DOCUMENTING JAZZ

23 – 26 JUNE 2021
EDINBURGH COLLEGE OF ART
UNIVERSITY OF EDINBURGH

21

CONFERENCE PROGRAMME

THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Credits

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Front cover: 52nd Street, NYC, July 1948, William P. Gottlieb, 1917.

Page 15: Portrait of Mary Lou Williams, New York, N.Y., ca. 1946, William P., Gottlieb, 1917.

Page 27: Portrait of Milt (Milton) Jackson and Ray Brown, New York, N.Y., between 1946 and 1948, William P. Gottlieb, 1917.

Page 40: Portrait of Sarah Vaughan, Café Society (Downtown) New York, N.Y., ca. August 1946, William P. Gottlieb, 1917.

Page 38: Portrait of Dizzy Gillespie and Georgie Auld, Downbeat, New York, N.Y., ca. August 1947, William P. Gottlieb, 1917.

Page 58: Portrait of Thelonious Monk, Minton's Playhouse, New York, N.Y., ca. September 1947, William P. Gottlieb, 1917.

Back cover: Portrait of Art Hodes, Kaiser Marshall, Henry (Clay) Goodwin, Sandy Williams, and Cecil (Xavier) Scott, Times Square, New York, N.Y., ca. July 1947, William P. Gottlieb, 1917.

THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

DOCUMENTING JAZZ | 23 – 26 JUNE 2021 | EDINBURGH COLLEGE OF ART UNIVERSITY OF EDINBURGH

JPMSG Jazz & Popular Music Study Group

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Arizona State University

The Reid School of Music at Edinburgh College of Art is delighted to be hosting this year's Documenting Jazz conference.

The themes offered in the call for papers expose important seams that demand attention and reflection both in jazz scholarship and more broadly across music studies. Well-being, race, gender, and environment are active concerns here at our School and understanding how music plays into and around them is more important now than ever before.

Documents of music performances tell of stories, journeys, possibilities, and experiences yet without scholarship, they rest untold and unshared. Conferences like this can help connect us with perspectives of history that reach beyond text into archive, place and sound.

We are particularly excited to welcome such a diverse array of academics from across the globe and while we all wish we could host you in person and share the magnificent city of Edinburgh with you, I have no doubt that the conference will sustain discussion late into the Zoom night and collaborations long into the future.

Huge thanks to the conference and programme committees for bringing everything together so skilfully.

Dr. Martin Parker
Head of the Reid School of Music
Edinburgh College of Art

Edinburgh College of Art has the ambition to bring together and entangle academic rigour, research power, inspiring education, inventive methods, disciplinary engagement and creative practices, with subjects originating within an 'ancient' and world-leading university coming together with those stemming from one of the longest established art schools in the UK.

As an international community of practitioners, historians and theorists, we aim to create new knowledge and innovation, based on our capacity to facilitate conversations across disciplines and achieve an in-depth understanding about how new forms of representation and experience are developed and articulated as and in practice. We are also committed to conjoining data and creativity, and contend that knowledge and artistry are interdependent complex coordinates of creativity.

We are therefore delighted to host the 2021 edition of the Documenting Jazz conference, which seems so well aligned with the objectives of Edinburgh College of Art to analyse and understand creative practice in order to foment its further ambition and reach.

Professor Juan Cruz
Principal,
Edinburgh College of Art

Conference Welcome

It is my sincere pleasure to welcome you all to this third iteration of Documenting Jazz hosted by the Reid School of Music, part of the Edinburgh College of Art at the University of Edinburgh. It's a shame that I'm not able to welcome you here on-campus in the heart of the amazing city of Edinburgh—hopefully that opportunity will arise again in the future!

This year's conference theme invites us to consider the various ways, places, and contexts in which jazz is encountered and the impacts that these encounters have upon the identity, reception, reputation, practice, and perceived value of jazz and its constituents. This theme is perhaps particularly resonant following a year in which we've all had to encounter jazz—whether as performer, researcher, student, teacher, listener, or archivist—in radically new ways.

While the limits placed on us by the global Covid pandemic have led to mitigation practices which we have largely found less than ideal in their limiting in most cases the live, in-the-moment, and in-person aspects of jazz that so often sit at the heart of the music and its community, I invite us here to consider the positive aspects of our very strange year – the ways in which being forced to 'encounter' jazz in new ways might have brought us to new perspectives. In having to take this conference online, for example, while we miss the chance to meet with one another in-person and in Edinburgh, we have been able to open our event up to a wider audience than would have been possible otherwise! I'm very pleased to report that we have presenting delegates at Documenting Jazz 2021 from North America, South America, the UK, the EU, and Israel, as well as an audience which includes practitioners, students (both undergraduate and post-graduate), and other colleagues from within the jazz studies community around the world.

I would like to thank Dr. Damian Evans and Dr. Pedro Cravinho as past chairs of Documenting Jazz for their hard-earned wisdom; the conference and programme committees for their assistance across these past several months; the Principal of the Edinburgh College of Art, Juan Cruz and Head of the Reid School of Music, Martin Parker for their enthusiasm and support; Dr. James Cook for his incredible help in setting up some of the online aspects of this event; and Nicky Regan for the brilliant design work.

Indeed, in framing the design of this conference program around iconic jazz images taken by William P. Gottlieb between 1938-1948, we've managed to engage with several of the themes central to Documenting Jazz. The images that Gottlieb captured of jazz (primarily in New York City and Washington D.C.) during this time have become some of the most iconic and widely reproduced jazz images of all time – many people have 'encountered' jazz for the first time through these images.

In some instances their sense of the music, its people, its aesthetic, its values, and its place within American culture have been formed by them, silently. Through his association with publications such as *Down Beat, The Washington Post,* and *Record Changer,* Gottlieb's images have joined with the written discourse on jazz, and with the intersections between journalism, criticism, and scholarly writing. In being housed in their entirety as an archive hosted by the Smithsonian Institute, these images highlight the essential role played by jazz archives, and the ways in which access to stable, public-serving funding maintains, preserves, and makes accessible such important key 'documents'. Such archives by their very existence also help to move the music—and therefore its constitutive communities—into the cultural mainstream. Having decreed that his images enter the public domain, the collection also links through to issues of rights, accessibility, and ownership. They're also gorgeous works of art in their own right, and I'm very pleased to be able to make use of them here.

I look forward to meeting as many of you as I can over the four days of the conference, and to hearing what promises to be diverse and thought-provoking program of papers. My thanks to all of you for sharing your work and your time with us.

Fàilte!

Dr. Marian Jago
2021 Conference Chair
Edinburgh College of Art

Day 1:
Wednesday 23 June

Sessions/Time in Edinburgh (BST)		Attend online
Session 1	**12:00 – 13:30**	
ROUND TABLE: Archives		
Session 2	**12:00 – 13:30**	
Michele Corcella: Duke Ellington's Scoring for Films		
Matthias Heyman: How Do They Know Who Wins?: The Representation of Jazz Competitions in *Whiplash*		
Tim Wall: A question for the 1973 BBC Jazz Committee: "Does the BBC have a jazz policy... and if so, is it satisfying the needs of the general listening audience and the Jazzworld?		
13:00 – 13:30	**COFFEE BREAK**	**Attend online**
15:15 – 15:30	Conference Welcome/Chair's Remarks	
Session 3	**15:30 – 17:00**	
Ricardo Enrique Alvarez Bulacio: Jazz on TV During the Chilean Dictatorship		
Pedro Cravinho: Encounters With Jazz on Television in Cold War Era Portugal (1954–1974)		
Renan Ruiz: Grupo Um and the Changes in Brazilian Jazz (1976-1984)		
Session 4	**15:30 – 17:00**	
John Ehrenburg: 'Stuff and Nonsense': The Writings of Helen Oakley in the Jazz Press, 1935-1936		
John Gennari: A Cool Encounter: Stephanie Barber, John Lewis, and Music Inn		
AJ Kluth: JAZZ IS DEAD – Long Live Jazz		
17:00 – 17:30	**COFFEE BREAK**	**Attend online**
Session 5	**17:30 – 19:00**	
ROUND TABLE: Encounters with Jazz in Brazil		
Session 6	**17:30 – 19:00**	
ROUND TABLE/BOOK TALK: Artistic Research in Jazz: Positions, Theories, Methods		
19:00 – 20:00	**COFFEE BREAK**	**Attend online**

See pages 15 to 26

Click here to register via Eventbrite.

Day 2:
Thursday 24 June

Sessions/Time in Edinburgh (BST)		Attend online
Session 7	**12:00 – 13:30**	
Matthew Jacobson: Non-standard Standards: Using Jazz Standards as Vehicles for Non-structured Improvisations		
Pauline Black: Imagine if There Was No Fear of Failure? Encounters With Jazz and Improvisation in UK Secondary Schools		
Una MacGlone & Guro Gravem Johansen: Approaches to Teaching Improvisation in European Higher Music Education		
Session 8	**12:00 – 13:30**	
Rebecca Zola: Women in Jazz: A Failed Brand		
Tom Sykes: "Can I play in the big band?" Encountering Jazz at University		
Friederike Bartel: Jazz: In-between Community and Competition		
13:00 – 13:30	**COFFEE BREAK**	**Attend online**
Session 9	**15:30 – 17:0**	
Guro Gravem Johansen: Playing jazz is what she does!': How Creating a Micro-community of Children Builds Female Identification with Jazz Performance		
Joy Ellis: Marian McPartland's Piano Jazz		
Janette Lambert: Why Are You Singing That? Encounters With Gender Bias in the Lyrics of Jazz Standards and Other Pitfalls of Being a Chick Singer		
Session 10	**15:30 – 17:0**	
Mark Lomanno: On Inked Traces and Golden Repair: Comping More Sound Grammars for Jazz Scholarship		
Maya Cunningham: Jazz Improvisation as African-American Male Gendered Code in Mid-Twentieth Century New York City – A Historical Study		
Ron Levi & Ofer Gazit: Resonant Tensions: (Re)positioning African Jazz between Europe and America		
17:00 – 17:30	**COFFEE BREAK**	**Attend online**
Session 11	**17:30 – 19:00**	
ROUND TABLE: Encountering Gender in Jazz		
19:00 – 20:00	**COFFEE BREAK**	**Attend online**

See pages 27 to 37

Click here to register via Eventbrite.

Day 3:
Friday 25 June

Sessions/Time in Edinburgh (BST)	Attend online
Session 12 12:00 – 13:30	
Stewart Smith: Things That Zap the Mind: Tom McGrath, the Third Eye Centre, and Avant-garde Jazz in 1970s Glasgow	
Alex de Lacey: The Rye Lane Shuffle: Re-rendering Jazz Practice in London's Displaced Diasporas	
Daniel Marx: 'Something you do over there': Jewish Musicians and the Mediation of Identity in Contemporary British Jazz	
Session 13 12:00 – 13:30	
Michael Kahr: Seeing Jazz Harmony: The Visual Documentation of Harmonic Structures in Jazz	
Spillane & Jackson: 'Nuages': Different Takes on a Django Reinhardt Original	
Adolfo Mendonca Slink: An Investigation of Lyle Mays' Composition and Improvisation	
13:00 – 13:30 COFFEE BREAK	**Attend online**
Session 14 15:30 – 17:00	
Christa Bruckner-Haring: Was ist Jazz? Jazz in Austrian Television and its Relation to Classical Music	
Kennedy & Wells: 'With Great Wit and Imagination': *Jazz Ballet no.1,* Archaeo-choreology, and the Ethics of Recreation	
Andrew Hamilton: Jazz as Classical Music	
Session 15 15:30 – 17:00	
Laurisabel Maria de Ana da Silva: Marilda and her Orchestra: women's work in the Jazes and Invisibility in Salvador in the 1950's	
Jen Wilson: Blanche Finlay: The 'Otherness' of a Cultural Intervention in 1960s Britain	
Damian Evans: 'Internationally-famous Lady Saxophonist': Documenting the Life of Irish Musician Josephine 'Zandra' Mitchell	
17:00 – 17:30 COFFEE BREAK	**Attend online**
Session 16 17:30 – 19:00	
KEYNOTE: Nate Chinen	
19:00 – 20:00 COFFEE BREAK	**Attend online**

See pages 38 to 47

Click here to register via Eventbrite.

Day 4:
Saturday 26 June

Sessions/Time in Edinburgh (BST)	Attend online
Session 17 12:00 – 13:30	
Pedro Cravinho & Brian Homer: Birmingham Jazz Perspectives: Encounters With a Local Jazz Community Through Photography	
Alan John Ainsworth: A Cultural Encounter: Bill Bernbach, Bert Sten, Louis Armstrong and Polaroid	
Christian Glanz: The Imagery of 'Jazz' within Vienna's Popular Culture during the 1920s in Popular Literature and Musical Entertainment	
Session 18 12:00 – 13:30	
Philipp Schmickl: A Ground Breaking Encounter at the Chapelle des Lombards: Tracing and Documenting the Impact of Personal Global Jazz-networks on a Festival Located at the Borders	
Michael Saunders: Goodbye Pork Pie Hat: Charles Mingus and Joni Mitchell's Late Encounter	
Eric Petzoldt & Joshua Weitzel: 'Jazz, Baseball, Boxing': Jazz Encounters at *Documenta* IX	
13:00 – 13:30 COFFEE BREAK	**Attend online**
Session 19 15:30 – 17:00	
Ken Prouty: Audience and Identity in Maynard Ferguson's Science Fiction Theme Song Recordings	
Monica Herzig: Anyone Can Improvise: The ABCs of Arts Entrepreneurship – a Case Study	
Philip Arneill: Entering the Inner Sanctum: Japanese Jazz Kissaten as Sacred Spaces	
Session 20 15:30 – 17:00	
Sean Mills & Eric Fillion: Swirling Notes: Lou Hooper's Life in Jazz	
Kira Dralle: Archival Silence in the Collections of Dietrich Schulz-Köhn	
Chris Inglis: Electro Swing in Europe: Hopping the Atlantic to Become a Dance Music Phenomenon	
17:00 – 17:30 COFFEE BREAK	**Attend online**
Session 21 17:30 – 19:00	
Margot Morgan: In Conversation: An Encounter with Dylan Thomas	
Oliver Nelson Jr.: (Lecture/Recital) Oliver Nelson's Small Group Compositions Arrangements and Improvisations	
CLOSING REMARKS	
19:00 – 20:00 COFFEE BREAK	**Attend online**

See pages 48 to 57

Click here to register via Eventbrite.

