Looking Ahead 1
22-27 June 2014: IASJ Jazz Meeting 2014, Cape Town, South Africa.
From the Artistic Director
To the roots! The IASJ is going to the Motherland, to the root of the music called jazz. Whatever discussion one might have with academics and the like, it is for sure that the basic rhythmic feel (at the least!!) comes from the African continent, most likely West Africa. Having our 24th Jazz Meeting in Cape Town, South Africa is something special, much like the Sao Paulo meeting of a few years ago. There is nothing like going close to the source. Besides the natural beauty of the country and particularly of Cape Town, there is a special vibe and atmosphere that our hosts, Mike and Diane Rossi are taking care for us to feel. I look forward to seeing everyone there for this historic meeting. David Liebman

Latest information!
The six student’s combos are well filled, close to the maximum size. Trumpets and trombones are still welcome and even a saxophonist can be added, at this moment of writing. In number and diversity the IASJ Jazz Meeting will again break all records. There will be old and new IASJ Members to meet, a historical location where it all takes place, and for all participants it will be a lasting experience. http://www.iasz.com/iasj-jazz-meetings/iasj-jazz-meeting-2014/2014-iasj-jazz-meeting-general-information

Looking Ahead 2
ISIM Conference, New York, USA, 5-8 June 2014
Cross-Cultural Improvisation III
The New School University in New York is the host of the 7th Festival-Conference of the International Society for Improvised Music. ISIM is a partner organization of the IASJ. Chairman and leader of ISIM is Ed Sarath, Ann Arbor, Michigan, USA.
IASJ Artistic Director David Liebman and IASJ Executive Director Walter Turkenburg are invited to participate in this conference. The goal of the conference is to see how improvisation can be implemented in all music education. Some twenty specialist from various musical institutions are invited to do presentations and panel for an expected audience of 200-300 participants. www.isim.com

Looking Ahead 3
IASJ Jazz Meetings Spin Offs
‘My name is Ingo Hipp and I participated as a student at the IASJ Meeting in Graz in 2012. I just wanted to tell you that I’m very glad that I did it. After the meeting traveled in South East Asia and played in different cities for example in Hanoi and Ho Chi Min City in Vietnam. On my journey I thought about the connections I made at the IASJ Jazz Meeting 2012, especially with Sam Comerford. He plays tenor sax and composes in a surprising similar way to mine. Back home I realized that I had this strong idea of new band and called Sam. Together we decided to form a band and were thinking about the other musicians. At the IASJ Jazz Meeting in Graz 2012, one night the band ‘Europe Jazz Motion’ was playing. This band was invited because they were formed during the 2009 IASJ Jazz Meeting in Riga, Latvia. This ‘IASJ Band’ was something like a role model for us and hopefully for others as well. So we formed a band called Aerie consisting of Ingo Hipp, saxophone, Switzerland/Germany; Sam Comerford, sax, Ireland; Laurent Meteau, guitar, Switzerland; Peedu Kass, double bass, Estonia; Matthew Jacobson, drums, Ireland. The first tour of Aerie took place in November 2013. We could organize this tour because we made great connections during the IASJ Jazz Meeting. On the repertoire was mainly music of mine but also a few pieces of the other members. The next tour will be in November 2014. I will keep you up to date!’ Ingo Hipp
http://www.youtube.com/watch?v=5eh0WaYpCws
http://www.youtube.com/watch?v=PIEKJdDjyg
Looking Back 1
Milestone: 25 years of IASJ!
ANNIVERSARY: The 25th anniversary of the organization’s inception just took place on April 22nd when the first meeting was held in Rottenburg, Germany in 1989. The following is from my web site describing this initial meeting:

After sending several letters out and receiving positive responses to my idea I called a meeting for April 22, 1989 using the offices of my publisher of the time, Advance Music in Rottenburg, Germany. My appeal was direct: those who were interested in really accomplishing something should meet me that day. Lo and behold 13 schools from 10 countries showed up including Israel, US, France, Spain, Switzerland, Germany, Sweden, Netherlands, England and Ireland. The representative from the Royal Conservatory in Den Haag, Netherlands, Walter Turken had come on the recommendation of the CIM School in Paris. I did not know him personally but he immediately made it clear that he could help me take care of the business of setting up and running the organization. He still serves as the Chairman of the IASJ. That meeting in 1989 was historic and the feeling was unbelievable to have all those people in the same room, but now there was work to do.

