Broncano** (Música en Segura Festival, Tenerife Symphony Orchestra)

**Maria Martínez Iturriaga** (Senior Vice President Berklee Global, Berklee College of Music)

Moderated by Jere Laukkanen, PJP WG Chairman, Metropolia University of Applied Sciences in Helsinki (Finland)

#### Music introduction:

##### Bohemian Rhapsody - Queen

Idoia Egozkue, Ignacio Esteban Encinas, Narra Arnaiz, Jorge Martínez, Ayumi Fujieda, Ana Arancon and Julen Arruabarrena  
Prof: Víctor Zamorano y Alicia Griffiths

In this session, facilitated by Jere Laukkanen, Daniel Broncano and Maria Martínez Iturriaga had the opportunity to start a conversation on how, given the current unification trends in European mainstream music, as opposed to the growing number of local and indigenous musical expressions, do musicians see the future of the European music scene.



**Recording of the session**





## Daniel Broncano

He began his clarinet studies in Orcera (Jaén), later training at the Royal Conservatory of Madrid and the Royal College of Music in London. His career has connected him with major ensembles, orchestras, and venues across Spain and internationally. In 2013, he founded Música en Segura, an acclaimed festival bringing musical gems to the village of Segura de la Sierra. He's also created other innovative projects like Wavelength (music and science, Netherlands), Resonancia Íbera (Jaén), and Duólogos (art and humour, Madrid).

Broncano has held leadership roles including Artistic Director of festivals in Cuenca and Álava, and Managing Director of the Córdoba Orchestra (2022–2024). Since 2024, he leads the Tenerife Symphony Orchestra. His work in cultural outreach spans workshops, teaching, and media, and he serves on the Board of Directors of AEOS.

## María Martínez Iturriaga

She is senior vice president of Berklee's Global division, overseeing all international programmes, partnerships, and strategic initiatives, including the Abu Dhabi Center. Since joining Berklee in 2008, she played a key role in establishing and leading its first international campus in Valencia, where she served as executive director from 2016 to 2023. During her 15-year tenure, she helped shape Berklee's global vision, launching graduate programmes, the First Year Abroad, and the International Career Center.





In 2020, she led negotiations to secure Berklee's long-term presence at the City of Arts and Sciences in Valencia. She holds degrees in business (Universidad Autónoma de Madrid), piano performance (Real Conservatorio Superior de Música), and a master's in performing arts administration (NYU). Before Berklee, she worked with AEA Consulting in New York, advising major cultural institutions. She serves on several boards and has contributed to publications including Harvard Business Review and Mujer Emprendedora, and composed music for the short film Thimea.

## Traditional, Folk, and Global Music(s) - A new AEC Working Group

### Music introduction:

#### Le Nouveau Basque et la Biscayenne Exotique

Ane Telletxea – txistu  
Peru Altube – drums  
Manex Arriolabengoa -  
guitar  
Prof: Garaine Jorajuria



In this session, members of the newly formed AEC Traditional, Folk, and Global Music Working Group shared insights into the group's initial steps and future directions. Attendees were encouraged to participate in a Q&A session, to connect and discuss how PJP community can contribute to fostering traditional and folk music within High Musical Education.

- **Joshua Dickson** (TFG Working Group Chair) - Royal Conservatory of Scotland
- **Laura Poggio** (TFG Working Group Member) - Centro Superior Música Creativa, Madrid (Spain)
- **Unni Løvlid** (Working Group Member) - Norwegian Academy of Music, Oslo (Norway)
- **Finn Schumacker** - AEC Executive Director



**Presentation**



**Recording of the session**





# Workshops

## Human-Computer Artistic Bond (H-C-A-B): Emotional Real-time Improvisation in Group Music Performance

Luis Giménez – Conservatorio Superior de Música de Navarra (Spain)



Luis' workshop introduced "Human-Computer Artistic Bond" (H-C-A-B), an innovative application aimed at transforming group music performance through technology that facilitates real-time emotional improvisation. This session explored how H-C-A-B enables musicians to interact dynamically, integrating emotional cues and musical elements provided by an AI-driven central system.

Each musician, equipped with an iPad, received individualized instructions on what and how to play, incorporating emotions like joy or sadness with varying levels of intensity.

These emotional cues directly influence the dynamics, articulation, and phrasing of each musician's performance, ensuring that their interpretation aligns with the intended emotional atmosphere. The real-time adaptation of music, where both harmony and emotional directives are generated by AI and guided by a remote conductor, ensures that every performance remains a unique, living experience.

Participants were introduced to the functionalities of H-C-A-B, followed by a live demonstration where they could experience how the system sends cues to each musician. To demonstrate the interactive nature, attendees were encouraged to take part in a simplified simulation\*, either by acting as musicians or by providing emotional inputs for the conductor to control. This exercise illustrated how the technology bridges human creativity with digital coordination to create an immersive musical environment. Finally, the session will include a 15-minute Q&A segment where participants can discuss applications of this technology in live performance, pedagogy, and improvisation.



### Presentation

## Luis Giménez

Luis Giménez is a jazz guitarist and music educator based in Pamplona, Spain, currently teaching at the Conservatorio Superior de Musica de Navarra. Studied in Berklee college of Music. With a background in performance and a passion for integrating technology into music, Luis has developed H-C-A-B as a progression of the Impro Master app (an app for iPhone and iPad) he developed 3 years ago, which focuses on AI-generated harmony for solo musicians. This project aims to enhance collaborative creativity.



# Spanish folk music is not flamenco - Overview and Practical Workshop in voice and percussion

**Alba Chacón and Mario Carrillo** – Centro Superior Música Creativa, Madrid (Spain)

Traditional music of the Iberian Peninsula is still vastly unknown, inside and outside of Spain, yet it is one of the richest musical traditions in Europe. This practical workshop was focused around the two main elements which have played the most important role in transmitting traditional and popular culture in the Iberian Peninsula: the voice and the percussion.

This workshop included 2 main sections: an informative overview session and a practical demonstration where the participants will play traditional instruments accompanying the voice and sing and learn some traditional songs representing different folkloric traditions from Spain.



The workshop featured the main instrument used to accompany the voice all over Spain: the tambourine, which has reached very high levels of complexity and sophistication. An interesting particularity is that most of everything else used, generally by women, to make music for the events happening in a very rural and generally poor society were everyday use objects such as: Spoons, seafood shells, mortars, frying pans, spice cans, farming tools, etc which will be played as well.

Other topics that were explored included:

- *Linguistic wealth of Spain: examples of songs from different regions in Spain sung in local languages or dialects – differences in feeling, rhythms, words, etc*
- *What's the connection of traditional Spanish music and Flamenco?*
- *Gender perspective: Role of women as keepers of the tradition.*
- *Transformation of the tradition. Current situation of traditional music in Spain.*



This workshop was suited for everyone interested in discovering the rich and still mostly unknown traditional music of Spain. No previous experience singing or playing percussion was needed and instruments were provided to all participants.



**Presentation**





## Alba Chacón

Luis Giménez is a jazz guitarist and music educator based in Pamplona, Spain, currently teaching at the Conservatorio Superior de Musica de Navarra. Studied in Berklee college of Music. With a background in performance and a passion for integrating technology into music, Luis has developed H-C-A-B as a progression of the Impro Master app (an app for iPhone and iPad) he developed 3 years ago, which focuses on AI-generated harmony for solo musicians. This project aims to enhance collaborative creativity.

## Mario Carrillo

Bassist and educator, Mario Carrillo holds degrees in Performance and Music Education from Berklee College of Music and a Master's degree in Flamenco performance from ESMUC in Spain. He serves as Artistic Director of Centro Superior Música Creativa in Madrid since 2015 where he has been one of the key people in the design and launch of several innovative degrees in Jazz and contemporary music, flamenco performance and most recently Iberian Folk Music, which are unique in Spain. As a performer, his main instrument is the double bass, even though he's currently studying Spain's traditional percussion instruments as well.



He has recorded and arranged two full albums and produced several shows, including Spain's National Ballet and Flamenco dancers, and played more than 400 concerts with his main artistic project, the Maureen Choi Quartet. He collaborates in anything from jazz to classical to electronica, however, his main interests revolve around traditional and popular music from all over the world, exploring its modern ways of expression. He is particularly well versed in Flamenco, Iberian folk music and Cuban and Latin-american music. He is currently serving his 3rd year as an elected member of the AEC PJP Working Group.

## Learning to Sing with More (Or Less) Style Authenticity

**Anna Jalkéus** – Royal College of Music Stockholm (Sweden)

The workshop explored the topic of stylistic authenticity in jazz singing, with a focus on how vocal teachers can support a wide range of students—each with their own unique voices, stylistic preferences, tendencies, and habits. It raised the question: in teaching jazz voice, do some students naturally "get it," or can we guide those less innately inclined toward a certain singing style to sound more authentic?

To address this, the session introduced a tool called Style Analysis—essentially a mind map—to help students listen to master jazz singers with analytical ears. By identifying what makes a jazz singer sound like a jazz singer, teachers can guide students in recognising and emulating specific aspects of performance that contribute to authenticity. Parameters such as Tone (vocal placement, registration), Time Feel (relationship to the grid, micro-dynamics), and Style (scoops, falls, articulation, diction) were explored as a framework for dissecting and borrowing elements from master singers. This approach helps students expand both their musical toolkit and vocal palette.



The workshop also emphasised that teaching style authenticity becomes significantly more effective when instructors themselves have a clear understanding of the technical and expressive goals. Participants analysed the performance of one master singer and engaged in singing exercises together, using vocal jazz excerpts and mind mapping to sharpen their ears for stylistic detail and become more aware of the technical choices involved in achieving an authentic sound.



## Anna Jalkéus

Anna Jalkéus is a Swedish singer, harpist, and composer known as a powerful and creative musician who writes genre-bending music with fearlessness and originality. She has received national awards such as the JEN Young Composer Showcase, the Swedish Monica Zetterlund and Ted Gärdestad awards, scholarships from STIM (Swedish ASCAP), and an "Outstanding Performance" award with her band in DownBeat Magazine.

She composes for various ensembles, ranging from duos to full orchestra, and her pieces for harp ensemble are widely performed across the United States. Her debut album, *Estrogenia* (2018), features original music written for a septet with voice and harp, two saxophones, piano, guitar, bass, and drums. It was described as "a thought-provoking work of art ... a compelling debut recording by a fascinating artist and equally compelling group" (–Doc Wendell) by LA Jazz Scene.



Presentation



Anna has composed and performed a concerto for jazz harp and voice, accompanied by full symphony orchestra and rhythm section. Since 2021, she has served as Lektor (Associate Professor) of Jazz Voice at the Royal College of Music in Stockholm, becoming the youngest ever to hold this title. She also leads a modern jazz combo at the university and continues her freelance career as a vocalist and harpist, both live and in studio. From 2017 to 2019, she was part of the renowned jazz faculty at the University of North Texas, where she taught voice, improvisation, and directed the award-winning UNT Jazz Singers. After a period freelancing in Boston, she is now based in Stockholm, while still occasionally working in the US. Outside of music, Anna enjoys baking and horse riding.

## Primitive Movement

**Beatriz Galán** – Prince Claus Conservatoire, Groningen (The Netherlands)

The workshop explored the topic of Primitive Movement, inviting musicians to reconnect with their most original forms of movement by first discovering their own body language and then expanding their physical vocabulary. This process began with a brief session of Ecstatic Dance to foster a deeper state of bodily connection.

Under the theme Embodying the story – embodying emotions, participants then engaged with a variety of Pop and Jazz melodies, exploring the narratives and emotions embedded in the songs. Starting with group work and progressing to individual expression, musicians were encouraged to share and showcase their own movements, creating a rich and diverse collective experience. This moment of exchange proved to be deeply enriching, helping each participant expand their movement vocabulary and develop empathy through physical expression.

