Re/Sounding Jazz

Conference

Amsterdam 2017

31 August - 3 September

Welcome

A warm welcome to the over 140 delegates of more than thirty nationalities, to the Fifth International Rhythm Changes Conference. Rhythm Changes ran from 2010 till 2013, as part of the Humanities in the European Research Area's (HERA) theme, 'Cultural Dynamics: Inheritance and Identity', a joint research programme funded by thirteen national funding agencies to 'create collaborative, trans-national research opportunities that will derive new insights from humanities research in order to address major social, cultural, and political challenges facing Europe'.

Our first Conference, *Jazz and National Identities*, was in Amsterdam, 2-4 September 2011. Rhythm Changes II was themed *Rethinking Jazz Cultures*, (Salford, 11-14 April 2013). The third Conference, *Jazz Beyond Borders*, was in Amsterdam again (4-7 September 2014). Conference Four, *Jazz Utopia* was held at Birmingham City University, 14-17 April 2016, and now we are back in Amsterdam for our first lustrum, with *Re/Sounding Jazz*.

Mark your calendars for Rhythm Changes Six, which will take us to the oldest Jazz Research Institute in Europe, at the University of Music and Performing Arts in Graz, Austria, April 11-14, 2019, 18 months from now.

On behalf of the Conference Team
Walter van de Leur
Head of the Fifth Rhythm Changes Conference

Jazz and National Identities Conference
Amsterdam 2011
1 September - 4 September

Rethinking Jazz Cultures Conference
Media City UK 2013
Salford 11 April - 14 April

Beyond Jazz Borders Conference
Amsterdam 2014
4 September - 7 September

Jazz Utopia Conference
Birmingham 2016
14 April - 17 April

Re/Sounding Jazz Conference
Amsterdam 2017
31 August - 3 September

Thursday 31 August 2017 - Conservatorium van Amsterdam	
14.00-15.30	**Europeana Collections** introduction Adrian Murphy (Blue Note, open to the public) Hosted by the Dutch Jazz Archive (NJA), Siena Jazz Archive, and Jazzinstitut Darmstadt
15.30-16.00	Coffee break (Mezzo)
16.00-18.00	**European Jazz Archives Round Table** (Blue Note, invitees only)
18.00-20.30	Rhythm Changes Conference Registration and Drinks (Mezzo). Sponsored by Rhythm Changes and Partí Smeets

Friday 1 September 2017 - Conservatorium van Amsterdam				
08.30-09.00	Registration & Coffee (Mezzo)			
	Plenary program (Blue Note)			
09.00-09.15	Welcome & Announcements. Janneke van der Wijk, Director Conservatorium van Amsterdam, Edoardo Righini, Associate Director (Head of Jazz and Pop Departments), Walter van de Leur, Head of Conference			
09.15-10.30	**Keynote 1.** Sherrie Tucker (Sponsored by the University of Music and Performing Arts Graz) *Chair: Christa Bruckner-Haring*			
10.30-11.00	Coffee break (Mezzo)			
	Breakout sessions			
	Blue Note	**Sweelinck**	**Ensemblezaal**	**Mezzo**
11.00-12.15	**1. Media** *Chair: Tom Sykes* Katherine Williams Pedro Cravinho Nicolas Pillai	**2. Cultures of Circulation** *Chair: Andrew Berish* Ronald Radano Stéphane Dorin Nicholas Gebhardt	**3. Miles** *Chair: Roger Fagge* Fernando Ortiz de Urbina Zbigniew Granat Susanne Anders	
12.15-13.15				**Lunch break**
13.15-14.30	**4. Africa** *Chair: Catherine Tackley* Darius Brubeck Christopher Ballantine Jason Robinson	**5. What is jazz** *Chair: Zbigniew Granat* Michael Chryssoulakis Marian Jago Frédéric Döhl	**6. Cinema** *Chair: Nic Pillai* Christopher Wells & Rachel Short Luca Stoll Krin Gabbard	
14.30-16.15	**7. New Orleans 1** *Chair: Bruce Boyd Raeburn* Mathilde Zagala Paul Archibald Vic Hobson	**8. Free** *Chair: Petter Frost Fadness* Marc Hannaford Andrew Bain Ádám Havas	**9. Fusions 1** *Chair: Ben Bierman* Chris Inglis Scott DeVeaux Alan Stanbridge	
16.15-16.45				**Tea break**
	Plenary program (Blue Note, bar open)			
16.45-18.30	Viewing of the film *Sicily Jass: The World's First Man in Jazz*, Michele Cinque, director			

Saturday 2 September 2017 - Conservatorium van Amsterdam					
Plenary program (Blue Note)					
08.30-09.00	Coffee (Mezzo)				
09.00-10.15	**Keynote 2.** Wolfram Knauer (Sponsored by Rhythm Changes) *Chair: Loes Rusch*				
10.15-10.45	Coffee break (Mezzo)				
Breakout sessions					
	Blue Note	**Sweelinck**	**Ensemblezaal**	**Room 445**	**Mezzo**
10.45-12.00	**10. Recording 1** *Chair: Katherine Williams* Dean S. Reynolds Lisa Barg & David Brackett Benjamin Bierman	**11. Strings** *Chair: Haftor Medbøe* Sonya R. Lawson Matthias Heyman Tom Sykes & Ari Poutiainen	**12. Ethnicities (ASCA)** *Chair: André Doehring* Kornél Zipernovszky Niels Falch Noam Lemish	**13. Black politics** *Chair: Walter van de Leur* Aaron J. Johnson Ken Prouty Vilde Aaslid	
12.00-13.00					**Lunch break**
13.00-14.15	**14. Identity** *Chair: José Dias* Ricardo Alvarez Christa Bruckner-Haring	**15. Fusions 2** *Chair: Roger Fagge* Michael Vincenzo Martorella Charles Hersch Brian Jones	**16. Early Jazz Arenas** (ULIV) *Chair: Bruce Boyd Raeburn* Robert Lawson-Peebles Alan John Ainsworth Catherine Tackley	**17. Resounding Dissonance** *Chair: George McKay* Robert Josep Pedro Andrew Berish Jonathan Gómez	
14.15-15.30	**18. Sonic Histories – East** *Chair: Cyril Moshkow* Petr Vidomus Katharina Weißenbacher Rūta Skudienė	**19. Voices** *Chair: Mark Lomanno* Tamar Sella Will Finch Gabriel Solis	**20. Improvisation** *Chair: Marian Jago* Petter Frost Fadnes Floris Schuiling Susanne Abbuehl	**21. Marketing** *Chair: Mischa van Kan* Mark Laver Tim Wall Raluca Baicu	
15.30-16.15		**Concert: Sanne Huijbregts** (Blue Note) Sponsored by Jazz & Everyday Aesthetics			**Lunch break**
16.15-18.00	**22. Jazz and Everyday Aesthetics Workshop** (JAE) *Chair: Cyril Moshkow* *Intro: Ronald Radano* Participants: Roger Fagge, Raymond MacDonald, Loes Rusch, Jonathan Stockdale, Katherine Williams, Walter van de Leur, Paul Wilson	**23. Sounds of Jazz** *Chair: Matthias Heyman* Mark Lomanno Juan Zagalaz José Dias & Haftor Medbøe Marike van Dijk	**24. Urbanities** *Chair: Tony Whyton* Michael Kahr Adiel Portugali Damian Evans Sean Mills	**25. Women in Jazz** *Chair: Christa Bruckner-Haring* Sean Lorre Magdalena Fuernkranz Vanessa Blais-Tremblay Susan Schmidt Horning	
18.00-18.45					**Bar open**
19.00-22.00	Informal own-cost group dinner (TBA)				

Sunday 3 September 2017 - Conservatorium van Amsterdam				
07.00-08.00	Rhythm Changes Runners (8km canal run + commute to hotel) Depart at Conservatorium van Amsterdam, Walter van de Leur, guide			
09.00-9.30	Coffee (Mezzo)			
	Breakout sessions			
	Blue Note	**Sweelinck**	**Ensemblezaal**	**Mezzo**
09.30-11.15	**26. Festivals** (CHIME) *Chair: Francesco Martinelli* Tony Whyton Walter van de Leur George McKay Loes Rusch	**27. Sonic Histories – North** *Chair: Christa Bruckner-Haring* Heli Reimann Hans Weisethaunet Alf Arvidsson	**28. New Orleans 2** *Chair: Catherine Tackley* Bruce Boyd Raeburn Andy Fry	
11.15-12.30	**29. Recording 2** *Chair: Lisa Barg* Martin Guerpin Cyril Moskow Bruce Dudley	**30. Fusions 3** *Chair: Andrew Berish* Roger Fagge Elliott Powell André Doehring	**31. Exchanges** *Chair: Nicholas Gebhardt* Scott Currie Mischa Van Kan Anna Harwell Celenza	
12.30-13.00				**Coffee break**
	Plenary program (Blue Note)			
13.00-13.30	Announcing Sixth RC Conference. Christa Bruckner-Haring (University of Music and Performing Arts Graz) Conference Closing and Farewell. Walter van de Leur & Conference Team			

Amsterdam Blue Note: Conservatorium van Amsterdam, 1st floor
Sweelinckzaal: Conservatorium van Amsterdam, 2nd floor
Ensemblezaal: Conservatorium van Amsterdam, floor minus 2 (basement)
445: Conservatorium van Amsterdam, 4th floor (front of the building)
Mezzo: Conservatorium van Amsterdam, Foyer & Cafetaria, Mezzanine floor

Pre-Conference Programme

Hosted by the Dutch Jazz Archive (NJA), Siena Jazz Archive, and Jazzinstitut Darmstadt

Europeana Collections

Adrian Murphy

europeana project

Europeana weaves together thousands of cultural heritage and technology professionals and organisations from across Europe, all committed to the vision of transforming the world with culture. All these people come together through three main groups, each of which crosses over and collaborates in different ways to make Europeana work.
The Europeana Foundation has about 50 staff, based mainly in The Hague. It reports to a Governing Board of representatives from professional associations of cultural and scientific heritage organisations, who advise on policy and strategy.
The Europeana Network Association is made up of hundreds of people working in a braod range of cultural and technology organisations across Europe. In addition, there is a network of data partners - over 3,300 institutions and aggregators who provide cultural heritage collections for publication on Europeana. Many EU-funded projects contribute to, improve, or use the Europeana services and in which the Europeana Foundation plays a role.
Working across all these groups is EuropeanaTech, a community of experts and researchers from the R&D sector, as well as the growing Europeana Labs community, made up of developers and creative professionals.

European Jazz Archives Round Table

Chair: Paul Gompes (NJA)

nederlands jazz archief · SIENA JAZZ · Jazzinstitut Darmstadt

While archives with ethnomusicological recordings are a long-standing and established reality, jazz archives are relatively new, small and extremely variegated in size, organization and practices. Many of them hold and collect not only recordings (released or not) as well as books, magazine, ephemera, and various other jazz-related materials. The history of jazz in Europe and the history of European jazz only recently began to emerge as a subject of study, and the role of these specialized archives is crucial in order to provide research material, and to preserve recordings that for various reasons are not interesting for the market and therefore are not otherwise available.

The meeting proposed by the archives of Amsterdam, Darmstadt and Siena aims to exchange experiences, define good practices in digitization, and discuss possible joint activities.

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Keynote 1

Sherrie Tucker

Friday, 1 September 2017, 9.15-10.30 (Blue Note)

Chair: Christa Bruckner-Haring

Sponsored by the University of Music and Performing Arts Graz

kunst uni graz

The Best of Jazz, the Worst of Jazz

Why I've been playing the Adaptive Use Musical Instrument

"What is the purpose of sounding good?" asks Will Cheng, whose 2016 book, *Just Vibrations,* been ruffling feathers in his home field of musicology. The book dares to suggest that the purpose of creative and scholarly work in musicology, and the humanities at large, must go beyond ensuring that academics "do well." Instead, he draws on queer theory, disability studies, and the ethics of care to call for a repurposing of musical and musicological knowledge in order to seek better ways to "resonate molecularly, socially, ethically with others." How does this call, which sounds "bad" to certain musicologists, resound in jazz studies, a field that has long valued sonic expressions of ethical interaction of selves and others, social justice, and collective improvisations of aggrieved communities (for whom "doing well" is all too often a dream deferred)?

In this talk, Tucker reflects on the implications of *Just Vibrations* for present-day Jazz Studies. What is the purpose of "sounding just" in academic research and writing about jazz, and does that correspond to other purposes of "sounding good" in academic hallways: in university jazz bands, combos, practice rooms, and recitals (and the private lessons, jazz camps, and other investments it took to get there)? What would a reparative Jazz Studies sound like, given competing echoes of both of Cheng's definitions of "just" in academic jazz (the ethical "vibrational interactions between selves and bodies" that listen for better futures, and the "mere vibrations" he attributes to music and speech aestheticized through rhetorical eloquence and virtuosity aimed to moves the performer/writer ahead of the rest)? Deploying the "mere vibrations" impulses of categorizing, naming, and mastery, Tucker reveals her picks for "the best" and "the worst" purposes of "sounding good" within present day Jazz Studies. She then reflects on how Cheng's book helped her to understand why she has been playing the Adaptive Use Musical Instrument in mixed-ability community jam sessions at her public library. She pauses to wonder aloud what that says about her relationship with jazz. What if the ethical "just vibrations" as practiced in the "best of" Jazz Studies, carry us to unexpected places? Is a reparative Jazz Studies necessarily a Jazz Studies without jazz?

Sherrie Tucker is Professor at the Department of American Studies at the College of Liberal Arts & Sciences, University of Kansas. She is the author of *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen* (Duke, 2014), *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000) and co-editor, with Nichole T. Rustin, of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). She is a member of two major collaborative research initiatives: the International Institute of Critical Improvisation Studies and Improvisation, Community, and Social Practice (for which she served as facilitator for the Improvisation, Gender, and the Body research area) both funded by the Social Sciences and Humanities Research Council of Canada. She is a founding member of the Melba Liston Research Collective, a member of the AUMI (Adaptive Use Musical Instrument) research team of the Deep Listening Institute, and founding member of AUMI-KU InterArts, one of six member institutions of the AUMI Research Consortium. She was the Louis Armstrong Visiting Professor at the Center for Jazz Studies at Columbia University in 2004-2005, where she was a member of the Columbia Jazz Study Group. With Randal M. Jelks, she co-edits the journal American Studies. She serves with Deborah Wong and Jeremy Wallach as Series Editors for the Music/Culture Series at Wesleyan University Press.

Keynote 2

Wolfram Knauer

Saturday 2, September 2017, 9.00-10.15 (Blue Note)

Chair: Loes Rusch

Sponsored by Rhythm Changes

rhythm changes

Space is the Place

About the interconnectedness between space and sound in improvised music

Music is a temporal art form. Yet music – and jazz more than many other musical genres – is also an art form using space. Jazz history has often been (mis)understood as a history of master recordings, connected with biographical and at best analytical knowledge of how and why these recordings came about. Apart from the fact that many more occurrences than those captured by a microphone constitute what we perceive as jazz, apart from the fact that the communication between musicians has only recently moved to the focus of jazz research, one major aspect of the production of music often is being neglected: the space needed to let an instrument resound. Thus, in a literal understanding of this year's Rhythm Changes conference topic, Wolfram Knauer looks at the space musicians play in, and discovers what the space we hear can tell us about performance traditions and how its perception is being shaped by our own listening experiences. He asks about the influence of space on sound as well as how sound can actually reshape space.

Wolfram Knauer is a musicologist and the director of the Jazzinstitut Darmstadt since its inception in 1990. He has written and edited numerous books on jazz and serves on the board of editors for the scholarly journal Jazz Perspectives. His most recent publications are critical biographies of the trumpeter Louis Armstrong (2010) the saxophonist Charlie Parker (2014) and the pianist and composer Duke Ellington (2017). He has taught at several schools and universities and was appointed the first non-American Louis Armstrong Professor of Jazz Studies at the Center for Jazz Studies, Columbia University, New York, for spring 2008.

Film

Friday, 1 September 2017, 16.45-18.30 (Blue Note)

Sicily Jass: The World's First Man in Jazz

Michele Cinque, director

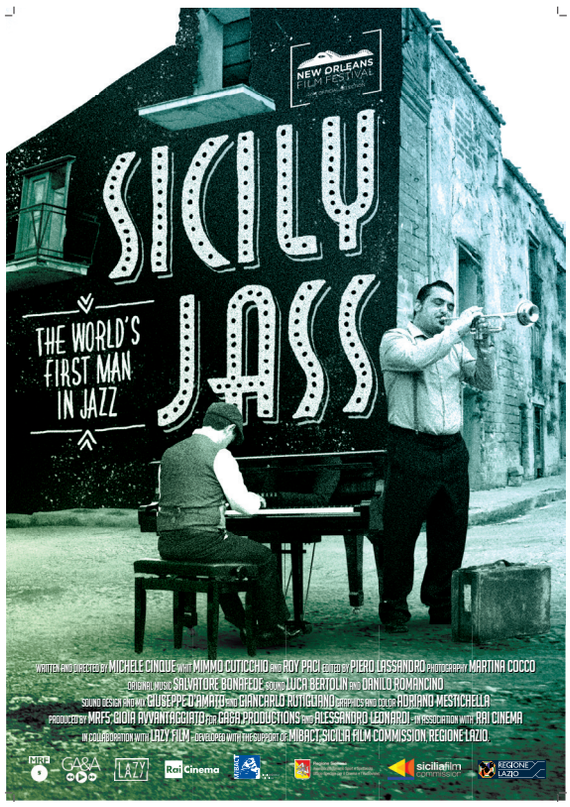
Sicily Jass: The World's First Man in Jazz talks about the personal involvement and the problematical role of Nick La Rocca in the history of jazz. Born in New Orleans at the end of the nineteenth century in a Sicilian family, La Rocca made the first record in the history of jazz, *Livery Stable Blues*, with his Original Dixieland Jazz Band in 1917. The record sold more than a million copies and within just a few weeks the Original Dixieland Jazz Band became the highest-paid jazz band in the world. Their hits, from *Tiger Rag* to *Clarinet Marmalade*, would influence the greatest black jazz musicians, including Louis Armstrong.

The film, a mix of fiction and cinema reality set in a timeless Sicily and in a New Orleans of past and present, focuses on the figure of Nick La Rocca. He was a self-taught trumpet-player (as well as a building contractor), a persona *non grata*, a white in the world of black music par excellence, and his touchy character would lead him from the heights of success to a sad decline.

Accompanied by the incessant rhythms of Dixieland jazz, followed by the original sound track of a Sicilian jazz quintet, and the music of the streets of New Orleans, *The World's First Man in Jazz* represents an introspective journey

narrated by the voice, gestures and the puppets of actor/narrator Mimmo Cuticchio.
The narration alternates judgements of critics and jazz historians with archival material that has been restored with more modern graphical techniques, recreating the atmosphere the band's glorious moments. The voice of Nick La Rocca in a hitherto unpublished interview, and intimate conversations with La Rocca's son Jimmy in the end allow the viewer to discover why La Rocca and his band still tend to be overlooked in jazz histories.
Michele Cinque is in attendance. Watch the trailer here: https://vimeo.com/146238999

Michele Cinque has been working in documentary production since 2004. He directed several documentaries and television series, including *Xlife* a 10-episode series on extreme sports, *LavoroLiquido,* about the Italian world of labour, *Top Runner*--awarded at FICTS 2009 and at Palermo Sport Film Festival 2010--*Bob Marley, The Reggae's Prophet*, and *Mr. Jazz* (dedicated to Louis Armstrong). Since 2015, Cinque is working as the South American correspondent for public television network RAI Italia, producing over 100 episodes for the format *Community*. In 2015, he founded ROMAP, the Roma Light Interactive Festival, that brings together more than one hundred thousand people in the city centre of Rome for a spectacle of lights.
His last film, *Sicily Jass* has been presented at the Festival dei Popoli, the New Orleans Film Festival, Mimo Brazil, the Taormina Film Festival, Salina Doc Fest, and many more.
Sicily Jass has won several festival awards. It was selected by



the Italian performing rights organisation SIAE to do a world tour to commemorate the 100th anniversary of jazz.
Cinque is currently working on his new feature-length documentary, *Iuventa*, about the European migrant crisis, as well as on several audio-visual projects on the edge between music and present and past migrations.

Concert Sanne Huijbregts

Saturday, 2 September 2017, 15.30-16.15 (Blue Note)

Sponsored by Jazz and Everyday Aesthtetics

Arts & Humanities Research Council

JAZZ AND EVERYDAY AESTHETICS

Singer, composer, pianist and vibraphonist Sanne Huijbrechts is an alumna of the Conservatorium van Amsterdam. She entered the school's Junior Jazz College at the age of twelve, to finish her Master Jazz Voice in the EUJAM programme in 2016, after studying in Copenhagen and Berlin, and

specializing in solo-performance with loop stations. She graduated summa cum laude, with a special mention for creativity. Sanne performed with the big bands of Amsterdam talent-coach Peter Guidi on the stages of the Bimhuis, North Sea Jazz and the Concertgebouw, and has won various awards, including the Meerjazz Festival Award in 2009, the Prinses Christina Concours in 2010, and the Prinses Christina Jazz Concours in 2012, and has ventured off on a promising career on the international jazz stages, for instance as guest soloist with the Spoken Saxophone Quartet. With guitarist Eran Har Even she formed the successful duo EvenSanne (evensanne.com). It grew to a quartet with Itai Weissman on EWI, and Jeroen Batterink on drums, and won the Keep an Eye Foundation's *The Records Award* in 2016.

