

DOCUMENTING JAZZ

17 - 19 JANUARY 2019 TU DUBLIN
CONSERVATORY OF MUSIC AND DRAMA



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Conservatory of Music and Drama
TU Dublin
17 – 19 January 2019



Cover Photo (Left) Courtesy of Jim Doherty

John Curran clarinet, Terry Howlett drums, Jim Doherty piano, circa. 1954–55

Cover Photo (Right) Photoshoot organized by Improvised Music Company, 1996.

Representatives from the Irish jazz scene, Dublin Castle.

Welcome – Dr Orla McDonagh (Head of Conservatory)



It is a distinct pleasure to welcome you – and more than eighty delegates from around the globe – to the TU Dublin Conservatory of Music and Drama for this historic conference, **Documenting Jazz**.

As an art form, Jazz has – by now – found a welcome home all over the world, evolving as it has travelled between musicians and countries into the diverse panoply of musical ideas, styles and traditions it encompasses today. Musicians improvising within their own traditions, with each others' traditions, and blurring boundaries between style and sound have made it possible for Jazz to grow and change at an impressive pace over the last 100+ years. As we celebrate that rich tradition through **Documenting Jazz**, I hope that the spirit of that evolution inspires all of the ideas, conversations, debates and experiences you will have over the coming days in Dublin.

My first experience of Jazz was as an undergraduate student, at an off-Broadway club late into the evening one night in New York City. I was fascinated by the sound, by the way in which the musicians “danced” with each other, knowing exactly when to step forward, or allow someone else the musical space to solo, and then when to gel instantly again with the group. It seemed to me at the time to be a some type of magical and invisible communication ability. The overwhelming impression I had was that this music allowed me to hear how other musicians really *hear* music, in the moment, responding to each other, creating something new and electric that would only live once in that exact way.

In some ways, a successful conference shares the many of the same traits! I would like to thank our Keynote speakers and all the delegates for joining us in Dublin and for sharing their research. My sincere thanks to everyone involved in the organisation of the conference – our partner organisations, Conference Committee, Programme Committee, TU Dublin Conservatory staff, and especially Dr Damian Evans, Conference Chair – for their extraordinary work on **Documenting Jazz** this year.

Dr Orla McDonagh
Head, TU Dublin Conservatory of Music and Drama

Welcome – Dr Kerry Houston (Head of Department of Academic Studies)



We are delighted to be hosting this Documenting Jazz at the Conservatory of Music and Drama and trust that you will find it both a stimulating weekend and a catalyst for further research.

The work of the Conservatory consists of a blend of musical/drama performance, education, performance related research, composition and historic musicology at undergraduate, postgraduate and postdoctoral levels. This makes the Conservatory, which also hosts the Research Foundation for Music in Ireland (musicresearch.ie), an ideal venue for this conference.

The Conservatory has been a leader in music education in Dublin since it was founded as the Municipal School of Music in 1890. It was granted diploma awarding powers in 1936 and drama classes were introduced in 1954. We were renamed 'Dublin College of Music' in 1962 became part of the Dublin Institute of Technology (DIT) in 1978 and renamed 'DIT Conservatory of Music and Drama' in 1996. Third level degree programmes had been introduced in 1986 and the Conservatory now has one of the largest number of postgraduate music research students in Ireland.

We became part of Technological University Dublin on 1 January 2019, so this is the first academic symposium to take place in our new status. We are also preparing to move to new purpose-built accommodation in Grangegorman in September 2020 which will provide teaching, practice and performance facilities among the finest in Europe.

I hope that you will have some time to explore the city and get a taste of its international flavour while you are here and that you leave with new friendships and fresh inspirations. Céad Míle Fáilte.

Dr Kerry Houston
Conservatory of Music and Drama.

Welcome – Dr Damian Evans (Conference Chair)



On behalf of the conference committee, I would like to welcome you to Documenting Jazz. This, the first academic conference dedicated to jazz studies in Ireland, comes exactly 100 years and 17 days after the music named jazz was first performed here. I am extremely grateful to all the delegates for attending whether it be from Dublin or around the world. I sincerely hope that your investment reaps the rewards of shared knowledge, ideas, connections and friendships.

Jazz, and the ideas that travelled with it, spread throughout the world like no other music had done before, and each country represented at the conference has its own story to tell. Investigating the process of telling these stories, the documentation of these stories, whether it was done contemporaneously with the music or in retrospect, is the focus of Documenting Jazz. In this respect, I am excited by the breadth and depth of papers on offer at the conference and am only sorry that it was necessary to put many on at the same time.

Professor Krin Gabbard and Professor Gabriel Solis both represent excellence in jazz scholarship and I am extremely grateful for their participation. This conference would not be possible without the hard work of the conference and programming committees, and indeed many more both within this institution and outside. I extend my thanks to you all.

I look forward to meeting you all throughout the conference and at the surrounding events. Please don't hesitate to ask me or any of the committee members if you need anything at all. Enjoy your stay in Dublin!

Dr Damian Evans
Conference Chair

Thursday 17th Jan 2019			
Registration – Main Foyer			
09:00 - 14:00	Jazz Archive of Ireland Round table (By invitation) - Room 1.02		
09:30 - 11:00	<i>Tea/Coffee Break – Canteen</i>		
11:00 - 11:30	International Jazz Archive Panel (By invitation) - Room 1.02		
11:30 - 13:00	<i>Welcoming Remarks: Dr Orla McDonagh - Head of Conservatory & Dr Lorraine Byrne Bodley (President - Society for Musicology in Ireland) – Canteen</i>		
13:00 - 13:15	<i>Lunch – Canteen</i>		
13:15 - 14:00	<i>Room 1.02</i>		
14:00 - 15:30	Panel 1: Irish Jazz Heritage Chair: Cormac Larkin Jim Doherty Grainne Farren Len McCarthy	Panel 2: Representations of Jazz Chair: Marc Hannaford Ari Poutainen & Tom Sykes Sarah Caisse Provost Corey Mwamba	Panel 3: Jazz and Gender Chair: Aleisha Ward James Reddan Alexandra Manfredo & Kiernan Steiner Miguel Vera Cifras
15:30 - 16:00	<i>Tea/Coffee Break – Canteen</i>		
16:00 - 17:00	Panel 4: Documenting Jazz in Ireland Chair: Catherine Tackley Karen Campos McCormack Ruth Stanley	Panel 5: Jazz Archives Chair: Pedro Cravinho Francesco Martinelli Frank Ferko	Panel 6: Documentation and Praxis Chair: Matthew Butterfield Scott Flanigan Alan Munshower
17:00 - 18:00	(Documenting Jazz in Ireland cont.) Rebecca S. Miller Damian Evans	Panel 7: Documenting Improvisation Chair: Matthias Heyman Anja Bunzel Marian Jago	(Documentation and Praxis cont.) Chris Corcoran
18:00 - 18:15	<i>Break – Canteen</i>		
18:15 - 19:15	Conference welcome & reception – Canteen		

Friday 18th Jan 2019			
09:30 - 10:45		Keynote 1 – Krin Gabbard – Chair: Tim Wall – Theatre	
10:45 - 11:15		<i>Tea/Coffee Break – Canteen</i>	
	<i>Room 1.02</i>	<i>Room 1.17</i>	<i>Room 1.19</i>
11:15 - 12:45	Panel 8: Jazz as Popular Culture Chair: Sarah Suhadolnik Seán Shanagher Catherine Tackley Laura Hamer & Mike Brocken	Panel 9: Jazz critics and innovations in Jazz Chair: John Genarri Pedro Cravinho Petter Frost Fades Roger Fagge	Panel 10: Jazz and the Written Word Chair: Marian Jago Bruce Lindsay Matthew Butterfield Ramsey Castaneda
<i>12:45 - 13:45 Lunch – Canteen</i>			
13:45 - 15:15	Panel 11: Jazz in Film Chair: Krin Gabbard David Ferris Aleisha Ward Andy Fry	Panel 12: Documenting Place and Time Chair: Roger Fagge Robert Fry Sarah Suhadolnik Marian Jago	Panel 13: Jazz and Photography Chair: Dana Gooley Isaac Maupin Abby Lloyd John Genarri
<i>15:15 - 15:45 Tea/Coffee Break – Canteen</i>			
15:45 - 17:15	Panel 14: Jazz and the Digital Chair: Gabriel Solis Jeremiah Spillane Tim Nikolsky José Dias	Panel 15: Local Archives Chair: Pedro Cravinho Hafor Medbøe Michelle Yom Sarah Rose	Panel 16: Austrian Jazz Histor(ograph)y Chair: Nicholas Gebhardt Juri Giannini Christian Glanz Magdalena Fürnkranz
20:00 Conference dinner – Cinnamon Restaurant, Ranelagh			

Saturday 19th Jan 2019

9:30 - 10:45			Keynote 2 – Gabriel Solis – Chair: Catherine Tackley – Theatre		
10:45 - 11:15			<i>Tea/Coffee Break – Canteen</i>		
	<i>Room 1.02</i>			<i>Room 1.17</i>	
11:15 - 12:45	Panel 17: Jazz and the BBC Chair: Pedro Cravinho Tim Wall Will Finch Nicolas Piliat	Panel 18: Jazz Performance Chair: Krin Gabbard Darach O' Laoire Dana Gooley John Petrucci	Panel 19: Biography Chair: Catherine Tackley Yuji Numano Per Husby Ted Buehrer		
12:45 - 13:45			<i>Lunch - Canteen</i>		
13:45 - 15:15	Panel 20: Jazz and Critical Discourse Chair: Gabriel Solis Marc Hannaford Mark Lomanno Guro Gravem Johansen & Corey Mwamba	Panel 21: Jazz Events and Identity Chair: Andy Fry Citra Aryandari Matthias Heyman Cyril Moshkow	Panel 22: Transcription Chair: Petter Frost Fadnes Dan Banks Kevin Higgins Alexander Hallenbeck		
15:15 - 15:45	<i>Tea/Coffee Break – Canteen</i>				
15:45 - 16:45	Panel 23: Lecture Recital: Documenting the Standards Chair: Scott Flannigan Tish Oney	Panel 24: Recording Jazz Chair: Marian Jago David Carugo Andrew Hallifax	Panel 25: Jazz Journalism Chair: Tim Wall Christopher Wilkinson Stephanie Crease		
16:45 - 17:00	<i>Short Break – Main Foyer</i>				
17:00 - 17:30	<i>Closing Remarks – Theatre</i>				
21:00	Improvised Music Company Concert				
	ATSCH / Melana Gillard Band Double Bill – The Wild Duck, City Centre				

Keynote Speaker – Professor Krin Gabbard



Representing Jazz in the Twenty-First Century

How do people think about jazz now that it is well into its second century? If jazz writers and scholars are too close to the music to assess its broader associations, then films, novels, and television programs from the twenty-first century may be the best place to find global attitudes toward the music. In novels such as Roddy Doyle's *Oh, Play That Thing* (2004), Nathaniel Mackey's *Bass Cathedral* (2007), and Michael Chabon's *Telegraph Avenue* (2012), complex characters are seamlessly folded into well-established jazz histories. By contrast, in films such as *The Terminal* (Steven Spielberg, 2004), *Tony Takitani* (Jun Ichikawa, 2004), and *Good Night and Good Luck* (George Clooney, 2005), jazz functions primarily to promote nostalgia. More recently, in the AMC Television program, *Preacher* (2016–2018), jazz retains some of the strangeness and marginality it has carried at least since the middle of the twentieth century. Creative artists today encounter an extremely wide range of possibilities if they wish to put some jazz into their works.

Krin Gabbard was Professor of Comparative Literature and English at the State University of New York at Stony Brook from 1981 until his retirement in 2014 when he became Adjunct Professor in the Jazz Studies program at Columbia University. His many publications include *Hotter Than That: The Trumpet, Jazz, and American Culture* (Faber & Faber 2008), *Black Magic: White Hollywood and African American Culture* (Rutgers Univ. Press, 2004) and *Jammin' at the Margins: Jazz and the American Cinema* (Univ. of Chicago Press, 1996). He is the editor of two highly influential anthologies, *Jazz Among the Discourses* and *Representing Jazz* (both Duke Univ. Press, 1995). His most recent book is *Better Git It in Your Soul: An Interpretive Biography of Charles Mingus* (Univ. California Press, 2016) and he continues to edit the *Oxford Bibliography on Cinema and Media Studies*.

Keynote Speaker – Professor Gabriel Solis



Keynote: Seductive? Menace? Revisiting the Place of Recordings in Jazz History

It is fair to say recordings are the most substantial documentation of jazz as a musical practice. Famously ephemeral, this music that is improvised, composed in the moment, and arranged in practice certainly offers up other archival traces—lead sheets, interviews, contracts, ephemera, and more—but none of these represents the experience of sound that recordings do. Still, we have come to understand recordings as historically difficult objects: in archival terms they are opaque, partial, and may be misleading. Surprisingly, given this situation, jazz scholars have wrestled less with the implications of the recorded artefact than with other modes of documentation, in part because of their aurality. This talk begins with a callback to Jed Rasula's piece on "The Seductive Menace of Records in Jazz History," and follows up through the lenses of media studies, science and technology studies, and aesthetic ontology to offer, I hope, a generative perspective for new research. Critically, I suggest that the material change in access to sound and video recordings of both studio and live performance in jazz produced by the advent of streaming media requires both new theory and new methodologies.