Primitive Movement offered a refreshing lens through which to experience repertoire—one that flows through the body and embraces sensation. This innovative approach allowed musicians to tap into their authentic selves from the very beginning, resulting in more personal and sincere interpretations. The essence of the workshop lay in providing students with a joyful, intuitive, and less analytical path to explore their repertoire, empowering them to express their creativity through body improvisation.



## Beatriz Galán

Bea Galán (1990) started her classical piano studies at the Professional Conservatory of Palma de Mallorca, graduating with an Honor Award for Chamber Music. Then, she studied for a Bachelor's Degree specializing in contemporary music in Musikene, the High School of Music of the Basque Country. In June 2021, Bea completed her Master of Music Cum Laude at the Prins Claus Conservatorium in Groningen, The Netherlands. Bea has participated in several piano competitions winning the 3rd prize in the piano category at the 1st International Piano Competition "Vila de Capdepera" (2001), at the 7th International Piano Competition "Ciutat de Mallorca" (2003) and being finalist of the prestigious Grachtenfestival Conservatorium Concours in Amsterdam (2021)



She has played piano recitals in cities in Spain such as Mallorca, Cieza, San Javier, Zaragoza, Almeria, San Sebastian, Bilbao, Madrid, Valencia. In France, Castillonès, Le Prieuré Le Mesnil Saint Martin (Villeréal) and in The Netherlands, Groningen, Leiden. Bea has received advice from distinguished pianists and pedagogues such as Andrzej Jasinski, Leonid Sintsev, David Kuyken, Marta Zabaleta, Igor Roma, and Roberto Bravo, among many others. For years, she had in mind the idea of merging the two genres that accompanied her throughout her life by researching classical piano repertoire with jazz influences.

Her purpose is to spread this relatively unknown repertoire and give classical pianists tools to transfer the essence of jazz style into classical piano repertoire with jazz idioms. She has presented her project Classics meet Jazz in the ninth edition of AEC European Platform for Artistic Research in Music at the Royal Academy of Music in London (2022), in the RAPP Lab at Hochschule fur Musik und Tanz in Köln (2023), and she has been invited by the Dutch radio, broadcasting live at Stadsgehoorzaal in Leiden for the program De Tienen Van Nederland and De Klassieken, NPO Radio4, among other festivals and concerts.

Bea Galán is based in Groningen, where she teaches the elective Dance Your Repertoire for Bachelor and Master students (Classical and Jazz) at Prins Claus Conservatorium, giving recitals, carrying out her project Classics meet Jazz, and as a private piano teacher. She combines her activity as a musician with her Workshops about conscious movement for musicians to enhance their performance and also others for non-musicians. Currently, she is studying the master "Healing in Movement" with Gimnasio del Alma.



**Presentation**



# Vocal Improvisation and the Influence of Heritage Sounds

Barbara Wiernik – Royal Conservatoire Antwerp (Belgium)



In this workshop, Barbara Wiernik explored vocal improvisation that reflects the rich cultural and linguistic diversity of Europe. Drawing from her ongoing doctoral research titled "Contemporary Vocal Jazz: An Artistic Cartography of European Encounters", she examined how singers from various backgrounds integrate their linguistic and cultural heritage into their improvisational choices. .

The workshop focused on three main forms of vocal improvisation: structured improvisation, where singers follow specific guidelines; free improvisation, which allows for full creative freedom; and Circle Songs, a collaborative, layered form of improvisation based on vocal loops.

Through practical exercises, participants experienced these styles while discovering different sounds that are influenced by the singer's native language and musical tradition. European vocal jazz, though inspired by American jazz, has developed its own distinct identity since the 1970s, blending local influences into a unique and evolving musical tapestry. Singers have continuously pushed boundaries by experimenting with new sonic landscapes and incorporating techniques such as singing without vibrato, exploring extreme vocal registers, or using the voice as a rhythmic instrument.

These innovations are key examples of the richness and diversity of European vocal jazz, highlighting the continent's ability to blend tradition and experimentation in a constantly evolving art form. Throughout the workshop, Barbara shared insights from her research into artistic practices, providing a deeper understanding of how vocal jazz and improvisation are evolving across Europe. This session did not only celebrate the European shared heritage but also inspired new and varied ways to approach vocal improvisation in creative and meaningful ways.



## Barbara Wiernik



### Presentation

Barbara Wiernik is a versatile jazz artist, celebrated as a singer, songwriter, lyricist, teacher, and researcher. After graduating, she enriched her musical palette through training in traditional Indian singing, which added a distinctive flavor to her repertoire. In addition to her stage career, Barbara has released numerous albums under her name. She has spent over twenty years teaching jazz vocals, vocal improvisation, and ensemble singing at the Koninklijk Conservatorium Antwerp, and more recently at the Royal Conservatory of Liège.

She is also actively involved in jazz research at the Koninklijk Conservatorium Brussel, where she continues to explore the evolving landscape of Vocal jazz.

# Soleá - Learning the mother of all flamenco rhythms

**Mario Calzada** – Conservatorium Maastricht (The Netherlands)

This Workshop was directly connected with the topics:

- The impact of language on musical expression, teaching and learning
- Language and choice of repertoire
- Questions concerning tradition vs. innovation
- Pedagogical strategies for nurturing traditional and indigenous music forms
- Music an identity
- The evolving role(s) of the teacher in Higher Music Education
- Teaching and Learning Methods
- Improvisation



The workshop explored the topic of Soleá—one of the foundational rhythms of flamenco—offering participants a practical and theoretical introduction to its complex structure and cultural context. Led by Mario Calzada, the session began with a hands-on exercise in counting and clapping the Soleá rhythm, using the traditional Spanish count: 1 2 3 4 5 6 7 8 9 10 12.

Participants learned to internalise this rhythmic cycle through several clapping patterns and explored its transcription using international jazz notation. The workshop also included an overview of Soleá's classical harmonic structure, along with an exercise designed to help participants improvise solos within this rhythmic and harmonic framework.



An adaptation for drum set was presented, broadening the rhythmic applications beyond traditional flamenco instrumentation. A highlight of the session was the transcription and group analysis of Soleá del Churri by Diego Amador, which participants actively engaged with by listening and clapping along.

Beyond the technical elements, the workshop invited reflection on broader cultural dimensions, including a discussion of common misconceptions surrounding flamenco appreciation.

Emphasis was placed on the importance of the Spanish language in shaping flamenco's sonic identity. Drawing from his experience teaching Flamenco Appreciation at the Conservatorium Maastricht, Calzada offered personal insights into the nuances of the genre, creating a space where rhythm, culture, and expression converged.

## Mario Calzada

Mario Calzada is a jazz drummer, composer, producer, conductor, and improviser. With an eclectic style, he collaborates with musicians from all over the world, fusing traditions and styles in his creative work. A deep connoisseur of both jazz and classical music traditions, Mario develops his work from a perspective that balances both influences. His music is deeply marked by the African American tradition, composing both traditional jazz as well as music for soundtracks and contemporary classical works.



**Presentation**



He has worked with renowned artists such as John Goldsby, Billy Test, Doug Weiss, Francesca Fantini, Joep Van Leeuwen, Roshan Samtani, Víctor Antón, and Bob Sands, among many others. Mario holds degrees in Composition and Jazz Drums, and a master's degree in Composition and Conducting for Classical Music. His artistic vision empowers performers, encouraging dialogue between music and society. He also enjoys collaborating with younger musicians and supporting their initiatives.



Currently, he teaches jazz theory at the Maastricht Conservatorium and maintains an active international concert schedule. He directs the ensemble COMA (Contemporary Music for All) and leads two personal projects: the Mario Calzada International Group and the Mario Calzada European Ensemble. He is also a member of EMC (European Music Collective) and regularly collaborates with bands and artists worldwide.

## **PLAYING WITH MY INSTRUMENT: How would I feel, if I were it?**

**Elisa Asín Senosiáin** – Conservatorio Superior de Música de Navarra (Spain)

The workshop explored the topic of body awareness and creative movement in musical performance, touching on related themes such as instrument- and body-specific issues, stage presence, body language, aesthetics, identity, improvisation, and communication skills. Participants began by engaging individually with their own bodies through guided movement exercises, gradually transitioning into partner work that encouraged non-verbal communication through improvisation.



The workshop culminated in a group instrumental body performance, where each musician used their body as both expressive medium and musical inspiration. Key areas of focus included discovering the body as an extension of one's instrument, cultivating movement awareness, and developing the dynamics of listening, acceptance, and proposal as tools for body-based improvisation and dialogue. Activities included warm-up body expression exercises, simultaneous individual movement explorations based on specific prompts, pair work inspired by personal instrumental lines, and a group practice session culminating in a shared performance.

Participants were encouraged to wear comfortable clothing and socks, as work was done barefoot to enhance physical connection and freedom of movement.

## Elisa Asín Senosiáin

Born in Pamplona, Elisa Asín Senosiáin trained throughout her childhood and youth in plastic arts and Navarrese folk dance. Then, she became passionate about acting, and in her first theatrical experience as a protagonist, she received the Best Young Actress award from the Government of Navarra.

During her university studies, she oriented her artistic training towards the performing arts with the most prominent teachers of the local scene, such as the Navarra Theater School, also participating in various productions playing main characters such as Doña Inés at the Gayarre Theater.

Later, she continued her training in Buenos Aires in Acting Improvisation with Mosquito Sancineto, in Madrid in Creative Movement, and in Ireland in Alexander Technique with Richard Brennan, among others. Contemporary Dance is a vital part of her education, a discipline she has practiced continuously since her youth, mainly at the Official Dance School of the Government of Navarra with Marisa Vera and today with Becky Siegel.

She also trained in musical theater, having the opportunity to work closely with musicians, acting or directing, highlighting her leading role and stage direction in "Jorge Negrete: A Beautiful and Beloved Musical." Her Master's Degree in Advanced Theater Studies, with a thesis on performance and music, entitled "The Performative in the Staging of Peacock Tales and the Corporeality of Martin Fröst," allowed her to delve deeper into the issues she had worked on in practice for many years and provided new perspectives on the matter.

She is a certified teacher of the Pilates Method and a Communicational Coach and works as a Human Resources Consultant through the Performing Arts. She has been a professor at the Higher Conservatory of Music of Navarra (CSMN) for 17 years, teaching Movement, Performing Skills for Musicians, Pilates, and Body Techniques, all within the specialty of Creative Movement.





# Improvised dialogues: music communication through collaborative music interaction

Ennio Pinillos Izcue – Conservatorio Superior de Música de Navarra (Spain)

The workshop explored the topic of creativity and communication in jazz improvisation, addressing themes such as tradition versus innovation, learning styles within jazz, teaching methods, and the nature of musical dialogue. Participants were invited to bring their own instruments to take part in the interactive activities, with a piano, drums, and double bass provided on site. To fully engage with the exercises, attendees were encouraged to familiarise themselves with the jazz standard "All the Things You Are."



The session was based on collaborative exercises currently in use with jazz students at CSMN, aimed at fostering creativity in improvised performance. While imitation of past performers is often a natural part of jazz learning, the workshop emphasised the importance of going beyond replication to explore and cultivate one's own artistic voice. Equally, the session focused on the essential skill of musical dialogue—listening and responding to the musical ideas of others in real time.

Two main interactional activities structured the session:

- **Activity A** – Motivic Improvisation Round: Participants took turns improvising, beginning with a chosen motif. As the exercise progressed, each player modified the motif and concluded with a new one, which then served as the starting point for the next improviser—creating a chain of evolving musical ideas.
- **Activity B** – Shared Improvisation Dialogue: Participants were divided into pairs to engage in short improvisation duets. The aim was to listen actively to one another and incorporate elements of the partner's playing into one's own musical expression, encouraging real-time responsiveness and co-creation.