Praise for Sanne Huijbrechts:
"Originality, taste, impeccable diction and pitch are rare treats; Sanne possesses them all" (bassist Hein van de Geyn). "A strong voice, a few effects and loop-stations, a glockenspiel, a piano, some percussion instruments and one creative mind. Alone on stage, she creates musical labyrinths, takes you on a sightseeing trip through singer-songwriter and indie-pop, and on the way surprises you with improvisation and interaction with her surroundings. Singer Sanne Huijbregts has the tendency not to please but to stay true to herself" (Maarten van Heuven, Vrije Geluiden).

Visit her vlog at www.begingered.com

Rhythm Changes Runners

Sunday 3, September 2017, 07.00-08.00
Leader of the pack: Walter van de Leur

You are invited to join Rhythm Changes Runners Sunday morning for an 8k run across the city. We will gather at the Conservatory and depart in the direction of Central Station. You can join along the way (see the map), bearing in mind that we will do about 6 minutes per kilometre.

Session 1:
Media
Chair: Tom Sykes

Katherine Williams

'… in direct violation of Duke Ellington's avowed wishes'

Performance, recording, and production at the 1956 Newport Jazz Festival

The Duke Ellington Orchestra's appearance at the 1956 Newport Jazz Festival was feted in advance as part of a new, live, initiative by Columbia Records and their young producer George Avakian. The live recording was released later that year, and became a prized part of many fans' jazz record collections, exemplifying jazz fans' eagerness to own a physical memento of ephemeral jazz.

In the late 1990s, it emerged that the 1956 release of *Ellington at Newport* was largely created in the recording studio after the fact. The original live tapes surfaced, and DJ and producer Phil Schaap worked with Larry Appelbaum and others to release both versions of the recordings. *Ellington at Newport: Complete* was released in 1999, in time for Ellington's centenary.

Avakian swears that 'what Sony and Schaap have done here is in direct violation of Duke Ellington's avowed wishes' (Avakian 1999). In a recent interview, Schaap vehemently advocated giving jazz fans and the record-buying public access to all available recorded sources (Schaap 2016). But who should make this decision? Should Duke Ellington have the final authorial say on how music released in his name should sound? Or should that decision go to his record producers? In this paper, I consider the impact of these varied authorial voices on the construction of jazz history for fans and scholars. I debate and contest this issue, and consider what jazz recordings can tell us about jazz on a wider scale, and what their place is in jazz history.

Katherine Williams is Lecturer in Music at Plymouth University, UK. Her research interests include jazz, improvisation, gender, and music and geography. Her articles on jazz have been published in *Jazz Perspectives*, the *Jazz Research Journal*, and *Darmstadt Jazzforum*.

Pedro Cravinho

An open window to a different world

The politics of jazz on television in Portugal (1956-1974)

The analysis of television jazz programmes from the historical past can only be partially accessed today. Nevertheless, this recent past should not be overlooked. Television is arguably one of the most influent mediums in second half of the Twenty-Century history. This paper explores the relationship between jazz and television in Portugal, during right-wing colonialist New State regime (1956-1974).

In March 7, 1957, the Portuguese Public Television (RTP), strictly controlled by censorship initiated its regular broadcasting. As a monopoly, the RTP become responsible for the circulation of all television contents. At the time, the jazz-related activities began to increase in Portugal. Among these, specific phonographic sessions were held using jazz as a symbol of freedom against the New State regime oppression, and its colonial policies. To what extent television, as a new medium, was used to challenge, encourage and resounded political debates? Were the RTP jazz programmes used, as an instrument of diffusion of political ideals, simultaneously with the mediating of jazz as an accepted part of educated culture in Portugal, under the control of the regime? Were these programmes created according to the interests of a particular jazz scene? Who were the key players in those processes? What impact had censorship bureau in the jazz programmes?

In this paper, I will present my PhD research regarding the role of television in the dissemination of jazz in Portugal during the New State regime, contributing to a better understanding of the cultural discourses, and politics, through which jazz was (re)presented on television.

Pedro Cravinho is a post-graduate researcher of jazz, media, and cultural studies based at Birmingham City University, conducting a PhD that explores the relationship between jazz and television in Portugal (1956-1974).

Nicolas Pillai

Duke Ellington in Coventry

Discovering television and jazz in the cathedral archive

In February 1966, as part of the British leg of their European tour, Duke Ellington and his orchestra travelled to the Midlands city of Coventry to perform their first Concert of Sacred Music at the new cathedral. This remarkable event was televised on the Midlands ABC channel and, in this paper, I consider the concert as both a live experience and recorded artefact. Indeed, I contend that the Coventry performance is significant in the way that it occupies different, seemingly contradictory, spaces: both local and national, secular and divine. It also proposes a startling environment for jazz music; the severe, modernist cathedral designed by Basil Spence as part of a larger spatial re-conception of Coventry occurring over the 1950s and 1960s. The sound of Ellington's orchestra echoing within this cavernous place of worship suggests a shift in the British reception of jazz, expressed through the juxtaposition of music and innovative architecture. If we listen carefully, these echoes articulate the cultural economy of a city in the Midlands in the mid-sixties. I conclude this paper by reflecting upon the survival and afterlife of archive television, demonstrating ways in which my forthcoming AHRC project will bring value to jazz researchers.

Nicolas Pillai is a Research Fellow at Birmingham City University. He is the author of *Jazz as Visual Language: Film, Television and the Dissonant Image* (2017, I. B. Tauris) and co-editor of *New Jazz Conceptions: History, Theory, Practice* (2017, Routledge). He was recently awarded a prestigious AHRC Research Leadership Fellowship to conduct a two-year project entitled 'Jazz on BBC-TV 1960-1969'.

Session 2:

Panel: Creativity, Commerce and Cultures of Circulation

Chair: Andrew Berish

It is a one of the principal axioms/conceits of jazz historiography that jazz emerged as an art form within the contexts of entertainment capitalism. Typically, in these histories, however, jazz as a genre is positioned oppositionally to the world of commerce: as a cultural practice, it rises up against the force of its own commodification. In this session, the speakers will explore jazz and commerce relationally, dialectically, according to a greater, transnational pattern of circulation. Each in their own way, the panelists will advocate for an understanding of jazz as a practice constituted within what Lee and LiPuma have called "cultures of circulation," which observes circulation itself as a site of dynamically generating cultural expression. For the panelists, the processes of commodification, exchange, and dissemination identify the mechanisms by which jazz forms and jazz worlds come into being. In this, we can recognize how jazz practices arrive at the status of an art form within and against the enabling and disabling forces of market capitalism.

Ronald Radano

Groove Economics

Interpretations of jazz rhythm have largely concentrated on its empirical qualities of performance, their purpose being to identify in objective terms the precise character of the music's foremost musical trait. The proliferation of analyses of ragging, swing, boogie, funk (grouped here as "groove") have profoundly oriented the broad character of jazz studies. In this, they extend a legacy of positivism, proposing that a measurable characteristic of performance will reveal the music's essence.

In this paper, I will argue that we cannot begin to comprehend the character of jazz rhythm without first acknowledging why it grew so popular in the first place. Despite their importance, empirical studies have largely overlooked how groove emerged in global entertainment capitalism as an inalienable (i.e. unexchangeable) shadow form, a value ideologically bound to an inherently *audible* black body, even as this value also circulated as a key component in commercial jazz. The quality of racial embodiment, constituted in rhythmic terms, became *necessarily* undefinable in its relation to entertainment capitalism's new productions of culture, oriented around modern, "beat" music: marches, southern vernacular forms,

vaudeville, ragtime, etc. “Beat” locates the arena in which spectral qualities of groovy blackness accumulated a level of abstract value in proportion to the genre’s world-wide popularity.
Groove, then, being at once concrete in performance and exchangeable in its connection to entertainment capitalism, follows the “dual character” of the commodity-form, at the same time that its racially constituted qualities of inalienability trace to an origin under slavery. As a value, the spectral character of groove bespeaks a history of property based in the person-as-thing.

Ronald Radano is Professor of African Cultural Studies and Music at University of Wisconsin–Madison, and the author of *New Musical Figurations: Anthony Braxton’s Cultural Critique* (1993), and *Lying up a Nation: Race and Black Music* (2003), and co-editor of *Music and the Racial Imagination* (2000) and *Audible Empire: Music, Global Politics, Critique* (2016). His work has appeared in numerous journals, including *Musical Quarterly*, *Daedalus*, *Critical Inquiry*, *Modernism/Modernity*, *Radical History Review*, and *Boundary 2*. He is coeditor of two book series, *Refiguring American Music* (Duke) and *Chicago Studies in Ethnomusicology*.

Stéphane Dorin
Symbolic economies of authenticity and circulations of jazz

Musical forms do not circulate spontaneously, but require the establishment of distribution networks, the work of cultural actors, and the involvement of public institutions or private organizations. Therefore, the international dissemination of music, including jazz, did not happen by itself. If we understand circulations as cultural processes with their own forms of abstraction, evaluation, and constraint, wherever they take place, then we can see authenticity as a major site of cultural transaction in jazz cultures around the world. Moreover, authenticity plays a major role in the evaluation of the cultural and economic value of jazz. But the commodification of authenticity goes along with interpretation and creativity, which are necessary to the adaptation of jazz to the constraints of industry and capitalism. Jazz music circulated very early on and engendered particularly rich and fertile musical and cultural progeny in various places. This paper focuses on some local circulations, which created networks of professionals and organizations as social basis for innovation as well as reinterpretations. A sociological and historical approach allows us to understand the symbolic economies of jazz authenticity and, at the same time, the intricacies of creativity, interpretation and market constraints, which give shape to the global developments of this musical form.

Stéphane Dorin is Professor of Sociology at the University of Limoges, and the author of a number of forthcoming books, i.a., *Peut-on aimer la musique contemporaine ? Boulez, l’avant-garde et les transformations du gout musical*, *Velvet Underground: The Invention of Pop Bohemia*, *Sociologie de la musique, Calcutta Song: Globalization and Western Popular Music in India*, and *Classical Music Audiences in the Digital Age: An Inquiry into Concert Attendances, from Ancient to Contemporary Music*.

Nicholas Gebhardt
There’s No Business Like Show Business
Jazz musicians on the vaudeville circuits

From the 1890s until the 1920s, vaudeville was the dominant context for popular entertainment in the United States, and was synonymous with names such as Tony Pastor, B. F. Keith, Al Jolson, Nora Bayes, Bert Williams, William Morris, Eva Tanguay, Harry Houdini, E. F. Albee, Sarah Bernhardt, Sophie Tucker, the Great Sandow, James Corbett and many others. By 1915, its reach extended across the globe, taking in every continent and performance tradition, and incorporating thousands of performers from every branch of show business. Its phenomenal success relied on a huge network of theatres, each one part of a circuit and administered from centralized booking offices, most of which were based in cities such as New York, Chicago, San Francisco, London and Paris.
This paper focuses on the specific experiences of jazz musicians as they toured on the vaudeville circuits and considers how those experiences shaped their sense of themselves as performers and the possibilities of their art. It argues that vaudeville played a much greater part in the early development of jazz than has generally been acknowledged and that the bias toward sound recordings (especially the first

recordings of the music), but also the distaste for anything connected to show business among many jazz writers, scholars, and critics, has misrepresented our understanding of historical context in which jazz took shape.

Nicholas Gebhardt is Professor of Jazz and Popular Music Studies and Director of Birmingham Centre for Media and Cultural Research at Birmingham City University. He is the author of *Going For Jazz: Musical Practices and American Ideology* (2001), and *Vaudeville Melodies: Popular Musicians and Mass Entertainment in American Culture, 1870-1929* (2017). He is founding co-editor (with Tony Whyton) of the Routledge series *Transnational Studies in Jazz*. They also edited *The Cultural Politics of Jazz Collectives: This Is Our Music* (2015). Nicholas Gebhardt is a member of Rhythm Changes and CHIME.

Session 3:
Miles
Chair: Roger Fagge

Fernando Ortiz de Urbina
***Miles Ahead* at 60**
Miles Davis, repertoire and the Establishment

This year marks the 60th anniversary of the recording of *Miles Ahead*, a pivotal album in Miles Davis's career. As his first major project undertaken with Columbia records, it signalled a defining moment in terms of musical exploration and the creation of his public persona beyond jazz.
In this paper, we will look at *Miles Ahead* as the confluence of unique circumstances: an artist recovered from drug addiction with access to resources rarely available to black musicians, specifically, Columbia's marketing machine; the best recording studios, musicians and technicians; and an almost unlimited budget, with total artistic *carte blanche*. This allowed arranger Gil Evans to strike new balances between instruments whose complexity in musical terms was only feasible thanks to technological advances in tape-splicing and overdubbing.
Miles Ahead also provides an opportunity to explore Davis's approach to repertoire and appropriation: with the precedents of altering the music of others ("When Lights are Low") or just stamping his name on it ("Solar"), in *Miles Ahead* Davis and Evans create a new and homogeneous composite of disparate and somewhat obscure sources, from the realms of jazz, pop, musical theatre, and classical music. Furthermore, we will also look at *Miles Ahead* as a project involving a team of immigrants from Armenia (producer George Avakian), Canada (arranger Gil Evans) and Germany (engineer Fred Plaut) lead by an African-American and commanding a group of mostly white Americans. All of this, under the umbrella of CBS, the parent company of Columbia Records, a pillar of 1950s American establishment.

Fernando Ortiz de Urbina is a Spanish researcher and writer based in London. He has worked as a music journalist for over 20 years both in Spain and the UK. He is an MA candidate at the Open University (UK).

Zbigniew Granat
Rehearing *Kind of Blue*
The Lost Narrative of Two Songs from Miles Davis's Classic Album

This paper revisits the question of identity of two songs, "Flamenco Sketches" and "All Blues," from Miles Davis's seminal 1959 recording *Kind of Blue*. The original album transmitted conflicting information about these two tracks that was printed on the cover of the album, on the record label, and in the liner notes written by pianist Bill Evans. This resulted in a convoluted early reception history of *Kind of Blue* marked by widespread interchangeability of both titles. Ultimately, this ambiguity has been curtailed and replaced with a straightforward narrative based on a superficial and narrow understanding of both songs.
My research uncovers the "lost narrative," neglected by mainstream publications that focused mainly on crafting a clean history of Davis's "masterpiece." These include writings by Robert Palmer (1997), Eric Nisenson (2000), Ashley Kahn (2000; 2008), and others. I will demonstrate that the now common understanding of "Flamenco Sketches" as the modal, or scale-based, piece on the album, and "All Blues" as merely the twelve-bar blues in G, is inconsistent with Bill Evans's view, exemplified by the pianist's various commentaries on these pieces and his subsequent recordings of songs from *Kind of Blue*. I will present stylistic analyses of both compositions to demonstrate that the piece commonly known as "All Blues" reveals much more flamenco influence

than the scalar piece known as "Flamenco Sketches." This interpretation is supported by a number of documents dating back to the recording session and the production cycle of the original album.
What does this mean for our contemporary understanding of *Kind of Blue*? I will propose a solution that embraces the ambiguity of both titles as a prism through which to view and hear multiple intertextual layers hidden in Miles Davis's music.

Zbigniew Granat is Associate Professor of Music at Nazareth College in Rochester, NY, where he directs the BA in Music degree program and teaches in three areas: classical music, world music, and jazz. He is currently completing a book on the subject of intertextuality in the music of Miles Davis.

Susanne Anders
ReSounding Bitches Brew
The Development Miles Davis' Live Sets from 1969 to 1971

Miles Davis performed four of the originally six songs of his 1970 album *Bitches Brew* during live sets as well. From summer 1969 until autumn 1971 *Sanctuary* is documented on recordings fifteen times, *Bitches Brew* thirteen times, *Miles Runs the Voodoo Down* nine times, and *Spanish Key* six times. Jack DeJohnette – who played live shows with Miles from summer 1969 until 1970 – was cited in a feature in German Jazz magazine *JAZZthing & blue rhythm* as follows: "With Miles the music changed in every concert we played. He never gave instructions but lead the group through his playing." Is that statement 'pure nostalgia' or can it be supported by a comparison of the different live versions? What changes were made during those two years – especially regarding structure of the songs, line-up, and sound? How did the set lists change?
Some of the live recordings were even made before the album sessions took place in August 1969. How do those earlier live recordings differ from the studio recordings and from later live sets? This paper is based on my doctoral thesis which explores attention control and memory when listening to new musical styles.

Susanne Anders holds an MA in Musicology from the University of Salzburg, and is currently working on her doctoral thesis in the field of Music Psychology.

Session 4:
Africa
Chair: Catherine Tackley

Darius Brubeck
Anything Goes, but Does It?

Jazz in South Africa resonates with most of the conference themes but I will focus on '*Re/Sounding dissonance*' and '*The politics of jazz*'. Certainly, there are 'cultural clashes' and certainly jazz remains 'a contested cultural form' everywhere, but what made South Africa special was the co-existence of groups characterised by different languages, histories and circumstances that identified with jazz. It is common knowledge that jazz promoted inter-group communication and bonding, breaking down the apartheid definitions of 'groups' in the first place, however the cultural politics within jazz circles, especially in relation to teaching jazz, is seldom discussed. Opposing viewpoints are fluid, defensive and problematic and opening this conversation seems a disservice to the good feeling and achievements we all celebrate.
Which musical styles actually count as jazz? Some students felt overwhelmed by the pre-eminence of bebop, undoubtedly a 'black' style, but difficult to learn. Understandably, there was 'contestation' as students were confronted with yet another layer of frustrating 'colonial' expectations. On the other hand, jazz masters were and are revered and a repertoire of jazz standards is the mark of a real professional. A line like 'Won't go to Harlem in ermine and pearls' delivered with swing and feeling, sometimes seemed surreal, given where we were. I felt engaged and got the joke, but what could this possibly mean in a South African classroom?
I propose reading selections from the book Catherine Brubeck and I are working on about our jazz life in South Africa.

Pianist and composer, **Darius Brubeck** initiated the first University Jazz Studies Degree at an African university, in 1983. He taught at the University of KwaZulu-Natal, Durban, South Africa until 2005. He is now based in England, touring internationally with The Darius Brubeck Quartet and Brubecks Play Brubeck.

Christopher Ballantine
Sound, vocality, and imagination in South African jazz

Timbres, perhaps especially vocal ones, evoke many images. The novelist David Mitchell has described the sound

of Chet Baker's instrument as 'a trumpet with nowhere urgent to be and all day to get there.' Nina Simone's voice is often described as 'feline', Nat 'King' Cole's as 'alluring', and though timbre and temperature belong to different domains, Louis Armstrong's voice is frequently said to be 'warm'. What, then, is it about sonority that can evoke reference to, say, human contexts, cats, or the time of day? I want to take metaphorical accounts of this sort seriously. What is at stake in them, at least in part, is the question of how sonority can affect meaning: how it is that when music is performed, at least some meaning may be secured, sonically, at an imaginative level above and beyond grammar, syntax, and style, but also above and beyond the work's contexts and the particular aspects of its performance. Timbre will be the primary focus of my investigation. A parameter implicated in the ways sound and imagination come together in specific musical experiences, timbre impacts significantly upon the kinds of meanings that music can, and does, carry.

At issue here is that timbre is never neutral, and that the voice – perhaps its paradigm case – is more than just a bodily device for making sense, for communicating via language. Inevitably the voice produces an excess: a surplus of sound over sense, of connotation over designation, and hence 'a supplement to the primary function of language' (Mladen Dolar 2006). Importantly, this excess is fundamental to our human approach to sonority, to timbre, and thus to music. And to listen for it is to search for an order of meaning that differs from that which we might immediately hear and be able to spell out linguistically. In Jean-Luc Nancy's terms (2007), timbre invites us 'always to be on the edge of meaning – a resonant meaning, a meaning whose *sense* is supposed to be found in resonance, and only in resonance'. In theorising the issues involved here and invoking examples from jazz practices in South Africa, I hope to show that closer attention to this seriously under-researched parameter could significantly amplify our understanding of jazz and meaning.

Christopher Ballantine is Professor of Music Emeritus and University Fellow at the University of KwaZulu-Natal in Durbanand author of the award-winning *Marabi Nights: Jazz, 'Race' and Society in Early Apartheid South Africa* (2013). He has recently co-authored and co-edited *Living Together, Living Apart? The Making of a Future South Africa* (2017).

Jason Robinson

Sounding the African Diaspora

Improvisation, Archie Shepp, and Dar Gnawa

Iconic American saxophonist Archie Shepp first encountered the Gnawa in 1999 at Le Festival Gnaoua et des musiques du Monde d'Essaouira, in Essaouira, Morocco. Invited to perform an improvised set with an ad hoc group that included Gnawa *m'alem* Abdellah El Gourd, jazz bassist Reggie Workman, and others, Shepp was so moved by the experience that he and his partner Monette Rothmuller set out to recreate the musical encounter in France, thus beginning an ongoing collaboration with El Gourd's group Dar Gnawa. The success of the subsequent performances prompted a live recording of a 2003 performance in Évry, France, later released as *Kindred Spirits, Vol. 1* in 2005 on Shepp's label Archie Ball Records. It features Shepp's quartet with pianist Tom McClung, bassist Wayne Dockery, and drummer Steve McCraven, along with El Gourd on vocals and *guimbri*, and Abdeljabar El Gourd, Abdelkador Khlyfy, Khalid Rahhali, and Noureddine Touati on *krkabas* and vocals. Drawing from an extensive interview with Shepp, this essay examines the role of improvisation in what may be called *transdiasporic collaboration*—inter-corporeal, aesthetic negotiations of diasporic connections and differences. A close examination of the music from *Kindred Spirits* reveals a profoundly diasporic understanding of how these two musical systems—jazz and blues on the one hand, Gnawa music on the other—come together in novel ways by drawing upon musical concepts from other traditions of the African diaspora (namely Afro-Cuban music), and how the phenomena of trance and spirit possession serve an important improvisatory articulation of diasporic continuity.