DAY 1
WED
23 JUNE

Session 1
Panel Session

WEDNESDAY 23 JUNE
SESSION 1
12:00 - 13:30

Search, Surprise, and Serendipity in the Jazz Archive

Session Chair: Marian Jago Documenting Jazz 2021 Conference Chair
University of Edinburgh

Welcome: Rachel Hosker, Archives Manager and Deputy Head of Special Collections
University of Edinburgh

Jazz Archives Introductions and Updates, UK and Ireland

This session brings together those engaged with documenting, preserving, and disseminating jazz research via their involvement with jazz archives. The session welcomes by invitation all those with an active interest in jazz archives, and will include a series of short presentations followed by open discussion/Q&A.

A Living Archive: Jazz at the Third Eye

Stewart Smith
Independent Scholar

This project is a Creative Scotland funded residency at the Centre for Contemporary Arts Glasgow, dedicated to establishing a free-to-access digital archive of jazz and improvised music at its previous incarnation, the Third Eye Centre, from 1975 to 1992.

This new archive aims to establish the Third Eye Centre as an important hub for community creativity in Scotland, and shed light on an overlooked part of Scotland's cultural history. The project also takes a creative approach to the sharing of research by inviting contemporary Glasgow-based artists to create new works inspired by the archive. The aim is to create a living archive, highlighting the diversity of Glasgow's music scene and opening up a dialogue between past and present.

JAZZ'DAP: An Approach to Using AI to Enhance Discovery in the 'Long Tail' of Recorded Music in Jazz Archives

Gabriel Solis
University of Illinois

Tillman Weyde
City, University of London

Pedro Cravinho
Birmingham City University

Adriana Cuervo
Institute of Jazz Studies at Rutgers, Newark

Simon Dixon
Queen Mary University of London

Haftor Medbøe
Edinburgh Napier University

New Directions in Digital Jazz Studies: Music Information Retrieval and AI Support for Jazz Scholarships in Digital Jazz Archives, or, the Jazz in Digital Archives Project (JAZZ'DAP) brings together jazz archivists, musicologists, and computer scientists in the US and UK to work on implementing digital humanities methodologies to give jazz researchers new ways to find relationships between jazz recordings in large corpuses held in archives.

With test cases from the Institute for Jazz Studies at Rutgers, Newark, and the Scottish Jazz Archive, this collaborative project uses computational audio transcription and melodic pattern comparison tools to indicate potential relationships between jazz recordings held in the archives. We see this as a useful exploratory tool to help drive archival discovery, particularly in the 'long tail' of less-well-known audio such as in situ recordings, radio broadcasts, alternate takes, and rehearsal recordings held in archives but not widely commercially distributed.

Open Q&A

WEDNESDAY 23 JUNE
SESSION 2
12:00 - 13:30

Michele Corcella
Bologna Conservatory

Duke Ellington's Scoring for Films

Despite having scored only a few soundtracks, the film music composed by Duke Ellington is nevertheless of considerable interest, especially perhaps in light of his expressed need to compose having always in mind an image, a story or an extra-musical subject. In this paper I analyze and compare three soundtracks: *Assault on a Queen, Paris Blues* and *Anatomy of a Murder.*

In large part this paper is based upon copies of Ellington's original manuscripts, augmented in places by personal transcription. The original scores are full of annotations, which reveal to us some very important aspects of film production, the link between Ellington and the directors and, above all, the original intentions of the composer: in some scenes, for example, the music wasn't edited following his ideas. Going further, these manuscripts also exhibit some hidden aspects of the relationship between Duke and Billy Strayhorn, as evidenced by some alterations made by Ellington to Strayhorn's arrangements.

Additionally, the paper will examine Ellington's compositional approaches, such as his matching a given member of his orchestra with a particular character or a particular scene or mood, and likewise how Ellington focused in particular upon expressing the feelings of the main female characters. Finally, we'll consider the limits of Ellington's scoring for movies

and the potential reasons why the film industry did not call upon him to compose further soundtracks.

Matthias Heyman
University of Antwerp

How Do They Know Who Wins?: The Representation of Jazz Competitions in *Whiplash*

Damien Chazelle's 2014 film *Whiplash* has received widespread critical acclaim, culminating in the awarding of three Academy Awards. However, within the jazz community, the response has been rather lukewarm, with praise for the film's aesthetics, but little appreciation for the representation of jazz and its practitioners.

Whiplash centres on the abusive relationship between student-drummer Andrew Neiman (Miles Teller) and teacher-bandleader Terence Fletcher (J.K. Simmons), as they both strive for musical perfection, whatever the emotional and physical cost. While much attention has been devoted to the film's (mis)representation of jazz pedagogy, I focus on the framing of jazz competitions. Critical moments in the protagonists' relationship coincide with three fictional contests. Neiman wins the coveted seat of core drummer in the first competition, only to lose it again in the second one, even abandoning music altogether. The film's climax, where Neiman confronts Fletcher, is not an actual contest but is presented as an audition of sorts before an industry-connected audience.

After sketching the history of collegiate jazz competitions, I examine how *Whiplash*'s competitions compare to their non-filmic counterparts. I highlight particular aspects such as gender and race, and consider these in the real-life context of competitions such as Essentially Ellington (US) or Generations in Jazz (AU). Overall, I argue that the representation of contests is more nuanced than that of education; some elements are rooted in reality, whereas others are exaggerated or simplified for the narrative's sake. Nevertheless, the net result remains: the audience's understanding of jazz pedagogy and competitions is equally flawed.

Tim Wall
Birmingham City University

A question for the 1973 BBC Jazz Committee: 'Does the BBC have a jazz policy?' and if so, is it satisfying the needs of the general listening audience and the Jazzworld'?

This paper explores the ways that audiences encounter jazz through radio. Using as a jumping-off-point a December 1973 BBC report, 'A BBC Jazz Policy?', this research investigates both how we can understand the role of radio in national jazz cultures in the second half of the twentieth century, and how we should read the archived documents of these encounters.

The report was submitted to the then BBC Jazz Committee, specifically focused on the BBC radio broadcasts of jazz programming in the early 1970s; a period in which, it is often argued, jazz 'lost its way and its audience.'

In exploring our engagement with varied archived materials as researchers, and the British post-war listener's engagement with broadcast jazz that is illuminated by these materials, we can start to address how we can understand the mediation of a mediation of a mediation. What emerges is an unstable sense of the British jazz listener, the conflicted notion of jazz as a 'problematic music' for BBC staff, and of the struggle British musicians had to make their music relevant for their listeners and for themselves. It is during this time that jazz is seen by BBC personnel as a specialist music that requires specialist programmes and presenters, and yet struggles to find a home in the new broadcast services established at this time.

WEDNESDAY 23 JUNE
SESSION 3
15:30 - 17:00

Ricardo Enrique Alvarez Bulacio
Music Institute of the Pontificia Universidad Católica de Valparaíso

Jazz on TV During the Chilean Dictatorship (1973–1989)

The practice of jazz in Chile dates back to the 1920s in the multicultural port of Valparaíso, where tourists spread jazz recordings that stimulated the practice and composition of original repertoire by local musicians, starting a constant practice in Valparaíso and other cities developed by amateurs and some professional musicians since then.

The coup d'état of September 11, 1973 put live music in risk due the application of the curfew and the censorship of the Latin American repertoire associated with artists linked with the Socialist government of Salvador Allende that was overthrown by the military forces. However, jazz was not considered 'political music' by the new authorities, which allowed it to have a prominent presence on the state channel Televisión Nacional de Chile on TV programs such as *Tiempo de Swing* (*Swing Time*) which was broadcast on primetime until 1974 and made some jazz players, such as trumpeter Daniel Lencina, into media celebrities. The aim of this paper is to analyze how Chilean jazz was developed during the military dictatorship of Augusto Pinochet (1973–1989) based on performance recordings on TV at the time, press archives, interviews with jazz musicians active in the country at that time and existing research. The presentation seeks to explain the reasons for the apparent non-existing relationship between jazz and politics during the most turbulent years in the country's history.

Pedro Cravinho
Birmingham City University

Encounters With Jazz on Television in Cold War Era Portugal (1954–1974)

This paper explores the encounters with jazz on television in Cold War Era Portugal (1954–1974). It analyses the relationship between jazz and television in the twentieth century in one particular country during a period of profound change.

By examining the cultural politics of jazz on Portuguese public television (RTP) under the corporatist far-right Estado Novo (New State) regime, it addresses ways and contexts in which jazz was encountered on television during the Cold War Era Portugal. By locating jazz production within a critical cultural milieu like television, it looks to the impact of these encounters have upon the identity, practice, and perception of jazz in one of the last European colonial states.

By analyzing the musicians and repertoires, the production processes, and the policies and strategies of the time it explores connections between RTP's productions, both the national and international jazz scenes, other Western television corporations, and the US Embassy in Lisbon and that country's propaganda organization, the USIA (United States Information Agency). Source material includes those archival records of television programmes, official institutional documentation, press archives, complemented by interviews with key figures in television jazz production. It highlights the Portuguese television jazz programming, and the TV JAZZ series in particular, by exposing the way jazz was used as subversive opposition to dominant colonial ideology. Finally, this paper addresses opportunities for a comparison of the Portuguese experience with that of other countries, situating Cold War-era television jazz broadcasting as part of a bigger, still unwritten story.

Renan Ruiz
Universidade Estadual Paulista

Grupo Um and the Changes in Brazilian Jazz (1976–1984)

Grupo Um (Group One) (1976–1984) was one of the most experimental and innovative bands in the history of jazz in Brazil. Its discography is essential to understand at least three aspects of the transformations undergone by jazz in the country during the latest years of the civil-military dictatorship (1964–1985).

These aspects include changes in the social and aesthetic intelligibility of what could or could not be understood as Brazilian jazz (in constant friction with the idea of 'Brazilian Instrumental Popular Music') as well as the reception of fusion jazz in Brazil as a central reference for making the compositions feasible without compromising the 'Brazilian impetus' of the music. In addition, Grupo Um was also a pioneer in career self-management in the field of instrumental music, providing symbolic and practical subsidies (alongside the Lira Paulistana label) to strengthen the so-called 'independent' musical production and the movement recognized as 'Vanguarda Paulista' (*São Paulo's Vanguard*). Grupo Um's first studio album, entitled *Marcha sobre a cidade* (*March on the City*) (1979) started a new moment for jazz in São Paulo, anticipating a series of new bands (Divina Increnca, Pé Ante Pé, Pau Brasil, Metalurgia, Medusa, among others) with sonorities based on the combination of instrumental music, jazz fusion, and Brazilian popular music. By articulating such characteristics, the trajectory of Grupo Um can be understood as an index of the changes undergone by Brazilian jazz in São Paulo precisely at the moment of 'political opening' of the totalitarian civil-military government (1964–1985).

WEDNESDAY 23 JUNE
SESSION 4
15:30 - 17:00

John Ehrenburg
RIPM Jazz

'Stuff and Nonsense': The Writings of Helen Oakley in the Jazz Press, 1935–1936

Helen M. Oakley Dance (1913–2001), née Oakley, is remembered today as a pioneering jazz figure for her long and consequential career as a producer, writer, and promoter; for advancing civil rights causes; and for being one of the few recognized, white female voices within the history of jazz journalism.

Yet despite these achievements, there remains, as American jazz writer and critic Nate Chinen has noted, a 'shroud of obscurity' surrounding Oakley's early contributions as a jazz critic. Writings by women such as Oakley constitute a small but invaluable body of jazz criticism still largely unexplored.

This paper situates Helen Oakley's presence as both the subject of, and a contributor to, the burgeoning popular American jazz press of the mid-1930s. It explores how Oakley garnered the status of the 'Foremost Woman Swing Authority' working in a field dominated by patriarchal attitudes. In her writings and criticisms—spotlighted in the journals *Melody News, Tempo, Metronome*, and, in particular, *DownBeat*—Oakley expresses not only a critical awareness of her subjects, but also a critical self-awareness of her gender.

John Gennari
University of Vermont

A Cool Encounter: Stephanie Barber, John Lewis, and Music Inn

In a late 1950s photograph, Stephanie Barber, proprietress of the Music Inn in Lenox, Massachusetts, casually chats with John Lewis, composer and pianist of the Modern Jazz Quartet and artistic director of the Lenox School of Jazz.

The photo, by Clemens Kalischer, is not one of special artistic distinction; it appears to be a routine, unremarkable image meant to record a passing moment. But there is nothing routine about the social implications of what Kalischer captured, or the complex histories deeply embedded within the image. Unpacking what lies behind this photograph, and digging into the cultural discourses surrounding it, helps us understand the fascinating social dynamics of Lenox's jazz scene and the power of photography as a form of jazz documentation.