Together, these activities offered a dynamic and practical space for exploring improvisational identity, enhancing listening skills, and experiencing jazz as a living, interactive art form.



## Ennio Pinillos Izcue

Graduated in Jazz Saxophone and Master's in Performance and Research, Ennio Pinillos is currently pursuing a PhD at UPNA, working on a thesis focused on the development and promotion of creativity in jazz improvisation. Currently, he is a professor of Jazz Saxophone and Improvisation at the Higher Conservatory of Music of Navarra (CSMN), combining teaching, research, and artistic activities. In 2022, he released his first album, "Solipsismo."



Presentation

# Open floor

## Other Tongues: The Question of Inclusivity in Songwriting Education

**Andy West** – Jacobs School of Music, Bloomington (USA)

The presentation delivered by Andy West explored the predominance of the English language in Western popular music and its influence on the study of Songwriting in Higher Education. As a Songwriting facilitator who communicates solely in the mother tongue, West reflected on the self-imposed restriction he has maintained—limiting analysis to English-language songs and requiring students to present original lyrics exclusively in English during group workshops.



Highlighting that lyric is only one of eight components typically addressed in the study of Songwriting—alongside melody, harmony, performance, structure, arrangement, texture, and production—West questioned the extent to which such a linguistic focus is necessary or limiting. Based on his teaching experience across the UK, Europe, and the US, he noted that many students for whom English is a second language often prefer to express themselves lyrically in their native tongue, even when it differs from that of their peers.

### Andy West

Professor Andy West (DPhil, MA) has been a professional musician since 1990 when he joined Hugh Cornwell (The Stranglers) and Roger Cook (Blue Mink) to form the eclectic trio Cornwell, Cook, and West. Over the past three decades, more than 350 of Andy's songs have been published, featuring in the Grammy-winning shows 'Heroes,' 'Lost,' and 'True Blood,' and on film and TV in over 40 countries. Whilst resident in Nashville between 1997 and 2003, Andy wrote songs at Warner Chappell, Nashville.

The presentation further considered the role of language in shaping self-identity. Drawing on Guy Deutscher's *Through the Looking Glass* (2011) and Roger Kreutz's *Linguistic Fingerprints* (2023), West explored how our mother tongue influences perception and reveals personal identity—points with clear relevance to the context of Songwriting.

In his current position at the Jacobs School of Music, West is designing a Creation and Production curriculum that includes Songwriting analysis and aspires to inclusivity at every level. The challenges posed by the dominance of English are ones he believes must be addressed within his course design. Through this presentation, he shared his reflections and welcomed the perspectives of fellow educators facing similar issues.





He also released a solo album 'Sundays and Birthdays' on the US-based Infinity Cat label and produced Julie Lee's 'Stillhouse Road,' an album featuring Grammy-winning vocalists Alison Krauss and Vince Gill. While a Course Director at Bath Spa University between 2004 and 2011, Andy designed and directed the world's first Masters' degree in Songwriting. His first book 'The Art of Songwriting' was published by Bloomsbury in 2016, and a second book 'Paul Weller and Popular Music' was published by Routledge in 2022. Andy has taught Songwriting as a guest lecturer across Europe and was Head of Postgraduate Studies at Leeds Conservatoire from 2011 to 2023. A Senior Fellow of the Higher Education Academy, Andy is currently an Associate Professor of Music Production at the Jacobs School of Music, Bloomington, Indiana.

## **Tradition and innovation: The search for a timeless language of our own, between Basque tradition and jazz**

**Nerea Erviti Larralde** – Conservatorio Superior de Música de Navarra (Spain)

Involution and evolution are often considered opposite forces, but the exploration of tradition can give us tools to innovate. Tradition is something that is constantly changing and that is what keeps it alive.

Monodic song is one of the most interesting and least studied aspects of the Basque musical tradition. One of the aspects that draws attention is the neutral tuning. Although from our cultural perspective it may seem that this way of singing is out of tune, it could be an established form of expression that has been transmitted from generation to generation through oral transmission. Nowadays, there are very few recordings of this type of singing. We can find certain singers from Iparralde, a Basque-speaking area located in the south of France, with these characteristics, but the way of singing has been learned, coexisting with current music.

Likewise, current bertsoaris (improvisers of Basque poems) play with tuning as a tool to better express the lyrics they are improvising. Thanks to some recordings made by the Prussian Phonographic Commission during the First World War of prisoners of Basque origin, Nerea Erviti's research work "Neutral tuning in Basque monodic singing: an analysis of the recordings of Basque prisoners in Germany during the First World War (1916-1917)" emerged, in which vocal characteristics are extracted through timbre and neutral tuning.



In Free Jazz we find the key that allows us to experiment with both languages, the mother tongue and current music. Improvisation gives us the freedom to search for a new syncretic language between jazz and Basque, towards our own identity.

#### Related topics:

- Mother tongue
- Questions concerning tradition vs. Innovation
- Music and identity
- European identities
- Ways and styles of learning in music



Presentation

### Nerea Erviti Larralde

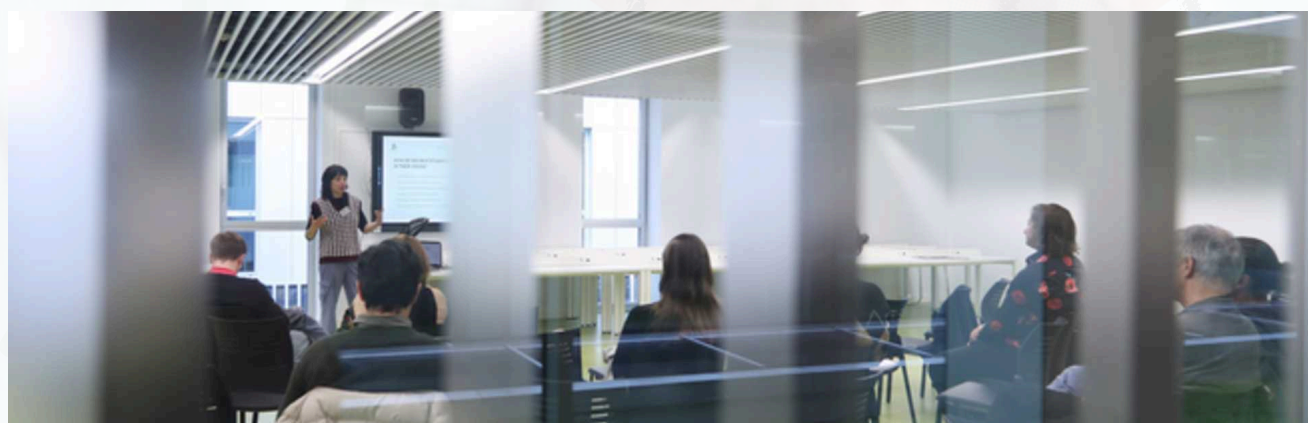
With a background in both Traditional music and Jazz, Nerea Erviti is singer, diatonic button accordion player, teacher and researcher. After graduation, she immersed herself in the study of traditional music, holding a Master's degree in Music Research. In his quest to find a new syncretic language between Free Jazz and the Basque Tradition towards his own identity, he recorded "Itsasotik Iturrira" in 2018 with the work group Lurpekariak.

She is currently a professor of Jazz Singing at the Conservatorio Superior de Música de Navarra (CSMN). While she delves into a new personal musical project in the group she currently leads, she collaborates in several formations, En-Kantu and Tapia eta Leturia. On the other hand, she continues her journey with Estill Voice Training, a vocal technique in which she has been certified and works as an Estill Master Trainer (EMT) with Helen Rowson as her mentor.

## Change is horizontal: helping students find the power in their voices

**María Sanz** – Centro Superior Música Creativa, Madrid (Spain)

The presentation delivered by María Sanz explored the vital role of student voices within Higher Music Education institutions, emphasising that the strength of the HME system relies heavily on actively listening to students' perspectives regarding the education they receive. As she pointed out, the ultimate goal is to prepare musicians to enter the professional world equipped with a robust set of skills.





Drawing from her own experience as a student representative, Sanz shared insights from numerous discussions with both students and management staff about the significance of student involvement. She noted the wide variation in student representation systems across Europe—ranging from countries where students are fully integrated into the management structures of educational institutions, to others where such involvement is minimal or underdeveloped. She highlighted that these diverse realities are not negative, but rather form part of the richness of European identity, offering opportunities to learn from one another.

Sanz also addressed a common issue she has encountered: the desire among leadership teams to include students more meaningfully in decision-making processes, often met with low motivation or a lack of empowerment on the students' part. She observed that institutions may struggle with how to encourage student engagement or may feel that empowering students falls outside their remit.

In this open-floor session, Sanz shared her personal journey in discovering the power of her voice as a student from a country where student representation in higher management is limited. She presented specific tools that institutions can use to empower their students and foster more active involvement. The session concluded with an open discussion inviting attendees to reflect on their own European identities and share their experiences:

- *What is the reality of student representation in your country and institution?*
- *What challenges have you encountered in amplifying student voices within your conservatoire?*

## María Sanz

María Sanz is a jazz vocals bachelor student at Centro Superior Música Creativa (Madrid, Spain). In 2022, while in her first year of bachelor, she got selected as a member of the AEC Goes Green Working Group in the frame of AEC 'ARTEMIS' project. As she joined the project and started working with the association, she met many people, especially students, who inspired her a lot. Thus she learned how important students' voices are, not only in their own institutions, but in society in general. Since her institution (a small, private, and relatively new higher music education institution) had no student representation body, she founded the much-needed student council.

Aside from her work at the AEC Goes Green WG and as president of her institution's student council, María is finishing her music bachelor, touring with artists as backing vocalist and multi-instrumentalist, and making her own music.



### Presentation



# New Standards: 101 Lead Sheets by European Woman Composers

Monika Herzig – JAM MUSIC LAB, Vienna (Austria)



## Presentation

Most important for the theme of the conference was the theme of European Heritages and Identities. In contrast to the model of this compilation, the Berklee Publication New Standards: 101 Lead Sheets by Women Composers (Berklee Press, 2022), Europe includes a large number of distinct cultures, histories, regions, musical traditions that are distinct, unique, and separate. In addition, borders have shifted, countries have changed, and regions have been separated.

Thus, the art form jazz as expressed and merged with traditions in these different genres has developed unique genres and sounds and the issue of gender and inclusion is influenced by distinct social structures. The selection process of compositions for this book compilation needs to be based on a set of criteria that is sensitive to the various heritages and identities far beyond the initial US Model. The goal of this presentation was to gather input on these sensitive issues and incorporate suggestions into the selection process.

This presentation discussed the current EU funded project "New Standards: 101 Lead Sheets by European Woman Composers". The project started October 2024 and will run until September 2028 with the goal of publishing a collection of jazz compositions by European woman composers through Schott Verlag and a recording of selected arrangements by MIDJ, the Italian organization for jazz musicians. Professor of Artistic Research at the Jam Music Lab Vienna, Monika Herzig, has the role of principal investigator and by the time of the AEC conference she would like to introduce the selection process for the compilation and lead a discussion on the steps and phases of the project.

## Monika Herzig

Currently Professor for Artistic Research at the Jam Music Lab Private University in Vienna, Dr. Monika Herzig is the author of "David Baker – A Legacy in Music" (IU Press), "Experiencing Chick Corea: A Listener's Companion" (Rowman and Littlefield, 2017), co-editor of "Jazz and Gender" (Routledge, 2022) and PI for the current EU project "New Standards: 101 Lead Sheets by European Women Composers". She is also the chair of the research committee for the Jazz Education Network and editor of JAZZ.

