From the artistic director

I want to say thank you for such great cooperation and hard work, to those who were in Siena, Italy this summer. The Third Annual IASJ Jazz Meeting was destined to be great.The students were well chosen, the setting was magnificent, the weather was perfect, the food and wine incredible. We are beginning to get our act together and become quite a good team at these yearly events. Of course the high level of students both musically and socially was a big factor. Also thee addition of some new blood from Copenhagen, Boston, Helsinki and Siena was very much appreciated. Klaus, Franco, Catarina and Natascha from the Siena Jazz Association were incredibly cooperative and relaxed doing so much work during the week. And to have the jam sessions and concerts in different locations around that beautiful city kept things lively.

I'm going to summarize some of the things covered during the week.
The morning lectures were as interesting as always. Ronan Guilfoyle from Dublin did his rhythm "thing" which at least for me seems to get a little clearer each year. Joe Makholm from Paris, speaking about the use of silence as a phrasing technique, used some wonderful examples to highlight this important musical tool. Our new member from Copenhagen, the well known bassist Eric Mosehoim, traced the evolution of the famous Danish school of bassists. Another new teacher from the Berklee School of Music in Boston, Rick Peckham, illustrated comping on the guitar with analysis ranging from Monk to Frisell. The Siena teacher, bassist Furio di Castri, spoke about the association founded by Italian musicians, the AMJ. Aims are to support the working and teaching situation for jazz musicians in Italy. Finally, I played a "bootleg" tape of a club performance in New York from 1965 featuring the John Coltrane Quartet. My lecture was on Friday, July 17, which was the twenty-fifth anniversary of his death.

I thought that the teacher's pedagogical meeting was excellent in discussing several topics. Concerning the placement of vocalists in the academic mainstream, it was basically agreed that they should be treated as equal instrumentalists in all areas of study.
I brought up the matter of addressing the reality of the graduating of so many jazz students with such a small need for their skills in the real world. One point of agreement was the need to teach business skills as well. And as Jarmo Savolainen from Helsinki noted, the best we can do is relate to the students how each of us has made our way in the music business.
The philosophical implications of teaching a perfect skill are of great interest to me. I would love to see some articles in this IASJ Newsletter on this subject.

(to be continued on next page)

International Association of Schools of Jazz