Gabriel Solis is a Professor of Musicology, Chair of Musicology, and Affiliate in African American Studies and Anthropology at the University of Illinois. He is the author of *Monk's Music: Thelonious Monk and Jazz History in the Making* (Univ. of California Press, 2008) and *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* (Oxford Univ. Press, 2014), and co-editor with Bruno Nettl of *Musical Improvisation: Art, Education, and Society* (Univ. of Illinois Press, 2009). His articles have appeared in such journals as *Ethnomusicology*, *Popular Music and Society*, *The Musical Quarterly*, and *MusiCultures*. With the support of a faculty fellowship from the NEH, he is currently working on a book tentatively titled *Music and the Black Pacific: Indigenous Artists and the African Diaspora*. He is also working with an international consortium of digital jazz studies scholars on a project titled "Dig that Lick: Analysing Large-Scale Data for Melodic Patterns in Jazz Performance."

Panel 1: Irish Jazz

Heritage

In recognition of 100 years of jazz in Ireland, Irish Times journalist Cormac Larkin will chair this informal panel featuring participants in Ireland's rich jazz heritage. Cormac will be joined by pianist Jim Doherty, journalist Grainne Farren and reed player/band leader Len McCarthy for an informal panel reminiscing and reliving their experiences with jazz in Ireland and how jazz has been received, recorded and recounted.

Panel 2: Representations of Jazz

Ari Poutiainen & Tom Sykes

University of Helsinki & City of Liverpool College

Didier Lockwood's Artistic and Pedagogical Legacy

French violinist Didier Lockwood (Calais 1956 - Paris 2018) left a firm mark on the field of bowed jazz strings. Lockwood's performing career encompassed a total of five decades. In the 1970s and 80s he frequently experimented with the electric violin and sound processing within the styles of fusion and smooth jazz, which made him an international jazz violin star. In the 1990s Lockwood returned to acoustic

violin and straight ahead jazz expression.

Yet Lockwood's extensive discography does not alone explain his extraordinary status in jazz strings: he also published an acknowledged jazz violin tutor book *Cordes et Âme* in 1998 and founded a jazz school, Centre Musiques Didier Lockwood, in 2001. Ever since, numerous young jazz violinists have relied on and applied his teachings, and today certain bowing and fingering techniques are closely associated with Lockwood.

In our presentation we summarize and demonstrate (on violins) Lockwood's wide influence. It seems that a significant part of Lockwood's legacy is documented in his pedagogical efforts. We also discuss the stereotype of a French School of jazz violin and Lockwood's position in it, both stylistically and pedagogically. We problematize the way in which the French jazz violin style is documented both in recordings and writings, and we interrogate the ways in which in some respects Lockwood himself schemed both pro and against the French School.

Sarah Caissie Provost

University of North Florida

"Creation Stopped": Mary Lou Williams's Jazz History Visual Aids

When Mary Lou Williams returned to public life following a hiatus from performing in the mid-1950s, she

increasingly devoted herself to jazz education. She presented lecture-recitals at public schools and colleges, eventually settling in as artist-in-residence at Duke University. Her educational presentations intertwined her ideas about jazz's development with autobiographical details. While the majority of her presentations were aural, she also developed a set of visual aids that concentrate her controversial views on jazz into images.

These images, which include David Stone Martin's drawing of her "History of Jazz" tree, among others, showcase her love of earlier jazz styles and highlight her problems with post-bop jazz.

Unpublished sketches of the tree reveal that she toyed with further emphasizing her dislike of the avant-garde, essentially creating a visual representation of jazz's death as she saw it. She includes other vague details, like her dead branches labelled "black magic" and "cults," that are illuminated by her biography and archival recordings of her Introduction to Jazz class sessions from Duke. These drawings show the creative ways that performers approached jazz education, stressing aspects of jazz that historiographers avoid or gloss over and doing so in a manner that audiences would find provocative. Understanding Williams's visual aids can show us the ways that jazz performers communicated their connections with the larger historical contexts of jazz

progression and jazz historiography to audiences who received little jazz education otherwise.

Corey Mwamba

Birmingham City University

The Rhizome: Documenting Expansions and Representations in British Jazz and Improvised Music

Created as a response to a hand-drawn "UK Jazz Family Tree" (Crofts, 2018), THE RHIZOME (Mwamba & Ward, 2018) is an online visualisation of an ever-growing database of jazz and improvised music practitioners based in Britain and Ireland. THE RHIZOME was conceived by Corey Mwamba in conversation with Tom Ward: and the two musicians wrote the code for it over two days in March 2018, utilising the D3.js data visualisation library (Bostock, Davies, Heer, Ogievetsky, community, 2011), PHP, and JavaScript.

From its inception with 200 names, the database has grown in size to just under 1200 practitioners and 350 bands, predominantly by musicians entering their own data. It is currently the largest freely-accessible on-line snapshot of British and Irish jazz and improvising musicians. Within it, disparate musicians are connected through others by shared associations and groupings. But the story of its creation also highlights issues of representation of and within jazz and improvised music; our place

within the music's history and how this is displayed. This presentation acts simultaneously as a technical guide to THE RHIZOME, as well as a critique from its main creator.

Panel 3: Jazz and Gender

James Reddan

Western Oregon University

Perceiving Gender in Jazz:

Documenting the Past, Present, and Social Theorising of the Future

Often thought of as a male-dominated musical domain, both men and women have made significant contributions to jazz throughout its history. From how instruments are selected for or by the player, questioning “where’s the women,” and the “normalizing” of gender roles (Tucker, 2001) in written documents, imagery, and sound, the documentation of gender has influenced the perception and trajectory of the jazz musician since its earliest beginnings. Although individual experiences have differed, perceptions of gender in jazz music have been influenced by how gender has been documented, what has been documented, and perceptions of that documentation in relationship to gender stereotypes throughout jazz history. To understand this, the author will complete a qualitative study examining perceptions of the

documentation of gender in jazz both past and present.

Using Freire’s (1993) Pedagogy of the Oppressed as a theoretical lens, undergraduate music students (N = 30) will view images (pictures, paintings, record covers, and videos), read excerpts of primary source texts and lyrics, and listen to sound recordings. Using small group discussion, study participants will discuss if and how the documentation of gender in jazz has changed, what should be documented, how it might change in the future, and why. The results of the study will be coded, analysed, themes identified and triangulated. The final paper will be based on the results, conclusions, and implications of this study.

Alexandra Manfredo & Kiernan Steiner

University of Miami, Florida & Arizona State University

In Her Own Words: The Current Reality of Women in Jazz

Since the start of the #MeToo movement, women have been courageously sharing their stories of sexual harassment and assault, and the jazz community is no exception. In recent publications, there have been dozens of articles written by female-identifying jazz musicians discussing issues of sexual harassment and assault during their studies at music conservatories and universities. After a

short survey of prominent music programs, we also found many jazz programs do not have a single female instructor in the jazz performance and/or pedagogy arenas. With many factors attributed to the absence of female leadership in these programs, sexual discrimination must be brought to the forefront as a possible contributor to this current state of academia.

In the book *Jazzwomen* (2004), Enstice and Stockhouse interviewed and started to uncover the breadth of experiences of female jazz musicians, including inquiries of gender politics and sexism, which served as a foundation for our own investigation into female representation in higher education. Additionally, Dr Sherrie Tucker and other musicologists have recently cultivated the conversation on the lack of female inclusion in jazz music. Continuing this important work, we will provide insights on the issues of sexual discrimination and harassment in academia from personal interviews with current female-identifying jazz instructors and performers. Since we are based in Ohio and Arizona, our research and interviews were conducted with the use of technology. By documenting this dialogue, we hope to dismantle preconceptions of women in jazz and encourage inclusion in the jazz idiom.

Miguel Vera Cifras

Radio Universidad de Chile

Archive and Androcentric Insonorization in Jazz Music in Chile

As Derrida (1995) pointed out, archivization not only registers and consecrates, but also produces the event or the reality that we preserve as historical memory. On the other hand, the technical structure of the archive determines to a certain point the form of the archival content. This was the case with jazz and what we conserve as its historical memory – basically in compact discs recordings, which technology meant "an alteration of memory" (Pérez-Colman, 2015) – represents accurately the etymology of the word 'record', which in its original notion would be record-ar as in to remember. But who decides what is to be recorded as jazz? How has such register worked for the women of jazz in Chile?

In the beginning of jazz music in Chile, the only possibility of vocal education for women was to be trained in "lyrical or operatic singing", to later sing jazz. However, performing "spirituals" they were evaluated by a canon initially related to "hot jazz", to which the singing model was the dirty voice of Louis Armstrong, what lead them to reject female voices for being "too collocated" or too artificial. This same canon, in addition, despised the feminine presence

in revue genre (variety show) and in the social dances associated with jazz music (fox trot, one step, etc.). They were not, subsequently, included in the record of jazz music in Chile. Examining this sub-registry, which not only removed them from the inventory, cadaster and historical census, but also subtracted them from the invention of the genre, is what we intend to outline in a brief historiographical journey around women in jazz in Chile.

Panel 4: Documenting Jazz in Ireland

Karen Campos McCormack
Independent researcher / Compostela
Swing.

When Harlem Came to Dublin: The Theatre Royal and the History of Jazz Dance Performers in Ireland

Ireland might not have seemed like the most swinging location in the 1930s, but despite the isolationist politics of the new state, and the efforts of the anti-jazz campaign, it was not immune to the phenomenon of swing music, which was spreading like wildfire thanks to new technologies like the radio, records and films. There was a period before World War II when the top African American musicians and dancers of the day visited Dublin as part of their European tours, performing at Dublin's Theatre Royal following their London or Paris shows.

The peak of swing show business was the Cotton Club Revue that visited Dublin in 1937: called "Harlem on Parade" it comprised the Teddy Hill Orchestra, with a young Dizzy Gillespie, and Whyte's Hopping Maniacs, the Savoy's elite dancers who introduced the Lindy hop in Ireland, among the cast of 60 artists. Unfortunately, the Theatre Royal on Hawkins Street was demolished in 1962 leaving little trace of its spectacular past, and the physical demolition of the theatre has been accompanied by a more general erasure of the history of black jazz performers. This paper discusses my research into the arrival of the Lindy hop in Ireland and the newspaper archival material that documents the Cotton Club Revue visit. Further examination of scrapbooks belonging to former Theatre Royal Manager Charlie Wade (facilitated by local historian Conor Doyle), brought to light the wealth of African American artists and dancers who performed in Ireland in those years, from Paul Robeson to Valaida Snow, Bill Bailey or the Nicholas Brothers. Jazz dance was an integral part of jazz music in that era and it is time this unpublicized history, which is gradually coming to light thanks to initiatives like the Frankie in Dublin festival (September 2017), receives due academic attention.

Ruth Stanley

CIT Cork School of Music

'Is the "Jazz" Immoral?': The Reception and Evolution of Jazz in Pre- and Post-Partitioned Ireland

The earliest known use of 'jazz' as a distinct term in Irish society dates from September 1918, when a small notice appeared in the Belfast Newsletter advertising tuition in Belfast in the latest dances, including the 'Jazz'. The first known Irish performance of a jazz band took place in Dublin Castle on New Year's Eve 1918, when a jazz band travelled from the US Naval Air Station at Wexford to perform at a Victory Ball in celebration of the success of the allied forces in the Great War. These events undoubtedly signify key moments in the evolution of jazz in Ireland. Tracing its origins, however, requires a deeper retrospection of complex threads of cultural and musical activity that are often unacknowledged in simpler definitions of jazz. Aside from the emerging media of cinema, gramophone and radio, the theatre provided a significant platform for popular representations of black culture. Minstrelsy continued its popularity into the twentieth century, while evolving genres of black entertainment were hosted on the Irish stage. This paper examines the reception of three important musical productions that toured to Ireland, including *In Dahomey*:

A Negro Musical Comedy (1904), *Hullo Ragtime!* (1913) and the *Southern Syncopated Orchestra* (1921). The paper also explores the hidden history of jazz and its associated dance scene across the island of Ireland within the context of changing socio-political circumstances and their impact on cultural life. The jazz scene was evolving in Ireland prior to the political Rubicon of 1921 and continued to survive even during the years of bitter civil conflict from 1922 to 1923. Notwithstanding the cultural isolationism of Irish nationalist ideology during this period, jazz was carried along in the wave of modernism ensuring its lasting presence in Irish society.

Rebecca S. Miller

Centre for Irish Studies, NUI Galway / Hampshire College

"Hear The Band which is more powerful than the Atom Bomb!": Labour, Aesthetics, and Irish Sit Down Dance Orchestras, 1940 – 1960

From the mid 1920s to the 1960s, audiences on both sides of the border flocked to parish and commercial dance halls to dance to big band jazz, popular music, and other styles as played by Irish "sit down" dance bands and orchestras. Well known touring groups such as the Mick Delahunty Orchestra and the Maurice Mulcahy Orchestra, as well as smaller, semi-professional dance

bands such as the Hugh Tourish Dance Band (Strabane) and Brideside Serenaders (Tallow) and many others, performed from sheet music of American big band jazz standards that was arranged and published in London and then imported to Ireland and Northern Ireland. They also played a range of other music, including Dixieland jazz, popular Irish songs, old time waltzes, and the occasional céili dance. Relying on ethnographic interviews and archival sources, this paper focuses on the Irish sit down dance band musicians on both sides of the border who were active in the post-World War II years. I argue that these musicians saw themselves primarily as labourers whose job it was to keep their audiences dancing. As such, they engaged with their audiences' fascination with American popular music, particularly big band dance standards and stock jazz arrangements. At the same time, these musicians developed specific repertoires and performative strategies that clearly reflected locality and Irish musical aesthetics. This negotiation, I argue, allowed the genre to remain marketable over four decades while also satisfying the creative interests of the musicians themselves.