As a jazz pianist she has toured the world, opened for acts such as Power of Tower, Sting, Yes and her music has won DownBeat Magazine Awards and is featured on NPR and JazzWeek. Her all female Supergroup Sheroes was voted as one of the best groups of 2018 by DownBeat Magazine and her composition "Just Another Day at the Office" is one of the selections in New Standards: 101 Lead Sheets by Female Composers (Berklee Press, 2022). Herzig's awards include a 1994 DownBeat Magazine Award for Best Original Song, a Jazz Journalist Association Hero 2015 award, as well as grants from the NEA, the Indiana Arts Commission, MEIEA, Jazz Tours, the US Embassy among others. Monika is a CASIO Artist.



# Nobody's perfect: the impact of perfectionism on the emerging singer-songwriter

Lilli Unwin – Trinity Laban Conservatoire of Music and Dance, London (UK)

Recent studies concerning mental health in the music industry show correlations between poor mental health and music careers. In particular, perfectionism (the rigid pursuit of unattainable high standards) has been identified as a potential contributor to the deterioration of one's mental health. While there is evidence of perfectionism in performance and Higher Education (HE) settings, there are few qualitative studies, and none in the singer-songwriter population.

The pilot study Lilli Unwin has recently conducted investigated the impacts of perfectionism on the creative process of singer-songwriters through qualitative methodology. 20 UK-based singer-songwriters (professional and undergraduate) completed questionnaires, followed by interviews. The data was analysed using Reflexive Thematic Analysis and four main themes were developed:

- (1) perfectionism disrupts a healthy relationship with the creative process;
- (2) the insidious effects of saving face;
- 3) the detrimental pressures of 'trying to make it' in the music industry;
- and (4) the turbulent paradox of creative expression.



These themes provide insight into the pressures singer-songwriters face: from financial pressures of the occupation to the turbulent relationship with the self that creative expression can elicit. In conclusion, it may be beneficial to provide students in HE guidance on how to healthily manage their relationships with perfectionism, creativity, and themselves to flourish sustainably throughout their student journey and in their professional careers.

This presentation provided audiences with insights into the issues our students are currently facing, as well as stimulating conversations that put the health and well-being of emerging artists at the heart of our educational community. Following the presentation there has been the opportunity for discussion based on the topics raised, seeking to answer questions similar to: "What are ways we as educators can evolve to support our students in creating healthy and sustainable careers?".



Presentation

## Lilli Unwin

Lilli Unwin is a singer-songwriter producing multi-genre music that fuses jazz, folk & pop. Her 2021 'Letter Songs' EP was praised by BBC Introducing as "grabbed me by the heartstrings and wouldn't let go", with Trust the Doc Media describing the second single 'Drifting' as "...an ethereal, alluring alternate universe".

Lilli has performed in venues such as Ronnie Scotts, Pizza Express, and Cheltenham Jazz Festival, as well as worked with Dave Holland, Norma Winstone, New York Voices, and the Swingle Singers. Lilli teaches at Trinity Laban, with FHEA status, and is currently pursuing a Master's in Voice Pedagogy at the Voice Study Centre, specialising in performance coaching. Her recent pilot study explores the impacts of perfectionism on the creative process of singer-songwriters.



## Assessment of musical performance in higher music education: Investigation of the 360-degree assessment model

**Susanna Mesia and Asta Levy** – Metropolia University of Applied Sciences, Helsinki (Finland)



The traditional assessment models and criteria of musical performance in higher music education in the time of learner-centered approaches have been found problematic as they often fall short in capturing the wide array of skills, knowledge, creativity, and personal development of a performer.

This workshop contributed to the ongoing endeavor of developing assessment methods which aim for transparency and equality, and which would provide the performer with a multi-faceted assessment of their performance. This workshop discussed and presented in action the conversational 360-degree assessment model applied within the popular music and jazz vocal performance studies at the Metropolia University of Applied Sciences Music degree in Finland.



It involved the performer themselves, the instrument teacher, the band, the audience, and a working-life representative in the assessment conversation. The workshop included an introduction to the model with relevant literature references, continuing with a showcase of how the model works in action. For this, Susanna decided to activate the PJP participants involving a student and a band (preferably performing two pieces in a way that is used in musical performance exams of the student), with the teacher of the student being present. The language of the conversation was English.



## Presentation

### Susanna Mesiä

Dr. Susanna Mesiä holds a research-based Doctor of Music degree from the Sibelius Academy of the University of the Arts Helsinki. She currently works at Metropolia University of Applied Sciences as a senior lecturer, teaching popular music and jazz vocals, training instrument teachers, supervising Master's theses, and serving as a teacher of working life skills and entrepreneurship. Internationally, she has conducted several workshops and masterclasses at European higher music education institutions.



In addition to her teaching career, Dr. Mesiä is active in the Finnish music scene as a vocalist, musician, and songwriter. As a researcher, Dr. Mesiä focuses on popular music and jazz education, collaborative processes, higher music education, instrument pedagogy, and continuing professional development. She has presented her work at both international and domestic conferences and has published in peer-reviewed professional journals.

## **(Un)sung repertoires: Encounters between Jazz and Fado in Portugal**

**Pedro Cravinho** – Royal Birmingham Conservatoire (UK)

This paper examined encounters between jazz and fado in Portugal. One project the international jazz community commonly assumes to comprise one such encounter is the album *Dialogues* (Verve Records, 1990), recorded in Paris by double-bassist Charlie Haden and virtuoso of Portuguese guitar Carlos Paredes. However, *Dialogues*' music is not the traditional Lisbon fado repertoire.

Other jazz artists have more recently worked with celebrated fadistas to explore the possibilities of this confluence, acquiring international visibility and acclaim. It was the case of the album *Jazz in Fado* (Universal Music Portugal, 2017), led by Madrid-based Cuban producer Óscar Gómez.

Nevertheless, blending these two musical genres is not a new idea. In response to the conference call, this presentation – based on archival and bibliographical research, complemented by interviews – discussed some jazz and fado encounters in Portugal. By doing that, it aimed to highlight, to some extent, how some of those encounters have led to the reshaping of the Portuguese national song into unsung, creative ways that may allow young generations of Portuguese jazz students to connect to their native language repertoire as an alternative to the dominance of the US jazz standards cannon.



## Pedro Cravinho

Dr Pedro Cravinho is an educator and a Senior Research Fellow in Ethnomusicology and Jazz Studies at the Royal Birmingham Conservatoire (RBC) and the Keeper of the Archives at the Faculty of Arts, Design, and Media at Birmingham City University (UK).

He is also a CITCEM–Transdisciplinary Centre “Culture, Space and Memory” member at the Faculty of Arts and Humanities at the University of Porto (Portugal). He teaches at the RBC’s Jazz Department, co-leads the RBC Jazz Studies Research Cluster, and is RBC’s Representative at the European Association of Conservatoires. His research interests include the political, cultural, and social history of the twentieth-century jazz diaspora and its distinct media representation in the public sphere.

Dr Cravinho is a co-founder and member of the editorial board of *Jazz-Hitz* (Musikene, Spain) and, as an author and editor advisor, has collaborated in many international publications, including *Jazz and Totalitarianism* (2017, Routledge), *The History of European Jazz: The Music, Musicians and Audience in Context* (2018, Equinox), *Encounters with Jazz on Television in Cold War Era Portugal: 1954:1974* (2022, Routledge), and *The Routledge Companion to Diasporic Jazz Studies* (2024 Routledge).



# From Story to Song: Integrating Narrative Prose Techniques into Popular Music Composition

**Gilvano Dalagna** (Universidade de Aveiro/INET-md)

The expressive potential of popular music lyrics often remains constrained by traditional song structures, limiting the genre's ability to support intricate storytelling and thematic exploration. These structural conventions, including repetitive rhyme schemes, choruses, and concise verse lengths, while integral to the genre's accessibility and appeal, can sometimes restrict narrative depth.

This presentation presented an artistic research project that seeks to address this issue by exploring how narrative prose techniques can expand the expressiveness and pedagogical scope of popular songwriting.

This presentation presented an artistic research project that seeks to address this issue by exploring how narrative prose techniques can expand the expressiveness and pedagogical scope of popular songwriting. Led by the researchers themselves—a writer and two songwriters—this project documents their creative process using methods such as stimulated recall analysis and self-reflective journaling, offering insights into the collaborative dynamics that emerge between the three.

By reflecting on their practices and choices in real time, they have been able to trace the emergence of strategies that enrich their artistic voice, especially those that arise from the intersection of prose and lyric-based writing. While this study aligns with recent scholarly interest in the narrative dimensions of song lyrics, it expands upon prior research by actively integrating prose techniques into songwriting in a structured, systematic way.

This approach not only bridges an identified gap between songwriting and literary narrative techniques but also challenges the genre's traditional limits, offering alternative forms of expression that might be particularly valuable in educational contexts.

The findings contribute to broader discussions in artistic research and popular music studies, suggesting new methodologies with applications in both composition and pedagogy. These insights provides tools for educators and songwriters interested in exploring expanded narrative possibilities within popular music, ultimately offering new pathways for creative expression.



Presentation



## Gilvano Dalagna

Gilvano Dalagna is an artistic researcher, songwriter, and guitarist. He is an invited Assistant Professor at the University of Aveiro (Portugal) and an integrated researcher at the Institute of Ethnomusicology/Centre for Studies in Music and Dance (Portugal). He completed a European PhD in Music (with honours and distinction) at the University of Aveiro, which included an Erasmus funded research period at University College London's Institute of Education. His research interests focus on the intersections between artistic research, popular music, and contemporary culture, and how the outcomes of these intersections can inform pedagogical practices in higher music education.



## The significance of micro-rhythm and micro-timing manipulation in jazz and pop music production: with a focus on mixing

**Jan-Olof Gullö** – Royal College of Music, Stockholm (Sweden)



The presentation delivered by Jan-Olof Gullö explored the ongoing research project "Searching for Sophia [Wisdom] in Music Production", which investigates the key elements that contribute to successful music production, drawing on perspectives from music education, musicology, psychology, and sociology. This particular sub-project focused on the manipulation of micro-rhythm and micro-timing within digital music production, especially during the mixing phase.

Gullö examined how subtle temporal shifts—micro-timing adjustments—of audio tracks can enhance phase coherence and shape the perception of groove, thereby influencing the listener's experience. Building on the Haas effect, the research involved experiments applying micro-timing strategies to drum recordings and other instruments, demonstrating their effect on groove and sonic cohesion. The team conducted several studies in which the timing between different sound sources—such as drums, electric bass, guitar, and vocals—was altered to explore its potential to enhance or transform the musical groove.

An unexpected finding was that modifying rhythmic elements can significantly influence how loud or soft a piece of music is perceived by listeners.



One of the clearest outcomes of the research is that these forms of manipulation can have a marked impact on groove perception in the context of mixing and post-production. Despite its potential, this is a technique that remains underexplored and underutilised by many music producers. The findings are broadly applicable across musical genres, and particularly resonate with the team's experience in Jazz and Pop music.

Gullö also introduced another dimension of the research, which considers the role of micro-timing in shaping the audience's experience when music is integrated with other media, such as audiovisual productions. He noted that further sub-studies in this area are planned, with more insights to be shared as the project progresses.

## Jan-Olof Gullö

Jan-Olof Gullö (Dr Phil., M.F.A.) is a professor of music production (KMH) and an affiliated professor of music education at Linnæus University (LNU) Växjö, Sweden. He has former affiliations at Dalarna University, Karlstad University, Stockholm University, and Södertörn University. Gullö has a professional background as a record producer and musician. His research interests focus on music production and teaching and learning in higher education; he has conducted various studies on creativity in music production, covering technical, entrepreneurial, and artistic aspects.



## **Who am I? - two methods that want to develop and strengthen the student's self confidence, understanding of his own search for identity**

**Staffan Mossenmark** – Academy of Music and Drama

**Vanessa Liftig** – University of Gothenborg (Sweden)

In the presentation, two different perspectives have been presented: methods that are exploratory around "Who am I?" by working with "unlikely" scenarios, but considered as a reality—that everything is possible—and as methods for the student to be able to see and understand himself from different perspectives. The presentation included actual work by students, presented via images and audio examples.