Jason Robinson is Assistant Professor of Music and affiliated faculty in Black Studies and Film and Media Studies at Amherst College. He has written about improvisation and experimentalism in African American and African diasporic music, improvised music in California, and telematics (multi-site networked performance).

Session 5:
What is jazz
Chair: Zbigniew Granat

Michael Chryssoulakis
"Still Stompin' at the Sheraton?"
'Authentic' Projects in 'Hyperreal' Settings

The theme is located in the investigative area of unofficial histories and unrecorded traditions of jazz and addresses the issue of artistry on the margins. In my presentation, I look into the practice of 'cocktail' solo jazz pianism as an 'authentic' (Heidegger's concept of 'care') project, examining its problematic position in the 'hyperreal' (Baudrillard's key term) environment of the 'hotel lounge'. Further, in a short analysis of the The Fabulous Baker Boys 1986 film and of the ways in which it reinforces a certain jazz dichotomy which further marginalizes already peripheral performance settings, I intend to test the rationality of the jazz-venue/non-jazz-venue binary. Hence, I focus on musicological comparisons while revisiting Habermas's notion of 'distorted communication' this time between artists and audiences.

Michael Chryssoulakis has been performing professionally as solo jazz pianist since 2002. He lives in Crete, and holds a Bachelor of Arts in Jazz Studies, Postgraduate Diploma in Music, and Master of Music in Performance. He received his PhD in Practice as Research (2016) from Manchester Metropolitan University.

Marian Jago
Is You Is, Or Is You Ain't?
What Are We Talking About When We Talk About Jazz?

The history of jazz has always involved many of those most closely associated with the label doing their best to disassociate themselves from it. Yet today we can observe a somewhat curious insistence by musical artists perhaps more obviously associated with other aspects of popular music on claiming the word jazz, often while simultaneously bemoaning the baggage that comes with the term. Perhaps more now than at any other time in its contested history, jazz is not a noun, but is alternately verb and adjective; process rather than product. If jazz is now meant to describe (and sell) apples, airlines, Robert Glasper, Count Basie, Brad Mehldau, and Snarky Puppy simultaneously, we may perhaps have managed at last to open the field a bit too far. Pointing to this I find both the oddly deafening silence within the (mainstream) jazz community when it comes to discussion of the new direction(s) that jazz as descriptor has taken under certain popular new artists, as well a decidedly uncomfortable gulf between myself – self-identified jazz musician (whatever that means!) and jazz scholar – and the students I encounter on a daily basis. Rather than asking why something is *not* jazz, perhaps it would be more constructive and lead to more revelatory discussions to propose the alternate question – why *is* this jazz? What about jazz – descriptive or discursive – is being claimed by elements of R&B, hip hop, and other contemporary instrumental styles? What impact might this have on internal coherence within the jazz community?

Marian Jago is currently a lecturer in popular music and jazz studies at the University of Leeds where her research interests include improvisation, jazz, scene(s), and the impact of landscape on the construction of musical style. She remains particularly interested in the pedagogical approaches of Lennie Tristano and Lee Konitz.

Frédéric Döhl
The Forgotten 'Book Musical Genre' of Jazz, 1956-1965

In October 1956, an album titled *Modern Jazz Performances of Songs from My Fair Lady* was released. It was recorded by a trio that called itself Shelly Manne & His Friends. The trio included André Previn on piano, Leroy Vinnegar on bass and Shelly Manne on drums. The record was a commercially successful and artistically influential album: Commercially, it sold more than half a million copies within half a decade. Artistically, *Modern Jazz Performances of Songs from My Fair Lady* brought something new to the forefront: it popularized for the first time the idea of producing jazz albums based exclusively on songs from one single Broadway book musical score. This idea "was new in jazz albums," as the Billboard noted in its original review on October 13, 1956. And it stuck. This formula inspired dozens of albums to follow its model during the upcoming years. Contemporary commentators spoke in terms of a "chain-reaction" or an "avalanche." Despite the numbers, this 'book musical genre' has vanished into the footnotes of jazz history, at best. The talk will reintroduce the genre,

unfolding its main contributors (musicians, labels etc.), the Broadway scores adapted, the marketing strategies involved and discuss possible reasons for the sharp decline of this at least numerically significant trend around 1960 in today's jazz historiography.

Musicologist and Jurist **Frédéric Döhl** works at the Institut für Musik und Musikwissenschaft at the Technischen Universität Dortmund.

Session 6:
Cinema
Chair: Nic Pillai

Christopher Wells & Rachel Short
"This Thing Might Turn into Something"
The Choreomusical Layers of Hellzapoppin'

As a subculture, lindy hop dancers are studiously obsessed with old film clips, and one in particular is widely considered the "holy grail": the Whitey's Lindy Hoppers routine from the 1941 Olsen & Johnson comedy film *Hellzapoppin'*. Lindy hoppers continue to marvel at and attempt to match the skill, virtuosity, and speed in this film clip. The routine was choreographed by troupe member Frankie Manning to Count Basie's 1938 recording of "Jumpin' at the Woodside." However, Manning never received choreographic credit, and in the film a new arrangement by studio composer Freddy Martin replaces Basie's recording. In this paper, we analyze this iconic routine synched up to Basie's "Jumpin' at the Woodside" recording to highlight the clever, often subtle musicality in Manning's choreography that is obscured when paired with the Martin arrangement in the film. Obfuscating Manning's nuances of phrasing and timing, the Martin arrangement amplifies the physical intensity and apparent "wildness" in the dancing. As such, new musical sounds effectively re-choreograph the scene to highlight racialized tropes of frenetically energized black dancing bodies.
Our work explores sonic history on multiple levels, interrogating the process through which a synchronous on-screen pairing of sound and movement was crafted asynchronously—a recording inspires a choreography that then inspires a new composition. We further highlight the Basie recording's role as a silent partner—invisible and unheard—and the range of racialized soundings and erasures that yielded the iconic artifact—the "*Hellzapoppin'* clip"—lindy hoppers now revere.

Christopher J. Wells is Assistant Professor of Musicology at Arizona State University's Herberger Institute School of Music and managing editor of the *Journal of Jazz Studies*. A social jazz dancer for fourteen years, Wells is currently writing a book on jazz music's ever-shifting relationships with popular dance.

Rachel E. Short is Assistant Professor of Music Theory at Shenendoah Conservatory. Her specialties are choreomusical analysis, rhythm and meter, and American musical theatre. Her interdisciplinary dissertation is an integrated reading of the musical score and original choreography for Leonard Bernstein and Jerome Robbins's *Fancy Free*.

Luca Stoll
Cinema: A Privileged Way of Reacquiring Cultural Intimacy with Jazz Standards

During the golden era of songwriting that produced the Great American Songbook, a jazz musician interpreting a Broadway standard would have been aware of a rich cultural context associated to it. Nowadays this context is hard to come by since Broadway shows of that era are rarely repeated. However, many such standards were written for (or used in) Hollywood movies, still readily available. Learning a song directly from the movie it was written for (as opposed to learning it from the *Real Book*) provides the jazz interpreter with invaluable information, not only musical (the songs are performed in a 'straight' way, rhythmically, melodically and harmonically closer to the printed source than a jazz version) but also cultural. The lyrics of the song and its dramatic context, the plot of the movie and the issues it treats, the atmosphere of the scene and the aura of the actress/actor that sings it add significantly to the richness of the rapport between the song and the jazz performer. My paper looks at scenes from movies featuring songs that became jazz standards ('The Way You Look Tonight' in *Swing Time,* 'Yesterdays' and 'Smoke Gets in Your Eyes' in *Roberta*) and soundtrack themes that similarly entered the

jazz repertoire ('Laura' from *Laura*, 'Invitation' from *A Life of Her Own/Invitation*) and compares them with versions recorded by Coleman Hawkins, Don Byas, and John Coltrane to investigate what they retained and what they changed from the original music and from the film's ambience. These comparisons suggest fascinating intertextual connections between jazz and cinema. Beyond the technical, emotional, and atmospheric equivalences and discrepancies they reveal, arises the question of the semiotic meaning of each song and the impossibility of its migration into an instrumental context - or rather of its possible transmutation into something else when performed as 'pure music' without the added layer of signification provided by words, images, plot and action.

After ten years in NYC as a performing tenor saxophonist, **Luca Stoll** is currently pursuing a PhD at the University of Oxford on the use of tonality in Coleman Hakwins's solos of the 1940s.

Krin Gabbard

La La Land Is a Hit, But Is It Good for Jazz?

The debates around *La La Land* (2016) fit neatly into several of the themes for the forthcoming Rhythm Changes conference, most notably "Margins/Peripheries." Although the film opens with Seb (Ryan Gosling) attempting to duplicate Thelonious Monk's piano solo on "Japanese Folk Song," many critics have charged that the film has very little real jazz. Others have emphasized the racial problematics of making the white hero a devout jazz purist while characterizing the music of the one prominent African American performer (John Legend) as all glitz and tacky dance moves. And finally, there is the speech in which Seb blithely announces that "jazz is dead."

The place of jazz in *La La Land* makes more sense if we view the film as a response to several film musicals, including *New York, New York* (1977) and the Astaire/Rogers films. But *La La Land* is also a nuanced homage to Jacques Demy's *The Young Girls of Rochefort* (1967). Demy's film is infused with jazz-inflected moments, especially a score by Michel Legrand. And both *La La Land* and Demy's film connect utopian moments with jazz. Consider the jazzish dancing and singing in the early scenes of both films as well as the improvised body movements of Mia (Emma Stone) as she engages in a call-and-response with Seb's piano solo. Demy's film was profoundly influenced by American jazz. *La La Land* returns the favor by celebrating Demy's appropriations of the music.

Krin Gabbard is adjunct professor in the Jazz Studies program at Columbia University, and author of *Jazz Among the Discourses* (1995), *Representing Jazz* (1995), *Hotter Than That: The Trumpet, Jazz, and American Culture* (2008), and *Better Git It in Your Soul: An Interpretive Biography of Charles Mingus* (2016).

Session 7:
New Orleans 1

Chair: Bruce Raeburn

Mathilde Zagala

"Three-over-four" pattern in written music circulating in New Orleans before jazz was recorded, 1835-1917

In "Dixie Jass Band One-Step" by the Original Dixieland Jass Band, Tony "Spargo" plays two different examples of a polyrhythmic pattern characteristic of ragtime and jazz: **"**three-over- four" or "secondary rag" pattern. This study deals with the pattern in written music circulating in New Orleans before jazz was recorded, from 1835 to 1917. Through an interdisciplinary approach using cultural history of music and analysis of rhythm, it proposes an analysis from three methods – analysis of Central African percussive polyrhythm created by Simha Arom, analysis of metrical dissonance as developed by Harald Krebs, and analysis of jazz polyrhythm designed by Laurent Cugny. Those methods are adjusted and used to study archival corpora mostly held at the Hogan Jazz Archive in New Orleans, reporting on musical life in salons of 19th-century New Orleans bourgeoisie, then on the beginnings of ragtime and early jazz.

While three-over-four examples are constituted from the superimposition of a contrametric pattern on a cometric pattern throughout the studied period, a new form of three-over-four pattern (clearly distinct in both quantitative and qualitative terms from its 19th-century forms) appears in

ragtime and early jazz: the "paradigm of *secondary rag*." An example from *The Banjo* (1855) by New Orleans composer Louis Moreau Gottschalk is quite similar to the new form though, allowing a reinterpretation of ragtime and early jazz history. The discovery reflects on their connections, especially with respect to traditional African music and its contrametric *habitus*, European art music and its cometric *habitus*, but mostly with 19th-century banjo popular music.

Mathilde Zagala earned her PhD in Music and Musicology at Paris-Sorbonne University (2016). She is a recipient of a Fulbright Research Fellowship (2014-2015). Her PhD thesis deals with one of the most characteristic rhythmic patterns of ragtime and early jazz: three-over- four pattern in written music circulating in New Orleans.

Paul Archibald
The (mis)representation of the drum kit in early recorded jazz

'History is written by the victors'—specious as this may be, perhaps it could be said that jazz history was written by the bands who recorded. Unfortunately, the drummer's relationship with early recording technology has been an arduous one. Tales of jumping needles and bass drums being left outside the recording studio have been widely circulated and repeated, such that it is unclear to what extent drummers featured their instruments in pre-electrical recordings. Certainly, they are misrepresented on record; playing either diminished forms of their instrument, or in a different manner to how they would play outside the studio. As recorded jazz music began to circulate throughout the United States and beyond, did this affect the way a new generation of jazz musicians would learn the drums, or interpret their role in live music? In this paper, I examine historical documents and anecdotes from recording musicians in the early twentieth century to shed light on the role of the drum kit in early recorded jazz, including a newly-found photograph of the Original Dixieland Jass band, to help us understand if or how Tony Sbarbaro used his bass drum on the first jazz recordings.

Paul Archibald is a PhD student at The University of Edinburgh.

Vic Hobson
Resounding "The Original Dixieland One-Step"
Why did this become a barbershop favourite?

As Chief of the Music Division of the Library of Congress, Carl Engle wrote in an article, "Jazz a Musical Discussion," in 1922: "The people – who in the beginning had known but one thing: melody, fastened upon a primitive and weak harmonic structure of "Barbershop" chords – the people, I say, who had stepwise advanced from melody and rhythms to harmony, lastly discovered counterpoint. And the result of this last discovery is jazz.
In *Creating Jazz Counterpoint: New Orleans, Barbershop Harmony, and the Blues* (2013), I explored the relationship between barbershop harmony and early jazz. Barbershop singing began among African Americans, but by the late nineteenth century it was practiced and by all races. My paper explores why the A side of the first jazz record, "The Original Dixieland One-Step," became a barbershop favourite in the light of Engle's insight into the nature of early jazz.

Vic Hobson is an independent scholar, a Trustee for the National Jazz Archive (UK), and the author of *Creating Jazz Counterpoint: New Orleans, Barbershop Harmony, and the Blues* (2014). His own work has appeared in *American Music*, *Jazz Perspectives*, and the *Jazz Archivist*.

Session 8:
Free
Chair: Petter Frost Fadness

Marc Hannaford
"You Do You"
Composition, Affordances, and Improvisation in the Music of Muhal Richard Abrams

In George Lewis' pioneering history of the AACM, many of the association's members cite Abrams as a leading figure in their own lives—"Young musicians would join the nightly throng at Peggy and Richard Abrams's tiny basement apartment on South Evans, where they would explore

musical, cultural, political, social, and spiritual ideas" (Lewis 2008, 69). Abrams' influence continues to this day. His music, however, poses significant challenges to analysis. Many analyses of musical improvisation rely on what I call the "standard practice" model of jazz performance: traditional instrumental roles, head arrangements, and repeating harmonic progressions with a steady pulse. Hodson's (2007) work is a typical example. Abrams, in contrast, often combines complex notated sections with "free" improvisation. The notated material therefore frames the improvisation without dictating its structure. To my knowledge, there exists no analytical methodology that confronts this notation–improvisation relation.
I adopt the concept of affordances as a robust metaphor for the relation between both notated and improvised material, on one hand, and between improvised phrases, on the other. Work by Chemero (2011), Windsor and de Bézenac (2012), Caris Love (2017), and Latour (2005) informs my analysis. I analyze selections of Abrams's music to demonstrate my use of affordances for analysis, explicate some of what makes Abrams' music so striking, and redress the lacuna in scholarship regarding his output.

Marc Hannaford is an improvising pianist, composer, and PhD candidate in Music Theory at Columbia University, New York. His academic interests include improvisation (musical and otherwise), critical identity studies, twentieth century music, and rhythm and meter.

Andrew Bain
Re/Sounding Improvisation
A self-reflexive approach to post-free jazz composition

Using Fischlin, Heble, and Lipsitz's theory of embodied hope as a starting point for discussion, this paper explores the concepts of co-creation, empathy, performance practice and improvisation that unfolded over the course of a fourteen-night tour by a quartet of myself, George Colligan (piano), Jon Irabagon (saxophone) and Michael Janisch (bass). Through an analysis of video and audio footage of the tour, as well as interviews with the participants, I focus on how the musicians individually and collectively re/sounded their relationship to the music from night to night, as well as the response to the venues and audiences we encountered along the way.
With only the melody and chord structure of each movement in place, this paper deals with the challenge of playing the same material night after night, and explains how we made the music anew each performance by actively and creatively challenging each other on the band stand to take the music to new heights.
Aiming for a definitive studio recording by the end of the tour, everything from the solo structures, to the movement order were open to influence by each musician, in an effort to make this recording a truly collaborative process. (A link to a video excerpt of Case Study Two: https://vimeo.com/199686417/68c2bef52b).

Andrew Bain is Senior Lecturer in Jazz at the Birmingham Conservatoire and Artistic Director of Jazz for the National Youth Orchestras of Scotland. He is also a member of the National Youth Jazz Collective with Artistic Director Dave Holland, and he has performed with many luminaries of the jazz world on both sides of the Atlantic.

Ádám Havas
Simultaneous Aesthetic Hierarchies
The Mainstream / Free Jazz-Dichotomy

The research, the first of its kind in Hungary, aims to bring the contemporary Hungarian jazz scene into the center of sociological investigation, leaning mainly on the theoretical apparatus of two classic predecessors; Becker's theory of art worlds and Pierre Bourdieu's relational theory of artistic fields. The study aims to grasp the logic of symbolic and economic distinctions of the scene by analysing the free/mainstream dichotomy. The ideal-typically constructed basic dichotomy is understood as a system of structured structural and structuring oppositions that play more decisive role in the position-takings and prestige-construction of jazz musicians than the mutually exclusive principles of autonomy and heteronomy as outlined in Bourdieu's field theory.
The analysis of qualitative data (more than 25 interviews from 2014 Fall until 2016 Spring) shows evidence for the validity of our conceptual innovation: the implementation of simultaneous aesthetic hierarchy that describes the peculiar dynamic of the Hungarian jazz scene. In providing a model of the symbolic distinctions characterizing this specific music field, we have targeted three specific areas for analysis. First,

the analysis of individual strategies of musicians regarding the reconciliation of artistic motivation and economic profits. Second, the problematic of symbolic exclusion, self-segregation and symbolic racism is put under scrutiny by analysing the patterns of exclusion and cooperation. Finally, we outline the reasons why members of this fragmented artistic community consider themselves as 'poor neighbours' compared to classical musicians.

Ádám Havas is a PhD candidate at the Corvinus University in Budapest.

Session 9:
Fusions 1
Chair: Ben Bierman

Chris Inglis
Engaging with Electro Swing
Resurrecting, Remixing, and Recontextualising the Past

Electro swing, broadly defined as music combining the sounds of the swing era with that of the age of electronic dance music, is a relatively new and innovative genre that has seen increasing popularity throughout Europe over the past decade. However, despite its growing prevalence, academics have paid little to no attention to the genre thus far. In this paper, I will combine the insights of various authors working in related fields, with original research, to break down the genre and investigate certain aspects of it. I will be asking crucial questions, covering such topics as nostalgia, and authenticity, amongst others. The idea of nostalgia – almost self-evidently – plays a large role in this style, and I will be questioning the degree of its importance, and the different ways in which producers have presented early jazz in a new context. And as with any fusion genre, one may ask to what extent can one stay true to the ideology of each influence. Regarding electro swing, I will be investigating whether there is a conflict when combining the practices of both jazz, and EDM.
This paper is built upon the work I have achieved so far over the course of my current PhD. There is much to be explored when concerning this style, and the paper will also provide an insight into future avenues of research.

Chris Inglis is a musicologist currently based in Cardiff, whose research explores the emergence and development of the genre of electro swing. He is currently completing his PhD at the University of South Wales.

Scott DeVeaux
MarchFourth
Jazz as Collaboration, or What is a Fusion Band?

"Fusion" is normally used to identify a particular style of jazz-rock (or more precisely, jazz-funk) from the 1970s; used more broadly, it could also refer to any mixture of jazz and popular music. But what of bands that are clearly *not* jazz, but nevertheless contain jazz musicians?
One example is MarchFourth, a large ensemble which began fourteen years ago (on March 4th) in Portland, Oregon. Originally, it was a New Orleans-style marching band chaotically combined with a samba band rhythm section that partnered with acrobatic dancers eager for live accompaniment. After years of touring, it has settled into a seventeen-piece band that regularly encourages young jazz players to join its seven-piece horn section (2 trumpets, 3 saxophones, 2 trombones) or its percussion section, which neatly disassembles the drum kit into its component parts. The jazz influence in the band is audible in the clever horn arrangements and in the improvised solos that pepper every number. Yet audiences enjoy its non-jazz elements: the outrageous costumes, the vocalists, the stilt walkers.
How can we understand this band? Is it a convenient employment opportunity for recent graduates of jazz performance programs? Is it a commitment to a musical experience far richer than an ordinary jazz combo might provide? Through interviews with dozens of band members, past and present, and video recordings from recent performances, I explore these issues, focusing on the sociological role of the jazz musician and emphasizing the central idea of fusion: *collaboration* with popular entertainment.