Damian Evans

Research Foundation for Music in Ireland
“Ireland's Contribution to the
Common Effort for Jazz

Appreciation”: Uncovering Jazz in Ireland 1935-1950

This paper investigates the documentation of jazz in Ireland following the Dance Halls Act of 1935. In particular it focuses on the dance band community and the publication of *Hot Notes* magazine published in Ireland from 1946-1948. While academic studies have placed deserved scrutiny on the negative attention jazz received in Ireland up until the Dance Halls Act of 1935, the period that followed saw a small but growing number of musicians and fans establish a community that have heretofore been ignored. This jazz activity failed to make its way through to current memory and as such the current Irish jazz scene has no sense of an Irish jazz heritage.

Furthermore, documentation shows tension between revivalists seeking to endow jazz with art status and dance musicians who were creating opportunities to play jazz outside of their regular dance band activities. I argue that these early musicians, while having no current place in wider discussions of jazz in Ireland, played a pivotal role in the development of what are now understood to be the first Irish 'modern jazz' musicians who emerged in the mid 1950s and 1960s. Evidence for this includes the first known Irish jazz recording, a non-commercial private 78 recording being played publicly for the first time at the conference.

Panel 5: Jazz Archives

Francesco Martinelli

Siena Jazz Archive

The Jazz Archive in Europe

The preparation of the book about the History of Jazz in Europe, supported by Europe Jazz Network and the EU, published in September 2018, brought me in contact with a wide variety of situations regarding the documentation of European jazz. While some countries have advanced archives, others have still to begin the archival work and much material is in danger of getting lost; some of it is already difficult to access, or not subject to conservation/cataloguing process; other is held by private collectors, or musicians, and its future destination is often unclear. Based on the experience accumulated in the operation of the Siena Jazz Archive compared to the various situations encountered in the preparation of the book I will give a general picture of the situation, of the specificity of a jazz archive in Europe, and of the priorities.

Frank Ferko

Stanford University

Collaborative Documentation: The San Francisco Traditional Jazz Foundation Collection at Stanford University

The San Francisco Traditional Jazz Foundation Collection at Stanford University documents the history of traditional jazz in the San Francisco Bay Area from the pre-jazz 1890s Barbary Coast dance halls to the present.

Focusing largely on the career of jazz trombonist and bandleader Turk Murphy, but also documenting the work of many other jazz artists, the collection comprises over 400 linear feet of material in a multitude of formats, including live audio recordings, video, photographs, manuscript score arrangements, promotional materials, and other documents.

Providing access and creating platforms for discovery have been achieved largely through a collaborative process of digitization and description that serve to document the collection, which, in turn, documents traditional jazz in San Francisco. The collaborative efforts of Stanford staff from five library departments and members of the San Francisco Traditional Jazz Foundation have resulted in the digitization of over 2,000 items in multiple formats from the collection—all of which are stored in the Stanford Digital Repository—detailed description in the online catalogue records for these items, an online finding aid for the entire collection, and an online exhibit which showcases the collection from Stanford's Spotlight platform. By the end of 2018 all of the processing and documentation will be

completed, and the collection will be available for research.

This presentation will provide an overview of the processes in which the collaborators engaged, the technologies that were used, and it will demonstrate the online results of this two-year project.

Panel 6: Documentation and Praxis

Scott Flanigan

Ulster University

A Question of Style: Practicing Transcriptions and Transcribing Practices

Transcription is an integral part of jazz studies. The initial stages of the process of transcription is underpinned with issues of stylistic accuracy, musical development, content, intent, and coherency. Once the transcription is complete, the action of assimilating musical ideas into the performer's personal musical style, as well as maintaining an improvisatory but individual nature, unveils a myriad of interpretative avenues and methods for the jazz musician.

The exploration of the most productive ways in which the musician can transcribe a jazz solo has been discussed in previous research by Thomas Owens, and approaches to segmenting and categorising structures have been

developed by John White. In seeking to address the problematic nature of transcription, this paper draws upon theories suggested by White and Owens to outline ways in which jazz solos may be transcribed, segmented, and classified. These classifications provide a basis upon which the performer can effectively blend transcribed elements into new improvisatory styles.

Theoretical questions, concerning the practical nature of performing transcribed structures and the impact these have upon the creative output of the musician, remain. The paper discusses practice issues pertaining to categorisation, reduction, practice ideas, and effectiveness, supported by a methodological principle of practice methods illustrated by demonstrations and musical examples throughout. The paper will conclude with thoughts on the theoretical contexts and techniques involved in effective transcription and, additionally building on contemporary practice methods established by Mark McKnight and Tom Williams, will suggest new ideas for both transcription practice and practicing transcriptions.

Alan Munshower

University of Mississippi

Everything is a World Premiere: The Effect of Mass Documentation on the Honesty of Improvisation

The documentation of jazz in the 21st century has been driven in part by the

proliferation of portable audio and video recorders, including the ubiquitous cell phone camera. This technology's growth as a device for documentation was aided by the transformation of digital publishing platforms from social media, to YouTube, and music sharing sites. As a result, unofficial concert recordings and 'bootlegs' have transformed from being a niche underground culture, to being the main form of exposure for many instrumentalists.

For decades, jazz musicians have regarded recorded performances as separate from live ones. A 'Studio Ethos' of concise solos and pre-arranged structure produced a polished product for mass consumption, while a live performance allowed for more risky, and often rewarding interplay. The current state of jazz documentation has the potential to upend the traditional model of the performance venue being a place for musical exploration and the ephemerality of improvisation.

This paper explores how modern jazz documentation may stifle or expand the dialogue between performer and audience, and how artists are adapting to this new proving ground.

Chris Corcoran

University of Cambridge, Member of St Edmund's College Cambridge

Notating the Un-Notatable: The Challenges of Documenting Swing

Rhythms in Notation for Score-Reading Musicians

In this talk, I will address some of the issues that make swing, as a rhythmic practice, very difficult—if not impossible—to capture in notation. Swing is traditionally considered a result of aurally learned mechanisms that are difficult to fix in Western notation due to their improvised and situation-specific application. This is an issue when trying to communicate swing to musicians who are not enculturated in the stylistic practices and ear-playing methods of jazz performance—an issue particularly relevant to the performance of fully notated jazz-classical crossover scores in the vein of Schuller's 'Third Stream' concept (Schuller 1961, 1963, 1981). With reference to such crossover scores, I will apply research on the situation-specific nature of musical swing parameters (e.g. Ashley 2002, Berliner 1994, Benadon 2007, Butterfield 2006, 2010, 2011, 2016, Friberg & Sundström 2002, Monson 1996) to psychological issues involved in improvised performance and music reading (e.g. Feichas 2010, Harris & de Jong 2015, Pressing 2002, Vuust et al. 2012, Woody & Lehman 2010) in order to illuminate the relationship between problems in the notation of swing techniques and psychological questions around aural- and notation-based learning.

Panel 7: Documenting Improvisation

Anja Bunzel

Maynooth University

The Peitz Jazzwerkstatt (1973–
1982): Documenting Free Jazz in
the German Democratic Republic



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A small town in the Lusatia region, Peitz is located c. ninety minutes Southeast of Berlin and twenty minutes from the Polish border. It is popular for its historic town centre and its carp industry. Among musical advocates, Peitz is also known for its vibrant jazz scene. Ulli Blobel and Peter “Jimi” Metag organized the first jazz concert in the Peitz movie theatre on 23 June 1971. Jazz events were held regularly from then on and were coined ‘*Jazzwerkstatt*’ (‘*Jazz Workshop*’) in 1973. They soon attracted performers from all over the world and advanced to major outdoor festivals. In 1982, the *Jazzwerkstatt* was banned; however, the tradition was revived in 2011. Little is known about

the *Jazzwerkstatt*, although Blobel’s anthology *Woodstock am Karpfenteich* (‘*Woodstock at the Carp Pond*’) is a milestone in documenting Peitz’s jazz tradition. There exists some literature on jazz in the GDR more generally, most of which addresses socio-political aspects of either jazz or the GDR, or both.

This paper deals with the documentation of the Peitz *Jazzwerkstatt* between 1973 and 1982, both within its own context and in terms of its more recent reception history. My examination will be based on the exhibition ‘*Weltniveau im Überwachungsstaat: Free Jazz in der DDR (First-Class [Music] and Surveillance Society: Free Jazz in the GDR)*’, currently hosted in Peitz. Thus, this paper explores two levels of jazz documentation: it uncovers public and private contemporary perspectives, and it will conclude with a discussion of current documentation techniques and research lacunas in twenty-first-century jazz scholarship.

Marian Jago

University of Edinburgh

**Lennie Tristano and the Use of
Extended Studio Techniques in
Jazz**

In 1956 blind jazz pianist Lennie Tristano released an album called *Tristano* for Atlantic records, on which he made use of some unorthodox studio techniques, such as multi-tracking, overdubbing, and the manipulation of

tape speeds. The album was a critical success, but there was also a heated debate in the jazz press around the techniques he used, and his abandonment of a traditional rhythm section. Tristano was called upon to defend himself and his music from charges that it was inauthentic, that he'd 'cheated' somehow and that, in short, it wasn't jazz at all. His next album bore a disclaimer assuring the jazz buying public that no overdubs or extended studio techniques had been used in its creation. In some ways Tristano's reputation never really recovered, and, tellingly, these techniques are still quite rare in jazz. This paper examines the place of the work in jazz, the constraints of genre expectations, and the place of autonomy in terms of the artistic voice in jazz recording – what is a jazz record supposed to do, and for whom? In considering the location of the work in jazz and its relationship to the role of technology, this paper seeks to open debate around, and potential methodologies toward, defining genre and style in, and for jazz. Finally, in interrogating Tristano's artistic decisions regarding the employment of the rhythm section in jazz, both on this record and more widely, this paper considers links between disability studies and performance practice in jazz, positing that some of Tristano's choices as both an improviser and recordist may have been linked to his blindness.

Panel 8: Jazz as Popular Culture

Seán Shanagher

Ballyfermot College of Further Education
Jazz, The Body and Popular Culture

This presentation will focus on ethnographic research involving a rural community in Co. Roscommon. Forty-five interviews were conducted with locals, primarily small farmers, who played at or attended dances in the 1930s, 1940s and 1950s. In addition, a detailed analysis was carried out on the advertising section of the local newspaper, where local halls announced upcoming events. 'Jazz' (later called 'modern') music and dance practices was the term used for a hybridisation of local influences with those from the US and Britain disseminated through relatively novel media forms: radio, gramophone and cinema. The findings that will be presented here show that experiences of jazz need to be seen in relation to other music and dance practices of the time, in particular the céilí dances associated with cultural nationalism, but also house dances where the 'sets' were danced to traditional music. During a period of ongoing and urgent nation-building it seems that, for many young people at this time, jazz practices allowed the negotiation of a complex cultural landscape comprising modernity,

cultural nationalism, youthful transgression and sensuous pleasures. Stories of dancers document Gibbons' 'fugitive forms' of an otherwise largely invisible 'jazz-Irish' culture of the period.

Catherine Tackley

University of Liverpool

Finding Jazz: Jazz as Popular Culture in Interwar Britain

Jazz scholars turn to obvious places, such as studios and clubs, and sources, such as recordings and specialist periodicals, to find evidence for understanding how jazz became established around the world. Moreover, even when the local development and reception of jazz have been the focus, the American jazz canon and its consequences (*pace* Gabbard) have continued to impose a hierarchy on what is studied. Most obviously, the involvement of visiting Americans has often become a validating factor in the way in which jazz is documented in a global context. This has had the effect of limiting the understanding of how jazz has functioned in particular times and places to relatively small groups of musicians and aficionados that develop around jazz wherever it has been established. It is necessary to move beyond this to more fully and accurately evaluate the global impact of jazz. This paper specifically considers the presence of jazz in British popular culture between the Wars, focussing

specifically on the dance bands that offered variety acts for theatres and radio, and provided music for dancing. It argues for the primacy of these forms of popular entertainment, rather than the jazz-specific formats and environments which are most usually considered by scholars, in providing the opportunity for the British public-at-large to encounter jazz. The paper will expose a rich seam of documentation that has yet to be comprehensively mined, but which enables more familiar sources and encounters with jazz to be put into context.

Laura Hamer & Mike Brocken

Open University & Liverpool Hope University

Liverpool's Hidden Histories of Popular Music, Gender, and 'Sweet' British Dance Band Music: A Case Study of Mary Daly Hamer at the Grafton Rooms

Few histories of popular music in Liverpool pay more than passing attention to any form of popular music before the Beatles. This has led to the rich dance music culture which flourished in the city from the interwar period to the mid-twentieth century becoming very much a hidden history of Liverpool's popular music past. This situation is compounded for female musicians, as they have tended to be airbrushed from standard

historiographies, especially when they were involved as active, rather than passive, participants. In this paper, we begin to address this imbalance by presenting a case study of Mary Daly Hamer; a rare example of female leader of an otherwise all-male professional dance band.

Daly Hamer replaced her late husband (Wilf Hamer) as band leader at the Grafton Rooms, one of Liverpool's most successful ballrooms, in 1936, and continued to lead them until the late 1950s. By concentrating upon both 'sweet' British dance music and the sub-genre of 'Old Time Dancing', Mrs Wilf Hamer and her Boys – as the band was called – became one of the most popular dance bands in Liverpool. This paper argues that re-considering Daly Hamer's activities at the Grafton Rooms can offer a pressing re-assessment of popular music history in Liverpool, and also highlights the particular place that gender can play within this.

Panel 9: Jazz critics and innovations in Jazz

Pedro Cravinho

Birmingham City University

Documenting the Inception of the Free Jazz Scene in Portugal

In the late 1960s, during Marcello Caetano's governance, in a scenario of an ongoing colonial-independence war

in the former Portuguese African colonies, a free jazz scene emerged in Portugal. Led by Jorge Lima Barreto, performer, essayist, and critic, Oporto's *Associação Conceptual Jazz* represented a historic confluence of dominant Portuguese figures in the improvised music and free jazz movements. As a new musical and social practice, this process took place within a debated and subversive milieu bringing together distinct performers, many of whom were entrenched in improvisatory approaches that challenged traditional jazz aesthetics.