Walter came to visit me in the US in January 1990 and we thought out the basic plans. The idea was to include schools that were private, neighborhood types like the Taller de Musics in Barcelona as well as state funded conservatories such as the Royal Conservatory in Den Haag where Walter presided over the jazz department. Walter took care of incorporating the organization as a non-profit in the Netherlands and we became a legal association. Our first Annual Jazz Meeting was held in the Royal Conservatory in June, 1990. We decided that if only five schools came we would go forward, but were amazed that students from all the original attendees to the German meeting sent students and teachers. The rest is history. The IASJ has grown immensely, holding meetings every year since then. Going to Africa in 2014 really gives the feeling of a full circle, not closed, but still open for more creativity, and energy. See you soon in the Motherland!!
David Liebman
www.davidliebman.com

Looking Back 2
Jazzahead 25,26 April 2014, Bremen, Germany
It was seven years ago, in 2007, that I had visited Jazzahead in Bremen, Germany for the last time. It was time to visit the largest jazz business meeting in Europe again to find out what kind jazz business is surrounding the IASJ. It became clear to me that professionalization and digitalization are the key words. Jazz musicians have become clever networkers, knowing how to promote themselves, adapting to the ever-changing realities of the jazz market. Digitalization has affected every aspect of the production-distribution-consumption chain of the jazz world. People I saw from the IASJ community: Veronika Gruber, who hosted in Rottenburg, Germany in 1988 the first gathering of representatives of schools of jazz who then founded the IASJ; IASJ board member Jaak Sooäär, who was there as representative of the Estonia Jazz Union, an organization expressing the willingness to be involved in a possible IASJ Jazz Meeting in 2018; Ricardo Del Fra, representative of the CNSMD, the Conservatory of Paris, philosophizing over the possibilities of a possible IASJ Jazz Meeting in the future; Martin Roen of Swinging Europe, Denmark, now very active in jazz education project in China in which IASJ members could be involved; a number of IASJ Jazz Meeting ex-student participants of which Nicole Johanntgen, Germany, was telling about a new, spectacular jazz educational project in Indonesia for which she just had received funding.
www.jazzahead.de
www.nicolejo.de

Looking Back 3
International Jazz Day 2014: 30 April
On the International Jazz Day 2014 another big jazz concert took place in Osaka, Japan like in Paris in 2012 and Istanbul in 2013. If you have undertaken any activity on the International Jazz Day on the 30th of April, please inform UNESCO by going to http://jazzday.com/ and you can read more about it on the IASJ website: http://www.iasj.com/iasj-organization/iasjpartners/unesco
How the IASJ Network works – part 2

Estonia

In 1995 I first visited Estonia, just for one day. The IASJ Jazz Meeting took place on a small boat sailing the Baltic Sea, visiting country for country. I am waiting for the bus back to the boat after a midsummer night full of beautiful music by Estonians and the IASJ Jazz Meeting participants in a kind of castle in Tallinn, the capital of Estonia. “Mi, Eesti.” The man next to me at the bust stop talks to me in Estonian, and I talk back to him in Dutch. We had a great conversation. My first impression of Estonia is very positive!

With much regrets I have to turn down the invitation to participate in the accreditation of the Estonian Academy of Music in Tallinn but finally in 2007 I can accept the invitation to accredit the Tartu University and the Viljandi Culture Center. This was my second, much longer visit to Estonia. On the 5th of March 2014 I meet with Virgo Sillamaa, teacher at the Viljandi Culture Center, an IASJ member since 2008. Viljandi representatives were present at IASJ Jazz Meeting ever since. Virgo is teaching jazz history, improvisation and arranging at the jazz department of the Viljandi Culture Center. In 2008 he was send out as a student to the IASJ Jazz Meeting in Riga, Latvia. His combo teachers were Jarmo Savolainen and Jeff Siegel. He is still in contact with some of the other combo members.