Scott DeVeaux is the author of *The Birth of Bebop* (1997), "Constructing the Jazz Tradition" (1991), and co-author of *Jazz* (2009). He has taught at the University of Virginia for over thirty years and is currently exploring "fusion" as a new way of re-thinking jazz history.

Session 10:
Recording 1
Chair: Katherine Williams

Alan Stanbridge
Swingin' in the Ol' Corral
Jazz meets Country Music

On the evidence of the last couple of decades, one might be tempted to assume that jazz and country music had enjoyed a long and fruitful relationship: Bill Frisell's collaborations with dobro player Jerry Douglas; the 'country-jazz' vocal stylings of Norah Jones; and the recordings featuring respective genre icons Wynton Marsalis and Willie Nelson. But such an assumption would simply ignore the fact that, throughout the 20th Century, meetings between jazz and country music were the exception rather than the rule. The spirit is captured in the liner notes to Sonny Rollins's 1957 recording, *Way Out West*, in which producer Lester Koenig can't help but characterize Rollins's repertoire choices of 'I'm an Old Cowhand' and 'Wagon Wheels' as "unlikely material." Jazz and country music are often hailed as two of America's uniquely indigenous musical forms, and although the history of American popular music is one of cross-fertilization and hybridity, the claiming of jazz as "America's classical music" perhaps indicates some of the reasons for the absence of any sustained interaction between the genres – as Richard Peterson has observed, the institutional trajectories of jazz and country music have been markedly different, with jazz adopting the mantle of 'art' while country has remained a resolutely 'commercial' music. Despite these tensions, in this paper I explore several examples that hint at the potentially productive relationship between these otherwise quite distinct musical styles, including work by Dave Pell, Gary McFarland, and Tin Hat. These somewhat isolated examples suggest musical paths that, notwithstanding the more high-profile collaborations highlighted above, remain largely unexplored.

Alan Stanbridge is an Associate Professor in the Department of Arts, Culture and Media and the Master of Museum Studies Program at the University of Toronto. He has published numerous articles and book chapters on popular music and jazz history. Stanbridge previously pursued a 15-year career in arts management in the UK.

Dean S. Reynolds
Jazz in "Fantasy Land"
Perspectives on Overdubbing as a Recording Technique among Contemporary Jazz Musicians

The technique of overdubbing—recording new music synchronously with an existing recording—has traditionally been regarded, with some notable exceptions, as contrary to the essential qualities of jazz. For one, by separating performances in time, overdubbing precludes at least some potential for extemporaneous interaction among musicians. Further, it enables musicians to redo unsatisfactory performances in part, neutralizing the inherent riskiness of temporal (i.e. "live") performances, which is often invigorating for both performers and audiences. In some cases, by permitting arrangements that could not be realized without the affordances of recording technologies, overdubbing can undermine the experience of "liveness" when listening to a record. Despite these supposed threats to jazz authenticity, many contemporary musicians are eagerly and openly using overdubbing to make recordings. Typical uses include "punching-in" parts to correct mistakes, tracking in multiple sessions to accommodate ensemble configurations or incorporate newly composed parts, and recording software instruments during post- production. In this paper, I describe practices of overdubbing and present musicians' perspectives on their validity in jazz. I argue that the embrace of overdubbing derives both from musicians' understandings of the history of jazz as a mediated form and from their conceptions of the recording studio—in accordance with genres like hip-hop, electronic music, and pop—as a creative space. In discourse and in practice, musicians orient their identities as jazz musicians not only around the traditional roles of "improviser" and "composer," but also around the roles of "producer," "session musician," and others that are inextricably bound to practices of recording.

Dean S. Reynolds is a Doctoral Candidate in Ethnomusicology at The Graduate Center, CUNY. He is currently completing his dissertation on uses of recording technologies and new media among jazz musicians in New York. Dean has taught at City College of New York, the New School, and Princeton, among others.

Lisa Barg & David Brackett

Listening to Reissues

Collaboration and Creativity in the Jazz Recording Studio

This presentation considers two contrasting case studies from the archive of modern recorded jazz—Miles Davis's *Jack Johnson* (1971) and *Ella Fitzgerald Sings the Duke Ellington Songbook* (1957)—as a means to address the collaborative aesthetic, technical, and social dimensions of record production. A 1999 reissue of *Songbook* includes eight rehearsal tracks that afford a rare behind-the-scene glimpse of collaborative social and musical dynamics in the making of a prestige jazz recording in the LP era; while the release of *The Complete Jack Johnson Sessions* (2003) contains a number of alternate takes and "inserts" that were cut up and spliced together to create extended tracks on several albums by Davis released from 1971 to 1974. Drawing on recent studies of record production in musicology, jazz studies and ethnomusicology, we ask how these studio collaborations affect our notions of authorship and creativity in jazz. What is the relationship between the countless decisions in the studio and the sound that results? We will study the studio practices and interactions in these case studies in an integrated fashion, bringing together technological, practical, social, and creative/artistic components. The study of these two albums by canonical artists allows us to show how different approaches to recording, as well as changes in recording technology, can be correlated with sonic and formal differences: the complete takes of the *Songbook* with their classic song forms and large band arrangements contrasted with the additive forms of *Jack Johnson* compiled from open-ended sections defined by funk-based ostinati.

Lisa Barg is Associate Professor, Music History/Musicology at the Schulich School of Music of McGill University. She is the author of *Day Dream: Billy Strayhorn, Queer History and Midcentury Jazz* (forthcoming, Wesleyan UP). An article from this project, "Queer Encounters in the Music of Billy Strayhorn" was awarded the 2014 Philip Brett Award.

David Brackett is Professor of Music History/Musicology at the Schulich School of Music of McGill University. He is the author of *Interpreting Popular Music* (1995), *The Pop, Rock, and Soul Reader*, 3rd ed. (2014), and *Categorizing Sound* (2016).

Benjamin Bierman

Recording Technology and the Multi-Instrumentalist

To celebrate the centennial of the Original Dixieland Jazz Band's first recording I examine the progress of recording technology as it relates to jazz, and more particularly how it relates to those musicians who at times choose to work outside of the process of group interaction. I briefly contextualize with two early examples of overdubbing and then examine issues surrounding multi-tracking and the multi-instrumentalist.

I begin by discussing a well-known early instance of overdubbing, guitarist and technological innovator Les Paul's 1947 version of "Lover," through which he combined his innovations in recording equipment and techniques to create an eight-guitar orchestra while playing all of the parts. Less well known is the Zoot Sims 1957 recording, *Zoot Sims Plays Four Altos*, produced and arranged by pianist-arranger-composer George Handy, that employed overdubbing to allow Sims to play four alto saxophone parts with a trio.

In a more contemporary setting, trumpeter Nicholas Payton is a multi-instrumentalist, and has even recorded a live album, *#BAM Live at Bohemian Caverns* (2013), on which he performs on trumpet and electric piano simultaneously. On *Bitches* (2011), however, he performed all instruments and wrote and produced the compositions. Through this album, I discuss some positives and negatives of a solo multi-instrumental project. Finally, I discuss my own musical journey as a composer and multi-instrumentalist through the evolution of recording technology and how it has affected my compositional and recording processes, both in terms of musical and personal fulfilment.

Benjamin Bierman is Associate Professor of Music at John Jay College, CUNY. He is the author of *Listening to Jazz* (2015), and has essays in *The Cambridge Companion to Duke Ellington* (2014), *Pop-Culture Pedagogy in the Music Classroom* (2010), and *The Routledge History of Social Protest in Popular Music* (2013).

Session 11:
Strings
Chair: Haftor Medbøe

Sonya R. Lawson
Alone Together
Stand-alone Jazz String Quartets

One of the major changes that occurred in jazz in the 1980s was the advent and flourishing of the jazz string quartet, both as a stand-alone ensemble and as an appendage to a jazz band. Groups such as the Uptown String Quartet, Black Swan Quartet, The Kronos Quartet, The Greene String Quartet, Quartette Indigo, and the Turtle Island Quartet were the standard bearers of this exciting development.
String quartets in jazz settings were often characterized by traditional string techniques as well as adaptations to a new idiom. The paradigm in place at the time for string quartets (either classical or jazz) typically consisted of violins playing the primary melodic material, the viola playing supporting material, and the cello moving back and forth between primary melodic music and supporting material. The jazz string players who broke with traditional norms of the category "string quartet" subverted general perceptions of the type of music both allowable and desirable for violinists, violists, and cellists to play. They bent accepted notions of what the category "jazz" was supposed to include. Jazz string quartets combined new and different sounds with aspects of the older underlying pattern (melody, harmony, rhythm, form) of what counted as jazz. Even though the instrumentation of a jazz string quartet deviated from established norms in jazz, it retained enough characteristics that were sufficiently recognizable to be considered jazz. Improvisation, rhythmic drive, complex harmonies, free improvisation, and avant-garde intonation esthetics were just a few of the prototypical traits that jazz string quartets employed.

Sonya R. Lawson holds a Ph.D. in Music History with a Supporting Area in Viola Performance from the University of Oregon. Her dissertation presented a history of strings in jazz, and other research interests are cognitive musicology and innovations in music history pedagogy.

Matthias Heyman
Re/Creating Jimmie Blanton
A case for the use of HIPP in jazz

One of the aspects Jimmie Blanton (1918–1942), best known as Duke Ellington's bassist between 1939 and 1942, has been most praised for, is his tone, in particular its loudness, which has been characterised as "outsized," "resonant," "roaring," and "huge." While Brian Priestley (2009: 85) observed that tone is often "thought of as god-given," I wanted to understand why and how Blanton's tone was (perceived as being) different from that of his peers. I examined a number of possible impact factors, such as his performance technique and his instrument, but found that none of these differed significantly from those of his fellow-bassists. Eventually, I (partially) found the answer by recreating Blanton's music. In this paper, I will discuss a recording session by the Brussels Jazz Orchestra and myself on bass in which we recreated the circumstances of a 1930s–1940s Ellington performance, both live and in the studio, in a historically informed way, for example by using a historically appropriate instrumentation, repertoire, location, recording set-up, and performance practice. The outcome revealed that certain changes in the orchestra's seating plan were key to Blanton's perceived superior tone. I will review the preparation, recording process, and results, drawing on a combination of iconographical analysis of historical photographs, complete participant observation, comparative auditory analysis, and formal and informal (semi-structured) interviews with a number of the participants. In broad terms, I will demonstrate that the concept of historically informed performance practice (or HIPP) is a useful, yet underused research tool in the field of jazz studies.

Matthias Heyman is currently finalising his PhD research at the University of Antwerp. For his research, he contextualises the bass playing of *Ellingtonian* Jimmie Blanton. He is a lecturer of jazz history at the Jazz Studio (Antwerp), and the LUCA School of Arts (Leuven).

Session 12:
Ethnicities
Chair: André Doehring

Sponsored by the Amsterdam School of Cultural Analysis

UNIVERSITY OF AMSTERDAM

Tom Sykes & Ari Poutiainen
Strings Crossed
Dissonances in Jazz Violin Tradition, Pedagogy and Status

The violin was frequently used in early jazz and swing but since the 1940s it has been a marginal instrument in modern jazz. Although several accomplished violinists (e.g. Jean-Luc Ponty, Zbigniew Seifert and Didier Lockwood) have performed and recorded within modern jazz idioms since the late 1960s, it still seems that this instrument is associated with swing jazz. As the present jazz culture struggles with diminishing financial support and vanishing venues, many contemporary jazz violinists turn to the safe and ever-popular aspects of string jazz tradition; it appears that the so-called gypsy jazz formula and Stephane Grappelli's legacy are today applied and ripped off globally. Is this a positive phenomenon, or its dominance crowding out alternative, contemporary jazz violin voices?
Grappelli's approach to violin improvisation seems to dominate in jazz violin pedagogy as well. Despite the growing range of jazz violin tutor books available, many of these materials tend to assume that most aspiring jazz violinists want to play like Grappelli. Are such books simply satisfying a perceived market need or are there other influences at play, such as an aspiration towards acceptance by the long-established classical string teaching tradition? There is an interesting dissonance between recent developments in modern jazz violin expression and educational trends. The presenters will challenge the 'Grappellification' of jazz violin and its pedagogy, with reference to, among others, the idea of a 'French school' of bowed strings in jazz as debated by Cotro (2012) and the wider context of pedagogical approaches to jazz.

Tom Sykes teaches in Liverpool and at the University of Salford, where he completed his PhD and was a member of the Rhythm Changes project team. He has published on digital media and jazz, and has a forthcoming article on 'Britishness' in jazz. Tom Sykes is a member of Rhythm Changes.

Ari Poutiainen works as an associate professor of music education at the University of Helsinki. He has published on improvisation and jazz violin technique for instance. Both authors are performing jazz violinists and pedagogues.

Kornél Zipernovszky
Echoes of Gypsy Music in Contemporary Hungarian 'Roma jazz'

For generations of jazz fans in Hungary, the urban Gypsy music of cafés and restaurants was irreconcilable with jazz, it represented the opposite of what they cherished jazz for. It was commercial, pretentious and servile – while jazz, symbolising the yearn for freedom, was pushed underground or into defence for long in Eastern Europe. But in the last couple of years many of the young, well-trained, professional jazz musicians invited their dads and uncles to play soli on their new jazz CDs. How do the sons, daughters and nephews of Gypsy musicians, most of them hailing from century-old dynasties, look back at the music of their peers? Why do identify with jazz almost naturally in the first place? The jazz community in Hungary boasts an abundant number of very convincing Roma players, most of whom, e.g. Szakcsi senior, who coined the term 'Roma jazz', Kálmán Oláh and Miklós Lukács have confronted the Gypsy heritage in their music. Based on extensive interviews with about a dozen of them (including the above three as well as the Balogh twins, the couple Sz ke-Barcza, Ferenc Snétberger, Tony Lakatos, Gábor Bolla, Árpád Tzumó, Frankie Lato, Elemér Balázs and Gyula Babos) I am trying to describe, interpret and contextualise the musical, social and ethnic identity of these jazz musicians of Roma origin.

Kornél Zipernovszky is currently pursuing his PhD in American Studies on jazz. He is the founder of the scholarly circle promoting New Jazz Studies in Hungary and edited special issues of *Americana E-Journal* and *Replika* journals. He published a handbook chapter on European jazz, and essays on women's jazz autobiographies.

Niels Falch

Henry Ford and the Perception of "Jewish Jazz" in the Early Twenties

In the 1920s, automobile manufacturer Henry Ford expressed his views on the changing cultural make-up of American society in his weekly magazine the Dearborn Independent. In August 1921, Ford published two articles about the predominance of Jews in American popular song. According to Ford, jazz music was led by a Jewish monopoly of musicians and businessmen. Considering the perhaps unexpected disparaging of a 'Jewish jazz' by the tycoon of American manufacturing, this presentation aims to examine to what extent Jewish composers influenced jazz as part of American popular song during the so-called Jazz Age. If their influence was measurable, why did Henry Ford consider this "Jewish jazz" as the biggest threat for the United States preservation of its "national music?" In other words, was the Jewish presence so pronounced that certain quintessential markers of Jewish music could be traced in early jazz? Although the literature provides numerous examples of the overrepresentation of Jews in the American entertainment, their compositional contributions are often neglected. Through the lens of Henry Ford, this paper discusses the dichotomy in American popular song between old-time music and early jazz in the 1920s. In particular, this paper argues that Jewish composers were especially influential in the field of jazz/popular song composition; for example, they incorporated new chord progressions and melodic patterns. This research combines musicological methodologies and critical theory to closely examine songs mentioned in Ford's articles, including *Harem Life*, *The Vamp*, and *Swanee*. Ultimately, this paper sheds light on the neglected issue of Jews and jazz at the beginning of the Jazz Age in America.

Niels Falch is a PhD candidate in the Arts, Culture and Media Department at the University of Groningen in the Netherlands, and is currently writing a dissertation on the influence of Jewish music in American popular songs.

Noam Lemish

The Sand and the Sea

Navigating the Repertoire of Israeli jazz musicians

An impressive number of Israeli jazz musicians have successfully established themselves internationally over the past two decades, creating music that melds together various aspects of "American" jazz and an array of Israeli influences. While each musician has developed his or her own approach to this process of musical fusion, collectively one can hear common threads interwoven and connecting them all.

Whereas original compositions generally make up the largest portion of repertoire performed and recorded by these musicians, a second, smaller yet substantial portion involves the incorporation of arrangements of pieces that belong to various Israeli and Jewish repertoires. In the constant search for new source material, Israeli artists go to familiar and familial repertoires as a natural starting place. It appears that for the most part the decision to incorporate these pieces comes not out of a desire to promote a nationalist discourse, but rather as a way to more clearly define one's individual voice and to carve out a niche within a jazz world that seems to favor "newness" and "uniqueness".

This paper focuses on the ways in which these leading artists engage with and reimagine this broad and diverse repertoire. Study of these arrangements provides a direct route to exploring the ways in which Israeli jazz artists seek to blend Israeli musical sources and influences with their jazz practice.

Noam Lemish is a pianist, composer, scholar and educator, currently a doctoral candidate in Jazz Performance at the Faculty of Music and the Anne Tanenbaum Centre for Jewish Studies at the University of Toronto.

Session 13:
Black politics
Chair: Walter van de Leur

Aaron J. Johnson
Black Liberation Radio in the United States
Jazz in the Mix

In the 1970s, the surging political power of African Americans, coupled with the Kerner Commission's recommendations (after the 1967 riots) for greater diversity in print and broadcast media led to a modest expansion of black radio ownership. These radio stations were actively involved in the political, economic, legal, and cultural struggles that were part of the U. S. Civil Rights Movement. The creation of these stations came during a particularly daring and eclectic period of FM radio programming known as "free form" or "underground" which mirrored the late 60s/ early 70s emphasis on individual expression. The power and freedom of choice of the disc jockey was at its zenith and jazz—of many styles—could be heard on the radio in quantities unheard since the 1950s.
The cultural meaning of the jazz music aired depended on the values of the station and disc jockey airing it. On a mainstream station, jazz may have represented art over commercialism or the democratic ideal, but on black radio, it was more likely to represent soulfulness, accomplishment, and above all, resistance. In this paper, I examine this brief Black Liberation Radio period, with focus on Washington, DC's WHUR and New York's, WLIB-FM. Using my own experiences at a college radio broadcaster as an additional reference point, I will recover some of the liberation repertoire and outline the history of the rise and fall of this idealistic moment in African American media ownership.

Aaron J. Johnson is an assistant professor of music at the University of Pittsburgh. He received his Ph.D. in 2014 from Columbia University with a dissertation entitled "Jazz and Radio in the United States: Mediation, Genre, and Patronage." His research interests also include African American popular music, film music, music and technology, and Music Information Retrieval (MIR). Dr. Johnson is a member of the J-DISC team at Columbia University.

Ken Prouty
Clams, Anyone?
Race, Reading, and Jazz Education

In 1967, North Texas State University's One O'Clock Lab Band recorded the first of its annual *Lab* albums. Among the pieces recorded was the composition "Clams, Anyone?," commissioned specifically for this session. What was notable about this piece was the fact that it was sight-read on the recording (with, as the title implies, a number of "clams," or wrong notes). Director Leon Breeden expressed his hope that this recording would "serve as an inspiration and challenge to young musicians everywhere," underscoring the importance of musical literacy, especially sight-reading, for student jazz musicians. Though largely disconnected from the practices of improvisation and small group performance that constitute the core of jazz's performance canon, sight-reading continues to be a fundamental element of assessment within American jazz education.
There are two main lines of argument in this paper. First, I connect this emphasis on sight-reading with particular developments in the field's history; the influence of both Stan Kenton and the highly segregated Los Angeles studio scene on jazz education in the 1950s are critical to understanding the role of sight-reading in the assessment and training of jazz students. Second, I argue that the continued privileging of sight-reading has become (whether intentional or not) an exclusionary barrier, especially for many African American students whose access to formal musical training in their pre-college years has lagged behind their white peers. I conclude by connecting these threads, noting both Kenton's sharply conservative racial politics, and the continued underrepresentation of black students in jazz programs in the U.S.

Ken Prouty is associate professor of musicology and jazz studies and the area chair of musicology at the Michigan State University College of Music. He is the author of *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (2012), and the editor of *Jazz Perspectives*.

Session 14:
Identity
Chair: José Dias

Vilde Aaslid
Speaking truth to 2017
Jazz and the poetry of Black Lives Matter

At times of political urgency, jazz musicians have often turned to spoken word to deliver their messages. With the recent political turmoil in the United States, the NYC jazz scene has seen a marked increase in explicitly political works of jazz that include spoken components. This year's NYC Winter Jazzfest featured two examples: Samora Pinderhughes's *Transformations Suite* and Mike Reed's *Flesh & Bone*. Drawing on the work of Fred Moten and Aldon Lynn Nielsen, I contextualize these works within a black radicalist tradition of combining spoken word and jazz. I hear the immediacy of the works as an aesthetic echo of the nationalist pieces of the Black Arts Movement. In that period, poets and musicians came together in calls for freedom and resistance, with improvisation serving as both musical method and metaphor for that freedom. Today's NYC jazz scene values large-scale composition to an unprecedented degree and favors works of irony and detachment. I argue that this environment creates a critical challenge to jazz composers looking to join the voices of the Black Lives Matter movement. Without the famously strident sounds of free jazz, the pieces risk falling into the most maligned of all modern categories: the sentimental. In an analysis of the music and poetry of *Transformations Suite* and *Flesh & Bone*, I examine how these jazz composers navigate the combination of the earnest language of Black Lives Matter with the detachment of current jazz compositional language.