Throughout the 1970s, the Portuguese free jazz, and improvised music scene was deeply marked by Jorge Lima Barreto's artistic identity, values, and role as a critic. Through interrelating worlds of black literature and musical experimentalism, Barreto's contributions to Portuguese jazz-related criticism created a dialogic space that encouraged interrogation, and new ways of thinking and writing about this music, conceptually and aesthetically. Based on archival and bibliographical research, this paper explores the inception of the improvised music and the free jazz scene and its distinct representation in the Portuguese press at the time.

Petter Frost Fadnes

University of Stavanger

'Beyond a Joke': Globe Unity and Post-War Reception

In 1966, Joachim-Ernst Berendt commissioned the young Alexander von Schlippenbach to write a piece for the Berlin Jazz Festival. Berendt was interested in promoting the 'new thing' coming out of America, and gave Schlippenbach free range to put together what eventually became Globe Unity Orchestra. Post-concert reviews varied massively, from highlighting the music as regressive; "inaudible", "unidentifiable noise" to elevating it as "a revelation"; identifying collectivistic mastery and new, innovative practices. The research is based on an in-depth interview with Schlippenbach; scrutinizing both his influences and his influencing in a European context. Schlippenbach's aesthetic blend of the jazz canon, contemporary composition, and collective improvisation, intermixed with national idiosyncrasies and strong personalities, underlines a path towards the new aesthetics within post-war Europe and highlights much of the pioneering work behind our contemporary jazz scene as we know it today. From that standpoint, this paper will engage with the binary tensions present within the critics' communities at this time; and – with the help of the Schlippenbach narrative – draw connections between the avant-garde

and the established; the free and the pre-determined, and identify the cultural/aesthetic characteristics which seemed to enrage so many critics.

Roger Fagge

University of Warwick

'Kingsley Amis Goes Pop': A Jazz Critic in Post War Britain

Kingsley Amis was one of a number of jazz critics who helped popularize jazz in the broadsheets in post war Britain. Much like his sometime friend Philip Larkin, Amis had established himself as a popular writer, most notably with *Lucky Jim* (1954), which gave him access to writing about jazz, including as jazz critic for *The Observer* in the mid 1950s. Jazz influenced his numerous fictional writings, and he talked about jazz on radio, and even presented a jazz tinged television programme 'Kingsley goes Pop' in the early 1960s. This paper will explore this engagement with jazz, including his seeming dismissal of post war innovations. It will argue that Amis' jazz writings were written as a fan and usually intuitive, sometimes comic and usually lacking in pretension. They were also inconsistent, and attracted criticism from musicians and other critics. This paper will suggest that Amis' contributions to jazz criticism raise questions about what jazz is and isn't, the significance of the popular, and the role of the critic.

Panel 10: Jazz and the Written Word

Bruce Lindsay

Freelance music journalist, social historian [formerly University of East Anglia]

Jazz is in the House

Less than 24 hours after the Original Dixieland Jazz Band first played in Britain, Hansard recorded Horatio Bottomley MP as the first person to use the word 'jazz' in Parliamentary debate. *Jazz is in the House* explores the appearance of jazz - and its performers - in Hansard over the following 50 years, analysing the ways in which members of both houses referred to the music. Jazz made documented appearances in debates across both chambers – around 200 references in the period under consideration, including one for Louis Armstrong and two for Duke Ellington. Sometimes those references were directly relevant to the subject under discussion, usually they were not. Debates where jazz was relevant to discussion included those on copyright protection or the Sunday opening of theatres. Three other uses are readily identifiable: all suggest that the speaker used jazz to signify something about themselves as well as to illustrate an argument. 'Anti-jazz' references emphasized a speaker's high-culture credentials by diminishing jazz's cultural

or artistic value. 'Pro-jazz' statements were positive and used jazz, not always successfully, to demonstrate the speaker's street-cred. Uses of the term to reinforce racial, cultural or social stereotypes were always negative. Hansard's detailed documentation reveals much about those politicians who used the term and also about jazz's place in British society, as the almost unanimous negativity towards jazz in the 1920s gave way to a more positive response by the 1960s, when parliamentarians perceived newer and greater musical threats to the nation.

Matthew Butterfield

Department of Music, Franklin & Marshall College

Swing Titles of the Ragtime and Early Jazz Eras

The word "swing" has been closely associated with jazz rhythm since the mid-1930s. Many historians credit Duke Ellington with introducing, or at least popularizing, the term through his famous composition "It Don't Mean a Thing (If It Ain't Got That Swing)". Prior to that tune's recording in 1932, however, "swing" had been used in at least 25 song titles to designate a dance-oriented rhythmic quality. This usage dates back at least as far as 1894, when T. P. Brooke published "The Popular Swing March." This paper provides a history of these "titular swings" and seeks to illuminate what the "swing" of

the title meant in the ragtime and early jazz eras, long before that word came to designate the underlying essence of jazz rhythm. The most common titular swings during this period were two-step marches, though there were a few piano rags and vocal numbers, as well. By the early 1930s, however, titular swings in the jazz repertoire gave way to “participial swings” (e.g., “Swingin’ Dem Cats”) and “exhortative swings” (e.g., “Swing It”), reflecting the transformation of “swing” from noun to verb in jazz musicians’ argot, a change eventually capitalized upon with the term’s formalization in jazz criticism and its wholesale commercialization in the music industry. This study demonstrates that the word “swing” did not simply appear out of nowhere in the mid-1930s; rather, it had a history of meaning that predated the explosion of efforts to define it after Benny Goodman emerged as the King of Swing in 1935.

Ramsey Castaneda

Los Angeles College of Music

Invoking Jazz: Meanings of “Jazz” in Television, Film, and Advertising

“Jazz” in mainstream media has been used as a signifier of everything from posh intellectualism to seedy and illicit activity, leading one scholar to argue “Most jazz isn’t really about Jazz, at least not in terms of how it is actually consumed” (Gabbard 1996: 1). Unlike other analyses of jazz in popular culture

that principally rest on jazz musicians’ on-screen appearances or upon diegetic or nondiegetic jazz, this analysis is based on jazz and jazz culture references that occur without a surrounding musical or musician-focused context in film, TV, and advertisements. Following Mark Laver’s investigation of jazz and advertising, in *Jazz Sells*, I explore the various ways in which media, advertisers, and capitalism at large has shaped jazz discourse and narratives and argue that the diverse connotations derived from diegetic/non-diegetic jazz music and brand association also extend to references that are merely verbal or symbolic. Investigating the uses of jazz in film, TV, and its adoption and/or use by various brands helps to show – as Mark Laver noted in *Jazz Sells* – that “the definition of jazz doesn’t rest on the ride cymbal” and that extremely varied and nuanced notions of “jazz” inform and influence public perception and engagement with jazz (Laver 2015: xi). Using excerpts from major motion pictures, advertisements, and other mass media, I argue that meanings of jazz are influenced by its representation in mass media and that the same connotations exploited by advertisers to sell products can be evoked in TV and film via imagery or simply the spoken or written word, “jazz.”

Panel 11: Jazz in Film

David Ferris

Rice University

Billie's Blues, in Print and on Screen

Billie Holiday's autobiography, *Lady Sings the Blues*, has long been discredited as sensationalist and inaccurate. Critics have claimed that she traded her life story for money and have minimized or even erased her role in writing it. But recent writers have argued that the genre of Afro-American autobiography should be seen as an attempt to take control of one's life story and create one's own identity. I believe that Holiday was responding to her public image as a heroin addict by presenting her life as a conversion narrative and portraying herself as a strong-willed woman who struggled against the injustice of the drug war. When the book became a film, after Holiday's death, the story was turned inside out. The narrative was now driven by her unsuccessful attempt to stay clean, and by the heroic efforts of her husband and manager to save her from herself. The powerful woman who appeared in the book became, in the film, a pathetic victim of her own addiction.

Despite widespread criticism, it has been argued that the film has had a positive impact on Holiday's legacy, since it introduced her life and music to a mass

audience. Some writers even claim that she would have approved of its sensationalist plotline, and enjoyed its success. But while the film helped to turn Holiday into an iconic figure, I would argue that it did so by silencing her voice and destroying the identity that she had created. It resurrected, in death, the image that she had struggled to free herself from during her life.

Aleisha Ward

Independent scholar

"Saxophones Sobbed Out Jazz": New Zealand's First Jazz Recording

In December 1930 New Zealand's first jazz recording was made: a one minute musical featurette film of Epi Shalfoon and His Melody Boys, performing a jazzed arrangement of a popular Māori song E Puritai Tama E. That the first jazz recording in New Zealand was a film rather than a record is an interesting deviation from the beginnings of most recording industries. Also interesting is the fact that it was an early example of sound-on-film technology. However, the film was never shown in cinemas because of its poor production quality. Although the local music industry and public of the time knew about this film (because of the court case surrounding it), it was not until the film was digitized by the New Zealand Film Archive (now known as Ngā Taonga Sound & Vision)

that it was widely recognized as a part of New Zealand's popular music culture and history.

This paper will examine the making of this film and the resultant court case. As the first acknowledged locally produced jazz recording in New Zealand this film is significant, not just because it was the first jazz recording, but because it can tell us a great deal about the developing jazz culture and music industry in New Zealand. I will also discuss the choice of music and arrangement, and the performance practices that the film has captured in relation to the conceptualisation and recontextualisation of jazz in New Zealand circa 1930.

Andy Fry

King's College London

Facing the Music: The New Orleans Revival on Screen

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 multi-track recording to stereophonic sound to television networks. Despite considerable recent interest in both the Revival (Suhor 2001, Raeburn 2009) and jazz's role on film and television (Gabbard 1996, McGee 2009, Heile 2016, Pillai 2017), the prominence of old-time musicians in these audio-visual media has rarely been scrutinized. My

paper considers, first, the venerable New Orleans 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 clarinetist Edmond Hall in the Sinatra/Crosby/Armstrong vehicle High Society (1956). Second, it reviews appearances by veteran musicians on 1950's television: from the Colgate, Dupont and Edsel variety shows to a New Orleans Special of Art Ford's Jazz Party. (Given limitations of time, illustrations will be provided mostly in the form of screen shots, supplemented by two or three short clips.) I locate these performances both as sites of nostalgia and, paradoxically, as signs of renewed interest in the music of the US South. Finally, following Slobin 2003, I argue that commercial sources such as these, 'rather than being the detritus of cultural destruction' represent, on the contrary, a rich reservoir of preserved tradition: one that may even offer jazz studies a less contrived account of historical performing practices than do purpose-made recordings.

Panel 12: Documenting Place & Time

Robert Fry

Blair School of Music, Vanderbilt University

Jazz, National Parks, and the Debate over a "New" National Identity.

Hot Springs National Park, Arkansas, has long been a destination for travellers seeking the medicinal powers of the thermal waters from which the park and city take their name. With the construction of railroads in the late nineteenth century, Hot Springs saw an increase in visitors and development, including the construction of elaborate bathhouses, hotels, and performance and gambling establishments. Soon, leisure activities became as important as the waters themselves in attracting visitors, and music became a crucial element of the overall spa experience. Performance venues featured the most popular musicians of the era, including blues and jazz musicians, illustrating an expanding musical presence in Hot Springs during the early years of the twentieth century. However, music was not formally introduced to the bathing experience until the construction of Buckstaff Bathhouse (1912) and Fordyce Bathhouse (1915), which included music rooms in the building plans but forbade the "new" sounds of

jazz. The music performed in the bathhouses was strictly regulated, requiring submission to and approval by the Director of the National Park Service, as documented by permission requests written to the Director by bathhouse owners and managers, revealing a tension between old and new culture that was rooted in racial and gender constructs of the early 20th century. Through a comparison of the music approved by the Director with the jazz being performed in Hot Springs' many other venues, this paper demonstrates the importance of music in the late nineteenth, early twentieth century spa experience while also illustrating the ways musical sound reflected and shaped an ongoing tension between the developing tourist city's desired image and that preferred by the newly-established National Park Service. In so doing, I explore the idea and geography of place as reflected and documented in the soundscape and landscape of a transforming American city and in the preservation of America's natural wonders.

Sarah Suhadolnik

University of Iowa

Placing the Music of the Preservation Hall Jazz Band

This paper traces the many lives of Preservation Hall jazz in New Orleans, starting with the grassroots push for a full-fledged concert venue in the late

1950s and 60s that culminated in the opening of Preservation Hall, and the initial organization of the Preservation Hall Jazz Band. The resulting history of continuous organizational change and stylistic variety uncovers a deceptively stable, local regional identity that defies conventional notions of music and place. The organization's long-term success—codified in terms of continued cultural relevance—is determined by the evocation of a constructed New Orleans past, as opposed to the exact replication of specific, place-based performance practices.

To understand how and why Preservation Hall Jazz Band repertoire perpetuates such visions of local New Orleans music and culture, I focus my talk on the various relationships that have formed between the music of Preservation Hall and representative notions of place over time. In this way, I draw on the example of the Preservation Hall Jazz Band as the basis for a new theory of musical remodelling, a concept that relates music to place, and place to music, as a means of sustaining a sense of cultural permanence. The idea of remodelling—as in geographical alteration, revision, or enhancement—is meant to serve as a framework for understanding adaptations, both musical and extramusical, that traces the history of the music and musicians of Preservation Hall not through the lens of one local environment but rather through the multifaceted perspective of

far more geographically complex situations.