My paper will read this encounter between Lewis, Barber, and Kalischer as a challenge to long-standing social hierarchies—a black man and a white woman figured in a Jewish émigré photographer's image as professional collaborators in the time of Jim Crow and Emmet Till. In particular, I'll consider how the image underscores the importance of what Nichole Rustin-Paschale calls 'female jazzmen,' figures like Barber, Chan Parker, Sue Mingus, Maxine Gordon, and Pannonica de Koenigswarter who, in their roles as partners, managers, patrons, and impresarios, found the primarily masculine space of jazz conducive to their own quest for authority, expertise, and freedom *as women.* In playing with this idea, I'll draw on Joel Dinerstein's work to contextualize Stephanie Barber and these other better-known figures as *cool jazz women.*

AJ Kluth
Case Western Reserve University

JAZZ IS DEAD—Long Live Jazz

A few years back, posters emblazoned with 'JAZZ IS DEAD' started appearing around Los Angeles. No further comment or context was offered; just white block letters on black paper. Was this statement earnest? Ironic? Related to a brand or ad campaign?

Yes. JAZZ IS DEAD turns out to be a concert series and influencer brand in Los Angeles that deploys a discursive move asserting the death of jazz, or at least the term's problematization, while simultaneously being a proponent of the many ways 'jazz' presently manifests. In doing so it figures jazz as a non-essentialized intermusical archive of practices, attitudes, and histories of taste that echo their communities of production. More importantly, it moves strangers with varied backgrounds and values to meet in a room and dance. My paper presents this phenomenon as one trading on the idea that jazz is not monolithic, but rather a negotiation located in an intermusical constellation—manifest materially in a complex socially- and historically-situated urban space.

By programming small-group jazz, funk, samba, hip-hop, experimental beat music, etc., JAZZ IS DEAD is by accident or design engaged in the sonic and spatialized curation of a community that models those musical interspaces—mixing audiences of varied histories of taste, races, and socioeconomic backgrounds often separated by those very differences. JAZZ IS DEAD is, then, a vivifying, symbolically rich space that transcends genre from which we can uniquely consider music's relationship to issues of popular culture, memory, representation, and resistance.

Session 5
Panel Discussion

WEDNESDAY 23 JUNE
SESSION 5
17:30 - 19:00

Encounters with Jazz in Brazil

Chair: Pedro Cravinho
Birmingham City University, UK

Panelists: Marília Giller
Universidade Federal do Paraná)

Nicolau Clarindo
Universidade do Estado de Santa Catarina

Thiago Santiago
Universidade Federal do Paraná

Antônio Carlos Araújo
Universidade Federal do Maranhão

Laurisabel Silva
Universidade Federal da Bahia

Renan Ruiz
Universidade Estadual Paulista

This panel discussion intends to expand the conversation around 'Jazz in Brazil' by sharing ongoing research focusing on diverse chronological periods and geographical regions. Dr. Pedro Cravinho will chair the session, and will briefly address the significant contribution of the Brazilian Jazz Studies Group GEJAZZBR. This introduction will be followed by a series of short research statements and an open Q&A/discussion.

The Word 'Jazz' in the Brazilian Press in the 1920s

Marília Giller will conduct a brief analysis of the emergence of the word jazz in Brazil centred on a myth constructed around a character called 'Jazzbo Brown', and will consider how the appropriation and diffusion of this myth by the Brazilian press contributed to the construction of the idea about Jazz in Paraná during the 1920s.

Jazz Bands in Southern Brazil: Paraná, Santa Catarina, and Rio Grande do Sul

Nicolau Clarindo will discuss early jazz bands during the 1920s in the three states of the Southern region of Brazil: Paraná, Santa Catarina, and the Rio Grande do Sul.

Jazz in North Brazil: Belém do Pará During the Jazz Band Age (1922–1940)

Thiago Santiago brings to the discussion the presence of jazz in Northern Brazil between 1922 and 1940. This presentation will highlight the emergence of jazz in Belém do Pará, including groups, instrumentation and repertoires, as well as the public spaces where this music was performed.

From Congo Square to São Luís: The First Evidences of Jazz in Maranhão (1924–1965)

The trail of Brazilian jazz-bands also includes the Northeast of the country, and Antonio Carlos Araújo will analyse the emergence of jazz in this area, focusing on the State of Maranhão. Consideration will be paid to its unique connections with the Brazilian capital at the time, as well as with Europe and via American radio broadcasts this region which prompted a boom in local jazz-bands from the mid-1920s onwards.

Jazes in Salvador During the 1950s: A Gendered Perspective

Still in the Brazilian Northeast during the 1950s, Laurisabel Silva will reflect on how the musical practices involving the 'jazes' bands in Salvador (the capital of the state Bahia) lend themselves to a gendered analysis of the prevalent socio-cultural climate.

Experimentalism and Dictatorship: Jazz in Brazil During the 1970s and 1980s

Renan Ruiz will make brief considerations about the substantial changes in the notion of Brazilian jazz during the 1970s and 1980s, which saw in these decades a move away from the legacy left by bossa nova and samba jazz tied to the social and cultural transformations during the authoritarian civil-military regime (1965–1985).

Session 6
Roundtable Discussion & Book Presentation

WEDNESDAY 23 JUNE
SESSION 6
17:30 - 19:00

Artistic Research in Jazz: Positions, Theories, Methods

Convenor: Michael Kahr
JMLU/KUG

Panelists: Andrew Bain
Royal Birmingham Conservatoire

Mike Fletcher
Royal Birmingham Conservatoire

Petter Frost-Fadnes
University of Stavanger

Monika Herzig
Indiana University

This panel discussion aims to shed light on the multiplicity of positions, theories and methods in artistic research based on and/or involving artistic knowledge and experience in jazz. In consideration of the increasing specialization of academic discourse and the potential alienation between practitioners, theorists and the general public, the discussion stresses the potential to re-merge the often divergent perspectives of practice and theory in music in general and jazz in particular. The panel brings together a diverse range of artist-researchers connected to the International Network for Artistic Research in Jazz.

The International Network for Artistic Research in Jazz was established in 2019 in reaction to the increasing relevance of artistic perspectives in the academic discourses in jazz research. It aims establish a formalized network of artistic researchers in jazz, open dialogue on the state of artistic research in jazz internationally and increase visibility of artistic research in jazz as an independent sub-discipline. The network has organized two conferences (2019 and 2021) and its member have delivered individual papers and participated in various panel discussions on artistic research in jazz (e.g. Weimar Jazz Research Conference 2018, Rhythm Changes Conference Graz 2018, JEN Conference Louisville 2021).

Artistic Research (AR) is situated at the interface between scientific and artistic knowledge. It encompasses various research perspectives such as research on, for and in the arts (Frayling 1993). It is based on a dynamic relationship between scientific and artistic roles and positions; artistic researchers question the separation between research object and subject, embark on questions and problems derived from within the artistic practice and re-integrate research results in new, often experimental forms of practice (Doğantan-Dack 2016). Nevertheless, AR often appears in close interrelation with a range of scientific methods, such as laboratory settings and experiment design, applied phenomenology, music analysis and historical research (Assis 2018). Artistic research has begun to be supported as an academic discipline particularly at European universities but is often explicitly and implicitly evident in works of jazz artists as well as researchers across the globe. Concepts related to AR have been adopted, adapted and complemented over the past two decades in Europe, UK, Australia and South Africa, with the aim to highlight the relevance of arts-based knowledge within academic jazz research. The panel discussion will include a presentation of the multi-authored volume *Artistic Research in Jazz Positions, Theories, Methods* (Routledge 2021) (10 minutes).

DAY 1

DAY 2
THUR
24 JUNE

THURSDAY 24 JUNE
SESSION 7
12:00 - 13:30

Matthew Jacobson
Dublin City University

Frank Lyons
Ulster University

Brian Bridges
Ulster University

Non-standard Standards: Using Jazz Standards as Vehicles for Non-structured Improvisations

This paper was originally formed as part of a larger practice-based research project on non-structured improvisations using motivic compositions. One category of investigation was the use of jazz standards as vehicles for non-structured improvisations, which this paper will focus on.

The paper will consider relevant literature in a variety of fields including musicology, cognitive psychology, and sociocultural theory; and will make use of a brief discussion of the hybridised mixed-method methodologies used by the study, including descriptive and transcriptive analysis, fully adapted Schenkerian analysis, graphs representing comparative levels of elaboration and a semi-structured qualitative interview series with performers of non-structured improvisations.

The main part of the paper features analyses of two non-standard performances of jazz standards. One featuring Thelonius Monk's composition 'Boo Boo's Birthday' by piano and drum duo Sanders/Jacobson and the other, Arthur Altman's piece 'All or Nothing At All' by guitar trio Fireplace Dragon. Given the open-ended intention of the performances—and their presence in the context of non-structured improvisations using motivic compositions—there were expectations that traditional harmonic forms would not be adhered to. However, in practice, departure from structure was limited. The paper will also compare these performances to some of the limited number of practical examples of such an approach in the current practice including Ellery Eskelin (2011; 2013) and Anthony Braxton (2010; 2014).

Pauline Black
University of Aberdeen

Imagine if There Was No Fear of Failure? Encounters With Jazz and Improvisation in UK Secondary Schools

This paper is drawn from a PhD in progress studying the identities and lived experience of educators and the young people they work with.

'If it wasn't for the jazz band we wouldn't know anything about music'... 'we just learn stuff to pass the exam' ... *'stress, assessments, pressure'* (conversations with young people).

Studies show that in the secondary school music curriculum there is generally a focus on technical development, musical skills and reproduction, rather than the more creative activities such as improvisation and composition. There are resultant tensions between the performativity and creativity agendas found in schools and issues of teacher agency, freedom and control are prominent. This paper will discuss an online survey examining attitudes, beliefs and experiences of educators (n = 170) with regard to jazz and improvisation in UK secondary schools. The data shows that there are marked differences between males and females, as well as Instrumental and Classroom Teachers, concerning confidence, anxiety, amount and type of activity.

Implications for professional learning needs, gender issues, pushing boundaries and the climate for learning will be discussed. Improvisation as a distinct way of being in the world, embodying qualities such as risk-taking and spontaneity in order to develop the generative skills, resilience and creative disposition to come to know music well will be discussed. Thinking about whose norms might be privileged, whilst being mindful of the power relations that condition social relations within our environments will be considered.

Una MacGlone
Royal Conservatoire of Scotland

Guro Gravem Johansen
Norwegian Academy of Music

Approaches to Teaching Improvisation in European Higher Music Education

In music education contexts, improvisation is currently a rapidly evolving field across musical genres. In Higher Music Education (HME), improvisation has traditionally been taught as part of Western jazz curricula.

It is increasingly introduced as part of Western classical music and in cross-genre courses. The underlying purposes when teaching improvisation may vary from developing and testing musical skills, to fostering creativity and a socio-musical aptitude. A number of improvisational teaching concepts are emerging, however, as with jazz pedagogy, debates on improvisation pedagogy seem to be tension-loaded, perhaps stemming from socio-historical battles of power, status and artistic identity. Issues such as decision making over teaching content, whether it draws on jazz, classical or free improvisational artistic practices, highlight hegemonic hierarchies and the tradition versus liberation contradiction. In the context of HME, there are scarce to no research studies exploring such issues and the musical backgrounds which inform the many different practices in Europe.

A new study addresses this gap in current research by utilising surveys and interviews, with the purpose of investigating micro-practices within the teaching of free improvisation in European HME institutions. Research questions were: What conceptual tools do teachers in free improvisation use HME institutions in Europe, and how may these relate do different cultural and genre-related educational values? Results provide insight into both the institutional and personal educational aims which inform approaches to teaching improvisation and map contradictions and complexities of this new and evolving area of pedagogy.

THURSDAY 24 JUNE
SESSION 8
12:00–13:30

Rebecca Zola
Hebrew University

Women in Jazz: A Failed Brand

'Women in jazz' is a neoliberal feminist brand that functions successfully for few successful individuals. This brand benefits profiteering organizations within the jazz scene, while maintaining a patriarchal hierarchy in the community.

It does so by continuing to frame women as the exception, and in this case forcing them to become individual entrepreneurs in order to succeed in a scene that is built to exclude them. This argument will be fleshed out first by examining the history of neoliberalism since the second half of the 20th century in the United States. This will contextualize how neoliberalism has become inseparable from every facet of both public and private sectors and social movements, including in the arts, and in the feminist movement.

Two case studies substantiate this argument: the first will examine Jazz at Lincoln Center (J@LC), and their previously annual Diet Coke Women in Jazz Festival, addressing previous scholarship on J@LC's ties to neoliberalism (Laver), and on gender at J@LC (Teal, Pellegrinelli, McMullen). The second case study will conduct remote field research on The New York City Winter Jazz Fest (WJF) and their programming for gender, jazz and social justice. Each of the case studies will reveal their ties to neoliberalism and neoliberal feminism, and therefore how 'women in jazz' as brand fails to create productive (feminist) change for gender equity in the genre.

Tom Sykes
Liverpool Hope University

'Can I play in the big band?' Encountering Jazz at University

Critical discussions of systematic jazz education have been prevalent in jazz studies for some time— see, for example, Whyton (2006), Prouty (2012) and Wilf (2014). This type of intensive study, taught largely in conservatoires and performance-based university music departments, is aimed at and marketed towards students with an existing interest in jazz.

There are, however, students following classical and popular music programmes that discover or develop an interest in jazz while at university. At a time when professional musicians need to be more versatile than ever, coupled with digital access to a huge range of recorded music, student encounters with jazz should not be overlooked.

For this paper I will investigate ways in which undergraduate students studying music in programmes that are non-jazz specific encounter jazz while at university. Using case studies from my own institution I intend to gain some insight into the pedagogical, social and institutional factors that give rise to such encounters. By gaining an interest in jazz, how are these students' preconceptions or attitudes towards the music changed? Could there be an institutional benefit in providing contexts in which students may encounter jazz? With reference to post-Bourdieusian theoretical frameworks such as Richard A. Peterson's cultural omnivore theory and subsequent debates, I hope to find out what the discovery of jazz means to the non-jazz major.

Friederike Bartel
Independent Scholar

Jazz: In-between Community and Competition

This paper seeks to examine the simultaneity of community and competition in the jazz scenes of Europe, and draws upon my lived experience of the jazz scenes in Weimar, London and Leipzig.