Examples will be given of different ways of composing music, regardless of the genre the student composes music for.

• **The first method**, Mapping the Field, took as its starting point the student's own experiences, which form the basis and driving force through a personal retrospective in a historical context from growing up to the start of a musical career, early studies, listening to friends' music, and starting to play in bands. The student charts (a visual map) his history, important musical events, and life-changing inspirations. The student then selects an artist based on their map, for example, "Bowie," Madonna, or John Lennon, to carry out a collaboration and write music together.

• **The second method**, How Will I Sound in 4 – 7 – 20 Years, involved the student writing his own future story where a fictional time travel takes him 20 years into the future after completing his studies, allowing the artistic and now professional musician's musical journey to be followed via a fictitious but perhaps possible development and life story. Before the student writes his story, a selected artist's long career is studied, e.g., Björk, to analyze the artist's musical journey as a way to contextualize the student's own future as a musician.



## Staffan Mossenmark

Staffan Mossenmark is a professor in composition and teaches and tutors in the artistic area of performative sound art, site-specific performance, and sound art in public places. He conducts research in the field of public space as a venue for art and public expression and is a part of USIT – Urban Sound Institute, a research group with members from the fields of architecture, public space, acoustics, and composition.



Mossenmark is often seen as a person who goes his own way and combines different ways of staging composed music and sound art. His catalogue includes several operas (such as Mrs. Björk's Destiny and Adventures, The Changeling, and Stjärneborg) as well as many chamber works composed for distinguished musicians. At the same time, many of his projects are centered on public space, sometimes involving unusual settings and combinations of instruments or sounding objects.

Mossenmark's compositions and performances, often accompanied by huge media attention, have been presented all over Europe as well as in the USA, Canada, Japan, China, Russia, and Australia. He has given numerous lectures and workshops around Europe at academies of music, art, architecture, and design, and has played an active role in EU-funded projects involving up to as many as 10 countries. Since 2009-2023, he has been the artistic director of the festival GAS – Göteborg Art Sounds, and since 2007, he has been one of the founding members and artistic directors of Verona Risuona, a festival in which art, music, and performance take place in the streets and public spaces of Verona, Italy.



# Information Forum

## Music introduction

Spanish suite "Song of don Quixote" - Azarashvili

Alma Belloso – violin,

Adrián Martínez – accordion,

Raquel Pascual - piano

Prof: Francesca Croccolino



## Presentations

- **New Standards - Where Are They?**

**Monika Herzig** - JAM MUSIC LAB Private University for Jazz and Popular Music (Vienna, Austria)

- **Music, Power Relations and Beyond. Critical Positions in Higher Music Education**

**Itziar Larrinaga** - Musikene - Higher School of Music of the Basque Country (Donostia-San Sebastián, Spain)

**David-Emil Wickström** - Pop Academy Baden-Württemberg (Mannheim, Germany)

- **International Seminar on Jazz, Flamenco and Latin Music**

**Susanna Piquer Benitez** - Taller de Músics Escola Superior d'Estudis Musicals (Barcelona, Spain)

- **Choirs for Ecocide Law**

**Kirsi Kaunismäki-Suhonen** - Metropolia University of Applied Sciences (Helsinki, Finland)

- **Expand your international network: the IASJ invites you**

**Keller Coker and Ed Partyka** - IASJ

- **Introduction of Jazz Hitz research magazine**

**Mark Barnés Larrouquere** - Musikene - Higher School of Music of the Basque Country (Donostia-San Sebastián, Spain)

- **Georgian Musical Heritage**

**Nino Kasradze** - V. Saradjishvili Tbilisi State Conservatoire (Tbilisi, Georgia)

- **Iberian Folk Music Festival**

**Laura Poggio Lagares** - Centro Superior Música Creativa (Madrid, Spain)

- **Jazz department at the Music Academy in Gdańsk**

**Adam Palma** - Stanisław Moniuszko Academy of Music in Gdańsk (Gdańsk, Poland)

- **Maximizing applied lessons time by doing some of the work in a group context**

**Anna Jalkeus** - Royal College of Music in Stockholm (Stockholm, Sweden)



# Networking opportunities

## Speed Dating

One of the livelier moments of the programme was the introduction of a fresh approach to networking: speed dating. Designed to spark quick and meaningful exchanges, the format gave participants a chance to meet several peers in a short amount of time. With just a few minutes per round, they shared ideas, swapped contact details, and got a feel for each other's work.



## Coffee Breaks

Outside of the formal sessions, the coffee breaks gave everyone the chance to relax and chat over drinks and snacks, allowing people to mingle and get to know each other in a more casual setting.

## Discussion & Breakout Groups



Following the keynote presentations, participants were invited to take part in group discussions centred on the topics addressed. In the final session, attendees were divided into smaller groups, each facilitated by a moderator from the PJP Working Group and guest moderators. These sessions provided space for open dialogue, where participants shared their reflections on the event and offered suggestions for future PJP meetings. The feedback gathered offered valuable insights into the conference programme and organisation, as well as highlighting areas of interest for upcoming gatherings.



# Safe Space

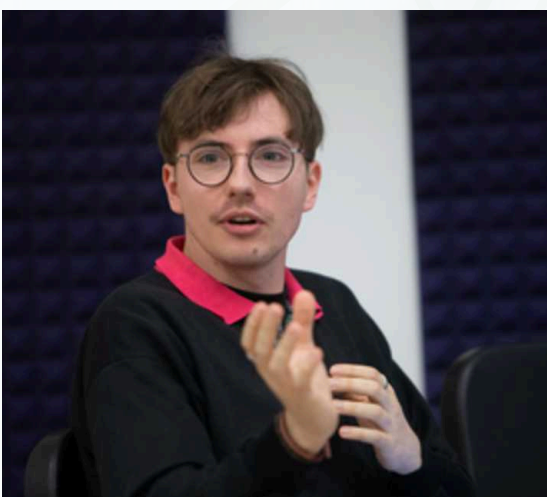
The Safe Space took place at the end of the conference. In this session, shaped as a discussion group, participants had the opportunity to share feedback not only about the conference itself, but also about issues within their own institutions, with a focus on diversity, inclusion, gender equality, accessibility and non-discrimination. The session provided a safe, supportive and encouraging space for open dialogue.

## Student Wrap-Up Session

As the PJP conference came to an end, students gathered in a round-circle session to reflect, connect, and celebrate the time spent together. Students shared how deeply they valued the sense of connection that formed over the past few days and expressed feelings of safety and welcome throughout the event, allowing them to share their voices.

Participants were invited to discuss what inspired them most, their key takeaways, and ideas to bring back to their institutions and student councils. Thoughtful feedback was provided on how future events could continue to grow and improve, emphasising the importance of maintaining a safe space and finding more ways to amplify diverse student voices.

Finally, information about the EPASA membership was introduced, encouraging continued involvement and making it clear that students' voices matter far beyond the conference setting.



# Closing Session

## Music introduction

**Blame it on the boogie - Jackson five**

**Lady Marmalade - Patti LaBelle**

Taller de música moderna: Irati Gutierrez

– voice, Elena Vidal – voice, Daniel Rois

– drums, Jorge Burgos – electric bass,

Benjamin Díaz – guitar, Bilge Gürer –

piano, Aimar Palacios – trumpet, Julen

Leuza – trumpet, Mikel Berrondo –

saxophone

Prof: Francesco Casali




At the closing session, **Arantza Lorenzo de Reizábal** (Director CSMN) thanked all those who helped bring the event to life. **Members of the PJP Working Group** shared their reflections, and **Kirsi Kaunismäki-Suhonen** (Director of the School of Cultural Services and Music Metropolia University of Applied Sciences in Helsinki (Finland)) invited participants to attend PJP 2026.

The AEC Pop and Jazz Platform Meeting 2026 will take place on **12 - 15 February 2026** at the [Metropolia University of Applied Sciences](#) in **Helsinki, Finland**.





# Photo Gallery

 Take a look at the full [photo gallery](#)!

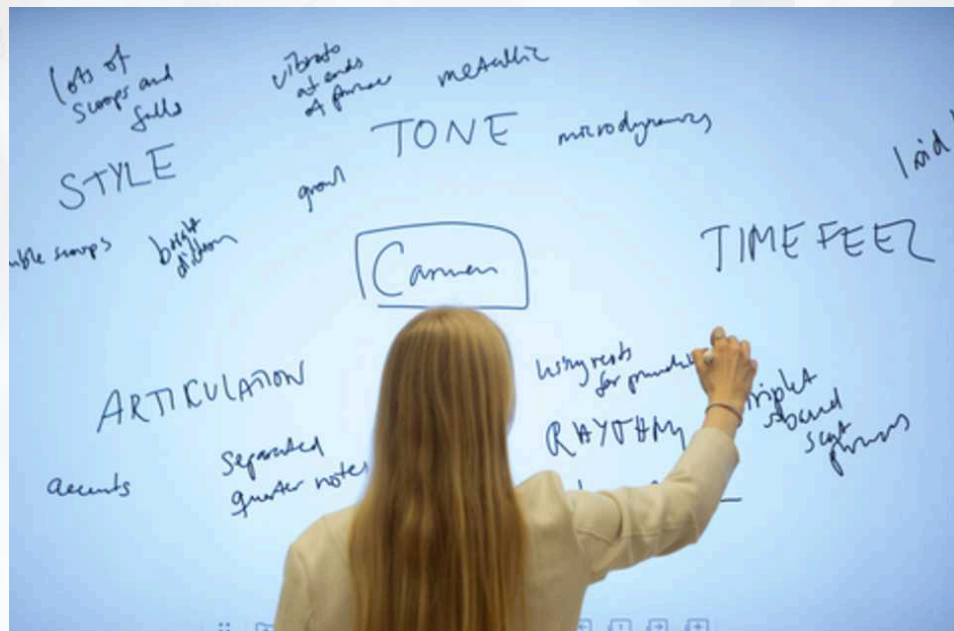
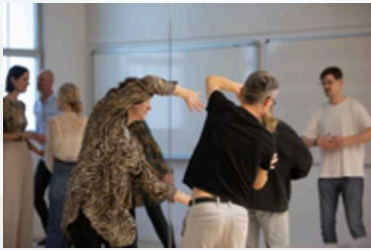
**Photo credits:** MJ Gorjón, Iñaki Zaldua, Jesús Garzarón



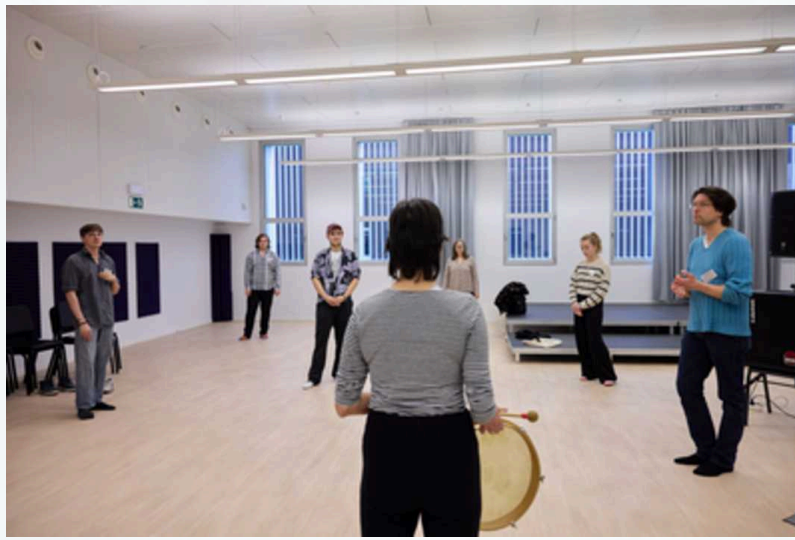




















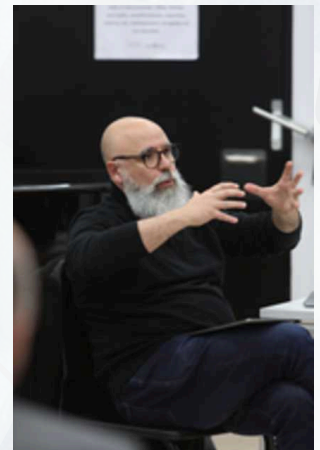
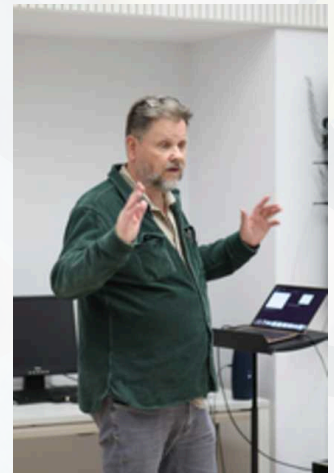














VoCon is a Europe-wide platform for vocal Jazz, Pop, Folk and all interested teachers in higher music education. It provides the need for sharing good practice, thoughts on education, and differences in vision and mission in the various European countries. It is a very personal practice-based platform that aims to connect professional teachers in higher education on a 'person to person' basis. It is a learning community, practising what it preaches and also provides and protects free space for sharing topics that emerge on the spot.