Marian Jago

University of Edinburgh

Live at the Cellar: The Importance of Cooperative Jazz Clubs in 1950s – 1960s and the Development of the Canadian Jazz Scene

Between roughly 1955-1964 cooperative jazz clubs arose in four Canadian cities. Entirely DIY affairs, these clubs provided essential space for the development of Canadian jazz practices outside of Toronto and Montreal, and also served as de facto clubhouses for the emerging countercultural arts scene linked to visual art, poetry, and drama. Vancouver's Cellar cooperative in particular became an important incubator for Canadian jazz talent and also formed important links with the American West Coast scene, hosting important early performances by Ornette Coleman, Charles Mingus, and Paul Bley, among others. In some cases, these performances left behind photographic, filmed, and recorded evidence. In the wake of these astonishingly successful musician's cooperative one can observe the emergence of a robust Canadian domestic scene complete with national touring possibilities, recording activity, University level programmes of study, and jazz festivals and societies; none of

which existed when these clubs were formed. In the remembrances and memorabilia of these clubs, in their stories and locally developed legends we can observe the creation of functioning musical communities which resonate locally, regionally, nationally, and against the dominant American scene.

Panel 13: Jazz and Photography

Isaac Maupin

University of Kentucky

Photographing the Carnival of Swing: An Immigrant's Perspective on the First Jazz Festival

On the morning of May 29th, 1938, over 20,000 swing fans trekked across the Triborough Bridge to Randall's Island Stadium. In their Sunday best, this group of enthusiastic "alligators" excitedly awaited the Carnival of Swing, the first large-scale jazz festival. The six-hour-festival featured 10-minute sets from many of the day's top swing bands—Duke Ellington, Count Basie, and a raucous conclusion by Gene Krupa. An insatiable audience danced away the afternoon and rushed the stage for their favourite performers. Until recently, the extant documentation of this historic concert was minimal; all that survived was a silent video newsreel of the Basie band performance. More documentation has surfaced in the Otto Hess

Photographs at the New York Public Library. Hess, an immigrant from Germany, became a professional photographer in the late 1930s. His photographs were shot with an outsider's ethnographic eye and expand the minimal documentation of this ground-breaking festival. In this paper, my analysis of Hess's photos is rooted in the semiotic theory of C.S. Pierce in which the photographs serve as indices pointing to Hess's immigrant identity. Additionally, the photos show us the visual aesthetic of a music festival in the late 1930s. Compared to today's massive screen projections and light shows, the stage at the Carnival appears unorganized. Hess's photos capture the chaotic reality of a stage surrounded by performers, journalists, and other concertgoers. These photographs bring the Carnival of Swing to life and provide insight into America's rich music festival tradition.

Abby Lloyd

Texas A&M International University

Preserved Through Portraits: Mexican-American Frontier Bands (ca. 1930-1950)

By 1930, Mexican immigrants were the second largest immigrant group in Kansas. Actively recruited to work as section gang labourers on the Santa Fe Railroad or as seasonal labourers within the Kansas sugar beet industry, Mexican immigrants found escape from the

Mexican Revolution (1910-1920) and Mexico's slowed economy. However, discriminative policies forced immigrants into isolation, and Mexican colonias formed near commercial centres of Kansas towns. Here, Mexican immigrants attempted to integrate into American society while also retaining their Mexican culture. This research explores portraits of Hispanic swing bands captured in Topeka, KS between 1930 and 1950. These portraits document the often historically neglected, but continuous Hispanic presence in jazz. Furthermore, while other mediums of documentation, such as print media, have largely failed to preserve the legacy of these Hispanic frontier musicians, their musical careers have been preserved through portraiture. These portraits depict Hispanic musicians that not only integrated into American culture but proudly influenced the swing tradition that thrived along the frontiers of the American Plains.

John Gennari

University of Vermont

Photographing the Jazz Salon: Clemens Kalischer at Music Inn

Clemens Kalischer (b. 1921) was a German-Jewish war refugee recently arrived in New York in 1946 when he undertook the study of photography with Berenice Abbott at the New School and fell in with Paul Strand, Henri Cartier-Bresson, Eugene Smith, Robert

Frank, and other luminaries in Abbott's circle. His photographs of Harlem, Times Square, and other New York City street scenes quickly won high acclaim, garnering placement in Edward Steichen's famous 1955 exhibition at the Museum of Modern Art, *The Family of Man*. By that time Kalischer had relocated to the Berkshires of western Massachusetts and begun to train his camera on New England village and rural life as well as the Berkshires' burgeoning summer arts and culture scene. He was especially fascinated by the "Jazz Roundtable" at Music Inn in Lenox, a precursor to the Lenox School of Jazz, where for several weeks every summer musicians (John Lewis, Dave Brubeck, Dizzy Gillespie, Max Roach, George Russell, Jimmy Giuffe, Ornette Coleman and many others) and critics and writers (among them Marshall Stearns, John Hammond, Rudi Blesh, Martin Williams, Nat Hentoff, Langston Hughes, and Ralph Ellison) gathered in an effort to establish and propagate a formal understanding of jazz. Kalisher shot over 500 images at Music Inn (only a few have been published), documenting a jazz scene akin to the salon culture familiar to cosmopolitan European artists and intellectuals. My presentation will use recent scholarship on jazz photography to assess the significance of Kalisher's photographs within the interlocking nexus of jazz, postwar cultural tourism, mid-twentieth century

Euro-American modernism, and the U.S. civil rights movement.

Panel 14: Jazz and the Digital

Jeremiah Spillane

University of London

Documenting 'Gypsy Jazz': Understanding the Posthumous Influence of Django Reinhardt and the Ongoing Interpretation and Codification of His Music Through Pedagogy and Performance Online

As a hybridized musical form - fusing elements of Gypsy music, musette and jazz - Gypsy jazz has evolved as part of the cultural identity of manouche Gypsy communities in Western Europe and has had an immeasurable influence on a growing coterie of guitar enthusiasts globally. Prior to the arrival of the Internet, the performance techniques of the Gypsy jazz guitar style, linking back to the style of Django Reinhardt, were not widely known and often misunderstood. Today the music has become a codified form of jazz in its own right and the Internet media-sharing platform YouTube has been instrumental in the documentation and dissemination of the genre's performance practices. While the teaching and performance of music via YouTube has been well

explored, no research to date has been undertaken on the evolution of the Gypsy jazz scene, the documentation of the music and its performance practices online. As YouTube has become the go-to platform for peer-to-peer knowledge sharing, it has transformed and mediated the oral tradition, knowledge sharing and acquisition of Gypsy performance techniques. This paper investigates how Gypsy jazz pedagogy online via user-generated content (UGC) on community sites such as Djangobooks (www.djangobooks.com) and YouTube as well as on more structured pedagogic platforms such as the Rosenberg Academy (www.rosenbergacademy.com) contribute to the codification of the style. By examining efforts to document and curate today's Gypsy jazz scene online, through pedagogy and performance, this paper ultimately aims to interrogate both the consonances and dissonances surrounding the definition and evolution of this style with an aim to better understand the impact of ongoing technological changes in modes of transmission.

Tim Nikolsky

Independent scholar

Digitally Curating the Australian Jazz Real Book

This paper presents a discussion and reflection of the development of the *Australian Jazz Real Book* from a

doctoral project through to a publication and innovative digital resource. The paper considers the issues around the production of this extensive collection of Australian music, and the challenges and issues involved with the digital curation of an evolving and ever changing art form. *The Australian Jazz Real Book* is dedicated to the preservation, distribution and promotion of Australian Jazz in both digital and print form. The aim with the book and website is to digitally curate the definitive collection of Australian jazz tunes from Australian composers. That is, to make Australian jazz available to the next generation of jazz musicians so that (as the late and great Graeme Bell puts it) "prevents it from sinking into the waters of invisibility". It is also designed for practising and performing musicians, educators and curriculum designers with the opportunity to integrate Australian jazz into music curricula. The idea is to create a resource that students can turn to for repertoire that is uniquely Australian; containing tunes that are 'gig-ready' and also representative of the Australian Jazz Sound. The AJRB's digital curation mechanisms provide an innovative approach to managing a substantial audiovisual archive and making it relevant and useful to a community. In the time that the AJRB has been in existence it has made considerable efforts towards celebrating new releases from established artists, showcasing emerging artists, and

rediscovering long lost gems through collaborating with the Australian Jazz Museum. With ongoing commitment and support, it is working towards being a culturally significant resource that is unique globally.

José Dias

Manchester Metropolitan University

Documenting the Now and Projecting Ahead: Contemporary Portuguese Jazz in a Multi-Media Platform and Research Resource

In early 2016, I shot a short research documentary film featuring the testimonies of musicians, promoters and researchers addressing jazz in Portugal in its artistic, pedagogical, performative, social and political dimensions. 'Those Who Make it Happen' (TWMiH) captured a turning point in Portuguese jazz, where the boundaries of personal, national and pan-European identities were being questioned. Jazz is often portrayed as a pantheon of heroes who stand out as extraordinary individual artists. TWMiH challenged this traditional concept and observed the phenomenon of Portuguese jazz as the result of a collective effort and commitment that mobilizes not only artists, but also promoters, associations, audiences, researchers and a multitude of different agents. This first exploration served to trigger the design of a more ambitious project, titled 'Jazz +351', which will take that

challenge further. Contents include interviews, short showcases, informal talks and reports on where to learn and listen to live jazz, and will then be edited into a twelve-episode web series. All video and audio material will be made available on line in additional formats, such as podcasts, and video and audio short clips. 'Jazz +321' will explore Portuguese contemporary jazz as a peripheral sonic, social and cultural phenomenon in Europe, and will question to what extent mobility and digital music dissemination inform national and European identity, but, more crucially, it will serve as multi-media resource for agenda setting in different sectors.

This paper will reflect on the process of designing such a project and on the issues arising from putting it into practice, namely, those associated with conducting video ethnography as practice as research within the field of jazz studies.

Panel 15: Local Archives

Haftor Medbøe

Edinburgh Napier University

The Curation of Local Jazz

Histories Within a National

Context: Constructing a Scottish Jazz Archive

This paper presents an ongoing initiative to capture, catalogue and disseminate the rich heritage of jazz in Scotland from

the 1930s to the present day. Through consultation with a broad range of stakeholders including musicians, music promoters, cultural agencies, academics and local jazz fans, an appetite for the construction of a Scottish jazz archive has been identified for which funding is currently being sought.

Whilst the important work of the existing National Archive is recognized, it is widely conceded that it concerns itself predominantly with jazz in England. We are therefore working in close co-operation to ensure that the Scottish jazz archive both complements and enhances existing UK provision. For reasons of accessibility and storage it is proposed that the archive be hosted digitally, providing enthusiasts and researchers with a dynamic resource comprising images, video, audio and text that together present a nuanced narrative of people and events that have contributed to the country's vibrant jazz scene.

Central to our aims is the production of a substantial number of inter-generational oral history interviews with musicians. Their stories and recollections will provide the scaffolding around which digitized artefacts will be interwoven in our aim to present as unmediated as possible an overview of milestones and individual achievements that define current and historical jazz practices in Scotland.

The presentation will provide an overview of the project whilst identifying

and interrogating a range of central issues considered in planning towards the realisation of a national archive.

Michelle Yom

The Graduate Center, City University of New York

Private Archives and Jazz Studies

Created and collected as independent ventures, private archives of jazz musicians and fans contain audio and visual documents including tapes of live concerts, radio broadcasts, and television broadcasts that would otherwise not exist as primary sources for research. Given that for avant-garde jazz in particular, most library collections fail to provide adequate resources, even basic sources such as commercially released LPs, private archives, although not without problems, when they exist, should be treated as invaluable resources for jazz studies.

In my ongoing research on the music of Cecil Taylor (1929-2018), I have been fortunate to have gained access to several private archives. In this presentation I report on two of them. The first private archive contains 210 private tapes of Cecil Taylor's live concerts in addition to an extensive collection of commercial recordings. The second contains 179 private tapes, several television broadcasts, and is currently in the process of digitization. These tapes are valuable for musical and historical analysis because they

dramatically expand the amount of documents. But what exactly do private archives offer that other archives do not? How do they document the historical context in which they formed? Why do they exist in the first place? If we listen for who created private archives, what was included, and for whom they were maintained, the structure of private archives tell stories themselves.

Sarah Rose

Louis Armstrong House Museum

Armstrong the Historian:

Preserving Early New Orleans Through Archival Records

The early days of jazz are best told by the musicians who lived through them, and while many of them have had their words immortalized in interviews, none did as much to preserve his life and legacy as Louis Armstrong. Beginning early in his career, Armstrong was aware of his role in history, and he decided to shape and create his own narrative. He did this using a variety of formats: scrapbooks, letters, essays, books, unpublished manuscripts, and most remarkably his home-recorded tapes, in which candid conversations with friends and family preserve his unscripted and unedited thoughts. Armstrong's recollections of his early years in New Orleans appear throughout these sources, making him an important historian of early jazz.

This paper will examine the early days of jazz in New Orleans through Louis Armstrong's extensive collection of published and unpublished materials. These materials contain his personal accounts of New Orleans, and in particular Armstrong brings recognition to the musicians who shaped and influenced him, some of whom were often overlooked. Many of these musicians began their recording careers later in life after they left New Orleans, but we will explore their careers from the perspective of someone who heard them in their prime. Because of his unique commitment to preserving and shaping history, we have a deeper understanding of the culture and innovators of early jazz in New Orleans.

Panel 16: Austrian Jazz Histor(iograph)y

This panel will take the form of an interactive panel with 20-30 minutes at the end for discussion.