In 2009 at the Tallinn Jazz Days Virgo got very much inspired by all the jazz organizations around, among which the IASJ. He started to think about setting up an organization of his own. In 2010 Virgo Sillamaa participated in the IASJ Jazz Conference in Corfu, Greece. He met with Ed Sarath and ever since has been buying his books and has been inspired by everything Ed has produced. In 2012 he organized the Rhythmic Music Conference, which led to founding the Estonian Union for Rhythmic Music Education in 2013. This organization tries to address jazz, pop and world music education at all levels of general and special music education. Virgo tries to set up an entrepreneurship via a music theory website called TOONIKA. He has already produced some online resources for learning music theory and training hearing for which he received support from an Estonian INNOVE foundation, a branch of European Social Fund.

Talking on a midsummer night in Dutch to an old Estonian who was talking in his own language in 1995, I could never, ever imagine meeting with someone like Virgo, almost 20 years later. Mid Europe and also the Baltic states are not without problems and tension but the progress made in the last two decades are beyond anyone’s comprehension. There is no doubt: the IASJ played a major role in the development of jazz and jazz education in the Baltics.

www.tooniaka.com
www.kolakool.tooniaka.com

Jazz and Media

For a long time jazz musicians saw themselves mainly as audio-artist. Recordings were made in the studio, an album and later a CD was pressed, and the label or a record company took care of the promotion and the distribution. And took all the money, if there was any. These days are gone, most likely forever. If the there is no visual representation of the audio-artist, the artist does not exist, cannot be found, cannot be identified with, does not have an audience nor a following. The jazz artist of today has to be audible and has to be visual. The audio-visual platform of a jazz artist is his or her website.

‘Only three clicks ’. That is what a booker of jazz concerts wants to do to have full information on the jazz group to be booked. ‘On the website must be an electronic press kit under the first click, YouTube films under the second click, and free audio files under the third click’. These are the words of Michel Varekamp, trumpet player and student participant of the IASJ Jazz Meeting 1992 in Israel. He is now both a booker and a performing artist and understands how hard it is on both sides of the fence.

It is not longer enough for institutions in higher music education to be only concerned with how students play, with the audio quality. Academies, Conservatories and Music Universities must also pay attention to the visual quality of the students that they educate and give diplomas and titles to. This is nothing new but more urgent and upfront than ever.
Do you know an article that addresses the issue of equal importance of the audio and the visual appearance of jazz musicians? Do you know of a specialist in the jazz audio-visual field? Is there someone who knows how the mediatizing of jazz musicians can work in their benefit? Please inform the IASJ Service Bureau. Of course there is David Cuttler on www.savvymusician.com but there must be more. Please share your knowledge with the international jazz community.

The IASJ Service Bureau can be reached at info@iasj.com

**Jazz and Research: jazz composition and arranging**

Dear IASJ member,

I am a jazz musician and scholar, working at the institutes for jazz and jazz research at the University of Music and Performing Arts in Graz, Austria. I am preparing a research project on current trends in jazz composition and arranging and would like to conduct a brief survey among jazz musicians, pedagogues and students by seeking answers to the two following questions:

1. Please provide 3 keywords which best describe the current focus of your creative work in the fields of jazz composition and arranging.

2. If applicable, please provide web links of up to three projects, which reflect your current work in the field of artistic research (information on artistic research can be found here for instance: http://www.orpheusinstituut.be
   http://www.jar-online.net
   http://www.aec-music.eu/polifonia/working-groups/artistic-research-in-music

3. Please indicate your job title, main instrument and institutional affiliation. Your answers will help me to get an overview of current topics in jazz composition and arranging, which will then form the basis for a more detailed research-funding proposal. I kindly ask to email your answers to me and possibly forward this email to your colleagues outside the IASJ network and your students. The more answers I receive the more likely that the intended project can be based on a representative sample. Please send your answers to the following email address: michael.kahr@kug.ac.at

In order to provide some information on my own work, this is how I would answer the questions:

1. keywords: local jazz history, local music tradition, chromatic harmony
2. web links:
   http://www.researchcatalogue.net/view/21732/21733
   www.jazzandthecity.org
3. Dr. Mag. Art. Michael Kahr (MMus, PhD), piano,
   Institutes for Jazz and Jazz Research
   University of Music and Performing Arts in Graz
   Moserhofgasse 39-41
   8010 Graz, Austria
   +43699 1151 7605
   www.jazzandthecity.org
   www.mkahr.wordpress.com

Thank you and best regards,

Michael Kahr

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**Walter Turkenburg, IASJ Executive Director, compiles the Bimonthly IASJ Jazz World News.**

Please contribute and send your message to info@iasj.com