## Welcome presentation and live showcase

**Jazz Singing at CSMN (Teresa Luján)**

**“Ella y yo” (Oscar Hernández)**

Carmen Martínez – Voice

Daniel Martínez Izquierdo – Double Bass

**“Lonely Woman” (Ornette Coleman)**

Maia Catalán - Voice and Piano

**“Alfonsina y el Mar” (Ariel Ramírez/Felix Luna; arr.**

**Lara Vizuete)**

Maialen Areta – Voice

Oihan Arizala – Piano

Nicolás Contento – Guitar

Eneko SanSebastian – Bass

Dani Rois – Drums

**“Salt” (Lizz Wright)**

Candela Marín – Voice

Aimar Palacios - Trumpet

Dani Miguel - Saxo

Oihan Arizala - Piano

Dani Martinez - Double Bass

Salva Madrid – Drums

## Parafonías: Altered States through Movement and Sound

**Blanca Tolsá Rovira** (dancer/performer/coreographer, Barcelona – Spain)

When two sound waves of the same frequency are emitted simultaneously, we perceive them as a single sound. However, when two sound waves with a slight difference in frequency meet at a point or in a region of space, they interfere with each other, producing a third wave in the human ear. Parafonías explores the frictions that occur between the sphere of movement and the sphere of voice, and how, by playing with the distances between the two, a third, unintended entity emerges.

The starting point was to observe the harmonies that occur between body and voice during a communicative act: the ways in which, when speaking, gesture and intention support the word, language, to emphasize its communicative mission. The research is born from the desire to undo the unison and dismantle dominant associations in order to connect with unknown meanings and ways of doing, allowing for less intuitive relationships and thus the emergence of unexpected imaginaries.





## Blanca Tolsá Rovira



Blanca Tolsá Rovira was born in Ontinyent, València, in 1991. After graduating from the Professional Dance Conservatory Institut del Teatre, Barcelona she began her career as a dancer at ITdansa Youth Company, where she toured internationally with repertoire by Jiří Kylián, Ohad Naharin, Sidi Larbi, Ina Christel Johannessen, and Montse Sánchez/ Ramón Baeza, among others.

Since 2016 she has worked with Lipi Hernández, Ariadna Montfort in Moaré, Zappalà Compagnia (IT), Raquel Klein in Wu Wei, for which she received the Premi Butaca for best female performer in 2020, Constanza Brncic in Registres Evanescents (Auditori de Barcelona) and Georgia Vardarou in The moment she hovers over the ocean. She was part of the Cèl·lula#1 production of the Mercat de les Flors with the piece Flamingos by Albert Quesada, of the Cèl·lula#4 with the piece Supermedium by Núria Guiu and of the Cèl·lula#5 with the piece La Quijá by Paloma Muñoz Siberia.

Since 2019 she has been undertaking her first research into the intuitive associations between the abstract voice and movement, with the aim to deconstruct them and give rise to new imaginaries. This has been possible thanks to artistic residencies at La Caldera, Ca l'Estruch, Roca Umbert, CC Barceloneta, CC Parc Sandaru, DevirCapa Faro (PT), and Periferie Artistiche (IT). During 2024 she has been an emerging artist at the creation centre El Graner (Barcelona) where she has developed her second piece, Parafonías, a duet with live sound that continues to deepen the relationship between movement and voice. Besides her work as a dancer and choreographer, she is currently studying for a Higher Degree in choreography at the Conservatori Superior de Dansa Institut del Teatre.

## Open Floor

### The Singer, The Person – A Holistic Approach To Teaching Voice

**Karin Bengmark** (University of Gothenburg, Gothenburg – Sweden)

**Elisabeth Melander** (Malmö Academy of Music, Malmö – Sweden)

How to make tacit knowledge visible in the voice classes? Karin and Elisabeth shared the experiences related to their peer writing process – the why, how and when. They illuminated topics that they have missed in former literature like for example hormonal impact on the voice, neuroscience and the musical brain, vocal identity, vocal health and how to sing with authenticity.



Presentation



## Karin Bengmark

Karin Bengmark is a qualified vocal instructor at the University of Gothenburg's Academy of Music and Drama, where she has taught for over 20 years. Her focus has been on jazz, pop, rock, and folk music. In addition to her academic role, Karin has maintained a thriving private teaching practice. In recent years, she has also worked as a musician within the Church of Sweden.

This experience has led her down a sacred path, and they have begun composing music for use in their parish. Karin has created numerous musicals for children, theme songs for both children and adults, as well as a variety of mass and choral music. Her record label, Frostros Records, has released 10 albums featuring their own productions and those of other artists. Learn more about Frostros.



## Elisabeth Melander

Elisabeth Melander is a renowned Swedish vocal educator specializing in jazz, rock, and improvised singing. She pioneered jazz and rock singing education in Sweden and has taught at esteemed institutions like the Malmö Academy of Music and the Vietnam National Academy of Music.

Beyond teaching, she's an active performer, composer, and arranger. Her artistic projects, such as "Reflections Of A Voice" with JazzAppear, have garnered critical acclaim. Melander has also ventured into acting, appearing in Ingmar Bergman's production of "King Lear" at the Royal Dramatic Theatre. This concise summary highlights her key achievements and contributions to the field of music education and performance.

## Composition as a Means for the Development and Inclusion of Mother Tongues in Music

**Ester Andújar** (Berklee College of Music, Valencia – Spain & Escuela Superior de Alto Rendimiento, Valencia – Spain)



Musical composition is a powerful tool for exploring and developing the inherent musicality of each mother tongue. Behind every form of music lies folklore, cultural identity, and rhythm, all of which reflect the unique character of a community. Similarly, each language possesses its own rhythm and identity, which can be incorporated into contemporary musical creation to expand artistic horizons beyond traditional folklore. This approach allows musicians to bridge their language and artistic expression, fostering an authentic and personal musical development.



When a musician, especially a singer or improviser, works on developing expressive abilities, they must explore how specific syllables and phonemes influence articulation and fluency in performance. In this sense, investigating the impact of one's mother tongue on the compositional and expressive process becomes essential for strengthening cultural identity while expanding the creative possibilities of the performer or composer.

In the context of jazz and modern music, musicians face the challenge of exploring new ways to compose and express their art through their mother tongues, thus contributing to greater cultural diversity in contemporary music. This presentation aimed to offer tools and methods for integrating mother tongues into composition and the creative process, fostering a repertoire that is both inclusive and representative of Europe's diverse identities.

## Ester Andújar

Ester Andújar is a renowned Spanish jazz vocalist celebrated for her innovative and expressive style. Born in Valencia, she has built a distinguished career performing internationally and collaborating with renowned musicians. Her artistry encompasses a diverse range of influences, including jazz, soul, and contemporary music. Known for her powerful and nuanced voice, she seamlessly blends languages like Spanish, Valencian, English, and Portuguese in her performances.

Andújar's discography includes several acclaimed albums, showcasing her evolution as a composer and interpreter. She has garnered critical acclaim for her ability to bring authenticity and innovation to every performance, captivating audiences worldwide. Beyond her musical pursuits, Andújar is recognized for her artistic integrity and social consciousness, addressing issues like gender violence and historical memory in her work.



Presentation

## Workshop: Unlocking the Creative Impulse in Vocal Expression

**Laura Conti** (Conservatorio di Musica “Antonio Vivaldi”, Alessandria – Italy)

This session delved into how vocalists can unlock their creative potential by incorporating techniques rooted in Psychology, Neuro-Linguistic Programming (NLP), and Ericksonian hypnosis. Designed to address cognitive and emotional barriers, it integrated visualization, kinesthetic imagination, and sensory awareness to guide participants toward a state of “flow” – a concept coined by Mihaly Csikszentmihalyi, characterized by effortless creativity and spontaneous vocal expression.

By engaging techniques that bypass rational thought processes, the session helped participants release limiting inner dialogue and connect with a more natural, authentic vocal expression. These methods emphasize the interplay between physical sensations and vocal imagery to ignite spontaneous ideas. By releasing limiting beliefs and bypassing self-critical reflection, vocalists can achieve greater freedom and authenticity in their performance. This session aimed to equip vocalists with practical tools they can readily integrate into their creative practice. It offers a concise yet transformative introduction to techniques that foster authentic, uninhibited vocal output.



Presentation



## Laura Conti



Laura Conti is a renowned jazz vocalist, professor of jazz singing, and former member of the doctoral board and academic council at the A. Vivaldi Conservatory in Alessandria, Italy. Her illustrious career began at the age of eighteen with a debut performance alongside the legendary Giorgio Gaslini.

She has collaborated with renowned artists such as Paolo Conte, recording four CDs with him, including one as the lead vocalist. In 2003, her anthropological research on traditional Piedmontese music earned her the prestigious Costantino Nigra Award. With a prolific discography exceeding 20 recordings under her own name and with esteemed artists and ensembles, Conti has performed extensively throughout Europe and North Africa.

Conti holds a degree in Psychology and a diploma in Singing. She furthered her expertise in the United States by specializing in Neuro-Linguistic Programming (NLP) and hypnosis. Her published works include "Vocal Ki" (BMC, 2005), "La Voce" (I.S.U. Università Cattolica, 2006), and "Analisi del Jazz" (I.S.U. Università Cattolica, 2006).