Juri Giannini

University of Music and Performing Arts
Vienna

Documenting Austrian Jazz

**Histor(iograph)y: Perspectives
from the Archive**

The libraries and archives of the University of Music and Performing Arts Vienna hold historically relevant estates of Jazz and popular music. Among them,

the most important are the score archive of the Big Band of the Austrian Broadcasting Union (ORF), the estate of the Austrian Jazz Journalist and Researcher Klaus Schulz, and that of the label Extraplatté. In my speech I will offer a brief portrait of these collections, which have never been presented in public or used for research (although the arrangements of the ORF-Big Band have been performed by the Big Band of the University of Music and Performing Arts Vienna since the donation of this estate by the ORF last year). Beyond that I will question the way these collections could be used to draft possible answers to some of the topics presented in the CFP of this conference, subsumable as the quest of "the power of documentation to shape the narratives and mythologies surrounding the music". In fact these groups of sources clearly show the role of some institutions and personalities in shaping the reception of Jazz and Austrian Jazz in Austria and abroad and can be used not only to document selected aspects of Austrian Jazz history, but also to show how this history was officially and publicly told, and how Jazz was employed to form aspects of the Austrian cultural and national identity.

Christian Glanz

University of Music and Performing Arts
Vienna

Constructing a New Image of Jazz in Austria After WW II

My paper will examine a peculiar publication of post-war Vienna, *Triumph des Jazz* by Jack Back (Alfa-Edition, Wien [1947]). The author, an obvious pseudonym, combines within the same categories of presentation and representation US jazz history and US jazz musicians with Vienna's scene of the day. By doing this, he tries to establish a new Austrian/Viennese perspective on jazz, a musical genre which was persecuted by the governing National Socialists between 1938 and 1945. I will analyse the narrative strategy of the author and give some information on the Viennese Jazz musicians mentioned. Moreover I want to give insight into the cultural politics in Vienna towards Jazz during the first years after the end of WW II.

Magdalena Fürnkranz

University of Music and Performing Arts
Vienna

„Vera Auer. From Vienna via Germany to Birdland“: A Documentation of the Austrian Vibraphonist's Career in the Jazz Podium series

The classically trained pianist Vera Auer started her professional career as vibraphonist with the founding of her own ensemble in the Viennese jazz scene. The Vera Auer Combo included prominent musicians such as Attila Zoller (1927–1998), Hans Salomon (*1933), and Joe Zawinul (1932–2007). In the 1960s, following several years spent in Frankfurt, Vera Auer lived and worked primarily in the USA, where she continually developed her style and collaborated with well-known jazz musicians. In retrospect, however, she is considered a female exception in the historiography of Austrian jazz. Biographical notes on Auer's career can be easily accessed in her entry in *The New Grove Dictionary of Jazz* written by Klaus Schulz. Except Auer's few recordings, there are hardly any other documents that give information about her life, career, or musical style. My paper deals with the documentation of jazz as a knowledge culture marginalizing women in its historiography. I will examine how Vera Auer's career was represented during her lifetime in the jazz discourse, focusing on the magazine *Jazz Podium*. West Germany's premiere jazz magazine was founded in 1952 and was aimed at providing thorough information on all aspects of jazz. When mentioning Vera Auer in the *Jazz Podium* series, writers mainly express pride for her achievements especially in New York's jazz scene.

Panel 17: Jazz and the BBC

Tim Wall

Birmingham City University

Exploring the Documents of the Documenting of Jazz:

Understanding the BBC's Role in Making British Jazz in the Jazz Age

This paper explores how early jazz on radio in the 1920s can be studied when recordings of sound broadcasts are so few in number. The historical record does show that British contemporary jazz fans from the 1920s complained about the lack of understanding of jazz at the BBC, and such positions is perpetuated by later historians of British jazz, when they suggest the BBC hosted a culture of neglect when considering jazz.

I present practical examples of how we can test the view that the BBC attitude to jazz at this time was “haughty”, “niggardly” and “aloof” (Godbolt). Using the BBC written archive, the BBC's Genome Radio Times database, biographies and commercially-available recorded music, as well as splintered examples of broadcasts, I set out to understand how the BBC actually treated jazz. I focus on Jack Payne's 1926 to 1932 broadcasts, then lampooned by jazz fans as a “bowing,

beaming, frock-coated and baton-waiving leader ... (whom) allowed their jazz-minded sidemen the occasional chorus’.

Will L Finch

University of Bristol

Splashing Coffee and the Talking Test Card: Framing Jazz in BBC Arena's Slim Gaillard's *Civilisation* (1989)

In 1989 the BBC's arts documentary strand Arena broadcast the four-part documentary-cum-autobiopic, Slim Gaillard's *Civilisation*. Each of the hour-long programmes follows Bulee 'Slim' Gaillard as he (re)enacts stories from his life. The programmes document these stories in diverse and often unexpected ways that demonstrate a maverick (and at times affected) approach conditioned by Arena's 'off-beat' style and Gaillard's charismatic performance. This paper considers the series' remarkable opening sequence (split here into two parts) to examine the series' framing of jazz histories.

Part 1 sees the woman from a television test card 'coming alive' and conversing with Gaillard via a television set. Arena's focus on television's materiality and aesthetics candidly frames the jazz histories it documents within the media apparatus that shape such histories. Part 2 depicts Gaillard wearing a tuxedo and throwing bagels into an enormous cup of coffee surrounded by smoke. This

part foregrounds and repeats tropes of the on-screen representations of black musicians as constructed through cultural and ethnic discourses; for example, the 'dream' worlds of the Soundies and the 'elevation' of jazz music to an 'art' which requires the wearing of tuxedos.

This paper explores these two 'frames' as important parts of the documentaries' mediation of jazz culture. It considers Slim Gaillard's *Civilisation* as a valuable site through which we can investigate the documentation of jazz on late 20th-Century British television and which affirms jazz documentation's unstable position between fact and fantasy, exposition and abstraction, recording and performance.

I argue that a speculative, discursive historiography allows us to reassess how radio dance band music leaders like Payne used jazz as a material for a new musical hybrid. This provides new insights into the notion of jazz in Britain of the time, how it sat within major cultural institutions like the BBC, and how we can effectively use documents of jazz's past to explore its historical specificity.

Nicolas Pillai

Birmingham City University

Making Jazz 1080: Riffing on 1960s Television Production Practice

In this paper, I explore the negotiation that occurs between a television production team and a group of musicians by describing my recent reconstruction of production processes that led up to the creation of a programme like Jazz 625 (BBC2, 1964-1966). In doing so, I wish to unsettle persistent assumptions in jazz writing (and the wider humanities) that television is a transparent medium, a window frame through which to view musical genius. Through the findings of my archival research and ethnographic study, I will articulate the complex and nuanced processes of mediation that brought jazz in front of the cameras and into living rooms.

To understand Jazz 625 as a television artefact, we must understand its place within a larger institutional history of the BBC and particularly its restatement of a public service commitment with the switch-on of BBC2 in 1964. We must also consider the significance of jazz within the culture of the BBC as well as the relationship of television style to technological progress. Drawing upon archival research conducted at the BBC Written Archive and the National Jazz Archive, I will offer an account of the production and reception of Jazz 625 as well as the legacy of the programme in the television archive. Through audio excerpts of interviews conducted with production crew and musicians, I will speak to the everyday nature of television production, the nature of

expertise and television as an employer of musicians. Finally, I will talk through my own recent experience of jazz television production: the practice-as-research element of my AHRC-funded project Jazz on BBC-TV 1960-1969, for which a team of ex-BBC television professionals recorded the Xhosa Cole Quintet as live, vision mixed live, in front of a live studio audience.

Panel 18: Jazz Performance

Darach O' Laoire

TU Dublin

National Identity, Cultural Norms and the Development and Historicisation of Jazz

"Born of geography, nourished by history, confirmed by philosophy, self-reliance was elevated to a philosophical creed, and in time individualism became synonymous with Americanism" - Henry Steele Commanger, *The American Mind: An Interpretation of American Thought and Character Since the 1880's*

While studying the evolution of jazz guitar in France and the United States in the 20th century the aforementioned quotation came to mind. Through interviews conducted with some of the most notable Jazz guitarists currently performing internationally from both sides of the Atlantic, namely Ben Monder, Julian Lage, Wayne Krantz,

Adrien Moignard, Rocky Gresset and Matthieu Chatelain, a set of artistic perspectives started to emerge which suggest a strong link between art and national identity. While many writers such as Scott DeVeaux and Gunther Schuller have written about this theme generally and others such as Jeffrey H. Jackson and Deborah Mawer have explored the relationship between France and the United States as it relates to the development of jazz specifically, this study will explore the theme through the prism of artist as primary source. By investigating their approach to harmony, their priorities in terms of practice and their artistic value system this paper seeks to place the current state of jazz guitar in France and the United States in a historical context.

Dana Gooley

Brown University

Grins and Grimaces: The Face-Work of Jazz Drummers

In jazz performance, drummers and percussionists have long served as a principal locus of spectator focalization, rivalled only by singers and instrumental soloists. In early jazz the percussionist, facing the audience and lacking any obstruction to the face, acted as a sort of comedian sporting an antic grin. During the swing era most drummers preserved this grin even though elaborate kits and comedic gambits disappeared. At the same time,

Gene Krupa introduced a new variant: a tortured grimace that, combined with copious perspiration, signified intensity, labour, and obsession, and established a new "look" for drummers. In this paper I discuss how the grimace and grin—performance tropes specific to drummers—framed meanings for "jazz" and "rhythm," while at the same time destabilizing those meanings through the dynamics of live performance. I also consider how these tropes—which were interpreted alternately as revealing or masking, authentic or artificial—embodied complex negotiations of black and white identities. Exchanges and condensations of racial markers become especially clear in a comparison between Krupa and the grinning Jo Jones. In fleshing out these problems, I draw on Erving Goffman's notion of "face work": the maintenance of a consistent persona over the course of a controlled social encounter. This paper draws heavily on evidence from oral histories to complement and complicate the surviving videographic and photographic sources, which are too often taken at face value. It concludes with thoughts on how televisual and cinematic media transformed "drum-face" into a performance convention taken up in non-jazz genres.

John Petrucelli

Northeastern State University

"Beat the Tar Out of It": Event-Based Interaction Within and

Between the Wayne Shorter Quartet and its Audience

The Wayne Shorter Quartet serves as a site for understanding the interconnectivity between space, band, and audience as well as how the projection of canonical imaginaries challenges the regimented space of music spectatorship. During the course of this paper, I will illustrate the way sonic signs work in tandem with visual information to understand the interactional relationship between the audience and the band. In doing so, I consider an audio-visual recording shared via Brian Blade's Facebook page in which he exclaims "BEAT THE TAR OUT OF IT."¹ Blade uses the recording to shape the narrative and mythos of the band and its performance practice through his post. In analysing the audio and visual content of the recording, I demonstrate what I refer to as event-based interaction, an analysis that acknowledges the influence of the intricate entanglement of visual cues that interact necessarily and intrinsically with the sonic. The difference is only observable through a combinatory audio-visual experience. Furthermore, I connect the content of the recording itself with its presentation and dissemination on social media through a "structure of conjuncture."² I argue that the structural elements at play in disseminating this audio-visual recording highlight the historical objectification of

the symbolic relations of cultural order. The communication itself implies a direct connection to a strain of historicity in the jazz and blues traditions as well as African diasporic musical heritage.

Panel 19: Biography

Yuji Numano

Toho Gakuen School of Music

Free Form as a Symbol of

Pluralistic Activities: Yosuke

Yamashita's Artistic Trajectory

In the late 1960's, Japanese jazz pianist Yosuke Yamashita arrived at the free form, his signature performance style. He is the first Japanese jazz musician to be known in Europe since his appearances with his trio in the festivals such as Moers, Berlin, Donaueschingen, and Ljubljana in 1974. Curiously, despite his performance style in the avant-garde jazz, Yamashita is arguably the most famous jazzman in Japan as his name spreads wide in the public. Considering the marginality of the free form in the whole spectrum of jazz styles, Yamashita's popularity superseding other Japanese jazz musicians of more common styles presents an interesting case study worth investigating further.

One of the contributing factors in Yamashita's popularity is his work as a writer. In addition to his numerous essays explaining his free form methodology, he sometimes writes novels and even jokingly advocates a

new language system. Through his multifaceted activities, Yamashita has been recognized a sort of cultural figure through friendships with novelists, comedians, poets, actors and others. Most importantly, his unique performance of the free form plays a role in symbolizing these pluralities. Its "free" style serves as a platform that guarantees that the avant-garde jazz is "new, interesting, open and free." It might even be argued that it was Yamashita's activities that formed the image of "jazz" in Japan. In this presentation, I will trace the artistic trajectory of Yamashita that gave rise to his rare cultural phenomenon.

Per Husby

Norwegian Jazz Archive

Filling in the Gaps: Curating Randi Hultin's 'Biographic' Jazz Collection

For almost fifty years, from the early 1950s onwards, jazz enthusiast/writer Randi Hultin (b. 1-9-1926 – d. 3-18-2000) was a central figure in Norwegian jazz life. Through his work at the Norwegian National Library's jazz division, Per Husby over the last two years has been curating – digitalising, identifying and organising – Randi Hultin's collection of private photos, interviews, recordings, writings and extensive personal correspondence with central international jazz musicians over the years.

In this talk, Husby will use examples from Hultin's collection to illustrate how her personal/enthusiastic/non-discriminating attitude – as opposed to that of the systematic collector/journalist/researcher –, has given new insights and a comprehensive picture of the period in which Hultin was involved within the jazz scene.

Ted Buehrer

Kenyon College

The Radio Broadcast as Jazz Document: Lost Music of Mary Lou Williams

For much of its history, jazz has been widely disseminated through radio broadcast. Live broadcasts of Swing Era big bands were important means through which fans heard their favourite bands' best-known songs, were exposed to the bands' new songs, and learned about new bands. In many cases, listeners could purchase recordings of songs they heard live on the radio. Later, radio hosts curated shows in which artists' studio recordings were played; these served much the same function.