Vilde Aaslid is an Assistant Professor of Music at the University of Rhode Island and is currently working on a book on poetry and improvised music. She was a Mellon postdoctoral fellow at Columbia University and has published on Charles Mingus in the Journal of the Society for American Music.

Ricardo Alvarez
Conchali Big Band
Forming the new generation of Chilean jazz players in Santiago de Chile

In this session, I will present the case of Conchali Big Band, a successful experiment of using jazz music as a vehicle to protect children between 11-18 years old in social risk situation in Santiago, Chile. The project, born in 1994 and led by former classical horn player Gerhard Mornhinweg, has been the seed of some of the most renowned jazz players of the new generation in Chile nowadays. The Big Band has performed more than two-hundred concerts since its formation touring in Chile, Brazil and Europe.
The aim of this research is to explore if the social condition could be associated to the success of this project. More specifically, it would be interesting to discuss if jazz is a music style that can achieve better results in precariat areas where there is a necessity of freedom and social improvement. The fact that some of the former members of this orchestra have become in professional musicians who are seen as role models of improving their social conditions shows the impact of the project in this community.
The methodology will include interviews with the director of the band, former and current members, professional jazz musicians and previous resource material about this band including articles, documentaries and live performance recordings. In my presentation, I will show some extract videos of the Big Band and professional bands formed by original members in recent years such as Mapocho Orquesta and Santiago Downbeat.

Ricardo Alvarez is Postdoctoral Research Fellow at the Humanities Research Centre of the University of York, and a saxophonist and composer. He completed a PhD in Music at The University of York in 2016. As a researcher, he is focused on Andean music as a source to create new sonorities for performance and compositional projects.

Session 15:
Fusions 2
Chair: Roger Fagge

Christa Bruckner-Haring
Jazz in Austria and Its Musical Identity

In Austria, a country famous for its classical and folk music traditions, jazz was quick to find broad acceptance. After World War II important jazz scenes rapidly evolved in Vienna and Graz, and particularly since the 1960s, the country has been home to a robust and stylistically independent national jazz scene. The current generation of Austrian jazz is eclectic in character; musicians and ensembles employ elements from a wide range of musical genres to create individual styles.
This paper investigates the factors influencing the formation of contemporary jazz musicians' musical identities and attempt to determine what makes Austrian jazz unique. To this end, in addition to archival records and musicological and journalistic texts, qualitative interviews have been conducted with musicians and other figures in the jazz scene, including educators, researchers, organizers, and the media. Music-structural analyses of selected pieces by musicians and ensembles, such as Christian Muthspiel, Wolfgang Puschnig, the Jazz Big Band Graz, and the Jazzorchester Vorarlberg, examine the integration of traditional musical elements in their music.
The results offer insight into the nature of contemporary jazz in Austria in general, with a particular focus on the influence exerted by Austrian musical traditions.
Christa Bruckner-Haring is Deputy Director of the Institute for Jazz Research in Graz and an editor of its publication series, *Jazz Research*, *Studies in Jazz Research*, and *Jazz Research News*. Her dissertation on Gonzalo Rubalcaba's musical style was published as *Gonzalo Rubalcaba und die kubanische Musik* (2015). Christa Bruckner-Haring is a member of Rhythm Changes.

Vincenzo Martorella
A sound never been used by anyone, anywhere
Weather Report's "Heavy Weather" and the breaking of (jazz) sound barrier

In 1983, Joe Zawinul recorded *Can It Be Done*, in Weather Report "Domino Theory" album (1984): a song written by his New Orleans friend Willy Tee, in which Zawinul played all the instruments backing Carl Anderson's voice. In the lyrics of the song Tee alluded to a melody, a sound, a song that had never heard before, that had never been in the air. And this is probably one of the strongest meanings of the work of Joe Zawinul and Weather Report. In this presentation, I'll address the studio recordings of the group led by Zawinul and Shorter, investigating the revolutionary tonal richness of the late Seventies' albums ("Heavy Weather" (1977) and "Mr. Gone" (1978), above all), how the sound experimentation went hand in hand with the formal and arrangement experimentation, how Zawinul used the recording studio as an instrument, and why those particular formal and melodic revolutions needed a complex "(re)sound reasoning" for succeed. Looking for a sound never heard before, Zawinul, especially, was able to revolutionize the jazz language, proposing a totally new way to blend the jazz dialects of the period, indicating a nearly infinite number of solutions. His strongest legacy lies precisely in having materialized the idea of Will Tee: inventing a sound that never been used by anyone. For an ironic twist, Joe Zawinul and Will Tee would die on the same day, September 11, 2007.

Vincenzo Martorella teaches Jazz History at the Conservatories of Venice, Sassari and Ferrara, Italy. He taught classes and lectured at the Florence campus of the New York University, and the University of Bari. He authored seven books about jazz history and wrote hundreds of articles and reviews.

Charles Hersch

Jazz and musical borrowing

Jazz musicians strive for originality, but my paper explores a neglected topic, "borrowed sounds," under which I include quotation and sampling. Though there has been some discussion of this in the classical scholarship, the issue has garnered relatively little attention in jazz studies. At times, in fact, such practices have sometimes been derided by purists as frivolous embellishment or threats to the purity of jazz. In this paper, I contend that such musical borrowing raises fundamental questions in jazz studies: (1) Questions of genre: what happens when a jazz performance samples or quotes from something "outside" of jazz? To what extent does that threaten or stretch genre boundaries? (2) Questions of ownership: when the borrowed source comes from another genre (as in Charlie Haden's samples of Spanish Civil War folk songs), to what extent does such borrowing constitute appropriation rather than bridging boundaries? (3) Questions of self and other: to what extent does musical borrowing call into question jazz's valorization of originality of expression? How does musical borrowing complicate notions of jazz as self-expression? Throughout, Bakhtin's ideas about the dialogical nature of language, the self, and human interactions inform my analysis of the use of borrowed sounds in jazz.

Charles Hersch is Professor of Political Science at Cleveland State University. He is the author of three books, including *Subversive Sounds: Race and the Birth of Jazz in New Orleans* (2007) and *Jews and Jazz: Improvising Ethnicity* (2017).

Brian Jones

Rudresh Mahanthappa's *Gamak*

"Inescapable Hybridity," Teleological Subversion, and New Jazz Methodology

Since its inception, jazz has been an incubator of what Paul Gilroy coined "inescapable hybridity": musical identity is an illusion, in constant flux, with an ongoing engagement with the machinations of culture. Alto saxophonist Rudresh Mahanthappa's 2013 release *Gamak* continues to propel this tradition of unfixed amalgamation by fusing the aesthetics of South Indian Carnatic music with that of American jazz. Beyond the South Asian musical influence, his quartet destroys the standard jazz teleology - where normative musical practices indicate an enforced format of performance structure. By creating a sonic playground that defies the status quo and tests new ideas, Mahanthappa's *Gamak* is an uncompromising recording, a leading light providing a glimpse into the future modalities of jazz performance. This paper explores the entangled role of identity politics within the current jazz milieu and how specific performance practices unique to *Gamak* represent these complications. Furthermore, I trace the antiphonal dialogue between American jazz and Indian music by examining the rich history of this important musical and cultural exchange, using Mahanthappa's *Gamak* as a modern example of this trans-cultural interconnection. Utilizing artist interviews, musical analysis, and jazz/world music historiography, I aim to locate *Gamak* as a radical departure from quotidian jazz methodology; a unique model of musical hybridity as well as a ground-breaking recording marking a novel aesthetic landscape within the cultural politics of the contemporary jazz scene.

Brian Jones is a PhD candidate in the American Studies Program at the College of William and Mary. His doctoral dissertation will focus on the life and work of jazz drummer/composer Paul Motian. As a musician, Jones has worked with John Abercrombie, Steven Bernstein, Gary Thomas, and many others.

Session 16:
Early Jazz Arenas
Chair: Bruce Raeburn

Sponsored by The University of Liverpool

Robert Lawson-Peebles
The Arrival of Musical Bolshevism with the ODJB

S. Frederick Starr is one cultural historian who comments on the near-coincidence of the date of the Bolshevik coup in St. Petersburg (7 November 1917) and the final closure of Storyville (12 November 1917), so often treated as the pivot of the jazz diaspora. Starr concludes "Both cultural explosions being thoroughly cosmopolitan, it was inevitable that they should eventually touch one another" (Starr 1994: 16). This paper will suggest that Britain was one of the places at which the two explosions collided. It will do this in two drawing on two differing intellectual environments. First, the paper will examine the work of some early twentieth century practitioners of anthropology, biology, medicine and psychoanalysis to suggest that jazz and bolshevism, although notably different, were both treated as a pathogen. Second, I will examine some pages of the popular press in the years after 1917 to suggest that newspaper owners, editors and journalists treated jazz and bolshevism in a similar manner. Here I shall be extending to newspapers Raymond Williams' theory of "planned flow," which he regarded as "the defining characteristic of broadcasting, simultaneously as a technology and a cultural form." Williams categorised newspapers as "miscellanea," but (with reason, since he was writing about 1970s television) he did not discuss the ways in which such miscellanea can be planned into a "flow" (Williams 1974: 86-87). I shall illustrate examples in which the popular press placed bolshevism and jazz in conjunction until, eventually, in a report on the appearance of the Original Dixieland Jazz Band in Britain, the event was described in the *Daily Mail* as "Musical Bolshevism."

Robert Lawson-Peebles worked at the Universities of Oxford, Princeton, Aberdeen, and is currently an Honorary Fellow at Exeter. Recent publications are *Writing the Americas, 1480-1826* (2016), and essays on interwar British writers and jazz (2013), Stephen Sondheim (2014), and radical approaches to the British Musical found in the work of Alan Plater and Dennis Potter (2016).

Alan John Ainsworth
Sonic and Visual histories
Photography, Recording and Early Jazz

In the development of early jazz, scholars have mainly focused on sonic history. Understandably: the impact after 1917 of the 'first technology' of jazz - recording - and radio broadcasting was enormous. However, the first technology of jazz was photography, as images of bands and musicians from before the turn of the century amply demonstrate. The combination of sonic and visual histories – recording and photography – which became available after 1917 has perhaps been overlooked.
The enormous documentary value of jazz photography notwithstanding, the general theme of my presentation is that the meanings and perceptions evoked by jazz photography have attracted little attention. First, sonic and visual stimuli evoke different sensations but can often work in tandem. I explore some of these effects as the two media were brought together after 1917. Secondly, the status of photographs as sites of jazz memory and identity formation (lieux de mémoire) needs to be asserted and examined. Finally, the effects of differences in control of technologies must be recognised. While white mediation of recorded and radio jazz has been extensively examined, control of the photographic visible was much more locally situated with musicians and photographers. The representation of jazz by photography was then highly medium specific. A close reading of early photography can help to tease out the meanings embodied in jazz's visual history.

Alan John Ainsworth is a freelance photographer, writer and reviewer. Recent books include *New City* (2011), *The Barbican: Architecture and Light* (2015) and *Brussels Art Nouveau* (2016). He is currently researching a book on jazz photography.

Catherine Tackley
The Impact of Jazz in Britain

Ever-increasing amounts of scholarship seek to evaluate the appearance, adoption and development of jazz in countries outside the United States. Identifiable points of origin, such as the Original Dixieland Jazz Band's residency in the

UK in 1919, are a natural focus for such work, extending into the interwar period commonly referred to as the 'jazz age'. In the case of jazz in Britain, we now have a good understanding of how native musicians and audiences reacted to jazz. We hear most about those who adopted the music and those that were vehemently opposed to it, especially in London. But how did the inclusion of jazz within British music and culture more widely influence artists and 'ordinary' people at this time? What meaning did jazz have for people, from both aesthetic and practical points of view? In what ways did jazz permeate everyday life? This paper will explore different manifestations of jazz to evaluate the impact of genre outside the confines of the emergent 'jazz community' in the 1920s and '30s.

Catherine Tackley is Professor and Head of the Department of Music at the University of Liverpool. She is the author of *The Evolution of Jazz in Britain, 1880-1935* (2005) and *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (2012). She co-edited *Black British Jazz: Routes, Ownership and Performance* (2014) and is also co-editor of the *Jazz Research Journal*. She is director of Dr Jazz and the Cheshire Cats big band. Catherine Tackley is a member of Rhythm Changes.

Session 17:
Resounding Dissonance
Chair: George McKay

Josep Pedro
Exploring Jazz in Spain
Black Music, Politics and Popular Culture

This paper explores the development of jazz culture in Spain between 1945 and 1965, a fascinating historical period that must be contextualized within General Francisco Franco's Dictatorship (1939-1975). During this time frame, jazz in Spain evolved from traditional to modern jazz, while the Dictatorship evolved from its totalitarian essence to an authoritarian adaptation that was in synch with its detachment from explicit fascism after World War II, and its gradual approximation to western democracies, particularly the U.S. (Pedro, 2017). This political shift had an important impact on the reception and discursive treatment of jazz, which became a contested, wide-ranging and yet not always visible symbol of (foreign) modernity. Jazz enjoyed a considerable presence within Spain's mainstream cultural sphere, and was particularly promoted by key associations such as the Hot Club of Barcelona (1935) and the Hot Club of Madrid (1948), which represent the nucleus of a specialized jazz scene that primarily manifested itself within progressive, upper middle-class circles of the main cities. Considering jazz a complex music genre and cultural practice, which included different forms of dance and symphonic music, as well as blues, gospel, boogie-woogie and rhythm and blues, I will consider historic performances and recordings by African-American artists in Spain, media discourses about black music, works and careers of significant local musicians, and cinema soundtracks related to jazz. Thus, I will approach the history of jazz in a peripheral scenario such as Spain by contextualizing the everyday cultural experience and political impact of jazz as African-American music.

Josep Pedro holds a degree in Film and Media studies, and a Master's degree in Sociocultural Analysis of Knowledge and Communication. He is currently a pre-doctoral researcher at Complutense University of Madrid, Department of Journalism III, and has been a visiting scholar at the University of Texas at Austin.

Andrew Berish
Hating Jazz
Taste and Aggression in the Historical Reception of Jazz

Jazz scholars and critics have written extensively about the reception of jazz and its shifting place in American popular culture, and have carefully detailed the ways the music has been both celebrated and denigrated for its aesthetic, social, and moral character. But jazz writing has not yet come to terms with the most extreme reactions to the music, the jazz haters. Recent essays by Ted Gioia (2013) and Patrick Zimmerli (2016) suggest a new interest in exploring the more extreme reactions to the music. In this talk I offer a preliminary survey and analysis of North American jazz hating: what does it really mean to hate jazz? The word "hate" is key. As literary scholar Daniel Karlin

argues, hating has both a strong and weak meaning: in its strong sense the word indexes a "'violent commotion of the mind,'" something very different than a "rhetorically heightened way of expressing ... preference." Drawing on the writings of Simon Frith, Sara Ahmed, and C. Fred Alford, I will analyze several examples of jazz hatred in print, video, and digital forms that span the genre's North American history. What these short stories, interviews, and essays repeatedly demonstrate is that jazz hatred is not a single thing but a process tied to specific times and places. It is a phenomenon that must actively gather evidence to renew itself and recharge its affective intensity. And although it appears to target musical sounds, jazz hating is always a cover for deeper racial, gender, and class issues.

Andrew Berish is an Associate Professor in the Humanities and Cultural Studies Department at the University of South Florida in Tampa, Florida. He is the author of *Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1930s and '40s* (2012).

Jonathan Gómez
Patronizing Jazz
Race, Power, and Identity in Jazz's Managerial Class

In this presentation, I argue that business relationships within the commercial marketplace of the American jazz scene are predicated on imbalances of power, access, and capital between the "managerial class" and musicians. To better understand these relationships, I suggest that we view them as a form of "patronage," an idea that is loosely defined in jazz historiography. Traditionally understood as the exchange of capital for the creation of an art work, patronage has been a part of the jazz scene since the inception of the music at the turn of the twentieth century. However, that definition overlooks the way that class, power, and access are used by the patron to influence the art works that are created and thereby interfere with the artist's vision and autonomy; this is particularly important when considering the inherently unequal power dynamics of race within the context of American culture. An examination of the roles of managers, producers, and others involved with "supporting" jazz artists, reveals how aspects of traditional systems of patronage remain (or are subverted by) their proximity to the artists and (in-)direct involvement in the creation of the art works. Building on work by John Gennari, Ingrid Monson, and Amiri Baraka, I suggest that the public relationship between such actors and artists is often "performed," obscuring underlying discrepancies of power and agency. In so doing, I question common assumptions with respect to who truly benefits in such relationships, the motivations of those involved, and the role that race plays in that system.

Jonathan Gómez is a musicology student at Michigan State University in East Lansing. His work focuses primarily on race and black nationalism in jazz. He holds a Bachelor's of music degree in Studio Music and Jazz Saxophone from the Frost School of Music at the University of Miami.

Session 18:
Sonic Histories – East
Chair: Cyril Moshkow

Petr Vidomus
Herbert Ward, "The Other" Jazz Ambassador

Czechoslovakia of the mid-1950s was a culturally isolated country where the Western gains were seen at least suspicious. The regime's attitude toward jazz has been released very slowly and many jazz activities took place on the edge of legality. In this situation, Herbert Ward came to Prague (1954), one of a few American Communists, who asked for political asylum in Czechoslovakia and became involved in the local music scene.
Although almost unknown jazz bassist to a general public (though he played with Sidney Bechet, Willie "Lion" Smith, Bud Freeman etc.), in the late 50's, however, he contributed significantly to the rehabilitation of jazz in communist Czechoslovakia. Ward became an invaluable capital for the Czech jazz fans and one of their means in negotiating the stance of their favourite genre with the doctrine of Socialist Realism. He became part of many jazz shows (like "Really the Blues"), which accentuated the social roots of American jazz and the "progressive" character of its main protagonists. Herbert Ward has not been part of the well-known cultural diplomacy projects arranged later by the U.S. Department of

State (described by Von Eschen, 2006). His political activities were monitored by the FBI and as a political refugee, he naturally took part in the Czech communist propaganda. As a "jazz curiosity", however, he became part of 1960's popular culture and the living mythology of Czech jazz fans and musicians. Reconstructed from previously unknown archival records (FBI, State Security Archives), my paper portrays Ward's political activities and his ambiguous identity of a jazz musician *and* a young American Communist. I describe how he was utilized in the communist propaganda campaigns in the mid 50's and I illustrate his significance for the avid jazz fans in Czechoslovakia.

Petr Vidomus received his Ph.D. in Sociology from Charles University in Prague. He works for Czech Radio Jazz, and is a lecturer at the Department of Sociology at Charles University.

Katharina Weißenbacher

Jazz behind the Iron Curtain

Free Jazz – a symbol of freedom in the GDR

Under the political regime of the German Democratic Republic (1949–1990) texts were censored and musicians had to follow certain rules: They had to gain permissions for their performances, and at all concerts, at least 60% of the music played had to stem from the GDR or other socialist countries. Despite having to adjust to the political situation, jazz musicians in the GDR managed to develop their own music in a country that was separated from the West by the Iron Curtain and the Berlin Wall. Based on the research results of my doctoral project "Jazz in the GDR", in this paper, I will document the development of jazz behind the Iron Curtain by exploring the ways jazz musicians found in order to express their thoughts and criticize the political system through their music. Using qualitative interviews with Friedhelm Schönfeld (sax), Conny Bauer (tb) Ulrich Gumpert (p), Joachim Kühn (p) and Günter Sommer (dr), and analyses of selected music examples as research methods, my main aim is to explain how jazz became a symbol of freedom in the GDR.

Katharina Weißenbacher is a cellist and a PhD candidate at the University of Music and Performing Arts of Graz (Austria); the topic of her dissertation is "Jazz in the GDR".

Rūta Skudienė

Jazz Metamorphoses in Lithuania in the 1970s

"Delayed culture" is the concept used by art critics for the analysis of the trends and tendencies of visual art in Lithuania. Can a similar methodology be applied discussing the development of Lithuanian jazz in the 1970s? Long cultural isolation, the turmoil of the perestroika and the years of the national revival did not seem to interrupt the development of jazz. Social processes which took place in the Soviet Union from the times of the Khrushchev thaw up to Gorbachev's perestroika, together with the underground youth movements and protests stimulated the emergence of new artistic expressions. Ensembles, in particular jazz ones were formed from musicians migrating from one Soviet republic to another. This exchange of performers encouraged forms and opportunities of a new and different quality of making music, inspiring creativity. Musicians with academic training began to play jazz, and it came to be identified with the manifestation of extraordinary creativity, entitled to employ even the most radical means of musical expression. The group that became best known in the capital city of Vilnius in the 1970s was the trio of Viacheslav Ganelin (p., key.), Vladimir Chekasin (reeds), Vladimir Tarasov (d., perc.), the only officially approved jazz group in Lithuania, also known as the GTCH. The first jazz LP in Lithuania was released as late as 1977 ("Con anima" by the CTCH trio). Jazz came to Lithuania with a great delay, underwent a surprisingly rapid evolution, "burst out" with the compositions of the GTCH trio that had a particularly radical sound in the East European jazz world, nurtured a new generation of Lithuanian jazz figures at the end of the 20th century, and formed a professional attitude to this genre.