In particular, this paper asks the question 'how do experiences of community and competition influence and shape the scenes?', and considers the simultaneity of community and competition, of support and envy, within these scenes.

As a theoretical basis I use the sociological analysis of communities and the jazz community in particular 'A Theory of the Jazz Community' by Robert A. Stebbins (London 1968), as well as the work of Marc Huygens (Rotterdam 1999) and a German abstract on virtuosity in jazz 'Varianten von Virtuosität. Innovationen des Jazzavantgardisten Anthony Braxton' by Timon Hoyer (Bielefeld 2017). These studies point out two different sides of competition – competition for achievements, popularity and opportunities to be part of the music industry on the one side and competition for being one of the best players, comparable to competitive sports. My aim is to discuss how this ambivalence can be fruitful and hindering at the same time, whether this is specific to the jazz music scene, and whether or not links might be made with the increasing professionalization and institutionalization of jazz over the last decades? Is community with highly experienced competition possible? What is the influence of the music industry on competition within jazz communities?

Session 9

THURSDAY 24 JUNE
SESSION 9
15:30 - 17:00

Guro Gravem Johansen
Norwegian Academy of Music

'Playing jazz is what she does!': How Creating a Micro-community of Children Builds Female Identification with Jazz Performance

Jazz has been called a hegemonic masculine space, and despite a relative increase in gender equality in other cultural fields, changes within the jazz community seem to be slow.

A common explanation is that when students enter higher jazz education, males, and especially instrumentalists, are already in clear majority. Thus, the question arise: how does the jazz community recruit and keep females from a younger age?

As part of a bigger ethnographic study, this paper presents the gender policy of the Norwegian learning practice Improbasen, where children are taught jazz improvisation. Improbasen is widely acclaimed for its high levels among even young children, and its international interaction with jazz playing children from all over the world.

In many ways, its gender strategies are unconventional compared to common tuition for children or jazz education. Girls are always in majority, and pupils are normally assigned non-stereotypical instruments from the teacher. Pupils are seldom introduced to historical jazz masters, but think of jazz performance as natural for children to do with their peers.

In the presentation, I discuss the success of Improbasen's gender policy in the light of concepts such as tokenism, stereotype threat, empowering through mastery, and identification. Finally, I discuss the impact on young girls' and boys' possibilities for building self-efficacy if they are socialised to experience jazz as a thing among peers, as opposed to socialisation in an adult, monolithic culture of admiration of the 'great masters.' Or 'the need to admire Parker, Garbarek, and God', to paraphrase Improbasen's founder Odd André Elveland.

Joy Ellis
Independent Scholar

Marian McPartland's Piano Jazz

An exploration of the work of professional female jazz musicians across three decades of radio broadcasts.

Hosted by British-born jazz pianist Marian McPartland, and first airing in 1978, *Piano Jazz* was the longest running show on America's National Public Radio (NPR). The hour-long weekly broadcast gave prominence to the work of emerging and established jazz artists, both male and female. Featured guests would discuss and perform their music, often in duet alongside McPartland. Through her warm personality, relaxed interview style and intricate knowledge of working in jazz, Marian offered an accessible insight into the lives and careers of some of the world's finest jazz musicians for music connoisseurs and casual radio listeners alike. Over the course of roughly three decades, the 700+ broadcasts featured a variety of celebrated musicians such as the programme's first ever guest, Mary Lou Williams, as well as Chick Corea, Shirley Horn, Bill Evans, and Sarah Vaughan to name but a few. McPartland was a passionate educator, often interviewing pedagogically when questioning guests on their approach to music and was an ardent advocate for women in jazz. Utilising interviews, transcripts and the radio broadcasts themselves, this paper will seek to explore McPartland's encounters with some of the women she interviewed on her show, including Blossom Dearie, Eliane Elias, Renee Rosnes, Geri Allen and more. The presentation will highlight the women's experiences of working in jazz and the ways in which the industry advanced during the years of the broadcasts in regards to gender equality.

Jeannette Lambert
Independent Scholar

Why Are You Singing That? Encounters with Gender Bias in the Lyrics of Jazz Standards and Other Pitfalls of Being a Chick Singer.

Drawing on notes from my personal journal as a jazz singer who began performing publicly as a child, I will describe my encounters with the Great American Song Book, the vast repertoire known as jazz standards. I was told to learn as many of these songs as possible early on as it was considered vital to one's jazz credentials.

If called upon in a jazz club or jam session, I was expected to stand up and sing any of these from memory at any given moment. I will give examples of lyrics that raised red flags for me and how I went about filtering my choices. Also, the consequences of those choices, such as being fired after pretending I didn't know one of them. Does encountering gender bias in this repertoire discourage women from pursuing jazz music? Also, how often do we stop to consider who wrote a song and in what context? I will describe the steps I took to sidestep the restrictions placed on me and the places where I found inspiration. Hopefully sharing this path will provide inspiration for other women looking for solutions to the sexism inherent in the jazz community and also give others ideas for how to become freely expressive in their music.

Session 10

THURSDAY 24 JUNE
SESSION 10
15:30 - 17:00

Mark Lomanno
Albright College

On Inked Traces and Golden Repair: Comping More Sound Grammars for Jazz Scholarship

On his 2017 album *Work Songs* drummer Jaimeo Brown exemplifies the 'rootwork' of Afro-Diasporic critical creative practice by incorporating archival and ethnographic research on traditional African American culture into his technology-rich performances.

Brown draws on hip hop's sampling aesthetics to reimagine African American musical communities and collapses the space-time that separates him from his imagined collaborators. In an attempt to connect these communities' historical struggles with similarly marginalized populations around the world, Brown inserts the track 'Safflower'—featuring a sampled Japanese folk song sung by female dye-workers—into the middle of the album. On first listen, though, the emancipatory appeal of this Afrofuturist aesthetic politics that so effectively overwrites difference may suggest an all-too-facile transcendence that fails to account for the fundamentally 'untranslatable' aspects of everyday life and cultural identities.

In response to *Work Songs* and Brown's integrated approach to research and performance, this presentation espouses 'comping' as a performance practice that can aid researchers in thoughtfully attending to their interlocutors and the inherent 'untranslatability' that characterizes written scholarship on sonic phenomena. Whereas Brown compares his sampling to traditional quilting practices, I suggest the Japanese pottery art of kintsugi ('golden repair') as an equally evocative metaphor for scholarship that must fuse together disparate musical cultures like those invoked in *Work Songs*. Along with works on sonic Afromodernity, I invoke Nakamura's research on Japanese calligraphy as another model for jazz studies that creates breaks for the embodied processes and particularities of scholarship that are too often polished off its final products.

Maya Cunningham
University of Massachusetts, Amherst

Jazz Improvisation as African-American Male Gendered Code In Mid-Twentieth Century New York City: A Historical Study

This study is an Africanist, gendered reading of the jazz tradition that explores the African functionality of the music.

This paper seeks to reclaim the music as an African-American creation from cultural appropriation efforts that deem it 'America's classical music' by examining an unseen aspect of its Africanity: the language of jazz improvisation as Black male gendered code. Using the cultural theories of Turino (2008) and Matsue (2016), I argue that African-American male jazz musicians in mid-twentieth century New York City formed a gendered cultural cohort that parallels the West African Mandé djali artisan class, through which they created the language of bebop. In Mandé cultures djalis are a hereditary class of musicians who keep lineage and community histories. Through the lens of Carr's 'way of being' theory concerning Black American Africanity, I argue that African-American musicians formed a similar class, which is evident in the collaborative relationships, instrumental lineages, and private jam and practice sessions reported by Black be-bop/hard-bop architects like Dizzy Gillespie, Max Roach and Freddie Hubbard. Building on studies in Africanist/African-Americanist ethnomusicology (Nketia, 2005, Coleman, 2013 Maultsby, 2015 and Monson, 2017), gendered music traditions (Koskoff, 2000), anthropology (Bourdieu, 1977) and ethnolinguistics (Smitherman 2006), this paper examines jazz musician's archival papers, oral histories, Black autobiographies, and ethnographic interviews with jazz masters, to assert that African-American male bebop musicians in mid-twentieth century New York City formed a cultural cohort that resulted in a gendered, Black male improvisational language based in gendered musical roles that are ubiquitous in African-American culture.

Ron Levi
Tel-Aviv University

Ofer Gazit
Tel-Aviv University

Resonant Tensions: (Re)positioning African Jazz Between Europe and America

Recent jazz scholarship has dedicated much attention to core/diaspora relationships in the context of jazz as a global cultural act.

Scholars such as David Ake (2004), Kristin McGee (2019) and others have framed the music of European jazz musicians as a local derivation of an African-American art form, and African-Americans in Europe as the authentic bearers of this tradition. On the other hand, Robin Kelley (2012), Ingrid Monson (2007) and Steven Feld (2012) have described African and African-American collaborations as revolving almost entirely around a sense of pan-African affinity between musicians of Afro-diasporic descent. The dynamics between African and African-American musicians on questions of nationality, universality and authenticity in jazz, however, have remained largely unexplored.

In this paper, we examine the relationships between African jazz musicians and their African-American counterparts in order to show their complex positioning vis a vis the 'Americanness' of jazz. Through analysis of the complex role of 'America' in shaping the transnational artistic identity of Mulatu Astatke (Ethiopia), Hugh Masekela and Johnny Dyani (South Africa), we argue that while African musicians share similar positions regarding nationality, universality, and authenticity in jazz with their European counterparts, their musical reflections of these positions are markedly different. Framing musical, social and political 'tensions' as generative and positive forces in jazz, we suggest that the musics of Astatke, Masekela and Dyani offer new ways of using tension to foreground the importance of popular and folk musics in jazz.

Session 11
Round Table

THURSDAY 24 JUNE
SESSION 11
17:30 - 19:00

Round Table: Encountering Gender in Jazz

James M. Reddan
Western Oregon University

Monika Herzig
Indiana University

Michael Kahr
Universität für Musick und Darstellende Kunst

Jasna Jovićević
Univerzitet Singidunum

The exploration of Jazz and Gender has been a significant topic in the field of Jazz Studies and within Jazz Research and Education for some time. As artists, teachers, educators, and scholars we encounter Gender in Jazz differently.

In the current world climate, the topic of gender is complex and fraught with controversy depending on who you talk to, individual perceptions and definition of gender, and value systems. With the rise of the #MeToo movement, attention to gender inequalities in the workplace, culture, on stage and more, there is an urgent need to address deep-rooted barriers and eliminate glass ceilings towards equal participation in the art form jazz. While scholars have discussed gender issues and produced an impressive body of scholarship in the past, there has been a strong emphasis on women in jazz and men versus women within such discourse. In the current state of world affairs, the definition of gender has changed and evolved in relationship to society, politics, cultural stereotypes, history, education, and more.

To this end, we have sought to approach the topic of gender in jazz in a broad and global definition. The term gender, broadly, includes male, female, transgender, gender non-conforming, non-binary, cis-gender, and any other definition currently used in the vernacular. The broader definition requires further exploration and discussion to consider how we encounter gender within jazz and how to continue to explore and discuss this topic within the broad field of jazz.

In this round-table session, panel members will share results and observations of their research in the area. As we will also be in the editing phase of the upcoming *Routledge Companion to Jazz and Gender* (Routledge 2021), we will share themes and results from the 40+ chapter contributions. Our goal is to expand the conversation on the topic and gather feedback, ideas, and thoughts on a broader definition and strategies towards inclusive practice.

Following Session 11, the conference invites delegates and attendees to an extended coffee break.

Breakout rooms will be available for more targeted discussions.

DAY 2

DAY 3 FRI 25 JUNE

Session 12

FRIDAY 25 JUNE
SESSION 6
12:00 - 13:30

Stewart Smith
Independent Scholar

Things That Zap the Mind: Tom McGrath, the Third Eye Centre, and Avant-garde Jazz in 1970s Glasgow

In 1973, a 15-year-old Ivor Kallin attended a concert by Derek Bailey at the Scottish Arts Council Gallery in Glasgow.

At first, Kallin struggled to cope with the guitarist's challenging free improvisation. But he persevered and found the experience transformative. Kallin is now a respected musician and a stalwart of London Improviser's Orchestra. He is one of many Glaswegians who had their first encounter with avant-garde jazz through concerts organised by Tom McGrath and his fellow travellers in Platform, the Scottish Arts Council funded jazz body.

A dramatist, poet and jazz musician, McGrath brought the spirit of the counter-culture to 1970s Glasgow as director of the SAC Gallery and its successor, the pioneering Third Eye Centre. He helped nurture free music in the city, working with musicians such as bassist George Lyle and drummer Nick Weston, and turning many others on to the music through his involvement with Platform and the Third Eye. While his own music was largely undocumented, he left behind a remarkable archive of video recordings of Bailey, Brotherhood of Breath and other Platform bookings.

Drawing on extensive archival research and oral history, I explore McGrath's activities as a jazz musician and proselytiser, and discuss the influence of the counter-culture and improvisation on his practice as director of the Third Eye. Embracing the vernacular and the avant-garde, McGrath articulated a vision of cultural democracy in which all members of the local community could access 'things that zap the mind.'

Alex de Lacey,
Goldsmiths University of London

The Rye Lane Shuffle: Re-rendering Jazz Practice in London's Displaced Diasporas

In the early 1940s, Ken 'Snakehips' Johnson's West Indian Dance Orchestra were the hottest ticket in London town.

The finest purveyors of swing outside 52nd street, the Orchestra were an all-black ensemble whose Caribbean influences rendered loud and clear. Localised practice of London's diaspora communities continues to provide scope for cross-pollination: in the 1990s, Cleveland Watkiss (Jazz Warriors) worked closely with drum 'n' bass DJ Goldie; today, Catford drummer Moses Boyd's album Displaced Diaspora captures the freneticism of Peckham's Rye Lane, incorporating Yoruba bata drumming, police sirens, low-end square waves and Mandinga praise songs.