In both scenarios, the jazz recording, not the radio broadcast, is considered the more important, enduring document. Yet the broadcast itself can be an invaluable artefact, particularly when the music performed on the broadcast was not recorded elsewhere. As a case study, I use archival materials from the Mary Lou

Williams Collection and the Duke Ellington Collection to describe the circumstances surrounding a 1968 Danish National Radio broadcast of the music of Mary Lou Williams (1910-1981). Narrated by journalist, author, and producer Baron Timme Rosenkrantz, this 75-minute program highlighted Williams' presence in Copenhagen to headline the opening of Rosenkrantz's new jazz club by playing music selections from throughout her career. Rosenkrantz's commentary between the songs shaped the narrative as he introduced Williams' music to his listeners. Of particular interest are five original compositions Williams wrote in 1967 for Duke Ellington, who held Williams in high regard and received the arrangements but likely never played them. Thus, this broadcast was the only documented performance of these important works in her lifetime.

Panel 20: Jazz and Critical Discourse

Marc Hannaford

Columbia University

“I Have Eight Million Heroes”: A Critical Examination of Influence and its Role in Jazz Documentation

One of the most prevalent tropes in jazz is influence; musicians and writers commonly invoke artistic influence in

jazz discourse. In this sense the concept of influence plays a crucial role in the documentation, canonisation, and critical discussion of jazz—musicians may cite influences to testify to personal musical relationships, recordings they studied intensely, or point to artists whose influence is not sonically discernible; and scholars may invoke influences to analyse a musician's artistic output, narrate their stylistic development, or demonstrate their artistic open-mindedness.

Yet the concept of influence in jazz remains noticeably under-theorized. Although at a basic level influence implies some kind of sonic similarity between artists, it also carries a wider set of conceptual designations whose meanings remain opaque. Furthermore, influence—the claim or rejection as such—is not a politically neutral designation. Rather, it participates in complex sets of power relations and thus should be considered in relation to the gender, race, sexuality, and nationhood of the speaker and the intended and actual audience, as well as its wider socio-political resonances.

In this paper I argue for the renewed examination of the concept of influence and its role in jazz's documentation, canonisation, and critical discussion. I suggest that we consider influence in terms of territorialisation and deterritorialisation; that is, claims of influence represent attempts to valence networks of jazz musicians and their

activities in various ways. I reference and discuss multiple examples from jazz history that interface with a variety of socio-political issues.

Mark Lomanno

Northeastern University

Listening Past Coroners and Caskets: Un/masking the Necropolitics of the Jazz Text

This presentation interrogates how “jazz is dead” narratives, propagated in jazz scholarship and reportage, are an expression of what Achille Mbembe calls necropolitics. I assert that these narratives (e.g. Nicholson 2005 and Gioia 2009) perpetuate “crises of community” (Grebowicz 2016), pitting writers against musicians in a struggle to control a politics of jazz representation in which “the death of the other...makes the survivor feel unique.” (Mbembe 2003) Riffing on Walter Benjamin's proposition that a written text is but a “death mask” of the actual event, I explore how jazz texts that function as thinly veiled hagiographies of master musicians and nostalgic paeans for bygone eras become objects that efface lived experience, fostering a perpetual state of death for jazz. This “jazz text as death mask” formulation highlights a systemic culture of criticism that champions the written word over the ephemerality of sound, even as writers seem to favour musicians' live performances over their own subsequent

recollections. Such writers have always asserted their authority through policing the music's aesthetic boundaries, delegitimising performers whose practices fall outside the writer's estimation of the normative and noteworthy. As counteractions to these narrative conventions and necropolitical inequities, I explore Afrological masking practices and metaphors (e.g. Dunbar, Fanon, Miles Davis, AEC) to show how jazz musicians have always resisted the necropolitics of Eurological writing, suggesting that writerly approaches informed by the critical creative practices of improvised jazz performance provide more inclusive and adaptive models for jazz texts that bring disregarded musicians back from "the living dead."

Corey Mwamba & Guro Gravem Johansen

Royal Birmingham Conservatoire
(Birmingham City University) &
Norwegian Academy of Music

Everyone's Music?

Documentations of the Democratic Ideal in Jazz and Improvised Music

Narratives in jazz and improvised music (jazz+) often construct various practices as democratic and collaborative by nature. The democratic ideal in jazz+ simultaneously points to individual freedom to express a personal voice, and how this freedom must be balanced

against collective socio-musical negotiations. Similar narratives can be found in historically oriented jazz research; in psychological studies of improvisation processes; as well as in research on improvisation in music education or music therapy. Within these fields, there are perceived inherent benefits of improvising such as individual agency and social inclusion. However, may idealizing notions of improvisation serve a socially exclusive function, by overlooking or suppressing voices of diverse experiences? The purpose of this paper is to contribute to a discussion about such idealizations, and more specifically to investigate notions of freedom, power, democracy, inclusion, and exclusion within current practices of jazz+. Using accounts of experiences of Eddie Prevost (Prevost 2002), Mary Lou Williams, Cecil Taylor (Porter 2000), Paul Dutton (Tonelli 2016) and Sidsel Endresen (Berge 2009) as examples, our presentation explores how a quest for a democratic "flat structure" can reveal tensions between musicians, promoters, and audiences: tensions which paradoxically could engender situations of alienation, exclusivity, and confrontation.

Panel 21: Jazz Events and Identity

Citra Aryandari

Citra Research Center

Festivalisation of Jazz in

**Indonesia: From the Stage to an
Event**

This paper discusses the phenomenon of jazz festivals in Indonesia that have become extremely popular with more than sixty jazz festivals held each year.

The festivalisation of jazz is a cultural phenomenon that shows the relationship between jazz music as global culture and as a local cultural product related to identity and lifestyle. Jazz in Indonesia cannot be separated from its presence during the colonial Dutch era in the early twentieth century. Artists from the Philippines also played a major role in introducing jazz to Indonesia. They were either invited or came voluntarily to Jakarta and Bandung to play jazz at functions or in public places such as hotels. For these reasons jazz in Indonesia carries a stigma of bourgeois music. In the 1980s jazz appeared on some national TV programs and radio, which exposed the genre to a larger audience/public. By this time jazz had mingled with, and began to enter village life, including festivals. Since jazz is considered “high class”, exceeding rural livelihoods, music events that present themselves as jazz events are considered

to be catchy and sexy, enabling a form a class distinction, also in villages. In this context, jazz gets commodified through festivals for various purposes, especially the development of tourism.

Thus, festivalisation penetrates the boundaries of social classes. Jazz is a powerful means of expression and identity articulation, not only on stages and spaces that were formerly reserved for jazz enthusiasts, but in new spaces in Indonesian society.

Matthias Heyman

University of Antwerp / Royal
Conservatoire Antwerp

**Documenting Jazz Through Music
Competitions: A Belgian Case
Study**

Jazz competitions can be found throughout much of the world, each with a specific scope and focus: from soloist to big band, from amateur to professional, from local to global. Annually, the most prestigious ones attract hundreds of contenders of whom a few are selected to perform in front of an audience of aficionados and adjudicators comprising high-profile jazz artists and representatives of the media and the creative and cultural industries. As such, jazz contests have a high level of visibility, which allows them to act as a powerful context for imposing, challenging, or disrupting certain cultural values. With this in mind, such competitions contribute to documenting

the various meanings, values, and receptions of jazz within a specific region and time frame.

In this paper, I explore one of the oldest on-going jazz contests worldwide, the B-Jazz International Contest (formerly: Jazz Hoeilaart), which was first organized in Belgium in 1979. By addressing various material and non-material texts, such as contest regulations and performance context, it becomes possible to gain an insight into how such values as authenticity, identity, ownership, and high/low culture are mediated and propagated through this competition. Employing critical discourse analysis and non-participant observation as the main methods, I survey several modes and assorted texts on a written, visual and auditory level, and reveal how these help to (re)produce certain values about jazz, not only on a regional level, but also internationally. Overall, this paper demonstrates the importance of jazz contests in documenting music cultures.

Cyril Moshkow

Jazz.Ru Magazine and Russian Jazz Research Center

1960s Soviet Jazz Live Recordings on Vinyl: An LP Docudrama

The 1965 Moscow Jazz Festival made history as the first major manifestation of the new, post-Stalinist generation of

Russian jazz musicians, nurtured by their nightly listening to Willis Conover's Music U.S.A. show via Voice of America shortwave transmissions. The consequent festivals in 1966, 67, and 68 confirmed that generation's artistic level and validated the creative aspirations of those who sought to find their own voices in jazz. The Soviet record label Melodiya released compilations of the best 1960s festival performances, and pressed the resulting LPs in hundreds of thousands of copies, converting the budding Soviet jazz cadre into national jazz stars. The first, Jazz-65, was a studio re-enactment of the actual festival performance, as Melodiya failed to come up with satisfying live recordings of the 1965 festival; the festival included a competition of "young jazz ensembles," and the tracks in the LP compilation were offered as prizes for the winners. The consequent 1966, 67, and 68 releases were nevertheless made of live recordings.

When the Warsaw Pact invaded Czechoslovakia in August, 1968, the Soviet ideology machine tightened the pressure on cultural life. Moscow Jazz Festivals were discontinued for ten following years, although in other Soviet cities, jazz festivals were springing up like mushrooms. However, the artistic cadre documented on 1965-68 compilations remained at the helm of the Russian jazz community of musicians, organizers, and educators, and the LP releases with the 1960s

festival compilations formed an unprecedentedly large audience for Russian jazz.

Panel 22: Transcription

Dan Banks

University of Hull

Documenting Jazz as an Interactive Phenomenon: Presentation of a Novel Framework for Examining and Documenting Interaction in Jazz Performance

Since the seminal ethnographic work of Paul Berliner and Ingrid Monson the interactive nature of jazz performance has become an exciting—if not incipient—line of inquiry in jazz scholarship. The discourse in this domain spans a broad range of epistemologies and approaches ranging from close analytical considerations to broader interdisciplinary studies situated on the nexus between ethnomusicology, anthropology, musicology, and linguistics. From this body of work the notion that “good jazz improvisation is social and interactive just like a conversation” has become conventional wisdom, and as a result, jazz can undoubtedly be considered both musical and social. Nevertheless, the concept of interaction in jazz remains under-theorized. Much more can be said about

its musical nature, how it manifests, and indeed, how best to document it.

This presentation will detail a novel framework, developed as part of my ongoing doctoral research, designed to explicate, examine, and document the character, nature, and manifestation of interaction in jazz performance. Furthermore, this framework establishes interaction as a mosaic and multi-parametric musical phenomenon, and in so doing provides a nuanced and phenomenologically sound account of this unique jazz practice. In addition, the reflective processes and phenomenological positioning of this framework will be detailed, explaining the method by which this model is born of the emic and applicable, and analytically profitable, in the etic.

Kevin Higgins

Independent Scholar

Transcribing the Contextual in the Music of the Ahmad Jamal Trio

Jason Stanyek’s 2014 ‘Forum on Transcription’ pointed out that many researchers in ethnomusicology and popular music studies “are still compelled to include transcriptions as part of their written research.” Jazz studies in particular has a rich historical relationship with transcription, emerging out of polemic and pedagogic works such as Gunther Schuller’s *Early Jazz* and “fake book”-type collections, and notable in seminal texts such as Paul

Berliner's *Thinking In Jazz*, Ingrid Monson's *Saying Something* and Scott DeVeaux's *The Birth of Bebop*. In these we find presentation methods including side-by-side comparison of different versions of a lick; full-band transcriptions; and demonstration of interactions between two or three instruments only, often featuring simplified notation.

This paper examines whether these methods were a response to specifically African diasporic musical techniques. Then, it tests experimental extensions of those methods in transcribing the famed late-1950s live recordings of the Ahmad Jamal Trio. Recent research has demonstrated this group's use of context-dependent and context-creating black cultural forms like Signifyin(g), intermusicality, the break and riffing. These recordings therefore make an ideal case study for investigating how to document the contextual within:

- “the duration of time that a [musician] plays a particular rhythm, the amount of repetition and the way the rhythms change” (John Miller Chernoff 1979).
- improvisation perceived as the embodied, situated, in-time experience of other bodies.
- musical structure conceived as having “as one of its central functions the construction of social context” (Monson 1996)

Alexander Hallenbeck

UCLA

Ornette Coleman's Cry of Jazz: Music, Meaning, and the Ethics of Transcription

In theorising musical meaning, Kramer (2002) formalizes a dialectic in musical meaning between “autonomous” and historically “contingent” meaning.

Woods (1998) studies the “contingent” side of meaning in Afrodiasporic music through the geography of the Mississippi Delta, demonstrating how changes in African-American life are mirrored by the shifting landscape of African-American music. Such music, then, functions as a response to a set of shared cultural concerns, as an epistemology; indeed, if black music such as jazz materializes from an “intra-black dialogue” (Ramsey 2003) then meaning in this music cannot be split from its social context.

Still, white writers such as Gunther Schuller have tried to do exactly this, using transcription to study jazz as autonomous music. In this paper, I show that such a project, specifically Schuller's transcriptions of Ornette Coleman's free jazz, illustrates the danger of reifying black music for study in the first place. For instance, Coleman's solo in “Congeniality” represents a “performance ritual” wherein Coleman strives to take his performance “to another level!” (Jackson 2000 & 2012)

and escape “the enemy of time” (Bland 1959) by employing techniques and rhythms that cannot be accurately captured by Western notation. Schuller’s motivic analysis also translates Coleman’s solo into a “coherent” musical artefact, “elevating” him to Western art standards through a notational system that discards other cultural inheritances. Through these two different documentations of “Congeniality”—written and recorded—I argue that Schuller’s attempt to decontextualize and “make meaning” of Coleman’s music whitewashes it, diluting its vital social and racial significance.