## Final discussion / planning VoCon future meetings

**"La Negra Atilia" (traditional song from Venezuela; arr. Irati Gutiérrez)**

Irati Gutierrez – Voice

Elena Vidal – Voice

Maialen Areta – Voice

David Olabarrieta - Percussion

Daniel Martinez - Double Bass





# AEC POP AND JAZZ PLATFORM 2025

## MOTHER TONGUE

European Identities in Heritage,  
Pedagogy, and Repertoire

## THURSDAY 27 FEBRUARY

- 15:00 - 17:00 **Students meeting** (only for students) - **Concert Hall**  
15:30 **Tour** around the facilities (optional) - **Main hall 0**  
17:30 - 19:30 **Pre-conference sessions** on different topics - **Concert Hall**  
19:30 - 21:00 **Jam session** - **Intermezzo (square)**

## FRIDAY 28 FEBRUARY

- 09:15 - 10:00 **Registration** opens (coffee available) - Main Hall (floor 0)  
10:00 - 10:40 **Opening session** - **Concert Hall**  
10:40 - 11:40 **Plenary Session I** - ¡Ay la lengua! In conversation with **Fátima Miranda** - **Concert Hall**  
11:40 - 11:50 **Break** to allow room change  
11:50 - 12:30 **Breakout Groups** with PJP Working Group members - **Check Swapcard**  
12:30 - 14:00 **Lunch** - **Basement Hall (-1)**  
14:00 - 15:00 **Workshops 1**  
**A** - Human-Computer Artistic Bond (H-C-A-B): Emotional Real-time Improvisation in Group Music Performance - **Luis Giménez** (Conservatorio Superior de Música de Navarra) - **Room 2.-1**  
**B** - Spanish folk music is not flamenco - Overview and Practical Workshop in voice and percussion - **Alba Chacón and Mario Carrillo** (Centro Superior Música Creativa, Madrid) - **Mediateca**  
**C** - Learning to Sing with More (Or Less) Style Authenticity - **Anna Jalkéus** (Royal College of Music Stockholm) - **Room 3.-1**  
**D** - Primitive Movement - **Beatriz Galán** (Prince Claus Conservatoire, Groningen) - **Movement Room**  
**E** - Vocal Improvisation and the Influence of Heritage Sounds - **Barbara Wiernik** (Royal Conservatoire Antwerp) - **Room 2.0**  
15:00 - 16:00 **Workshops 2**  
**A** - Soleá - Learning the mother of all flamenco rhythms - **Mario Calzada** (Conservatorium Maastricht) - **Room 21.1**  
**B** - PLAYING WITH MY INSTRUMENT: How would I feel, if I were it? - **Elisa Asín Senosiáin** (Conservatorio Superior de Música de Navarra) - **Room 3.-1**  
**C** - Improvised dialogues: music communication through collaborative music interaction - **Ennio Pinillos Izcue** (Conservatorio Superior de Música de Navarra) - **Room 2.-1**  
**D** - Primitive Movement - **Beatriz Galán** (Prince Claus Conservatoire, Groningen) - **Movement Room**  
**E** - Spanish folk music is not flamenco - Overview and Practical Workshop in voice and percussion - **Alba Chacón and Mario Carrillo** (Centro Superior Música Creativa, Madrid) - **Mediateca**  
16:00 - 16:30 **Networking** with refreshments - **Basement Hall (-1)**  
16:30 - 17:30 **New connections** (Speed dating) - **Corridor**  
17:30 - 18:30 **Traditional, Folk, and Global Music(s)** - A new AEC Working Group - **Concert Hall**  
18:30 - 19:30 **Reception** (finger food) - **Basement Hall (-1)**  
19:30 - 20:30 **Concert** - **Concert Hall**



# SATURDAY 1 MARCH

09:00	Coffee available
09:30 - 10:00	Information Forum - Concert Hall
10:00 - 10:30	Networking with refreshments + Information Market - Basement Hall (-1)
10:30 - 11:30	Plenary Session II - Global vs. Local - or even Glocal? The future of cultural and educational offering in Europe - <b>Daniel Broncano</b> and <b>María Martínez Iturriaga</b> - Concert Hall
11:30 - 11:40	Break to allow room change
11:40 - 12:30	Breakout Groups with PJP Working Group members - Check Swapcard
12:30 - 14:00	Lunch - Basement Hall (-1)
14:00 - 15:00	Workshops 3
	<b>A</b> - Soleá - Learning the mother of all flamenco rhythms - <b>Mario Calzada</b> (Conservatorium Maastricht) - Room 21.1
	<b>B</b> - PLAYING WITH MY INSTRUMENT: How would I feel, if I were it? - <b>Elisa Asín Senosiáin</b> (Conservatorio Superior de Música de Navarra) - Concert Hall
	<b>C</b> - Improvised dialogues: music communication through collaborative music interaction - <b>Ennio Pinillos Izcue</b> (Conservatorio Superior de Música de Navarra) - Room 3.-1
	<b>D</b> - Human-Computer Artistic Bond (H-C-A-B): Emotional Real-time Improvisation in Group Music - Performance - <b>Luis Giménez</b> (Conservatorio Superior de Música de Navarra) - Room 2.-1
	<b>E</b> - Vocal Improvisation and the Influence of Heritage Sounds - <b>Barbara Wiernik</b> (Royal Conservatoire Antwerp) - Movement Room
	<b>F</b> - Learning to Sing with More (Or Less) Style Authenticity - <b>Anna Jalkéus</b> (Royal College of Music Stockholm) - Mediateca
15:00 - 15:10	Break to allow room change
15:10 - 15:40	Open floor 1
	<b>A</b> - Other Tongues - <b>Andy West</b> (Jacobs School of Music, Bloomington) - Room 3.-1
	<b>B</b> - Tradition and innovation - <b>Nerea Ertivi Larralde</b> (Conservatorio Superior de Música de Navarra) - Room 2.-1
	<b>C</b> - Change is horizontal - <b>María Sanz</b> (Centro Superior Música Creativa, Madrid) - Mediateca
	<b>D</b> - New Standards - <b>Monika Herzig</b> (JAM MUSIC LAB, Vienna) - Concert Hall
	<b>E</b> - Nobody's perfect - <b>Lilli Unwin</b> (Trinity Laban Conservatoire of Music and Dance, London) - Movement Room
15:45 - 16:15	Open Floor 2
	<b>A</b> - Assessment of musical performance in higher music education - <b>Susanna Mesia</b> (Metropolia University of Applied Sciences, Helsinki) - Concert Hall
	<b>B</b> - (Un)sung repertoires - <b>Pedro Cravinho</b> (Royal Birmingham Conservatoire) - Room 3.-1
	<b>C</b> - From Story to Song - <b>Gilvano Dalgna</b> , <b>Clarissa Foletto</b> (Universidade de Aveiro/INET-md) and <b>Richard Simas</b> (Independent Researcher) - Mediateca
	<b>D</b> - The significance of micro-rhythm and micro-timing manipulation in jazz and pop music production - <b>Jan-Olof Gullö</b> (Royal College of Music, Stockholm) - Movement Room
	<b>E</b> - Who am I? - <b>Staffan Mossenmark</b> and <b>Vanessa Liftig</b> (Academy of Music and Drama – University of Gothenborg) - Room 2.-1
16:15 - 16:45	Networking with Refreshments - Basement Hall (-1)
16:45 - 17:30	Discussion Groups – reflection on the conference - Safe Space - Student wrap up - Check Swapcard
17:30 - 17:45	Break
17:45 - 18:30	Closing Session - Concert Hall
20:00	Closing dinner - NH Iruña Park Hotel



# SUNDAY 2 MARCH

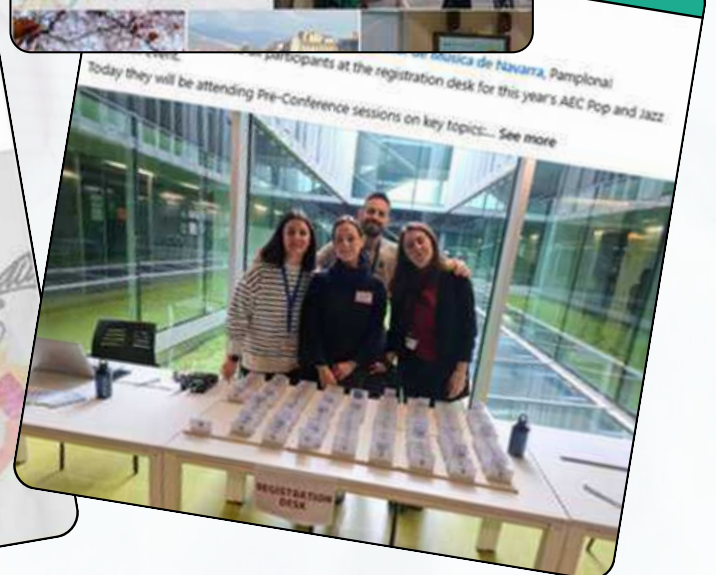
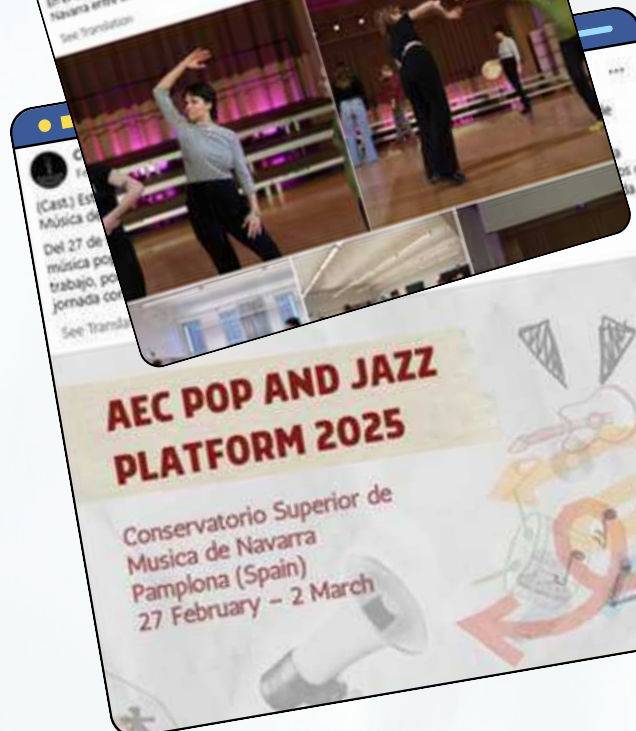
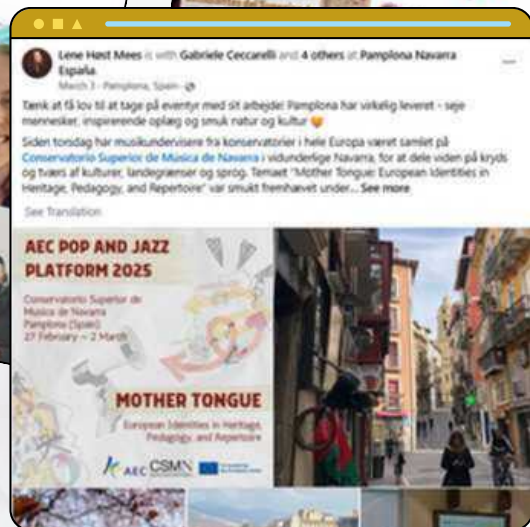
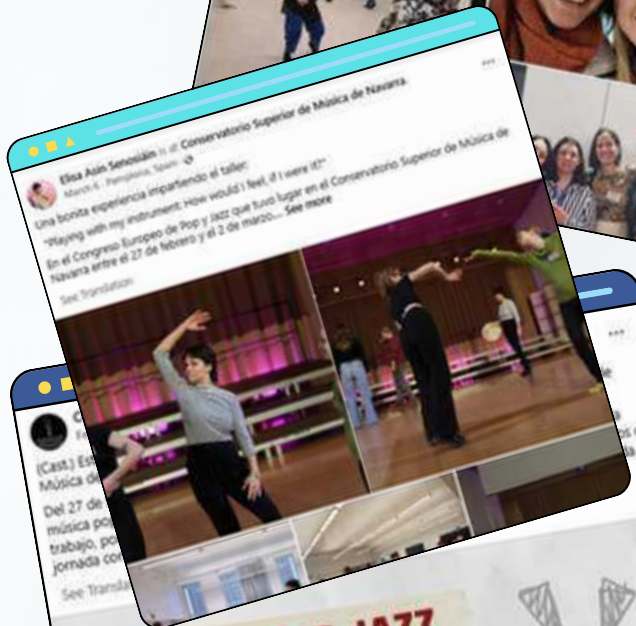
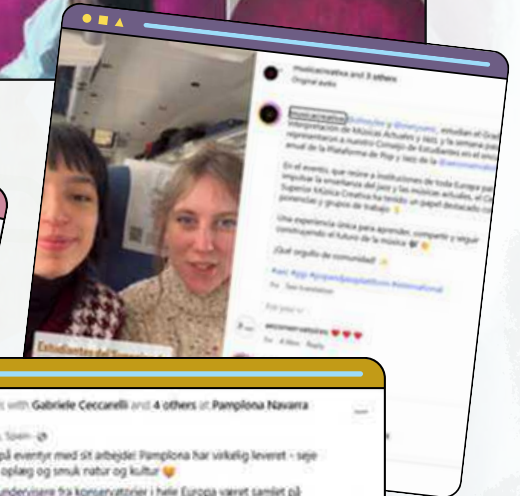
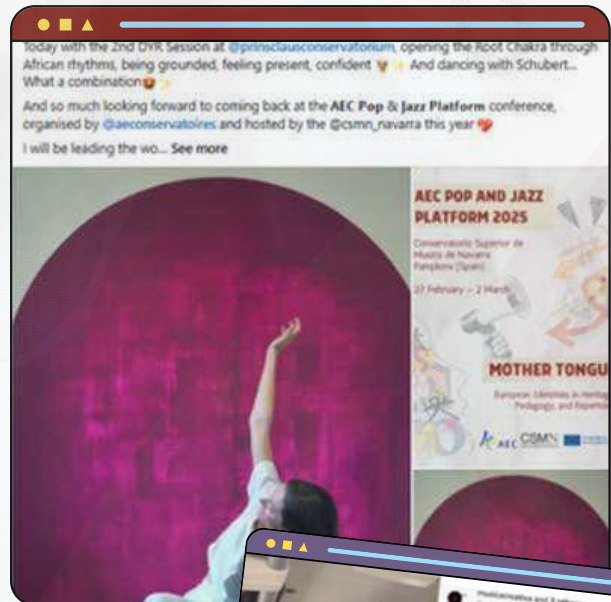
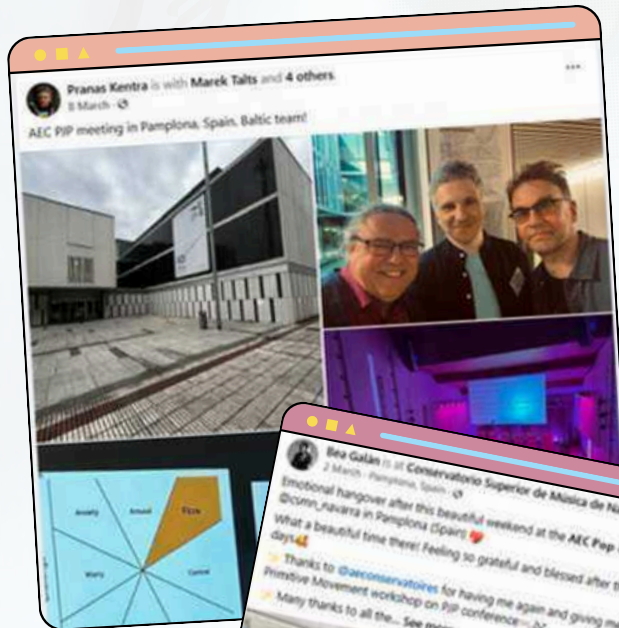
# VoCon