This paper will explore jazz's incubation within distinctly local spaces—such as Jazz Re:Freshed, Total Refreshment Centre, Steam Down—and their intersection with municipal entities. Alto saxophonist and rapper Soweto Kinch is a self-declared 'product of Tomorrow's Warriors', a youth jazz programme established by Gary Crosby in 1991; Moses Boyd is an alumnus. It will also highlight syncretisms between the jazz tradition and the specifically London multiculture that has birthed both Dizzee Rascal and Shabaka Hutchings. The ease with which grime, jazz, reggae and West African practice overlap is evidential of localised ways in which jazz's ontological basis is re-rendered in London's 'multi-ethnic urban' milieu (Bramwell and Butterworth, 2019: 2510).

Through synthesizing ethnographic interviews, critique of live performance, analysis of recordings and investigation of municipal financing, this paper will therefore show how a meeting of street and state has resulted in diasporic reinventions of jazz that are both locally signalling and globally resonant (Appert, 2016: 293).

Daniel Marx
University of Liverpool

'Something you do over there': Jewish Musicians and the Mediation of Identity in Contemporary British Jazz

Britain's jazz scene (focusing in particular on London) is known for its diversity of culture, ethnicity, socio-economic and formal educational backgrounds.

Among this melting pot of identities, Jewishness and its position within the contemporary British jazz scene is seldom discussed. Jewish musicians in UK jazz rarely advertise themselves as such, yet we find ourselves in a cultural and political moment in the UK where both jazz and Jewish communities are more visible than ever. In light of the inextricable relationship between jazz and identity, this paper examines the experiences of Jewish musicians involved with British jazz, exploring the ways in which those musicians interact with the wider scene. Its focus is on the significance of their individual Jewish identities in those interactions, the ways in which they perform those identities, as well as the internal and external factors which have ensured that there are significant barriers between Jewish musicians and insider status within British jazz.

The research was conducted via a series of interviews with musicians such as Sam Eastmond, Olie Brice, Liran Donin, Alex Roth and others. These interviews uncovered the experiences of Jewish musicians working today and the ways in which their Jewishness, as well as the socio-political environment of Britain and its jazz scene impact their professional lives.

Michael Kahr
Universität für Musick und Darstellende Kunst

Seeing Jazz Harmony: The Visual Documentation of Harmonic Structures in Jazz

The many ways of documenting jazz include the historically significant focus on harmony in the artistic practice, education and academic research in jazz.

Despite the relevance of myriad other features of music, harmonic structures have been central in defining the stylistic properties and artistic characteristics of individual artists. The structural relationships in jazz harmony have been understood and/or constructed as abstract phenomena, defined by a hierarchical theory based on logic reasoning, resemblances to natural phenomena and the musicians' auditory perception.

Nevertheless, jazz harmony is also bound to multiple ways of seeing; the understanding of music-immanent structures involves a variety of visual aspects: First, the visual representation of jazz tunes, arrangements and improvised solos in the form of scores, lead sheets and transcriptions as well as the related visualization concepts in music notation, chord symbolization, analytical graphs and handwritten annotations. Second, visual metaphors and spatial terms in the verbal descriptions of relationships in jazz harmony such as 'motion', 'direction', 'ascending', 'high' and 'low'. Third, performative expressions of harmonic tension and release involving bodily motion and gestures.

This paper explores the visual aspects of jazz harmony in a case study concerning the music of singer, composer and multi-instrumentalist Jacob Collier, whose musical development has been shaped by a distinct online presence and complex harmonic techniques which refer to a wide range of music from the past.

Jeremiah Spillane
Goldsmiths, University of London

Tom Jackson
Independent Scholar

'Nuages': Different Takes on a Django Reinhardt Original

Recorded in 1940, in Nazi-occupied Paris, 'Nuages' would become one of Django Reinhardt's most memorable compositions and part of the popular imagination of those living in Vichy France.

Reinhardt wasn't satisfied with the first recording of the piece and a second version, recorded two months later on December 13th 1940, saw Hubert Rostaing's clarinet augmented by the second clarinet of Alix Combelle. It was this version that captured the imagination of its French audience. As Reinhardt's biographer Michel Dregni puts it, 'with its release as 'Swing No. 88', all of Paris seized upon 'Nuages' and more than 100,000 copies were sold. It was more than just a hit song. 'Nuages' was truly a paean.'

Part musical analysis, part cultural history, this joint presentation sees Jeremiah Spillane and Tom Jackson compare the earliest versions of 'Nuages' to examine what Reinhardt hoped to achieve compositionally with the addition of the second clarinet. 'Nuages' saw Reinhardt move beyond his most famous era with his all string ensemble to embrace a more Americanised jazz band format. At the same time there is evidence of compositional impulses that nod to European art music: melodic and harmonic devices that could be found in the music of Stravinsky, Debussy and Mahler. Was Reinhardt keen to demonstrate that his compositional scope extended beyond what he had become best known for? What does this say about Reinhardt's ambitions at the time and the machinery of cultural production in the circumstantial conditions of WWII?

THURSDAY 24 JUNE
SESSION 14
12:00 - 13:30

DAY 3

Adolfo Mendonça
Guarulhos Municipal Conservatory

Slink: An Investigation of Lyle Mays' Composition and Improvisation

This presentation provides a detailed examination of Lyle Mays' jazz fusion composition 'Slink' (1986).

'Slink' provides a great example of May's intelligent and creative approach for composition, arrangement and improvisation, as well as an important example of his ability to break with typical structures and foundations in jazz composition. In contrast to typical 'melody and chords' main theme in jazz, in this piece the 'head' (theme) is arranged as 3-part counterpoint. More than this, its form features an uncommon a recapitulation of this same structure at the solo section along with a unique approach to harmony during Mays' solo. Despite the creativity and quality of Mays' musical approach, he is rarely studied by researchers, composers and performers when compared to his colleague Pat Metheny, to other 1980s musicians such as Jaco Pastorius or to other jazz pianists such as Bill Evans, Oscar Peterson and Bud Powell. That said, this presentation also tries to bring a (well-deserved) highlight to the memory, legacy and work of the genius of Lyle Mays. This presentation on 'Slink' will discuss the composition's structure, its use of melodic motifs, as well as Mays' approach to improvisation.

Christa Bruckner-Haring
University of Music and Performing Arts, Graz

Was ist Jazz? Jazz in Austrian Television and its Relation to Classical Music

Upon arriving in Austria, jazz quickly secured a place in the cultural landscape. However, the country is deeply steeped in classical music history, and jazz has often been compared to it.

This has resulted in two opposing viewpoints: Jazz has been perceived either as an (inferior) form of popular music that threatened the country's rich musical culture, or as a modern, highly developed music—'America's classical music.'

This paper explores the presentation of jazz in Austrian television in the 1960s and 1970s by analyzing selected TV programs from the period: the documentary *Was ist Jazz?* (1969, with Friedrich Gulda) and excerpts from Walter Richard Langer's show *Bourbon Street* (1975–1979). These examinations focus specifically on aspects of the relationship between jazz and classical music. The analyses are augmented by archival records, musicological and journalistic texts.

Looking at jazz from a classical perspective during those years not only helped the audience to better understand this—at the time—still foreign-sounding American music, but was also integral to the legitimization and broad acceptance of jazz as a serious music in Austria.

Fen Kennedy
University of Alabama

Christi Jay Wells
Arizona State University

'With Great Wit and Imagination': *Jazz Ballet no.1,* Archaeo-choreology, and the Ethics of Recreation

Jazz Ballet No.1 **premiered at the 1959 Newport Jazz Festival and was lauded as 'history making' by contemporary critics.**

The work was commissioned by jazz historian Marshall Stearns to extend his existing collaboration with jazz dancers Al Minns and Leon James and to ostensibly 'elevate' jazz dance by fusing it with ballet such that it might receive the institutional support and credibility increasingly afforded jazz music. Sources documenting the ballet are scarce. Three sheets of rehearsal stills housed in the unprocessed materials of the Institute of Jazz Studies' Marshall Stearns Collection give few hints as to the order of, or the transitions between, the still frames. A handful of newspaper reviews and the Newport Festival program offer additional clues as they summarize the work's plot, describe the dancers' movement backgrounds, and identify the two recordings by the Modern Jazz Quartet to which the dance was performed.

This paper explores a collaborative effort to recreate this work from the surviving documentation through archaeo-choreological methods and our own deep engagement with jazz dance and music as practitioner/scholars with issues of care and creative ethics at the forefront of our process. The re-creation of a work from documentary artifacts (be they scores, photographs, recordings, films, etc.) necessarily also creates new documentation through that work's realization in performance. Our paper asks how the new documents we generate should be framed and treated in order that they live alongside, but do not supplant, the existing primary materials through this new realization's perceived 'completeness.'

Andy Hamilton
Durham University

Jazz as Classical Music

Is jazz encountered as a classical or art music—and what follows concerning its aesthetic status and perceived value?

In an earlier article, I argued that jazz has features of a classical music, agreeing with Scott DeVeaux that 'in the discourse of jazz, the point at which jazz becomes 'Art' is thought to be in the move from swing to bebop [when] it sheds... this exterior husk of commercialism.' An art, with a fairly capital 'A,' is a practice involving skill, with an aesthetic end, that richly rewards serious attention.

Many would deny that jazz is an art music—especially, not a classical music. I argue that jazz has many of the features of art music, drawing on popular music with its powers of association for individual listeners, to create an art of great power. Unlike Western classical music, jazz's artistry consists not in composition, but in improvisation, and its associated aesthetics of imperfection, developed from the work of Ted Gioia. This treatment requires analysis of the concept of a tradition, still not satisfactorily addressed in Philosophy or Sociology. The distinction between thinking and unthinking acceptance of tradition, or intellectual and non-intellectual tradition, is the distinction between a living and dead tradition, as discussed by James Parakilas in his article 'Classical Music as Popular Music.' A living classical repertory is one that is kept up to date – as in Western classical music, and jazz, understood as a classical music. Our conceptual terminology around these questions continues to be frustratingly inadequate, however.

Laurisabel Maria de Ana da Silva
University Federal of Bahia

Marilda and her Orchestra: Women's Work in the Jazes and Invisibility in Salvador in the 1950's

Musical groups with instrumental formations similar to jazz-bands became known as 'jazes' in Salvador, the capital of the Brazilian state of Bahia, where their presence in the city was marked by the determination of specific places dedicated to the genre, and to which musicians and party goers belonged.

Fieldwork consisting of interviews, photographic archives, newspapers and magazine materials concerning these musical groups during the 1950s, suggested that men could be in hold various places and positions within these areas as singers, musicians, arrangers, band businessmen, contractors, owners of clubs or residences where the groups performed. Additionally, they could freely attend the events where these bands played. For women however, who had their bodies and behaviours monitored both socially and politically, these places and positions were restricted. Women could performer as singers because of the public admiration for radio singers in this time, and the possibility was left open to attend the festivities where the jazes worked provided they were accompanied by men who were trusted by their families.

However, a singer named Marilda, mentioned several times during my master's degree fieldwork interviews, accumulated roles both of crooner and manager of the jaze that carried her name in Salvador during the 1950's. As a singer, she obtained social and cultural support since this place was socially reserved for women, however such singers were not the usually the contractors. Marilda was different. Perhaps this could explain the scarcity of information about her, as is historically the case in Brazil for women's musical productions (ROSA et al, 2013). This presentation seeks to explore Marilda's case as an example of the relationships between jazz, gender positions and invisibilities.

Jen Wilson
Jazz Heritage Wales

Blanche Finlay: The 'Otherness' of a Cultural Intervention in 1960s Britain

Blanche Finlay, blues and jazz vocalist, embodies the feminist theory of 'otherness' with multiple cultural and political positionings and identities.

Her performances were described as 'sassy', a term rarely bestowed on white singers, and her appearance as 'coloured' to denote her difference. Blanche was negotiating her way through the 'symbolic struggle' of a white perception of performance prevalent during 1960/70s Britain. She later used her metier to influence how education for black women was perceived, and became a force for change in women's politics.

Blanche Finlay arrived in Britain from Jamaica in 1955. She is not only one of those singers who sprinkle stardust in her wake, she was also an educator and politician in Manchester. Blanche opened the first integrated nightclub in Manchester in 1967, the Ebony Club. She described it as 'the first really posh nightclub that black people could attend on an equal level with white people.' It wasn't just a nightclub. During the day it was a meeting place for the Trade Union Equity, and also the Manchester Council for Community Relations. Seminars, courses and Asian evenings were also held there. Blanche would return at night performing with her band. Blanche went on to win a scholarship to Ruskin College, Oxford, taking her twin babies with her, and campaigned for married women to be allowed into the halls of residence, previously only allocated to male students. She inaugurated the first black women's group at Manchester city hall and recorded an LP *Now Tomorrow* in 1977.

Blanche fought for black rights for access to representation, and conveyed the politics of jazz from the bandstand through gospel and blues. She also confronted institutional, social and cultural barriers, collaborating across disciplines.

THURSDAY 24 JUNE
SESSION 16
15:30-17:00

DAY 3

Damian Evans
Research Foundation for Music in Ireland

'Internationally-famous Lady Saxophonist': Documenting the Life of Irish Musician Zandra 'Zandra' Mitchell

Josephine 'Zandra' Mitchell (1903–1995) was a Dublin born saxophonist and bandleader whose career included leading an all-woman band and associations with Jack Hylton, Coleman Hawkins and Django Reinhardt.