Rūta Skudienė graduated from the Lithuanian Conservatoire (presently the Lithuanian Academy of Music and Theatre) as a musicologist. As of 2000, she is the musical editor of Vilnius Recording Studio. She is the founder of the independent record label Semplice, dedicated to Lithuania's historical heritage, and has published articles on Lithuanian musical recordings and jazz history.

Session 19:
Voices
Chair: Mark Lomanno

Tamar Sella
Heteronormativity and Vocal Aesthetics in Contemporary New York Jazz

Today's jazz industry perpetuates a hierarchical division of labor along gendered lines: instrumentalists are men, and are considered musically superior to vocalists, who are women. This division is implicated in a historical web of gendered and racialized aesthetic values, in which instruments are constructed along ideals of virtuosity, high art, innovation, and masculinity, while voices are constructed along commercialism, amateurism, stagnancy, femininity, and racial stereotypes. However, while in discourse female vocalists and male instrumentalists are starkly divided, on the ground many in fact have full complex relationships that are both musical and, often, sexual, romantic, and familial.
In this paper, I answer the call of Sherrie Tucker's pivotal 2008 question, "When Did Jazz Go Straight?" as I interrogate these lived–musical relationships in order to illuminate the central role that sexuality plays in the aesthetic discourse and social structures of jazz. Through my ethnographic fieldwork with women vocalist-improvisers in contemporary New York jazz, I examine the intersections between lived/sexual and musical/performative spheres on multiple levels: direct partnership and collaboration, mentorship and other structures of learning and creative exchanges, and the effects of child-bearing and -rearing on women's labor in the context not only of a patriarchal industry but also of the woman's body as her musical instrument. Finally, I argue that these lived–musical relationships are key sites in the cycle of reproduction of heteronormativity in both the social structures of the jazz community and the discourse of vocal aesthetics, while at the same time offering a disruption/queering of both.

Tamar Sella is a PhD candidate in ethnomusicology at Harvard University. Her research interests include global circulation in contemporary jazz; theories of the voice and vocality; and relationships between vocal/instrumental aesthetics and politics of gender, race, and sexuality in jazz. She keeps a semi-active blog on these topics at www.tamarsella.com.

Will Finch
Reconciling the horn and the voice in *Eva*

This paper examines the layered relationships between Joseph Losey's 1962 film *Eva* and its use and depiction of jazz. Following theories of cross-cultural encounters, it explores jazz's entanglement with transatlantic identity and the unstable position of jazz as a site of cross-cultural reconciliation for four of the film's fictional and real protagonists.
Music heard on *Eva* features two Billie Holiday songs which are presented as physical records cherished by the film's lead, Eva (Jeanne Moreau). For Eva, the relationship revolves around her fetishisation of Holiday's recorded voice. Holiday's voice becomes integral to Eva's fascination with blackness and the establishment of the record's commodity status which for Eva, a courtesan, is part of a capital/cultural/sexual exchange.
The soundtrack, composed by Michel Legrand, offers Tyvian, Eva's lover and foil, his own onscreen relationship to jazz. For Tyvian the muted trumpet of Legrand's score offers signification for his emasculation at the hands of Eva and his confrontation with blackness. Legrand, who provided Losey with an "equivalent" after Miles Davis and Gil Evans were unable to commit, finds in his evocation of Davis (following a collaboration on *Legrand Jazz*, Columbia, 1958) the confirmation of his status as a "jazzman". Losey, a blacklisted director in exile, also employs recorded jazz as means to solidify a transatlantic identity.
I present these four interactions between recorded jazz and *Eva*'s actors to expose, with reference to contemporary psychoanalytic modes, the precarious attempts to reconcile the self and other from within a transatlantic cultural-exchange.

Will Finch is a PhD candidate at the University of Bristol. His thesis centres on the music of the BBC's documentary strand *Arena*. He has studied at Royal Holloway and the University of Cambridge where he completed a dissertation on jazz in the French New Wave.

Session 20:
Improvisation
Chair: Marian Jago

Gabriel Solis
On the Margins of the Margins
Indigenous Australians, Nat 'King' Cole, and the History of Jazz Singing

The history of jazz in Australia has been told with virtually no reference to Indigenous musicians; and likewise, the history of Indigenous music in Australia has been told with little discussion of jazz. This is not without reason, of course: instrumental jazz has never been important in Aboriginal or Torres Strait Islander communities; but jazz singing has played no small role in these communities' musical lives since at least the 1930s. Moreover, connections between Indigenous jazz singers and African American jazz artists have been intermittently significant. It was not by coincidence that Nat "King" Cole chose an Indigenous woman, Georgia Lee, as his opening act on his Australian tour in 1956. Asking why this came to be—why Indigenous Australians had a distinct history with jazz that was quite different from other communities' relationships with it—helps tell an integrated history of jazz's century as a transnational music. It helps us see how the music was Black and cosmopolitan and American and imperialist and liberatory and modern and enmeshed in local histories and aesthetics at once. Through the consideration of Indigenous jazz singers in Australia, a full, global history of jazz—whether in India or Japan, Europe or Australia, South America or on ships crossing the Pacific Ocean—emerges as one that is multilateral, and multidimensional, and one that embraces a full range of styles including those that fell out of popularity with the consolidation of the primacy of improvised instrumental music for small ensembles after the middle of the Twentieth Century.

Gabriel Solis is Professor of Musicology, an Affiliate in African American Studies, and Chair of Musicology at the University of Illinois at Urbana-Champaign. He is the author of *Monk's Music: Thelonious Monk and Jazz History in the Making* (2007), *Musical Improvisation: Art, Education, and Society* (2009, with Bruno Nettl), and *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* in the *Oxford Studies in Recorded Jazz* (2013).

Petter Frost Fadnes
Improvisational Performativity and the Construction of Hybridization

Butler's use of *performativity* recognizes identity-formation as a process "instituted in an exterior space through a stylized repetition of acts". Such *doings* are "both intentional and performative" in the "construction of meaning", broadening out the moment as "ritual", where "ritual is a condensed historicity". *Performativity of improvised music* therefore, is identity-formation based on the act of playing music in ways which somehow utilize improvisational approaches. By integrating levels of group identity and collectiveness into this thinking, as well as looking at national/regional scenes, local communities/trends and the vernacular, we arrive at analytical models where performance practices and aesthetic choices are *affected by*- as well as *effect on* constructions of musical identity.
Based on an alternative (participatory) mode of ethnographic investigation, this paper investigates performativity of improvised music, exemplified by the Slovak-Norwegian collaborative project *Phuterdo Øre/Open Ear*. The project-goal is to fuse the performance practices of a specific folk-vernacular (Roma music of Eastern Slovakia) and contemporary/new music (represented by the Stavanger-based *Kitchen Orchestra*), without merely regressing to 'world music' clichés or pastiche effects.
Project challenges are complex and multiple, and include language barriers, cultural and socioeconomic differences, as well as issues surrounding work methods, aesthetic preferences, technical abilities, idiomatic understanding and theoretical knowledge. Despite differences, crucial forms of communality are however present in the use of improvisational performativity, where a further investigation of this gives valid clues to the impact of cultural backgrounds and the opportunities- as well as pitfalls of actively constructing forms of hybridization.

Petter Frost Fadnes is Associate Professor at the Department of Music and Dance, University of Stavanger, and an improviser and saxophone player. He has published on a wide range of performance related topics, such as jazz collectives, cultural factories, jazz for young people and improvisational pedagogy. Petter Frost Fadnes is a member of Rhythm Changes.

Floris Schuiling

Resounding interfaces

Notation and entextualization in improvised music

The learning and performance of jazz and improvised music have frequently been described as oral and immediate. Highlighting the importance of community and social interaction for the process of improvisation, this sociality is often opposed to the "centralized planning" and subservience to the score supposedly found in the performance of pre-composed music. However, many improvising musicians use forms of notation or other kinds of symbolic representation in the course of their creative process, either to develop new ways of working, or to communicate existing methods to other musicians.
This paper presents preliminary results from a research project on "Notation Cultures", investigating the role of different kinds of notation in the creative processes across a variety of musical practices. Presented here are results from two case studies of improvised music. One is the Genetic Choir, a fully improvisational choir that, for a project featuring live electronics and audience participation, had to consider how to codify their methods of improvisation. The second is Kobranie, a group of musicians that uses conducted improvisation in their own performances, but also in educational contexts with participants ranging from schoolchildren to conservatory musicians.
I describe the processes of codification and signification encountered in these processes using the concept of "entextualization". Drawn from linguistic anthropology, this concept refers to the process by which instances of discourse are rendered as repeatable, separate entities detachable from their original context of utterance. Through this description, notation emerges not as a dominating force, but as an interface for imagining musical relationships

Floris Schuiling is a Veni Postdoctoral Fellow at Utrecht University. His project "Notation Cultures in Contemporary Music" investigates the role of music notation across a variety of musical practices, and is supported by a Veni postdoctoral grant from the Dutch Organization for Scientific Research (NWO).

Susanne Abbuehl

Perfect Pitch

What impact on the lived experience of jazz improvisation?

Absolute or perfect pitch is widely defined as the ability to identify and/or produce a given musical note without reference tone. Musicians with absolute pitch tend to experience intervals and chords firstly as single, distinct notes that can easily be identified, and only secondly are perceived as (or translated into) intervals and types of chords, whereas musicians with relative pitch rely on learning to identify intervals and chords in terms of frequency ratios and their reference to a tonal center. These differing perceptions lead us to assume that jazz musicians with and without absolute pitch apply different hearing strategies in improvisation and rely on distinct methods.
To examine this question, 20 jazz musicians (teachers and students) were interviewed: 10 musicians with absolute pitch, and 10 musicians without absolute pitch. Results show that musicians with AP tend to rely largely on this ability in the beginning of their studies and experience a comparably higher facility in sight reading, transcription and musical memory than their peers without AP. In contrast, they tend to initially experience comparably more difficulties in functional analysis and transposition and the development of relative hearing. More experienced musicians with AP tend to be able to combine absolute and relative pitch stating the importance of a plural approach in jazz improvisation. Music pedagogy in the areas of ear development and harmonic knowledge might benefit from developing specific methods for students with AP adapted to their hearing profile.

Susanne Abbuehl is Professor of jazz voice and ensemble at the University of Applied Sciences and Arts of Western Switzerland, Haute Ecole de Musique HEMU in Lausanne. Her current field of research is ear development. Since 2001, she is an ECM Recording artist, touring worldwide.

Session 21:
Marketing
Chair: Mischa van Kan

Mark Laver
Jazz Works
Advertising, Aesthetics, and Labour in Toronto, 1960-1980

In 2017, many of the most internationally recognized Canadian-born jazz musicians live in the United States. For artists like trumpeter Ingrid Jensen (b. Vancouver, B.C.), pianist Renee Rosnes (b. Regina, Saskatchewan), and, of course, Diana Krall (b. Nanaimo, B.C.), the allure of the aesthetic and commercial opportunities in the enormous U.S. market has been irresistible. While one can have a musical career in Canada's biggest cities, many musicians struggle to make ends meet, and those who do must often combine music with other kinds of labour.
But it wasn't always so. Until 1980, Toronto was home to a thriving music industry, driven by a robustly funded public broadcasting network, and – especially – a vibrant advertising music business. Indeed, far from leaving Canada for greener pastures to the south, musicians (including some Americans) were moving to Toronto. As U.S.-born musician Tom Szczesniak told me, "The streets were paved with gold." This paper explores the impact of the advertising music industry on the Toronto music scene between the 1960s and 1980s, and considers the effect that the decline in the industry has had on the scene since. I trace the creative efflorescence of Toronto jazz during the industry's heyday, and I look at the burgeoning audience for music in the city that began to buy Canadian-produced records and patronize a growing number of Toronto jazz clubs. Finally, I examine the emergence of several excellent post-secondary jazz education programs in the city – programs that expanded in the waning years of the music industry.

Mark Laver is a saxophonist and ethnomusicologist, and an Assistant Professor of Music at Grinnell College. His current research focuses on the intersections between jazz, improvisation, and neoliberal capitalism. He is the author of *Jazz Sells: Music, Marketing, and Meaning* (2015), and *Improvisation and Music Education: Beyond the Classroom* (with Ajay Heble, 2016) and various essays in a.o., *Popular Music and Society*, *Black Music Research Journal*, *Critical Studies in Improvisation*, and *Popular Music*.

Tim Wall
Negotiating between trads and moderns
BBC jazz radio broadcasting 1947 to 1967

British post war jazz fans were riven by a divide between self-defined curator-activists of jazz as an early century folk music and aficionados of post bebop modernism that played out across all media that carried content about jazz, but created significant problems for a national broadcaster like the BBC. This paper explores the way that the corporation responded to the fundamental and often heated disagreements about the value and future of jazz in its radio output.
The corporation's main strategy was to try and serve both groups within the limited broadcast hours available while at the same time striving to keep a coherent sense of jazz as an important music in British cultural life. The attempt to negotiate between sometimes dramatically opposed discourses of jazz is apparent in the way that programmes were conceived and scheduled, music was selected for broadcast and the shows were presented.
Drawing on an extensive exploration of BBC jazz broadcasts and institutional documentation, the paper presents a range of programmes and individual shows that bring to the fore how corporation staff conceived and responded to these different taste groups, their sometimes polarised positions and the way this disrupted what had become a settled place for jazz in the BBC schedules. The very particular British take on this divide and the way an important cultural institution like the BBC organises its self in relationship to often hostile music listeners offers an intriguing case study of the mediation of jazz.

Tim Wall is Professor of Radio and Popular Music Studies and Associate Dean for Research and Innovation in the Faculty of Arts, Design and Media at Birmingham City University. He researches into the production and consumption cultures around popular music and radio. His recent publications have included the second edition of his book *Studying Popular Music Culture*, and articles on music radio online, punk fanzines, the transistor radio, personal music listening, popular music on television, television music histories, jazz collectives, Duke Ellington on the radio in the US and UK, the northern soul scene and *The X Factor*. He is currently writing the history of jazz broadcasting on the BBC 1923 to 1973.

Raluca Baicu

Young audiences and the jazz experience

"Young audiences and the jazz experience" is a qualitative research into developing new young audiences for jazz in Rotterdam, which was selected as well for the ADESTE 2015 conference on Audience Development in Bilbao, Spain. A comparative research represented the frame through which two case studies were analysed: the audience – two focus groups were conducted with thirteen young, culturally educated individuals between eighteen to twenty six years old; and Jazz International Rotterdam – a non-profit jazz organisation from Rotterdam where three in-depth interviews were conducted with the key members of the organisation. The purpose of a two-perspective approach was to determine the extent to which organisations show awareness and act upon audiences in the process of creating a jazz experience; discover what young audiences seek and value in terms of a jazz experience – a wide range of determinants for individuals' decision to engage with arts were addressed; and analyse whether the two perspectives match, and which measures can be taken in order to increase the number of young participants for jazz performances. The subject of audience development has been an increasing area of research in cultural economics, aiming to place audiences at the centre of cultural organisations, and provide approaches and methods in the area of audience development among European cultural organisations. Accordingly, the topic of this research shows increased relevance by bringing into discussion a contemporary cultural discourse.

Raluca Baicu holds an MA in Cultural Economics and Entrepreneurship from the Erasmus University, Rotterdam, and a BA in classical clarinet performance, with further jazz specialisation. She is an active member of the international jazz scene as a cultural economist, researcher, artist, founder and organiser of diverse cultural initiatives, artistic programmer, jazz journalist and editor.

Session 22:

Jazz and Everyday Aesthetics Workshop

Chair: Nicholas Gebhardt

Introduction: Ronald Radano

Sponsored by Jazz and Everyday Aesthtetics

Arts & Humanities Research Council

JAZZ AND EVERYDAY AESTHETICS

Jazz and Everyday Aesthetics is a two-year research network project that brings together scholars and members of the public to explore the everyday aesthetics of jazz. The focal point of the network will be four one-day meetings in London, Edinburgh, Amsterdam, and Cheltenham, with associated public performances and specially commissioned recordings following the completion of each of the four events. Today's workshop will investigate how the experience of hearing jazz connects the music to its everyday contexts, from listening to the radio at home to the background music in a supermarket. Participants will engage with the idea of music as nondescript, bland, unremarkable, and programmed, and consider the aesthetic questions this raises.

Session 23:

Sounds of Jazz

Chair: Matthias Heyman

Mark Lomanno

"Out of Sight!"

Afro-futurist Jazz Theory, Critical Technoscience, and Improvisatory Systems of Invisible Sound

This presentation celebrates critical interventions in music theory that create performative and analytical spaces for undermining exclusionary practices associated with Western Art Music (WAM) traditions. I cast selected African American jazz theorists and experimental composers as "invisible wo/men" within academic and art music circles, highlighting how the translation and explication of African American jazz performance via WAM theory can delegitimize and decontextualize their artistic and intellectual work. Like Ralph Ellison's character, though, these artists use their awareness of alternate musical time/spaces to formulate new critical systems of musical thought. As with George Russell's Lydian Chromatic Concept, these new systems' frequent

intersections with natural and mathematical sciences reflect Moten and Harney's "antidisciplinary imagination" through their critical stances that cut across and undermine more siloed approaches to musical science, the canonicity of established norms, and the socio-cultural politics that undergird WAM theory and its derivative approaches. Invoking theorist Gregory Ulmer's "heuretics," I show how these newly imagined and implemented, practice-based systems can inspire more polyvocal, emergent, and interdisciplinary scholarly actions as well. In addition, the musical systems developed and deployed by Hafez Modirzadeh, Steve Coleman, and Don Cherry--among others--all promote intercultural musical collaboration, theorizing and quantizing sympathetic fusions of disparate improvisational traditions and musical systems. While their interdisciplinary multiculturalism can render these musicians less visible in artistic, critical, and academic circles, the practice-based, translating work that their systems encourage provides models for redressing those oversights through more flexible, imaginative, and collaborative research methodologies and writing approaches.

Mark Lomanno is a visiting assistant professor of ethnomusicology and jazz studies at Northeastern University (Boston, USA). His research focuses on improvisation in performances and actions related to self-advocacy and social change. His current projects include ethnographic, archival, and performance work in the Canary Islands and a monograph on improvisation, intercultural collaboration, and interdisciplinary pedagogy.

Juan Zagalaz
Jazz, flamenco, harmony and improvisation
An analysis of Paco de Lucía's performance in Zyryab (1990)

Although the relation between flamenco and jazz is a fact reflected by the specialized literature, it is difficult to obtain objective answers from an analytical point of view. Paco de Lucía has also been connected to jazz through his own musical interests, recording and performing with several jazz musicians as Al DiMeola, John McLaughlin or Chick Corea, despite there is no concretion about specific musical elements coming from the American music. This contribution focuses on the transcription and analysis of the solo played by De Lucía in the tune *Zyryab*, from the 1990 homonymous album "Zyryab". This album represents the highest peak in Paco de Lucía's interest on jazz, and his soloing vocabulary is complex and rich. There is a clear intellectualization in Paco de Lucía's soloing concept, with the application of musical resources coming from jazz improvisation but always in contact with flamenco tradition.

Juan Zagalaz is full time professor and researcher at the University of Málaga, Spain. His main research interest is the jazz-flamenco connection, and he has published in different international journals such as *Journal of Jazz Studies* and *Anuario Musical*.

José Dias & Haftor Medbøe
Preserving and Promoting
National jazz associations of Scotland and Portugal

The national jazz scenes of Portugal and Scotland are at a watershed moments in which collective momentum has over the period of the last decade lead to the formation of national jazz associations. Despite obvious geographic and cultural differences the two countries' jazz scenes share the experience of peripherality to European, UK and American centres of activity. Both claim a lasting relationship to the performance and reception jazz within a national context. In recent years both scenes have seen a growing interest amongst stakeholders in the preservation of local jazz history and in the establishment of formalised representative bodies. Portugal has a number of private archival collections, for example in Aveiro (gifted in 2002 by José Duarte), offering potentials for their contribution to a national archive. This is mirrored in Scotland where the groundwork is currently being undertaken for the foundation of an inclusive digital archive. In Scotland, the Scottish Jazz Federation (now renamed Jazz From Scotland) was founded in 2008 and talks are currently taking place around Festa do Jazz in Lisbon towards the establishment of a similarly constituted Portuguese jazz forum. Such initiatives present a range of significant challenges not only to institute but, perhaps more critically, to sustain. This research aims to contribute to the study of nationally incorporated jazz organisations whilst sharing good practice and lessons learnt from academic

engagement with their respective national organisations and those beyond their borders.

José Dias is Senior Lecturer in Music at Manchester Metropolitan University, and a delegate for the 12 Points jazz festival (Dublin), Festa do Jazz (Lisbon) and the Europe Jazz Network Annual Meeting. He is the author of a documentary on Portuguese jazz, *Those Who Make It Happen* (2016).

Guitarist, composer and educator **Haftor Medbøe** is Associate Professor of Music and Jazz Musician in Residence at Edinburgh Napier University, and director of Edinburgh Napier University Jazz Summer School which is run in association with Edinburgh Jazz & Blues Festival.