(only for registered participants)

09:00 - 09:10	<b>Greetings and Introduction - Concert Hall</b>
09:10 - 10:00	<b>Welcome</b> presentation and <b>live showcase</b> by voice teachers and students from Conservatorio Superior de Música de Navarra - <b>Concert Hall</b>
10:00 - 11:00	Performance - Parafonías: Altered States through Movement and Sound - <b>Blanca Tolsá Rovira - Concert Hall</b>
11:00 - 11:15	<b>Break</b>
11:15 - 11:45	<b>Open Floor</b> - The Singer, The Person - A Holistic Approach To Teaching Voice - <b>Karin Bengmark and Elisabeth Melander - Concert Hall</b>
11:45 - 12:15	<b>Open Floor</b> - Composition as a Means for the Development and Inclusion of Mother Tongues in Music - <b>Ester Andújar - Concert Hall</b>
12:15 - 12:45	<b>Workshop</b> - Unlocking the Creative Impulse in Vocal Expression - <b>Laura Conti - Concert Hall</b>
12:45 - 13:00	<b>Final discussion</b> / planning VoCon future meetings

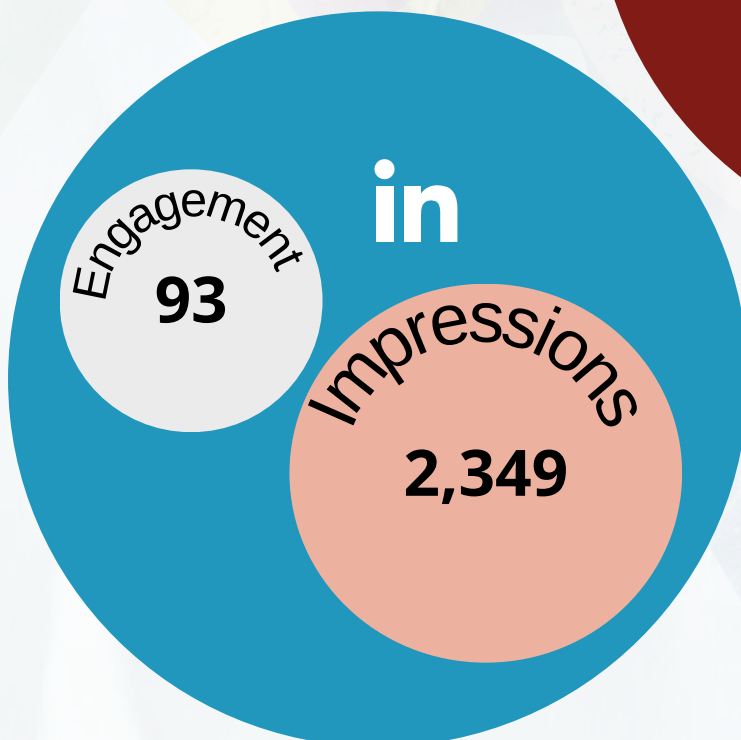
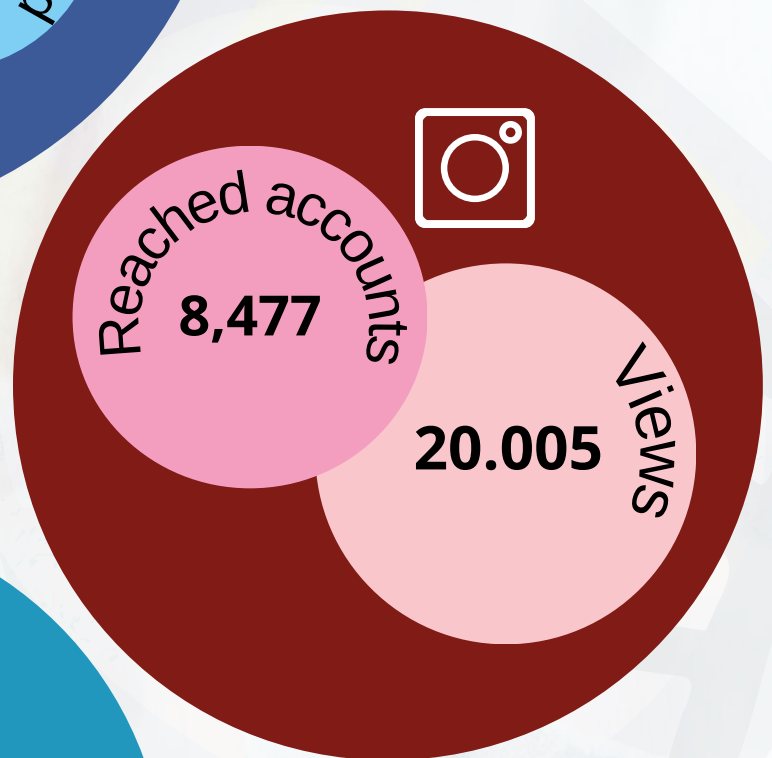
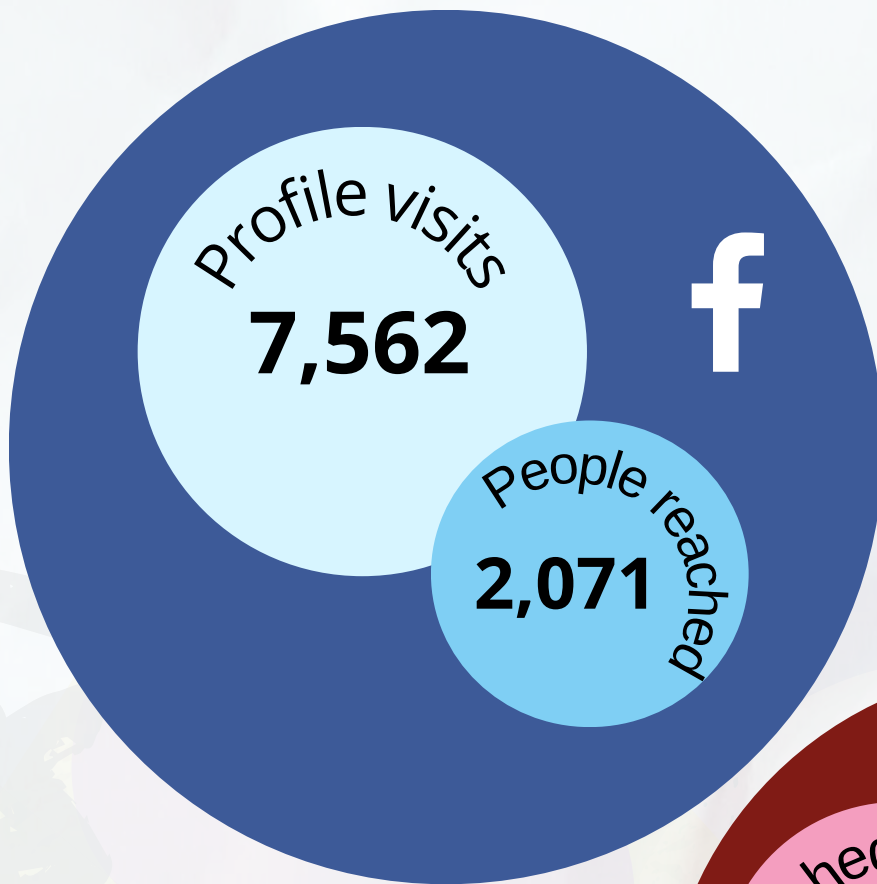


# Your PJP





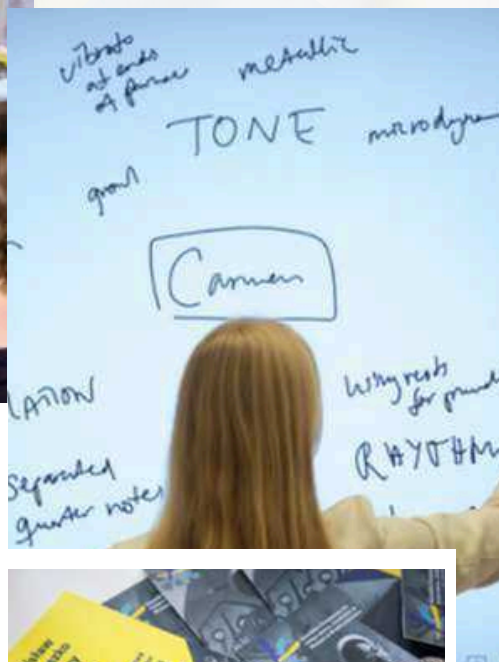
## Social Media Numbers





# Thank you!

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## Who

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