Mitchell left Ireland in the early 1920s for a one-week stint in London, but did not return home until 1947. She was disowned by her parents and spent the duration of WWII in Berlin. Upon her return Mitchell played relatively little and ended her days living a reclusive life in County Donegal. Probably the first Irish musician playing jazz to achieve success outside of Ireland, her life story has inspired both a radio documentary and a stage show, however information on Mitchell is scarce and often contradictory.

This paper reports on research into Mitchell's life and attempts to draw together the various strands of information that are known about her. Both the radio documentary and stage show used poetic licence to enhance the telling of Mitchell's story, and as such there is no 'official' version of her life. Most of the information available is from letters and documents left with Mitchell's friends after her death, and interviews with the same. In addition to codifying some of the information regarding Mitchell, this paper asks what Mitchell's story can tell us about women playing jazz in Ireland in the first half of the twentieth century. It also considers other women performing in Ireland throughout the same period whose stories have not received the same attention, including Maureen Turner, Bridie McGuinness and Bridie Howitt.

Session 16
Keynote

Photo: Michael Lionstar

THURSDAY 24 JUNE
SESSION 17: KEYNOTE
17:30 - 19:00

DAY 3

All God's Children Got Algorithm: How Jazz Went Down the Tubes

Documenting Jazz 2021 is proud to announce a keynote talk by award-winning critic and writer Nate Chinen.

Nate Chinen has been writing about jazz for more than 20 years. He spent a dozen of them working as a critic for *The New York Times,* and helmed a long-running column for *JazzTimes.*

As Director of Editorial Content at WBGO, Chinen works with the multiplatform program *Jazz Night* in America and contributes a range of coverage to NPR Music.

He is author of *Playing Changes: Jazz For the New Century,* published in hardcover by Pantheon in 2018, and on paperback by Vintage in 2019. Hailed as one of the Best Books of the Year by *NPR, GQ, Billboard,* and *JazzTimes,* it's a chronicle of jazz in our time, and an argument for the music's continuing relevance. It has also been published internationally, in Italian and Spanish editions.

A thirteen-time winner of the Helen Dance–Robert Palmer Award for Excellence in Writing, presented by the Jazz Journalists Association, Chinen is also coauthor of *Myself Among Others: A Life in Music,* the 2003 autobiography of festival impresario and producer George Wein, which earned the JJA's award for Best Book About Jazz.

Chinen was born in Honolulu, to a musical family: his parents were popular nightclub entertainers, and he grew up around the local Musicians Union. He went to college on the east coast and began writing about jazz in 1996, at the *Philadelphia City Paper.* His byline has also appeared in a range of national music publications, including *DownBeat, Blender* and *Vibe.* For several years he was the jazz critic for Weekend America, a radio program syndicated by American Public Media. And from 2003 to 2005 he covered jazz for the *Village Voice.*

His work appears in *Best Music Writing 2011* (Da Capo); *Pop When the World Falls Apart: Music in the Shadow of Doubt* (Duke University Press, 2012), and *Miles Davis: The Complete Illustrated History* (Voyageur Press, 2012).

DAY 4
SAT
26 JUNE

Session 17

SATURDAY 26 JUNE
SESSION 19
12:00 - 13:30

Pedro Cravinho
Birmingham City University

Brian Homer
Independent Scholar

Birmingham Jazz Perspectives: Encounters With a Local Jazz Community Through Photography

Our paper examines fragments of a Birmingham jazz community. As part of an ongoing project entitled 'Everyday Jazz Life: A photographic project on contemporary jazz musicians lives in Birmingham', this paper explores different perspectives of the lives of six distinct musicians using photography and fieldwork research as a vehicle to reveal their lives off and on stage.

The participants in this strand of the project are musicians who mainly earn their living from other professional activities. Inspired by Jeffery (1992), we acknowledge that photographs can be understood as 'fragments' of everyday lives allowing us to reimaginedistinct community jazz experiences. Justified in part by Lofland, due to the 'very incompleteness of the information' that a photograph gathers this perhaps highlights the binary between the 'invisible', what can be detected in a photograph , and the 'visible', what a photograph depicts (Lofland, 1998:81).

Echoing the work like Walker Evans and James Agee (1941), our project highlights perspectives of distinct jazz lives through text and image taken from our encounters with local musicians in Birmingham, UK.

The photographs reveal different contexts of their everyday generating interrelated questions: How those musicians' negotiate their daily journeys in the light of changing modes of interacting with the music within the 'real-and-imagined space' Lefebvre (1991)? How revealing is photography of the individuals social and musical dynamics? This paper will be expanding on the case for the use of photography as a potentially fertile field of enquiry of the living experiences of Birmingham jazz musicians.

Alan John Ainsworth
Independent Scholar

A Cultural Encounter: Bill Bernbach, Bert Sten, Louis Armstrong and Polaroid

A ground-breaking advertising campaign launched by Polaroid in 1958 featured Bert Stern's stunning portrait of Louis Armstrong.

The campaign was however notable for the ways in which personal quests, commercial goals, cultural and technological change and jazz coalesced. Stern was an iconoclastic photographer, a cultural provocateur who defined the creative revolution with his seminal Smirnoff-vodka ads; Bill Bernbach an outsider who helped to redefine Madison Avenue advertising by tapping into shifting cultural trends and his own Jewish heritage; and Louis Armstrong had by the late-1950s become a central figure in American culture, representing for many the face of jazz.

My paper will argue that the coming together of these forces to promote a remarkable technological advance in photography was in the nature of a cultural encounter of some significance.

Christian Glanz
Institut für Musikwissenschaft und Interpretationsforschung

The Imagery of 'Jazz' within Vienna's Popular Culture during the 1920s in Popular Literature and Musical Entertainment

This paper considers the manifold use of 'jazz' as a cultural symbol within Viennese literature and popular music of the 1920s.

After World War I Viennese daily culture was characterized by manifold manifestations of crisis. At the same time diverse innovations appeared, not least in the field of entertainment cultures. In this context 'jazz' as a 'trademark' (in addition to the real thing: Vienna had an actual jazz-scene, too, including international acts) evolved towards a frequently used symbol within daily life, but also in political and cultural discourse, representing both optimistic and (more numerous) pessimistic positions. This can often be found in Viennese literature of the day, in novels as well as in poems. My central example in this context is the 'Viennese Novel' *Jazz* by Felix Dörmann (1925), which stages this symbolism in reference to the novel's general attitude as a moral warning and accusation of contemporary urban decline, linked to sexuality and deterioration of traditional values. In addition to this analysis of the image and appearances of 'jazz' in Viennese literature I will give an example for the presence of this symbolic use within local popular music (the 'Wienerlied') too, with exemplifying focus on some songs created by the then famous Viennese entertainer Hermann Leopoldi.

Philipp Schmickl
University of Music and Performing Arts, Graz

A Ground Breaking Encounter at the Chapelle des Lombards: Tracing and Documenting the Impact of Personal Global Jazz-networks on a Festival Located at the Borders

The first encounter of young Austrian jazz club owner Hans Falb and the African-American avantgarde jazz musician Clifford Thornton in 1977 in Paris had a lasting impact. Thornton became Falb's guide in musical, spiritual and political matters.

Falb organized concerts for Thornton, not only in his own club, the Jazzgalerie in the East-Austrian countryside close to the Iron Curtain, but as well spent time in Thornton's home in Geneva where he got acquainted with the musician's worldview.

This paper discusses the extent to which this relationship shaped the (community of the) Jazzgalerie—the place where since 1980 the 'Konfrontationen', one of the globally most renowned festivals for free jazz and improvised music, took place. To begin with, I am going to examine Thornton's trajectory as a scholar and musician/composer and his views on music and politics (symbolically summarized in his participation in the Festival panafricain d'Algers in 1969). These insights will then serve as a foil for the analysis of the rich data I have gathered (with full access to Falb's private archive) for my PhD project on the Jazzgalerie, *The Improvisation of Resilience: Global Networks and Local Practices of a Jazz Festival at the Borders*. Accordingly, the central issue of this paper is how we strive to document these personal, spiritual, but half-remembered (or forgotten?) encounters spread across time, space, and media that seem so crucial for writing alternative jazz histories.

Michael Saunders
Northumbria University

Goodbye Pork Pie Hat: Charles Mingus and Joni Mitchell's Late Encounter

In the last year of his life, Charles Mingus approached singer-songwriter Joni Mitchell to aid him in creating his final project—the album *Mingus* (1979).

His once formidable playing abilities having been curtailed by Motor Neuron Disease, the album became a collaborative effort which produced a contemplative, experimental, musical statement—its subject, Mingus' life and legacy.

Such a work brings to mind the concept of Late Style, most commonly attributed to Theodore W Adorno. Adorno defines Late Style as describing a pattern in the later works of select Romantic era Germanic composers, wherein the compositions appeared to be simultaneously self-referential and anticipating future developments of the genre. While the term has been used widely since its conception, only recently has Late Style begun to be examined against a wider range of artists and genres.

Adorno's writings on jazz are as culturally significant as his work on Late Style; his dismissal of the genre remains prevalent in academia and wider discussions around jazz. With this in mind, my presentation and further research will examine how Mingus is a parting statement which expresses Charles Mingus' contentious criticism of his experience as a musician working in a marginalized field, and how this informed his unapologetically complex jazz music. Further, I will explore how Mingus' collaboration with Mitchell impacted the album, and posit that the nature of their composition process can further expand our understanding of Late Style.

SATURDAY 26 JUNE
SESSION 20
12:00 - 13:30

DAY 4

Joshua Weitzel
University of Edinburgh/University of Mainz

Eric Petzoldt
University of Cambridge

‘Jazz, Baseball, Boxing’: Jazz Encounters at *documenta* IX

The large-scale quinquennial exhibition *documenta* in Kassel, Germany, is regarded as one of the most influential events in contemporary art.

In 1992, the ninth *documenta* was led by Belgian artistic director Jan Hoet, who included accompanying events entitled ‘jazz, baseball, boxing.’ These events emphasised the exhibition’s focus on the human being rather than a theoretical underlying concept. Among baseball and boxing events, a film programme and theatre, the events-programme of *documenta* IX featured concerts of musicians such as Cecil Taylor, Betty Carter, Steve Lacy, Geri Allen, Lawrence D. ‘Butch’ Morris, Noah Howard, Charlie Haden and David Murray. *documenta* IX received mixed reviews by contemporary critics but was highly popular with the audience and especially the people in Kassel. It is now often described as having been a ‘Volksfest’ (a folk fair).

Drawing on archival research and interviews, this paper explores how jazz was encountered in the framework of the events-programme at *documenta* IX and investigates how and by whom jazz itself was understood as a mode of encountering *documenta* IX. How does the jazz programme relate to the main programme of contemporary art and the notion of *documenta* as a ‘Volksfest’? We further discuss the relationship between jazz and sports within this framework, in order to seek a more nuanced understanding of jazz at *documenta* IX.

Ken Prouty
Michigan State University

Audience and Identity in Maynard Ferguson’s Science Fiction Theme Song Recordings

Canadian trumpeter Maynard Ferguson was, by any standard, among the most popular figures on the jazz scene in the 1970s.

In this paper, my focus is on a series of recordings made by Ferguson in the latter part of the 1970s, which appeared consecutively on three albums: *Conquistador* (1976, released in 1977), *New Vintage* (1977), and *Carnival* (1978). Ferguson’s engagement with film and TV music followed a typical path for many popular musicians of the day; disco-tinged versions of the themes from popular films such as *Star Wars* and *Close Encounters of the Third Kind* achieved substantial success on the U.S. pop charts. While Ferguson’s version of Bill Conti’s ‘Gonna Fly Now’, the theme song from the hit film *Rocky*, was the certainly his most popular theme song, his trilogy of ‘space’ themes, which included arrangements of theme songs from *Star Trek*, *Star Wars*, and *Battlestar Galactica*, point to intersections between jazz and popular music, audience demographics, music education, and visual media. Specifically, I argue that Ferguson’s engagement with such music capitalized on the growing popularity of film and television science fiction among adolescent and early adult males, a demographic which overlapped significantly with a core element of Ferguson’s musical audience: young musicians, especially high school and college aged men who were participants in the swiftly growing school jazz ensemble movement. I suggest that Ferguson’s sci-fi theme song recordings cultivated a sense of belonging and in-group identity and were likely a significant factor in his contemporary popularity and influence.

Monika Herzig
Indiana University

Anyone Can Improvise: The ABCs of Arts Entrepreneurship—A Case Study

The concept of improvisation and the model of the jazz jam session as a gathering of creative minds with the goal of creating a new outcome is frequently used in the entrepreneurship literature.

Especially the unique setting of a jam session exemplifies a successful model of group creativity and the transformative opportunities of regular training in improvisation towards developing a growth mindset. This case study developed for a special edition on Arts Entrepreneurship Education of the journal *Artivate* traces the entrepreneurial accomplishments of Jamey Aebersold, David Baker, and Jerry Coker, often referred to as the ABC’s of jazz education. Furthermore, this case study documents the entrepreneurial mindset of these three innovators as a result of their improvisational training and regular participation in jazz jam session situations and thus implies strategies for teaching creative thinking techniques and the growth mindset needed for entrepreneurial thinking.

The work of these three individuals exemplifies the encounter of jazz as a discourse and model for effectual entrepreneurship, the growth mindset needed to create new opportunities from the resources at hand. Especially in times of uncertainty a growth mindset and improvisational capacities facilitate action and problem solving. Similarly, Aebersold, Baker, and Coker developed the curriculum framework, the teaching materials, play-along principles, and summer camp training that became the foundation of jazz education worldwide as a result of their problem-solving capacities developed during regular engagement in improvisation and jam sessions. The jam session model and this case study provide evidence for the benefits of improvisational training in any area and strategies for pedagogy and organizational leadership.

SATURDAY 26 JUNE
SESSION 21
15:30 - 17:00

DAY 4

Philip Arneill
Ulster University

Entering the Inner Sanctum: Japanese Jazz Kissaten as Sacred Spaces

The Japanese word 'kissaten' (喫茶店) translates directly as 'tea-drinking shop'.