Marike van Dijk
The Man, the Myth - Jack Sels

Jack Sels, a Belgian saxophonist and composer (1922-1970) led a remarkable life; born into a rich family in Antwerp, orphaned at age 16, Jack Sels spent a large chunk of his family fortune on jazz records. It was said to be the largest jazz record collection in all of Europe until the Sels' family residency was completely destroyed by bombs in WWII. Sels was a jazz saxophonist and jazz propagandist whose life and music were inextricably linked to the post-war music scene in Antwerp. Recent acquiring of a large number of scores by Sels and archived material allows the library of the Royal Conservatoire of Antwerp to research the life and music of this mythical saxophonist and composer from Antwerp. Opinions differ greatly; to some he was a genius and others viewed him as little more than a talented amateur. With this research, we hope to shed some light on claims from either side. Because there is only a limited amount of recorded audio and since most of his contemporaries are gone, we don't have a lot of material to draw from. Sels composed works for quintet, bigband, symphony orchestra and smaller ensembles. With in-depth analyses of his scores and recorded work and his writings, we hope to complete a puzzle. Though Sels had great aspirations, he didn't make it to the U.S. like his fellow country mates Toots Thielemans, René Thomas and Bobby Jaspar. After spending his family fortune, Sels tragically ended as a dockworker in the docks of Antwerp, where he spent the last years of his life until his death in 1970.

Marike van Dijk is a saxophonist and composer living in Amsterdam. She holds a Master's degree from the Conservatory of Amsterdam and New York University. Aside from her practical research at the Royal Conservatoire of Antwerp, she teaches at the Hochschule Osnabrück, Institut Für Musik.

Session 24:
Urbanities
Chair: Tony Whyton

Michael Kahr
Jazz & the City
Sonic Histories and Artistic Processes

The research project Jazz & the City: Identity of a Capital of Jazz (2011-2013) was designed and conducted as a joint initiative by the academic institutes for jazz and jazz research in the Austrian city of Graz. The resulting micro-historical account of jazz in Graz from 1965 to 2015 was based on a wide range of historical text documents, oral history transcripts, visual artefacts and sound documents. Particular emphasis was put on the structural analysis of the sonic history of jazz in Graz and the reflection of the interrelated artistic processes. The results of this research project were published in a recent monograph and on CD. This paper, however, aims towards a systematization of the artistic practice and discusses its relevance as a specific method for historical research in jazz. By drawing from established theories in artistic research and particular examples in the aforementioned research project, the paper delineates set of criteria and describes how this approach establishes and advances knowledge in the musicological study of jazz.

Michael Kahr is a jazz pianist, arranger, composer and musicologist. He works as a senior lecturer at the institutes for jazz and jazz research at the University of Music and Performing Arts in Graz, Austria.

Adiel Portugali

On the Marginality of Jazz in Beijing

Chinese jazz was born during the 1920s amid a rising wave of popular music in Shanghai. Its second appearance, which I refer to here as contemporary Chinese jazz, took place during the 1980s in Beijing. Since then, this music form has developed and spread, and today different jazz scenes can be found in various cities throughout the Chinese mainland. In most places, however, they exist outside China's national and local music industries, performed and known merely by small circles of musicians and fans. This paper explores the marginal nature, position and image of contemporary Chinese jazz in Beijing up to 2013. In particular, it reveals the way Beijing's jazz scene interacts with the political, social, economic and musical environments in which it subsists, and the way these interactions have affected its expansion or marginalization. The topics raised in this paper will be discussed through a dual perspective that follows the historical narrative and process that led to the outside stance of jazz in Beijing, on the one hand, and exposes the insider's view perspective of the way individual musicians engaged in the current jazz scene in Beijing experience and interpret its marginal characteristics, on the other.

Adiel Portugali is a researcher and lecturer focusing on the historical, cultural and geographical aspects of contemporary jazz and popular music in China. He is also a percussionist and the former drummer of the punk band 'Ziknei Tzfat'. From 2006-2010 he lived in China and worked as a percussion player and teacher, translated Rony Holan's *Rhythm for All* in Chinese (2007), and served as a cultural attaché at the Israeli embassy in Beijing (2008-2009).

Damian Evans

Re/sounding Jazz

Contestation for ownership of jazz within the Dublin jazz scene

While jazz is often heralded as 'a universal language', jazz scenes are typically sites where cultural clashes occur. This paper reports on struggles within the Irish jazz scene for ownership and authenticity regarding jazz. Examining the day-to-day activities of jazz scene participants, it argues that rather than being just a potential egalitarian culture, jazz scenes share many of the same inequalities as wider society. Efforts for recognition and success within jazz scenes, rather than being purely based upon meritocracy, are often reflective of scene power and identity politics.
Based upon fieldwork carried out in the Dublin jazz scene between 2012 and 2016, this paper examines the activities of musicians, educators, promotors and audience members in particular in relation to the daily contestation and negotiation inherent in jazz activity. Drawing on a recently completed PhD study, I argue that jazz scenes can be understood as paradigms through which participants understand their position in societies and are a result of constant social, cultural and economic improvisation and interaction between all participants. It examines the way that participants draw upon jazz discourse to legitimise their activities, creating multiple senses of a scene simultaneously.

Damian Evans is a jazz double bassist and researcher who recently completed his PhD studies at Dublin Institute of Technology. A research associate of the Research Foundation for Music in Ireland, he has guest lectured at University of Dublin and has co-edited *The Musicology Review.*

Sean Mills

Democracy in Music?

The Politics of Jazz in Postwar Montreal

In this paper, I will explore the politics of jazz in North America's largest French-speaking city, Montreal. In January 1946, former drummer in Duke Ellington's band, Louis Metcalf, arrived in Montreal and set out to establish the city's first bebop band. Whether intentionally or because of the unique circumstances of the city, Metcalf's band consisted of seven musicians from different racial and ethnic backgrounds, a fact which became one of the key selling points of the group. Metcalf quickly dubbed his band "democracy in music," associating both improvisation and the multiracial nature of his band with a broad conception of democracy, understood both locally and globally.
In this paper, I want to (1) explore the political vision of 'democracy' that emerged among jazz musicians in postwar Montreal, and argue that jazz musicians need to be included in discussions about the new conceptions of democracy that emerged in the postwar world. These discussions

often emerged, I will argue, in moments of cross cultural contact and improvisation, and demonstrate that debates about music cannot be disassociated from race, language, place, and the global political order. Secondly (2), I want to discuss the reception of bebop in Montreal, a city shaped by linguistic and class tensions, as well as the reception of the political message of democracy that came with it. Ultimately, building on extensive archival research and oral histories, this paper will offer a reflection on the relationship between sound, politics, and place.

Sean Mills is Associate Professor of History at the University of Toronto. His publications include *A Place in the Sun: Haiti, Haitians, and the Remaking of Quebec* (2016), and *The Empire Within: Postcolonial Thought and Political Activism in Sixties Montreal* (2010).

Session 25:
Women in Jazz
Chair: Christa Bruckner-Haring

Sean Lorre
"Mama, He Treats Your Daughter Mean"
Reassessing the Role of Women in Mid-Twentieth Century British Jazz and Blues Revivalism

Origin stories about the transatlantic phenomenon of the British blues revival circulating in scholarly and popular discourses share common themes: they are invested in an understanding of the blues as a folk art, they are animated by men (Alan Lomax, Humphrey Lyttelton, Chris Barber, Alexis Korner, Big Bill Broonzy, Muddy Waters...) and they project a masculinist conception of what "real" blues should be. This presentation offers a corrective to the dominant historical narrative of mid-century British blues revivalism by reinserting "slim, lively Irish girl" Ottilie Patterson, the UK's most popular and accomplished blues and trad jazz singer between 1955-1963.
Close examination of Patterson's 1961 album, *Chris Barber's Blues Book, v.1: Rhythm and Blues with Ottilie Patterson*, in particular, allows for just such a reappraisal. I propose an analysis of this record's content and context drawing from contemporaneous mass-media discourse (*Melody Maker, Jazz Journal*, etc.) as well as Patterson's own notebooks held at Britain's National Jazz Archive. Specifically, I address Patterson's original composition "Bad Spell Blues," along with her interpretations of three songs originally performed by Ruth Brown and Memphis Minnie. I suggest that, through exploring alternative notions of femininity found in black women's blues and by inverting the typically masculinist lyrical tropes of Chicago blues into feminist statements, Patterson's work challenges the assumptions that 1) revivalists were only concerned with "folk" forms of African-American expression and 2) that the blues revival was exclusively motivated by the appropriation and vicarious expression of African-American hyper-masculinity (Keil 1966, McClary 2001, Adelt 2009).

Sean Lorre is a PhD candidate in musicology at McGill University and a part-time lecturer/course author for Rutgers University's Arts Online division. His dissertation is a musical and historiographical analysis of the early-1960s British R&B boom contextualized within the broader field of racial representation and black music revival in the UK.

Magdalena Fuernkranz
"Oh Yeah, She Performs!"
The Situation of Female Jazz Musicians in Austria

Jazz became a significant part of the Austrian music culture after the Second World War. Since the 1950s, the jazz scenes of Vienna and Graz grew especially quickly. Austria was also the first European country to institutionalize jazz within academia: In 1965, the Akademie für Musik und darstellende Kunst Graz established a jazz department. The vast majority of students – as well as jazz instrumentalists in general – were male; female jazz musicians were mostly vocalists. Even today the profession of jazz musician is still a male-dominated field in Austria. In recent years, however, the changing landscape of Austrian jazz has been characterised by the breakthrough of female bandleaders such as saxophonist Viola Falb and double bassist Gina Schwarz. The main aim of my paper is to discuss the historical and current role of female jazz musicians in Austria and to present the Gina Schwarz PANNONICA-Project – a measure to improve the situation of female instrumentalists in the

country. According to the website of *mica – music austria* (March 2017), 30 percent of Austrian jazz musicians are female. Various studies on (under-)representation of woman in jazz show that young musicians benefit from female role models. However, Gina Schwarz is recently the only female musician teaching an instrument as main artistic subject at an academically institutionalized jazz/popular music institute in Austria. Based on her own experience as female instrumentalist, Schwarz aims to improve the situation of female musicians. The double bassist decided to call her new stageband the Gina Schwarz PANNONICA-Project, honouring the leading patron of bebop music Pannonica de Koenigswarter.
As part of this project, Schwarz invites international female composers and musicians to perform together at the Porgy & Bess Jazzclub in Vienna. In addition, these female role models run workshops and give lectures at University of Music and Performing Arts Vienna. Gina Schwarz PANNONICA-Project aims to achieve a better gender balance in Austrian jazz and to encourage more women to become professional jazz musicians.

Magdalena Fuernkranz is a postdoctoral fellow in Popular Musicology at the Department of Popular Music at the University of Music and Performing Arts Vienna. In 2015, she finished her dissertation on the desexualisation of Elizabeth I – England's Virgin Queen – on film. She is co-leader of the project "Performing Diversity" and leader of the project "Female Jazz Musicians in Austria."

Vanessa Blais-Tremblay
Gorgeous Girlies in Glittering Gyrations
Exotic Dance and Interwar Jazz

This paper considers the aesthetic relationship between exotic dance and interwar jazz. I draw on a previously unexplored collection of interviews with black women performers and show musicians who participated in the so-called "golden age" of jazz in Montreal (1925-1955). Given Montreal's status as a "showtown," the city is a particularly rich focal point for examining the constitutive relationship between exotic dance and interwar jazz. Specifically, these oral histories force a critical revision of the assumption that entertainers based their routines on an independent soundtrack provided by a jazz ensemble. In doing so, they shed light on the dynamic collaborative process that led to live performance.
The narratives articulated in these oral histories also allow us to move beyond questions of representation in scholarship on theatrical jazz dance to consider issues of subjecthood and agency. My presentation will extend historical assessments of exotic jazz dancers by discussing two counter-mythologies that emerge from their testimonies: 1) their deep affective attachment to their creative labor, an immensely important historical signpost of what bell hooks calls "re-thinking the nature of work" for black working-class women; and 2) a sophisticated critique of the gendered and classist constraints of black respectability discourse, where upward mobility could only come at the expense of the erotic potential of their bodies. Following Audre Lorde, I argue that the harnessing of erotic power to access work that provided both a temporary escape from gendered and racial violence and way out of poverty should be understood as a critical black feminist strategy.

Vanessa Blais-Tremblay is a professional violinist and a PhD candidate in Musicology and Women's Studies at McGill University. Her dissertation maps the interaction between jazz, genre, and identity during the so-called "golden age" of jazz in Montreal (1925-1955). She is a current fellow at the International Institute for Critical Studies in Improvisation and the Institute for the Public Life of Arts and Ideas at McGill University.

Susan Schmidt Horning
Panorams, Scopitones, and Color-Sonics
Music for the Ear and the Eye

Historically, women have been marginalized as instrumentalists in jazz and popular music. Considered to be novelty acts in a "man's world" and valued more for their looks, as Sherrie Tucker noted in *Swing Shift*, because the public "looks first and listens later," all-female bands had to work hard to be accepted for their ability. Thanks to Tucker's work, we know about African-American all-girl bands in the 1940s, but there were many other such groups, black and white, that played on the margins of swing and dance music during the decades leading up to and during World

War II. My mother played clarinet and alto sax in one such group, The Co-Eds, from Akron, Ohio, during the Depression. Playing a repertoire ranging from "Ja-Da" to "St Louis Blues" on radio shows, at dog races and auto shows, as well as high school proms and ballroom dances, they would "swing their distinctive rhythms" for five to six dollars a night for three-hour shows. With no recordings, I seek to reconstruct their history and sound from the archive of photos, news articles, sheet music, and personal papers I inherited. This paper will seek to understand how such bands played on the margins of both the masculinized music world and the margins between the realms of swing, jazz, and sweet musics.

Susan Schmidt Horning is Associate Professor of History at St. John's University and author of *Chasing Sound: Technology, Culture, and the Art of Studio Recording from Edison to the LP* (2013). Her current project is a global history of all-girl bands in the 1960s.

Session 26:
Festivals

Chair: Francesco Martinelli

Sponsored by Cultural Heritage and Improvised Music in European Festivals (CHIME)

Tony Whyton
Space is the place
Developing a typology of European jazz festival and cultural heritage sites

This paper explores the relationship between European jazz festivals and specific locations and examines how changing relationships between music, festivals, and cultural heritage sites renegotiate established understandings and uses of heritage. Within Europe today, heritage sites have become symbolic of particular social and cultural events, where values and meanings have been ascribed and where identities are constructed, re-constructed, suppressed or negotiated. When jazz enters these places, it can offer a resounding of the past; the music can provide a challenge to unitary or reified notions of heritage and encourage us to engage with cultural heritage in new ways. Festivals occupy an important – if undervalued – place in Europe's cultural ecology, with their dynamic and synergetic relationship to spaces and cultural sites. Using a typology of European jazz festivals and cultural heritage sites, this paper aims to look more broadly to places where jazz offers offer meaning to specific groups through acts of remembrance or commemoration, to locations where people negotiate a sense of belonging and/or (re)consider their place in the world and, indeed, to places that encourage us to reflect on our relationship to the environment or which provide us with a transformative vision of the future.

Tony Whyton is Professor of Jazz Studies at Birmingham City University, and author of *Jazz Icons: Heroes, Myths and the Jazz Tradition* (2010) and *Beyond a Love Supreme: John Coltrane and the Legacy of an Album* (2013). He is founding co-editor (with Nicholas Gebhardt) of the Routledge series *Transnational Studies in Jazz*. They also edited *The Cultural Politics of Jazz Collectives: This Is Our Music* (2015). Tony Whyton is a member of Rhythm Changes and CHIME.

Walter van de Leur
'Building on the Power of the Past'
Tourism, Festivals, Heritage on a (Dutch) Caribbean Island

Lying off the coast of Venezuela in a prime 'Sun, Sea, and Sand' location, Curaçao is a popular tourist destination with a complex colonial past. Seized by the Dutch in 1634, the island has since seen slavery, abolition, a civil rights movement, industrialisation, and severe environmental damage. All the while, it has served as an exotic playground for wealthy travellers. In 2010 one of Europe's biggest jazz festivals came to the island, drawing a large, international crowd. The success of the Curacao North Sea Jazz Festival (CNSJF) sparked a new commercial tourism strategy by authorities that hoped to boost the 'stagnant' industry and, in recent years, more festivals have sprung up on the island. One new festival is Punda Jazz Fest, an event held in the urban centre of Curaçao's capital Willemstad, also a World Heritage Site. In comparison to the $195-a-day CNSJF run by the Dutch North Sea Jazz company, Punda Jazz Fest is a free event run by the locals. This paper will examine the

political and social contexts that connect these two events. It will focus on how the events engage with their location, specifically through use of cultural heritage and place-making. The paper will demonstrate how festivals – and the tourism infrastructure that supports them – are implicated in a long history of colonial and postcolonial exploitation, both on Curaçao and the wider Caribbean region.

Walter van de Leur is professor of Jazz and Improvised Music at the University of Amsterdam, on behalf of the Conservatory of Amsterdam. He is the author of *Something to Live For: The Music of Billy Strayhorn* (2002), and of *Jazz and Death: Rituals and Representations* (forthcoming), and the founding editor of the *Oxford History of Jazz in Europe* (5 vols, 2018–22). Walter van de Leur is a member of Rhythm Changes and CHIME.

George McKay
The Impact of Festivals project, and jazz festivals in Europe

In this brief overview, I report on recent and current work with and about jazz festivals in Europe. This includes the Arts and Humanities Research Council-funded The Impact of Festivals project, in collaboration with EFG London Jazz Festival, and a chapter on European jazz festivals since the 1940s for the forthcoming Europe Jazz Network / EU collection edited by Francesco Martinelli, Jazz in Europe.
- Short film, Carnivalising the Creative Economy: AHRC-funded Research on and with British Jazz Festivals (http://www.youtube.com/watch?v=Lwo7yfG1UGQ, 2014)
- Findings from The Impact of Festivals reports (two, 2016) and their connected literature reviews (Webster and McKay, 2016). (Project website: http://impactoffestivals.wordpress.com)
- Co-authored and co-produced history of London festival, 25 Years of the London Jazz Festival (Webster and McKay, 2017?)
- European jazz festivals chapter – a significant European originary role in the development of the event that is the 'jazz festival', which one can trace back to Nice, of course (1948), but further to the 1930s (2017).

There are signs of increasing awareness by jazz festivals of (the achievement of) their own history and legacy, as some have notable production histories which date back 50 years and more. Funded research on aspects of festival culture (pace, CHIME itself) is increasingly common, funded by Research Councils and similar bodies, or by festivals and arts organisations themselves in the form of consultancy. For the conference audience, it is worth pointing out too that academic contributions to jazz festival content have become more common and important.

George McKay is Professor of Media Studies at the University of East Anglia and AHRC Leadership Fellow for its Connected Communities Programme. He is the author of *Glastonbury: A Very English Fair* (2000), *Community Music: A Handbook* (co-ed. with Pete Moser, 2004), *Circular Breathing: The Cultural Politics of Jazz in Britain* (2005), *Radical Gardening: Politics, Idealism and Rebellion in the Garden* (2011), *Shakin' All Over: Popular Music and Disability* (2013), and editor of *The Pop Festival: History, Music, Media, Culture* (2015). George McKay is a member of Rhythm Changes and CHIME.

Loes Rusch
Old Churches, Jazz, and Windy Pastures
The Music Festival as a Site for Sensory Studies

'Being part of it, that's what makes it a special experience. Because of the location, the way you got there. You record some of the music on your mobile phone and listen to it at home, only to realize that being there was much more fun than listening back to in on the recording. It is better to throw it away, rather than saving it. You know, [the performance] was good the way it was, it made me happy, and that's it. It's so much different than buying a CD, I would rather go again.' When asked about his experience of the Summer Jazz Bike Tour – a music festival in the northern part of the Netherlands that takes it visitors via cycle routes to performances at different heritage locations – a visitor explained how listening to music is about much more than just the sound.
While music festivals and musical performance are fully embodied, multi-sensory events, these have been relatively unexplored as such. Recently the field of sensory studies has begun to bring attention to new avenues for experience and knowledge by including narratives of hearing, seeing,

smelling, touching, and tasting into historiography. By studying the intersection of music (festivals) and the senses, this paper explores ways of moving beyond sights and sounds as jazz studies' main field of inquiry using these new insights.

Loes Rusch teaches at the University of Amsterdam and the Conservatory of Amsterdam. She contributed a chapter to *The Cultural Politics of Jazz: This Is Our Music* (Whyton and Gebhardt, eds, 2015), and has articles published in i.a., *Jazz Bulletin*, *Jazz Research Journal* and *Jazzforschung/Jazz Research*. Loes Rusch is a member of Rhythm Changes and CHIME.

Session 27:
Sonic Histories – North
Chair: Christa Bruckner-Haring

Heli Reimann
How it was for 'him, her and them'
Narratives from the Tallinn 67 jazz festival

The year 1967 marks an important moment in Estonian jazz history. The Tallinn 67 jazz festival was the biggest jazz celebration to have taken place on Soviet territory thus far. Four days from 11 to 14 May witnessed 26 groups from 17 cities, 200 foreign journalists and 12,000 visitors from all over the Soviet Union. In addition, the event expanded the stylistic boarders of jazz for Soviet audiences – through performances by the Charles Lloyd Quartet modern jazz reached the Soviet Union for the first time. The event also marks a pinnacle in the jazz festival tradition in Estonia. Unfortunately, the tradition then halted for two decades. Unfortunately, the tradition then halted for two decades. Following Miri Rubin – who claims that cultural history focuses not on 'how it really was' but rather 'how it was for him, or her, or them' – the study will not seek an objective presentation of the past but rather the subjective meanings for relevant actors. Based on interviews with the participants at the event, both musicians and audience, I will try, on the one hand, to reconstruct the course of the festival events, while on the other, to ask questions about the personal experience of these actors.