Panel 23: Lecture Recital (1 hr)

Tish Oney

Jazz Writer, All About Jazz /
Sweet Youth Productions

Documenting the Standards: The Necessity of Analysing Both Music and Lyrics

What qualities determine the enduring potential of a jazz composition? What essential characteristics do songs require to be considered standards in the repertory of jazz music? Jazz theorist, performer, author and educator, Tish Oney, shares insights from her online column, *Anatomy of a Standard*, to address these questions. Topics to be discussed include how

analysis of standards has generally been documented and taught, how the complementary marriage of music and text should be considered together to better understand the construction and lasting impact of a song, and how this revised system benefits both contemporary jazz performance and jazz education.

Composers of standards took great care in marrying exactly the right text to its music, yet few jazz performers, theorists, and educators undertake this challenge, or acknowledge the profound value of considering rhyme schemes, phrase structures, text settings, and uses of imagery/symbolism toward a more complete understanding of jazz standards. The aim of this investigation is to suggest a dual approach to documenting jazz standards (analysing both music and text rather than musical analysis alone), and to suggest a protocol through which this may be accomplished. Examples will be presented, including representative works of Ellington, Arlen/Harburg, Mancini/Mercer, Jobim, the Gershwins, and/or Van Heusen/Burke. The presenter will provide musical and lyric analysis together, aided by live performance demonstrations to illustrate the enduring qualities of this jazz repertoire. Evidence for the enhancement of musical performance and education through thoughtful documentation of these features will be shown.

Panel 24: Recording Jazz

David Carugo

School of Arts, Oxford Brookes
University

Can You Make It Sound Warm...?

The Influence of Early Jazz

Recordings on the Sounds Made
by Contemporary Musicians.

In the author's career as a sound engineer and producer, recording and mixing jazz, folk, classical and world music, the issue has sometimes emerged where musicians can be heavily influenced by seminal recordings of 'heroes' or 'originators' within a genre, and this can influence ideas about authenticity, reverence, and acknowledgement of the origins and traditions therein. Musicians might wish to emulate or incorporate elements of style such as phrasings, voicings or tone that are deemed to be essential components of the genre, which stem from this influence of well-known early recordings within the genre.

Musicians have often been found (upon hearing an accurate recording of their instrument) to listen primarily either to the musical elements of what they hear – timing, phrasing, etc; or they hear the 'sound' of the instrument which if not to their taste can act as an impediment to their deeper hearing of the musical performance. In this former case, musicians may be concentrating so

much on the musical elements that they pay no heed to the sonics of the recording (as they are not getting in the way) and in the latter case they may ask for the 'sound' to be changed – often referring to the tone of the instrument. This paper discusses these issues and explores some reasons why there might be a disparity between how musicians hear themselves play and what an accurate recording sounds like; and why the musician may want their recorded performance to sound different to an 'accurate' recording.

Andrew Hallifax

Faculty of Music, King's College London

Normative Jazz: An Assessment of
Studiocraft's Prescriptive Practices

Although the historical development of recording technology broadly parallels the development of acoustic jazz, their relationship is neither as mutual nor as neutral as is sometimes assumed.

While early electrical sound recordists seem to have deployed their technique without regard to musical style, a diversification of approach followed as technology evolved, fostering different approaches and aesthetic values according to musical genre. Where classical music recording technique sought ostensibly to evoke the semblance of live performance within real acoustic space, jazz recording has increasingly become more closely aligned with, and characterized by

popular music recording practice that creates its own fictive, idealized spaces. While studies by Darren Muller, John Crooks, and Marian Jago address specific studio practices that challenge the veracity of recordings as documents, each focuses on quite specific aspects of production. By contrast, this paper calls upon my personal experience as an acoustic music recording engineer to question the underlying ethos of popular music studio craft and the manner in which it affects musicians and characterizes the result. It considers why such techniques have become the accepted norm for jazz recording while avowedly less-intrusive acoustic recording techniques have fallen into abeyance.

Panel 25: Jazz

Journalism

Christopher Wilkinson

School of Music, West Virginia University

A “Moment” in the History of Big Band Dance Music in West Virginia during the 1930s: the *Pittsburgh Courier* and George Morton

In *The Transformation of Black Music*, Samuel A. Floyd Jr. discussed “moments” in which “instances of prevailing musical practices and structures drive and react to cultural, social, and political transformation” (xxii). One such “moment” occurred between

March, 1935, and December, 1939, when George Morton, a native of Beckley, West Virginia, and a regional booker for Joe Glazer, organized a group of acquaintances collectively known as “Universal Promoters” to stage dozens of dances for black West Virginians residing in the state’s southern coal fields who, thanks to labour policies developed as part of President Roosevelt’s efforts to revive the national economy, were comparatively prosperous and attended dances regularly and in large numbers. *The Pittsburgh Courier*, among the nation’s leading black newspapers, documented which bands came (including those led by “Fatha” Hines, Andy Kirk, Jimmie Lunceford, and Chick Webb), where they played, and who handled the local arrangements in the towns where they performed. Chester Washington, a sports writer for the newspaper and a family acquaintance, ensured extensive coverage of Morton’s dances. Beyond discussing venues, anticipated attendance, and dancers’ reactions to the bands, the *Courier*’s reportage has enabled productive inquiry into the lives of the Universal Promoters themselves, including their occupations and social class, as well as into the political power black West Virginians enjoyed during the 1930s. Simply put, this newspaper’s coverage preserved a significant historical “moment” in the musical culture of black West Virginians.

Stephanie Crease

Author, Jazz Biographer, Independent
Researcher

Chick Webb —in Black and White

“[T]he internationally known Savoy Ballroom...squeaked unmercifully from human weight last Tuesday night. They came ... to see and hear those two demons of swing clash in a terrific jam session that kept the entire house spellbound” (*Amsterdam News*). “On the left platform was Benny Goodman, White King of Swing, on the right was Chick Webb, idol of Harlem, defendant in the great battle of music that was raging... With five policemen on the platform to scare the crowd from rising onto the bandstand, Benny’s boys fired the first shot....It was little Chick’s turn when that Webb man opened up on his drums...” (*Metronome*). The event in question, on May 11, 1937, was put into play by Helen Oakley, an early swing producer and jazz journalist who was Webb’s publicist. The press pitched it as a real battle, blatantly setting black band against white, exaggerating this event for weeks before and afterwards. “Chick Webb— in Black and White” examines how early jazz and entertainment reporters covered events such as this, and the everyday “Harlem beat.” Research tools like Proquest and Newspapers.com provide new resources for documenting the Swing Era, revealing a perspective that sharply deviates from that offered by writers,

then exclusively white, for *Downbeat* and *Metronome*. A trove of articles from the *Amsterdam News*, the *Baltimore Afro-American*, and other important black American newspapers offer rich documentation so far largely omitted from jazz history. I also discuss the new jazz jargon of mid-1920s reporters for *Variety*, then a fledgling entertainment magazine, invented to capture early jazz performances by Ellington, Webb and others.

Poster Presentations:

Poster presentations will be delivered in the foyer throughout the conference. Please visit during this time to talk to the presenters about their work.

Ramsey Castaneda

Los Angeles College of Music
Coltrane in Pop Culture

This poster considers the wide variety of portrayals and meanings of John Coltrane in mass media. References to John Coltrane, via audio, image, or “name-dropping” have been used conjuring a wide range of cultural touchstones, even some of which are antithetical to the historical Coltrane, from automobile, to womanizer, and spiritual seeker and more. Ake, in *Jazz Cultures*, looked at the variety of Coltrane references in pop culture though the work of Michel Foucault,

noting “Foucault’s [“What is an Author”] demonstrates that proper names can come to represent a variety of qualities, values, or ideas to which the actual experiences or ideals of their bearers may relate only partially” (quotes in Ake 2003: 128). My poster continues this line of inquiry and uses images, URLs/QR-codes to audio-visual supplemental material (with the audition of the author’s laptop and headphones) and original research to demonstrate the expansive meanings behind Coltrane and his position in popular culture.

Allen Smith

Jazz on the Terrace

This exhibition of posters, photographs and images relates to Jazz on the Terrace, an organisation that has been promoting jazz concerts, festivals and events in Dublin for over thirty years. Jazz on the Terrace has played and continues to play an important role in the recent history of jazz in Ireland. It was a forerunner to the Improvised Music Company, currently the country's leading jazz promotor, and Allen Smith was involved in the establishment of both organisations.

Deborah Checkland & Jen Wilson

Jazz Heritage Wales

What's in the Jazz Heritage Wales Collection?

The Jazz Heritage Wales Collection began with a 1986 review of Welsh archives focusing on women in jazz. Today the collection includes a music collection of 422 original reel-to-reel cassettes, 300+ tape cassettes, 400 78rpm records and 2000 long-playing records. Other artefacts of note include stage gowns dating back to 1900 and working music players such as a Thomas Edison Phonograph from 1905. Finally, the Collection includes a library of 2000 books and scores, together with 23 boxes of magazines and photographs. The Jazz Heritage Wales Collection funds and publishes research through outreach and collaboration, and has also put on exhibitions and performances. It operates as a unique resource for research and education, promoting the history of women in jazz and of African-American music in Wales.

Exhibition Tables:

Please take the time to visit **Tim Mitchell** from **Intellect Books** and **John Dale** from the **National Jazz Archive** (United Kingdom) at the exhibition tables.

Conference Sustenance:

Jennie Moran and her team from Luncheonette Dublin are providing delicious slow-energy-release food throughout the conference. To lower the environmental impact they are using fully compostable drink cups. We can all help with this by writing our name on our cups and reusing them whenever possible!

Jam Room - G17

Room G17 has been put aside as an informal jam session room. Feel free to break the ice with your fellow delegates by making music together during any of the breaks. Piano, double bass, electric bass, guitar and drums are provided. If you need an instrument not present, ask us, and we'll see if we can source one.

Improvised Music Company - Saturday night concert

ÄTSCH & Meilana Gillard Trio Double Bill

The Wild Duck, Sycamore Street, across from the Olympia Theatre Stage Door. 8:30pm

ÄTSCH

"It feels like that most elusive of all Jazz animals; a band" **Jazz Ireland**

Led by Irish-based German guitarist, **Matthias Winkler**, ÄTSCH fuse contemporary jazz improvisation with the sound aesthetics of modern-day post-rock. ÄTSCH create a soundworld rich in lyrical melodies with ample space for each of the soloists to shine. Taking their cues in equal measure from post-rock giants like "Sigur Rós" or "Explosions in the Sky" as well as contemporary Jazz artists such as "Gilad Hekselman" or "Julian Lage" ÄTSCH have certainly got the attention of the European Jazz Scene, being the first Irish artists to perform in Jazzahead's Club night series which runs concurrent to the main showcases in Germany. This is promising music that mixes jazz improv with a post-rock sensibility. Guitarist Winkler is joined by drummer **Hugh Denman**, bassist **Eoin O'Hallaran** and pianist **Graeme Bourke**.

Meilana Gillard Trio

"...Gillard is a gutsy, inventive player with a forceful melodic sense and an open, old school tenor sound" Cormac Larkin, **Irish Times**

Ohio raised saxophonist and composer Meilana Gillard emerged as a rising star on the New York scene while studying at the New School in the early 2000's. She has worked with U.S. icons Charli Persip, Christian McBride and also Greg Osby, who released her debut album "Day One" on his 'Inner Circle Music' label in 2009. In addition she has collaborated with Debbie Reynolds, Glenn Campbell and was instrumental in the New York all-female band DIVA. Based near Belfast since 2012, she released her second album "Dream Within a Dream" in 2017 on Lyte Records. Here she will be performing with Ireland's finest rhythm section, with **Dave Redmond** on bass and **Kevin Brady** on drums

Admission €10 advance €12 on the door



Improvised Music Company is an Arts Council funded resource for Irish musicians and a specialist music promoter for jazz and ethnic music in Ireland. www.improvisedmusic.ie/

Documenting Jazz

In partnership with:

TU Dublin: Conservatory of Music and
Drama

Research Foundation for Music in Ireland

Society for Musicology in Ireland

Birmingham City University

Venue Information

All sessions take place in the TU Dublin,
Conservatory of Music and Drama,
163 Rathmines Rd Lower, Dublin 6.

Conference Committee

Dr Pedro Cravinho

Dr Damian Evans (Conference Chair)

Dr Catherine Ferris

Mr Kevin Higgins

Dr Kerry Houston

Dr Maria McHale

Dr Michael Nielsen

Dr Adrian Smith

Programme Committee

Dr Marian Jago

Dr John O'Flynn

Dr Tom Sykes

Prof Catherine Tackley

Dr Ioannis Tsioulakis

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Prof Nicholas Gebhardt

Mr Ronan Guilfoyle

Ms Fiona Howard

Mr Kenneth Killeen

Dr Orla McDonagh

Ms Jill O'Callaghan

Porters, Rathmines Road

Mr Ben Rawlins

Dr Ruth Stanley

Ms Grace Toland

Mr Alan Woods

The logo for the Irish Traditional Music Archive (iTMA) consists of the lowercase letters 'itma' in a bold, black, sans-serif font.

Irish Traditional Music Archive
Taisce Cheol Dúchais Éireann



We would like to acknowledge the assistance of the Irish traditional music archive in the digitisation of a rare Irish jazz 78 recording from 1949.

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DOCUMENTING JAZZ

17 - 19 JANUARY 2019 TU DUBLIN
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