There are approximately 600 jazz kissaten spread across the five main islands of Japan, and while jazz kissaten truly emerged as audio-listening bars in the post-war years, they peaked in ubiquity in the late 1960s/ early 1970s, during which times they were often a hub for counter-culture movements in bohemian areas like Tokyo's Shinjuku district.

Tokyo Jazz Joints (www.tokyojazzjoints.com) is an ongoing research project, photographed by Philip Arneill, which has documented this rapidly vanishing culture since 2015, and to date has created an audio-visual chronicle of over 160 of these kissaten.

Drawing on the idea of Foucault's heterotopia, and using a selection of images from Tokyo Jazz Joints, this paper will present the unique environment of the Japanese jazz kissaten as a pseudo-religious sacred space, replete with its own rituals, protocols, iconography and clergy. These unique, sacred spaces are a product of the cultural environment which created them, while simultaneously existing in direct cultural contestation with that same environment. Their very existence is a result of their owners' decision to step outside of Japanese mainstream culture, and depends on their continued fervour and commitment to keep the faith in an era of changing tastes, digitisation and relentless urban gentrification.

Sean Mills
University of Toronto

Eric Fillion
University of Toronto

Swirling Notes: Lou Hooper's Life in Jazz

Louis 'Lou' Hooper (1894–1977) was near the end of a long career when members of the Montreal Vintage Music Society, a 78 rpm collecting group of jazzophiles, 'rediscovered' him while trying to piece together the history of Ajax Records in the early 1960s.

The Buxton-born pianist had remained out of the limelight after serving in the Canadian army as the leader of a concert party during the Second World War. With an education from the Detroit Conservatory of Music, Hooper had navigated his way through various pit orchestras and jazz combos, settling in Harlem for most of the 1920s where he accompanied, either on stage or on records, the likes of Paul Robeson and Ethel Waters. Beginning in the 1930s, he made Montreal his home, accompanying visiting artists like Billie Holiday, teaching aspiring musicians such as Oscar Peterson, and showing his chops on radio shows and in dancehalls. His 'rediscovery' in 1962 led to a great deal of publicity, prompting Hooper to reflect on his life spent in jazz. He performed many concerts, recorded an album for Radio Canada International (1973), and gave numerous interviews about his experiences from the 1910s to the 1930s. He also drafted an autobiography (still unpublished).

Focusing on Hooper's encounter with a new generation of jazz enthusiasts, this paper will ask what Hooper's 'rediscovery', and the enormous attention that he subsequently received in the nationalmedia, says about the racial and cultural politics of Canada during the 1960s and 1970s. The paper will therefore examine the differing meanings of jazz that circulated in Montreal— including those pertaining to the politics of the music's creation, dissemination, and reception—while attending to the relationship between the local and the global, the past and the present, in the making and documenting of jazz culture.

Kira Dralle
UC Santa Cruz

Archival Silence in the Collections of Dietrich Schulz-Köhn

In my search to find the identities of the 'four unnamed black musicians' in the infamous photograph with Django Reinhardt, Henri Battut, and Dietrich Schulz-Köhn, taken in late 1942 at the Place Pigalle in Paris, many of the logics of early jazz collectors were unveiled.

In the Dietrich Schulz-Köhn Archive in Graz, evidence of early twentieth century fascist logics become entangled with fantasies of blackness and American celebrity. However, black musicians who were not famous nor American, faced very dire fates, and were scrubbed from every account of the history of Django Reinhardt's group in Paris in 1942.

While conducting my research in the archives in Graz, what caught my attention was not the expansive collection of early records or the personal library of Schulz-Köhn, but instead the uncatalogued portion of the archive that consists of thousands of candid personal photographs, trinkets, and intimate letters tucked inside books. Given that most of the photographs were inscribed with lengthy and detailed descriptions of musicians and performances, I had hoped to locate the names of all of the black musicians photographed alongside Schulz-Köhn in late 1942, in order to recover narratives that the regime deemed unworthy of memorialization. Unfortunately, only one of these musicians' identities could be found.

This lack of documentation leads us to question not only the circumstances surrounding original documentation and the validity of non-traditional primary source material, but also demands an examination of how these erasures in documentary practices have impacted contemporary jazz historiography.

SATURDAY 26 JUNE
SESSION 22
15:30 - 17:00

DAY 4

Chris Inglis
Independent Scholar

Electro Swing in Europe: Hopping the Atlantic to Become a Dance Music Phenomenon

Recent years have seen the introduction and rise of the electro swing genre: a style built upon the fusion of swing and jazz along with influences from contemporary electronic dance music.

Through this, the genre has managed to achieve a level of popularity with a new generation of fans from an altogether different background than that of the traditional jazz enthusiast; thus, it is arguably one of the most innovative and relevant styles of jazz to emerge in today's popular music landscape.

A curious feature of electro swing however, is the surroundings and cultures in which it has emerged. When considering the genres from which electro swing draws, there is a stark contrast in terms of geographical location and ethnic origin. Jazz is of course the quintessential African American music, and similar arguments can be made regarding various electronic dance music styles, such as house, garage, and techno. This is also undoubtedly the case for hip hop, which has exhibited a great influence over electro swing too.

Yet electro swing has developed almost exclusively in white European communities – only emerging in the United States in recent years. These cultures have played some role in the development of electro swing too, but one cannot ignore the overt African American influence. This paper explores the connotations found when presenting contemporary jazz in such disparate environments, engaging with the themes of appropriation, historical nostalgia, signification, and escapism. In recognising of electro swing's increasingly noteworthy status, this paper presents a relevant and much-needed discussion.

Margot Morgan
Independent Scholar

Marian Jago (interlocutor)
University of Edinburgh

In Conversation: An Encounter with Dylan Thomas—Jazz and Poetry

In conversation with the conference chair Dr. Marian Jago, this session will explore the inspiration behind and challenges found in the pairing of jazz approaches and the poetry of celebrated Welsh poet Dylan Thomas.

In 2001, Jen Wilson, founder of Jazz Heritage Wales, invited vocalist Margot Morgan to fit the words of twelve Dylan Thomas poems to a suite of jazz melodies she'd composed. As Wilson put it, Thomas '... threw a line as fancy as Charlie Parker and understood spaces as deftly as Thelonious Sphere Monk...'

Thomas' poetry is not easy to read, and Morgan found difficulty in singing words to which she couldn't easily relate. Born in Wales and raised in America, she chose to view the process of learning to sing Thomas' poetry as a way to gain greater purchase on her cultural inheritance. A student of Anglo Welsh literature, Morgan wanted to examine Thomas' poetry through the lens of other internationally renowned artists who were inspired by his work, and who came from the area that shaped him. Lithographs based on Thomas' poems by his contemporary, Swansea painter Ceri Richards helped her to come to an understanding of Thomas' words, his surrealism, brutality and playfulness. She also listened to Swansea's John Cale, a post-war avant-garde composer who, like Thomas and Richards, brings an oneiric sensibility to his work, and has also done settings of Thomas' poems.

By drawing on these influences and as well as the personal experiences that had drawn her to sing jazz music, Morgan succeeded in fitting Thomas' 'fancy lines and spaces' into Wilson's measures of music. 'Twelve Poems, released in 2011 has been heralded as an inspired and spirited interpretation of some of Dylan Thomas's greatest works...' (Jazzman review, 2011).

Oliver Nelson, Jr.
Indiana University

Lecture/Recital: Oliver Nelson's Small Group Compositions Arrangements and Improvisations

Oliver Nelson (1932–1975) was a prolific composer, arranger and saxophonist who developed a unique harmonic and melodic style.

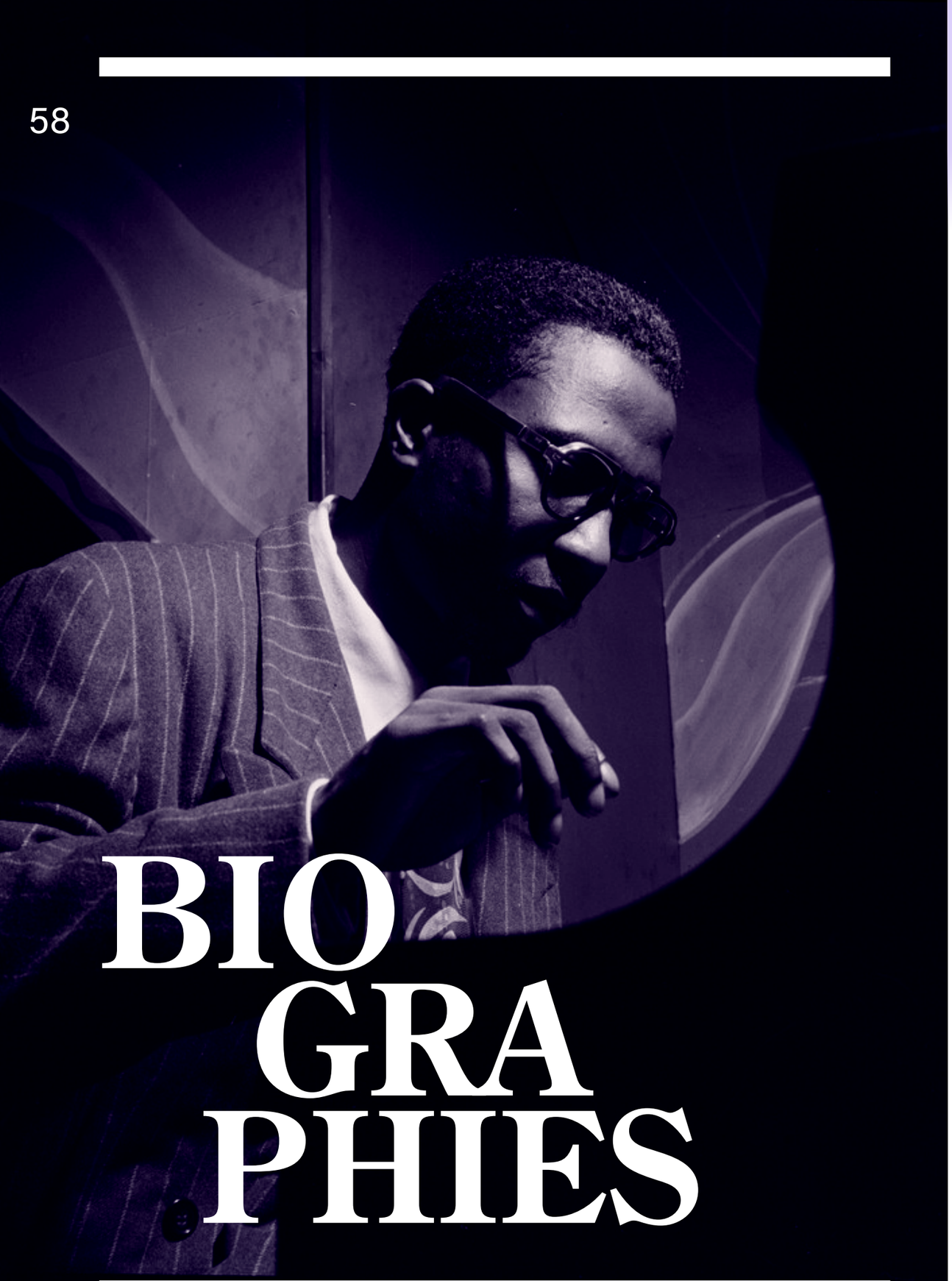
His work on Prestige and Impulse Records with avant-garde saxophonist Eric Dolphy highlighted his ability to compose and arrange in a way that would allow Dolphy to be very creative in his improvisations by utilizing intervals and voicings that were dissonant in nature, yet which worked well in a traditional jazz tune setting. This arranging and composing style continued to develop and lead to two Important recordings made for the new Impulse recording company.

Blues and the Abstract Truth (1961) and *More Blues and The Abstract Truth* (1965) are arguably two of the most influential jazz albums in terms of small group arrangements and pushing the compositional boundaries of the blues form. In addition to the exploration of new harmonic textures and timbres found in his compositions and arrangements, Nelson's improvisational style can be heard to reflect similar approaches as he improvised in like fashion to his compositional and arranging style.

In this lecture/recital, Oliver Nelson, Jr. will highlight several small group compositions from the albums *Blues and the Abstract Truth* and *More Blues and the Abstract Truth*, performing the arrangements in a virtual format and discussing the development of Nelson's compositional and improvisational ideas via the use of use of manuscripts, personal stories and memories. This lecture/recital is particularly significant in that it is the 60th Anniversary of The Impulse Record Company: *The Album Blues and the Abstract Truth* was one of the first six albums in its catalogue.

SATURDAY 26 JUNE
SESSION 23
17:30 - 19:30

DAY 4



BIO GRA PHIES

Dr. Alan John Ainsworth

Dr. Alan John Ainsworth is a freelance photographer and independent scholar based in Edinburgh. His most recent book, *Brussels Art Nouveau: Architecture and Design*, was published in 2016 by Unicorn Press. In the jazz field has published a number of research articles and his book *Sight Readings: Photographers and American Jazz 1900–1960* will be published by Intellect Books later this year.

Laurisabel de Ana da Silva

Laurisabel de Ana da Silva is a flautist and composer from Salvador, Bahia, Brazil, currently working on her musical project called 'Dezesseis' and other musical projects. Also, she is a PhD student in Ethnomusicology at the Universidade Federal da Bahia (UFBA), Brazil. She holds a MA in Ethnomusicology and a BA in Musical Education from the same institution. In 2011, Silva was a Doctoral Visiting Researcher at King's College London, UK.