Heli Reimann is a post-doctoral research fellow in music history at the Sibelius Academy, University of the Arts Helsinki, Finland. Her research is funded by Finnish Kone Foundation. Her current project includes a monograph on Soviet Estonian jazz history from 1944 to 1967.

Hans Weisethaunet
Resounding Jazz in the North
Between 'strategic essentialism' and the freedom principle

This presentation re-examines the poetics and politics of the *free*, asking under what conditions jazz might be seen as ruled by a *freedom principle*. The resounding of jazz in Europe was in part conceptualized as "European Echoes" (Schoof, 1969); it appeared as an alternative to 'American' influences—at least in the discourses enhanced by some critics and policy makers. Nevertheless, the resounding of jazz took shape also as a more direct prolongation; that is, in *affinity* with the African-American sounding quest for *freedom*; that seemed to be the case in Scandinavia, as well as in Poland, in the early 1960s. Polish avant- garde composer Krzysztof Penderecki was stimulated to take on a new career as conductor, after his initial meeting with *free* players Cherry, Breuker, Rypdal and some others in 1971. The *freedom principle*, however, seem contrasted by 'strategic essentialsm' (as theorized by Gayatri Spivak), in the ways jazz was resounded and re-contextualized—that is, also in processes of recording. My research findings are based on interviews with a number of central players, in and outside of Scandinavia, among them Bobo Stenson, Palle Danielsson, Bernt Rosengren, Juhani Aaltonen, Krzysztof Penderecki, Tomasz Stańko, Jon Christensen, Gary Peacock, Charles Lloyd, Jack DeJohnette, Wadada Leo Smith, Ornette Coleman, Steve Kuhn, Peter Brötzmann, Alexander von Schlippenbach, Han Bennink, Dave Holland and Evan Parker. Relating to current inquires in jazz historiography and ethnography, the project raises significant questions concerning freedom and *agency*; i.e. of representation, aesthetics, and materiality.

Hans Weisethaunet is Professor at the Department of Musicology of the University of Oslo. He is the author of numerous chapters and articles, i.a., in *Popular Music*

Matters: Essays in Honour of Simon Frith (2014), *Music and Identity in Norway and Beyond: Essays Commemorating Edvard Grieg the Humanist* (2011), *Popular Music and Society*, *Popular Music History*, the *Continuum Encyclopedia of Popular Music of the World* (2003), and *Pop Music and the Press* (2002).

Alf Arvidsson
Strategies of trad jazz in Sweden
Keeping up with changing times, 1960-80

The traditionalist movement in jazz took different shape in different countries. In Sweden, it to a large extent became a youth movement, with grammar school s as a strong recruiting base and the starting points of many teenager bands. Grammar school dances was a strong performance situation, from the late forties up to the coming of the Beatles in 1964. Even before that, discussions had started about where trad jazz in Sweden was going and where it had potential for development. During the sixties and early seventies, trad jazz musicians attempted several strategies for staying vital and keeping a place in Swedish music. These included: joining modernists in the struggle for public recognition of jazz in cultural policy and music education; seeking new forms with commercial potential; going further into jazz tradition; developing new formats for playing, including crossover-experiments. In this paper, I will discuss how these strategies affected the musical outcome, and how they related to contemporary discourses on music and culture in general, and to the many reforms of Swedish music policy that was taking place.

Alf Arvidsson is Professor at the Department of Culture and Media Studies at Umeå University, Sweden. He has contributed numerous articles i.a., to *Orkesterjournalen*, *Svensk Tidskrift för Musikforskning*, *Music and Politics*, *Jazz Perspectives*, *Popular Music History*, *Journal of World Popular Music*, and *Jazz Research Journal*.

Session 28:
New Orleans 2
Chair: Catherine Tackley

Bruce Boyd Raeburn
LaRocca's Rage
Caucasian Guilt and Assertiveness in the Jazz Studies Dialectic

This presentation will examine the writings of Nick LaRocca, James Lincoln Collier, Gene Lees, Richard Sudhalter and those who have responded to them to ascertain how the act of framing "white" contributions to the development of jazz has influenced jazz studies over the past 80 years. Despite the attempts of some scholars to establish neutral perspectives that de-emphasize race, musicians such as trumpeter Nicholas Payton regard racial perspectives as necessary to understanding and view the word "jazz" with scorn, based on what they perceive to be a continuing pattern of "white" exploitation of "black" music (BAM is Payton's term of choice). The writings of the authors mentioned above (which all entail "white ownership" or authority in jazz) can be seen as a part of this pattern. What motivates "white" authors to assert what are often viewed as inflammatory claims for inclusion and even priority in the jazz origins scenario and how do they back them up? Conversely, what are the pitfalls of policing the boundaries of "blackness" in the face of complex social situations that confound simplistic racial characterizations? This paper will consider the broad consequences of the racial paradigm in jazz studies, including how expressions of racial authority can validate, qualify, or disqualify the presentation of historical information. Finally, what are the best practices for young scholars entering what some have referred to as "this racial minefield" of jazz studies?

Bruce Boyd Raeburn is the curator of the Hogan Jazz Archive at Tulane, and the author of *New Orleans Style and the Writing of American Jazz History* (2009).

Session 29:
Recording 2
Chair: Lisa Barg

Andy Fry
The Revival Will Be Televised
Technologies of New Orleans Jazz

Typically located among scratchy 78s and toothless musicians, The New Orleans Revival Movement of the mid-twentieth century is also a story of cutting-edge technologies: from broadcasting networks to multi-track recording to stereophonic sound. This paper extends to other media my previous research on the US radio shows that, from the start of the war, re-sounded New Orleans veterans such as Bunk Johnson and Kid Ory. It considers, first, the venerable musicians awarded on-screen roles in post-war films: from Mutt Carey and Zutty Singleton in the historical muddle *New Orleans* (1947), through Willie the Lion Smith and Pops Foster in the experimental live capture *Jazz Dance* (1954), to clarinettist Edmond Hall in the Sinatra/Crosby/Armstrong vehicle *High Society* (1956). Second, I review the pioneering record label Audio Fidelity which, in the late 50s, made the young, white Dukes of Dixieland standard bearers of stereo. Less a racial than a technological boundary—the two are related—this generational changing of the guard challenged an 'authenticity' of blood and soil with the high fidelity of its re-sounding medium. Third and last, these two phenomena come together in my paper in the comparatively low-fi medium of 1950s television: from the *Colgate*, *Dupont* and *Edsel* sponsored shows to a New Orleans Special of *Art Ford's Jazz Party*. Collectively, these different media help to reveal how New Orleans jazz would come to stand as a national symbol in and by re-emphasizing its regional situatedness, even as that place itself may have become increasingly incidental beyond its symbolism.

Andy Fry is Senior Lecturer in Music at King's College London. His publications include *Paris Blues: African American Music and French Popular Culture, 1920-1960*, which won the AMS's Lewis Lockwood Award. His current research concerns the revival of New Orleans jazz, in the US and around the world, at mid-century.

Martin Guerpin
Categorizing Jazz
Critics, the Record Industry and the Tumultuous Birth of a Musical Genre in France (1918-1939)

It is well-known that, from 1918 to the beginning of the twenties, the word "jazz" referred first and foremost to a special kind of band. Lesser-known is how, as the decade went on, jazz became a category referring to a special type of musical arrangement and then to a musical genre, the content of which was totally transformed during the thirties. The transformations of jazz (still taken as a category) are well reflected in discographies such as Delaunay's (1938), and above all in record catalogues that were published monthly in France. However, a thorough investigation into these catalogues can only lead to a history of the *word* jazz. At best, it helps answering descriptive questions such as: from which other categories is jazz differentiated? Which musicians are included or excluded from one year to another? This paper aims to understand how and on what grounds did the category jazz evolve and become a ramified musical genre. This evolution will be examined in light of (1) the role played by the often heated debates among critics (Hoérée, Vuillermoz, Panassié) about what jazz is or should be on the one hand, and (2) the evolution of the diffusion of American records in France, on the other hand. By linking material, intellectual and cultural history, this paper will contribute to a study of the evolution of the jazz canon in France.

Martin Guerpin is Assistant Professor at Evry University, and author of *Adieu New-York, Bonjour Paris: The Appropriations of Jazz by the World of Art Music in France, 1918-1940* (2018). His last disc, *Spoonful*, was awarded a "Choc 2017" Prize by *Jazz Magazine*.

Cyril Moskow

The 1960s Melodiya Live Jazz LPs

The Document of The Axial Time of Soviet Jazz

The four Moscow Jazz Festivals, held in the Soviet capital in 1965, '66, '67 and '68, made history as the first major manifestation of the new, post-Stalinism generation of Russian jazz musicians. The Soviet record label *Melodiya* released compilations of the best 1960s festival performances, and pressed the resulting seven LPs, the first-ever live jazz albums in Russian history, in hundreds of thousands of copies, thus helping the festival artists to gain national fame.
In 1968, the last of the historic Moscow jazz festivals concluded this Axial Age of the Soviet jazz movement. After the Warsaw Pact invasion in Czechoslovakia in August, 1968, the Soviet ideology machine tightened the pressure on cultural life, and jazz was its primary victim, because of its American origins. However, the LP releases with the 1960s festival compilations created an unprecedentedly large audience for Russian jazz, and remained, even to this day, an important document of an entire generation of players who struggled between their love for the American art form and the strict rules of survival within the quasi-totalitarian society. The recordings made during the festivals reflect the compromise nature of the 1960s Russian jazz movement: controlled by the Soviet regime, musicians were required to use as much tunes written by classically trained local composers as possible. This enabled a wider spread of the Russian classical and folk music traditions among the new generation of jazz musicians, giving their music a new, culture-specific flavor, and linking them with Russia's rich musical heritage.

Cyril Moshkow is editor and publisher of *Jazz.Ru Magazine*, and Research Director and board member at the Jazz Research Center in Yaroslavl. He is lecturer on Jazz History at the Russian State University for Humanities.

Bruce Dudley

Uncovering Hidden Compositional Techniques in the music of Thelonious Monk

Thelonious Monk's music has been analyzed in several diverse ways: using Set Theory (Kurzdorfer, 1996); as A Sonnet Sequence (Haywood, 1999); through the lens of Motivic Construction (Korman, 1999); and through an examination of his "Pianism" (Givan, 2009), among others. In this, the centennial year of his birth, I wish to add to the discussion and understanding of Monk's music by examining three of his compositions. Some of the discoveries into Monk's compositional processes will include his use of rhythmic displacement and quasi-serialism derived from contrapuntal reductionism ("Evidence"); tonal parallelism and melodic sequencing expressed through chromatic transposition and intervallic juxtaposition ("Pannonica"), and finally, gestural repetition and expansion, as a well as architectural phrase structuring using the golden ratio ("Trinkle Tinkle").
Monk's compositional processes created a completely fresh way of composing short form jazz music during the bebop period of 1944-1956. His compositions are often filled with an inner logic that belies the ear (and even the eye) upon first, second, or even repeated listening. Yet, the fact that Monk used elements from the compositions themselves in most of his improvisations, and developed them in creatively unique ways, lends credence to the idea that a deeper study of the compositional elements found in Monk's music will yield a better understanding of how to improvise more effectively over his music. It is also the aim of this presentation to illuminate some of Monk's more "hidden" compositional techniques to give the observer new tools with which to create music of lasting quality.

Pianist and composer **Bruce Dudley** is Associate Professor of Commercial Music at Belmont University, and serves on the jazz faculty at Vanderbilt University in Nashville, Tennessee. His recordings include Mostly Monk and The Solo Sessions. He has published transcriptions of jazz pianist Phineas Newborn Jr. through www.phineasnewbornjr.org.

Session 30:
Fusions 3
Chair: Andrew Berish

Roger Fagge
'Just Digging that Doo-Bop Sound'
Miles Davis, Jazz and Hip-hop

Throughout his career, Miles Davis explored new music and pushed at the boundaries of Jazz. By 1991 his interest in hip-hop, a music that he saw as coming from the streets, resulted in a collaboration with producer Easy Mo Bee on what became his final album 'Doo-Bop'. The recording of the album was cut short by Davis' death in September 1991, leaving it to be completed posthumously. 'Doo-Bop' was part of a more general conversation between jazz and hip-hop in this period, and was seen by some as a model for future work. However, the critical response was mixed, from both jazz and hip hop writers alike, and unease was voiced about the way the album was finally put together. This paper will explore what this album reveals about the relationship between jazz and hip-hop at the time, and the role of authenticity in performance and recording. It will also explore the influence of Davis' music on subsequent collaborations, and the longer-term relationship between jazz and hip-hop.

Roger Fagge is an Associate Professor in the Department of History at the University of Warwick. His publications include *The Vision of J.B. Priestley* (2012), and he is co-editor of *New Jazz Conceptions: History, Theory, Practice* (2017). He is currently working on a study of Eric Hobsbawm's role as a jazz critic.

Elliott Powell
Corner Politics
The Queer Coalitional Politics of Miles Davis

In the summer of 1972, jazz artist Miles Davis released *On the Corner*, his first jazz-fusion studio album that deliberately sought to address African American political consciousness of the early 1970s. For example, the album art depicted men in red, green, and black as well as black leather coats and berets, serving as visual allusions to Pan-Africanism and the Black Panther Party, respectively. Along with these visual signifiers of 1970s black politics, the music of *On the Corner* emphasized funk rhythmic patterns that were reminiscent of James Brown, Sly Stone, and The Last Poets, all black power cultural icons of the late 1960s/early 1970s. And yet, despite these visual and musical expressions of early 1970s black political thought, there were two elements of *On the Corner* that ran antithetical to dominant discourses of blackness and black politics at this time: queerness and South Asianness. Indeed, South Asian music and musicians played a central role in the album; and the album cover art also gestured to black male queerness. How, then, might we make sense of these sonic and visual elements of *On the Corner* that do not align with dominant representations of black politics and life at the time? This paper addresses this question by revisiting the music, visual art, and sociohistorical context of *On the Corner*, and argues that the album linked and expressed South Asian sound and alternative sexualities as constitutive formations—formations that dually animated and expanded notions of blackness and black politics of the early 1970s.

Elliott H. Powell is an Assistant Professor of American Studies at the University of Minnesota. His work considers race and sexuality in Black music. His work is published or forthcoming in *The Black Scholar, GLQ: A Journal of Lesbian and Gay Studies*, and the *Oxford Handbook of Hip Hop Studies*.

Session 31:
Exchanges
Chair: Nicholas Gebhardt

André Doehring
Freedom, jazz, dance
Jazz sounds as structure, affordance, and challenge in recent electronic dance music

In electronic dance music, whole jazz pieces (e.g. *Theo Parrish's Black Jazz Signature*) or individual samples have often been used as a means to showcase an ethics of inspiration and improvisation: they act as signifiers of musicality, musical value – and ethnicity. Alas, research on this repertoire is scarce. Historical developments of jazz studies and popular music studies have led to distinct areas of research of either jazz *or* popular music, each equipped with special musical concepts and aesthetic beliefs. It is for this reasons that today, ten years on from Simon Frith's diagnosis that the separation of jazz and popular music studies was an "indisputable fact of academic life" (2007), hybrid musics from outside of these "gated communities" are still being neglected. Based on an analysis of Prequel's *Freedom Jazz Dance* (2016), I discuss the track's affordances to invite different experiences of the track at the same time: By means of certain musical aspects (one being the re-sounding of a jazz sample), it is possible to listen to it as 'black music' in the Chicago House tradition; listeners and dancers describe it as 'deep' (i.e. meaning- or soulful). But at the same time, the music invites understandings of a broader conception of ethnicity that challenge traditional ideas of persona, place, time and, thereby, genre boundaries. An explanation for the appeal of electronic dance music that moves people and capital around the globe night after night? A starting point for future joint research in any case.

André Doehring is professor of jazz and popular music research at the Institute for Jazz Research in Graz (Austria). Recent English-language publications include the co-edited *Song Interpretation in 21st Century Pop Music* (2015); "Modern Talking, Musicology, and I: Analysing and Interpreting Forbidden Fruit" (in *Perspectives on German Popular Music*, 2017).

Scott Currie
Midnight Sunset in Vienne
The Postcolonial Politics of Intercultural Jazz Collaboration

This presentation examines a pair of intercultural musical encounters aimed at the transcendence of cultural, national, and racial divisions, and illustrates the manner in which the immanence of such divisions in the political-economic structures of the music industry manifests itself in the form of constraints upon the productive relations among artists involved, which effectively serve to limit the artists' exercise of creative agency to overcome such divisions. Both the initial recorded 1973 collaboration between Ornette Coleman and the Master Musicians of Jajouka in Morocco, and their subsequent reunion concert at the 1999 Jazz à Vienne festival in France confront the listener with striking disjunctures that practically demand explanation. Upon closer, contextualizing examination, these sonic clashes and the aesthetic resolutions improvised by the artists offer a good deal of insight into the poetics and politics of intercultural jazz collaboration.
The resounding of this seminal world-jazz collaboration – in a live restaging that echoed the original recorded encounter's disorienting dissonances, still reverberating over a quarter century later – bears eloquent witness to the aesthetic conflicts engendered by collisions between overlapping but partly contradictory postcolonial formations, which shape collaborative encounters between subaltern artist-agents differentially positioned by their distinct, respective, neocolonial regimes of origin. Drawing upon archival, oral-historical, and ethnographic research, these comparative case-studies trace the criss-crossing cultural currents carrying artists from peripheral provincial/colonial outposts to the marginalized left banks of various metropoles, and illustrate at their confluence the consequential role of incommensurable European vs. American racial ideologies in structuring unequal access to cosmopolitan mass-media industry patronage and prestige.

Scott Currie is a founding member of the Creative Studies and Media faculty of the University of Minnesota School of Music, specializing in jazz, rock, and world music. His research to date has focused on improvisation in transnational and cross-cultural perspective, grounded in ethnographic studies of avant-garde jazz collectives and collaborations in New York, Berlin, and Minneapolis.

Mischa Van Kan

Swedish jazz resounding over the Atlantic

In the 1950s, the specialized jazz magazines *Down Beat* and *Metronome* regarded jazz as one of the ultimately American cultural expressions. However, reports from Europe showed that Europeans not only appreciated jazz, but also played it themselves with Sweden as a new center for jazz. Django Reinhardt was thus not the exception that confirmed the rule of sole American production of jazz, as the prevalence of jazz in Sweden indicated that European production of jazz was more widespread. The raised American interest in jazz from Europe resulted in a considerable export of recordings of Swedish jazz to the United States.

The exchange meant that jazz not only travelled the Atlantic from the US to Europe, but also back from Europe to the US. This raises a number of questions that engage with notions of nationality, ethnicity, race, gender and hipness that are intimately linked to jazz. How did jazz resound over the Atlantic? What happens when Swedish jazz is issued in the US? A close analysis of the reception of Swedish jazz in the US in the years 1947-1963 provides a perspective on an early reception of European jazz, but also reveals American ideologies of jazz. Was it still regarded as jazz when Swedes played it? How was Swedish jazz positioned in relation to American jazz? By discussing these questions, the paper challenges the notion of European jazz as a periphery and shows how Swedish jazz was a phenomenon relevant for the United States.

Mischa van Kan is an independent scholar with a Ph.D. in musicology and is interested in the way music relates to place as well as notions of nationality, ethnicity and race. In his dissertation, he traced and analyzed the dissemination and reception of Swedish jazz in the US from 1947 to 1963.

Anna Harwell Celenza

The Birth of Jazz Diplomacy: American Jazz in Italy, 1945-1960

Scholars have designated the mid 1950s as the beginning of American jazz diplomacy, with the Soviet Union and Africa as primary targets. But as this paper explains, the State Department's use of jazz as a tool for suppressing Communism began in Italy at least a decade earlier and set the stage for the well-known Jazz Ambassadors program launched by President Eisenhower in 1954.

As I explain in my forthcoming book *Jazz Italian Style: From Its Origins in New Orleans to Fascist Italy and Sinatra* (CUP 2017), Italy posed a particular problem for the United States at the conclusion of World War II. Whereas England, France and Germany looked to jazz as a "foreign" art form, Italy embraced jazz, at least in part, as a "native" art form, and Mussolini described it as "the voice of Italian youth."

This paper picks up the story at the end of World War II, when musicians who had thrived under Mussolini's protection began distancing themselves from their past. The U.S. State Department played a decisive role in this conscious erasure of Italian jazz. In an effort to redefine jazz as a symbol of American Democracy, the U.S. poured money into a wide range of propaganda efforts, from V-Discs and periodicals to open-air jazz festivals and radio/TV programming. And in each of these efforts, the music promoted was largely limited to American jazz composed and performed by black musicians.

Anna Harwell Celenza is the Thomas E. Caestecker Professor of Music at Georgetown University and the author of several books, including *Music as Cultural Mission: Explorations of Jesuit Practices in Italy and North America* (2014), and *Hans Christian Andersen and Music: The Nightingale Revealed* (2005). She contributed chapters to *The Cambridge Companion to Liszt* (2005), *Franz Liszt and His World* (2006), and *The Cambridge Companion to Duke Ellington* (2014).

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rhythm changes

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