Antonio Carlos Araújo

Antonio Carlos Araújo is a drummer and historian. He has a MA in Culture and Society from the Universidade Federal do Maranhão and a graduate student in Afro-Brazilian and indigenous history and culture. His dissertation focuses on studying the Brazilian music critic's discourses about jazz's influence on Brazilian Popular Music (1962–1970). He has published academic and journalistic articles on jazz and blues, and the monograph *O lugar do jazz na construção da música popular brasileira* (1950–1956) (*The Place of Jazz in the Construction of Brazilian Popular Music, 1950–1956*). He is currently researching the emergence of jazz in the north-eastern Brazilian state of Maranhão, investigating how the notion of musical modernity impacted the region through the jazz-bands.

Philip Arneill

Philip Arneill is a photographer who, having lived for 20 years in Japan, is currently based in Ireland. He holds an MA in Photojournalism & Documentary Photography from UAL and is currently researching his PhD through creative practice in Art & Design at Ulster University. His work explores the illusory ideas of home, culture and identity by exploring insider-outsider dynamics, liminal and interstitial spaces, and autoethnographic issues of place and identity. His work has been exhibited and published worldwide.

Andrew Bain

Andrew Bain is one of the leading performers and educators in the UK having performed with jazz luminaries such as Wynton Marsalis, Kenny Wheeler, Randy Brecker, Dave Liebman and Bob Mintzer. Andrew's latest project—(no)boundaries (Whirlwind Recordings, March 2020)—is a free improv exploration featuring Peter Evans, Alex Bonney, and John O'Gallagher. Andrew is currently Deputy Head of Jazz at the Royal Birmingham Conservatoire, Director of Jazz for the National Youth Orchestras of Scotland, and sits on the steering committee for the International Network for Artistic Research in Jazz. He will complete his PhD in 2020.

Friederike Bartel

Friederike Bartel was born in 1988 in northern Germany and studied musicology and jazz saxophone in both Weimar and London. She now lives in Leipzig where she organizes her own band project for which she also composes, as well as teaching saxophone and clarinet. In 2019 she studied at the Guildhall School of Music in London where she had lessons with Mark Lockheart, Jean Tousseaut and Simon Purcell (among others). When studying musicology, her subject of research was how individual style in jazz develops and how it can be described.

Pauline Black

Pauline Black is currently completing a PhD at the University of Edinburgh and she is a Senior Lecturer in Music Education at the University of Aberdeen. She has extensive experience leading participatory music and jazz projects in education and community music contexts. In 2016 Pauline was part of the Aberdeen City team receiving a Will Michael Jazz Diploma in recognition of showing an outstanding commitment to jazz education. Pauline is a Fellow of the Royal Society of Arts and the Higher Education Academy. Her research interests are in jazz and improvisation, creativity, inclusion, education and community music.

Christa Bruckner-Haring

Christa Bruckner-Haring is Deputy Director of the Institute for Jazz Research at the University of Music and Performing Arts Graz and co-edits its publication series Jazzforschung / Jazz Research, Beiträge zur Jazzforschung / Studies in Jazz Research, and Jazz Research News. Her research focuses primarily on historical and sociocultural investigation as well as musical transcription and analysis of jazz and popular music.

Nate Chinen

Nate Chinen is the author of *Playing Changes: Jazz For the New Century.* A former jazz critic for The New York Times and former columnist for JazzTimes, he is the director of editorial content at WBGO, and a regular contributor to NPR Music. A thirteen-time winner of the Helen Dance–Robert Palmer Award for Excellence in Writing, he is also the coauthor of George Wein's *Myself Among Others: A Life in Music.*

Nicolau Clarindo

Nicolau Clarindo is a guitar player, music teacher and researcher. He is currently a Master's student in Music (Musicology) at the State University of Santa Catarina (UDESC), Brazil. Clarindo has a BMus from the University of Vale do Itajaí (Univali), with complementary training in Popular Guitar from the Conservatory of Popular Music of Itajaí (CMPI). His research interests include music in Itajaí, focusing on the history of jazz in Santa Catarina, Brazil, the traffic of musicians and jazz bands in southern Brazil, and the transatlantic movements of the musician Harry Kosarin.

Michele Corcella

Michele Corcella is one of the most sought-after Italian jazz composers and arrangers. Besides winning many prizes in international composition competitions, he has worked as arranger/conductor with David Liebman, Kenny Wheeler, Steve Swallow, Tom Harrell, John Taylor, Norma Winstone, WDR Big Band, Glauco Venier, Enrico Pieranunzi and Mario Brunello. He is also a specialist on Duke Ellington's composition techniques and has given lectures at the Duke Ellington International Conferences in Amsterdam (2014), New York (2016), Birmingham (2018,) and at the International Jazz Composers' Symposium in Tampa (2017). He teaches jazz composition at the Italian conservatory in Bologna.

Dr Pedro Cravinho

Pedro Cravinho is a Senior Research Fellow at Birmingham Centre for Media and Cultural Research (BCMCR) at Birmingham City University (BCU). He is the Keeper of the Archives at the Faculty of Arts, Design, and Media (BCU), and BCMCR History, Heritage & Archives Research Cluster co-lead. His research interested includes the political, cultural, and social history of the twentieth century jazz diaspora, and its distinct media representation on the public sphere. His is currently working on his post-doctoral project 'Portujaze: Jazz Cultures, Scenes and Networks in Contemporary Porto' at CITCEM – Transdisciplinary Centre 'Culture, Space and Memory' at the University of Porto.

Maya Cunningham

Maya Cunningham is an ethnomusicologist, a cultural activist, a Fulbright scholar, and a jazz vocalist. She is completing a PhD at the University of Massachusetts, Amherst in Afro American studies and ethnomusicology. Cunningham received a MA in ethnomusicology from the University of Maryland, College Park, a MA in jazz performance from Aaron Copland School of Music at Queens College and a Bachelor of Music in jazz studies from Howard University. Her research focus is on music and African American identity. Cunningham directs the Ethnomusicology In Action project, and has travelled all over the world conducting research and learning traditional music.

Kira Dralle

Kira Dralle is a PhD Candidate in Cultural Musicology at UC Santa Cruz, where she is also an instructor in the History of Art and Visual Culture, as well as Feminist Studies. In 2020, she was a Visiting Scholar in Residence in the collections at the Künstuniversität Graz. Her dissertation examines Black musicians in Nazi-occupied Europe, and the weight that racial fantasy holds over the writing of jazz history. Her forthcoming article, entitled 'The Historiography of Myth and the Racial Imagination: recontextualizing Joséphine Baker in the Jim Crow South and the Third Reich' will be published in *Jazzforschung/Jazz Research*.

Dr. John Ehrenburg

Dr. John Ehrenburg is the Editor of RIPM Jazz Periodicals, the first online full-text collection of historic, out-of-print jazz journals and magazines, and the latest initiative of the scholarly non-profit organization, RIPM (Répertoire international de la presse musicale). John previously held faculty positions at the Peabody Institute of the Johns Hopkins University and Frostburg State University. An accomplished trumpet player, he is a founding member of the C Street Brass.

Dr. Ricardo Enrique Alvarez Bulacio

Dr. Ricardo Enrique Alvarez Bulacio is music researcher, saxophonist and composer. He completed a MA, PhD in Music and a Postdoctoral Fellowship at the University of York, UK (2011-2017). He has presented his work in ethnomusicology and jazz conferences in Europe such as British Forum for Ethnomusicology Annual Conference (Belfast 2013, Sheffield 2017), Latin American Music Seminar (London 2013, 2014, 2017 and 2019); Rhythm Changes International Jazz Conference (Amsterdam 2018). As a composer his pieces have been performed by the Julian Arguelles Octet, Quotuor Diotima, Latin Strings, The Assembled and the University of York Jazz Orchestra. Currently he is Associate Lecturer at Music Institute of the Pontificia Universidad Católica de Valparaíso, Chile, and leader of Ricardo Alvarez Quartet.

Joy Ellis

Joy Ellis is a jazz pianist, singer, composer and educator based in London and an alumni of the Guildhall School of Music & Drama. She has toured throughout the UK supported by the Arts Council England and was described by Kevin Le Gendre on BBC Radio 3 as having 'fantastically wistful ambiance and beautiful voice.' She currently teaches at the Junior Guildhall School of Music & Drama, Morley College and Middlesex University, London. Her research entitled 'Women and the Jazz Jam' was presented at and published by the Darmstadt Jazzinsitut, Germany. She recently presented a paper at the Second International Conference on Women's Work in Music in Bangor, Wales.

Dr. Damian Evans

Dr. Damian Evans is a double bassist and researcher who completed his PhD studies at TU Dublin where he was awarded the Fiosraigh Dean of Graduates award. A research associate of the Research Foundation for Music in Ireland, he has guest lectured at University College Dublin and has co-edited *The Musicology Review* (UCD). He established the Galway Jazz Club and Galway Jazz Festivals before moving to Dublin where he is established the Jazz Studies reading group and chaired the 2019 Documenting Jazz conference in Dublin. He is Honorary Secretary for the Society for Musicology in Ireland and Book Review Editor for the *Jazz Perspectives* journal.

Eric Fillion

Eric Fillion is a SSHRC/FRQSC postdoctoral fellow in the Department of History at the University of Toronto. His research explores the social and symbolic importance of music, within countercultures and in Canadian international relations. His ongoing work on cultural diplomacy and Canadian-Brazilian relations builds on the experience he has acquired as a musician. It also informs his current postdoctoral project, which examines international music festivals as transnational, contested sites of cultural performance during the long, global sixties. An affiliate of the North American Cultural Diplomacy Initiative (NACDI), he is the founder of the Tenzier archival record label and the author of JAZZ LIBRE et la révolution québécoise (2019).

Sean Mills and Eric Fillion are currently working with co-editor Désirée Rochat on an edition of Lou Hooper's writings for McGill-Queen's University Press (provisionally titled *Lou Hooper in Jazz City: Writings on Race, Music, and Montreal*).

Petter Frost Fadnes

Petter Frost Fadnes is a Norwegian saxophone player, lecturer and researcher based at the University of Stavanger. He is Associate Professor and Assistant Dean of Research at the Faculty of Performing Arts, and former principal investigator for the HERA-funded research project Rhythm Changes: Jazz Cultures and European Identities. His book, *Jazz on the Line— Improvisation in Practice,* was published in 2020 at Routledge. With a PhD in performance from the University of Leeds, Frost Fadnes was for many years part of the highly creative Leeds music scene, and now performs regularly with The Geordie Approach, Mole and Kitchen Orchestra. He has released several albums, tours internationally, and continues to seek 'the perfect melody' through eclectic musical approaches – mostly within the settings of improvised music.

Mike Fletcher

Mike Fletcher is a woodwind multi-instrumentalist, composer, arranger and researcher who works predominantly in the fields of jazz and improvised music and a post-doctoral researcher at Royal Birmingham Conservatoire. His latest project is Picasso(s):Interactions, a suite for large ensemble that critiques notions of originality in contemporary jazz practice. In addition to composing for his own ensembles, Mike has also written music for soloists including saxophonists Lee Konitz and Andrew D'Angelo and drummer Dan Weiss. Mike's research spans jazz practice-research, musicology and art theory. He has presented at a number of conferences in the UK and Europe, and has chapters in edited collections published by Routledge and Leuven University Press.

Dr. Ofer Gazit

Dr. Ofer Gazit is a lecturer in Ethnomusicology at the Buchmann-Mehta School of Music at Tel Aviv University, Israel. Dr. Gazit writes about transnational migration from a musical perspective, focusing on jazz and African diasporic musics. He has published on topics such as jam sessions and social boundaries, migrant musicians in the Harlem Renaissance, and on New York's African jazz scene. His book Jazz Migrations is under consideration by the University Press of Mississippi.

John Gennari

John Gennari is Chair of the Department of English and Professor of English and Critical Race and Ethnic Studies at the University of Vermont. He is the author of *Blowin' Hot and Cool: Jazz and Its Critics* (2006) and *Flavor and Soul: Italian America at Its African American Edge* (2017), both published by the University of Chicago Press, and of many essays and chapters in venues such as *The Routledge Companion to Jazz Studies*, *Uptown Conversations: The New Jazz Studies*, *Brilliant Corners*, and *Miles Davis and American Culture.*

Marilia Giller

Marilia Giller is a pianist, composer, researcher, and PhD Candidate (History) at the Universidade Federal do Paraná (UFPR), Brazil. She holds a MA in Ethnomusicology (UFPR), a specialisation in Brazilian Popular Music at Faculdade de Artes do Paraná (FAP), a BA in Popular Music (FAP), and BA in Fine Arts at Escola de Música e Belas Artes do Paraná (EMBAP). Giller teaches piano jazz, jazz practice, and several music seminars at Universidade Estadual do Paraná (UNESPAR) Campus II. Her research interests include Popular Music, Jazz Studies, Composition and Performance Studies. Giller leads the Grupo de Estudos de Jazz no Brasil (Brazilian Jazz Studies Group; GEJAZZBR).

Professor Christian Glanz

Professor Christian Glanz studied musicology and history in Graz, obtaining his PhD in 1988 and his habilitation in 2007. He is currently Professor for Historic Musicology at the Department of Musicology and Performance Studies; where his central research interests concern music and politics, Jazz in Austria, Gustav Mahler, and Hanns Eisler. Professor Glanz participated in the first Documenting Jazz conference in Dublin 2019.

Dr. Guro Gravem Johansen

Dr. Guro Gravem Johansen is an Associate Professor of Music Education at the Norwegian Academy of Music. Her research interests cover all levels of learning and teaching within jazz and improvised music, instrumental practising, and Activity Theory. She co-edited the anthology *Expanding the Space for Improvisation pedagogy: A Trans-Disciplinary Approach* (Routledge, 2019), and wrote the book *Children's guided participation in jazz improvisation: A case study of the 'Improbasen' learning centre* (Routledge, 2021). She is Editor-in-Chief of *Nordic Research in Music Education*, and has led the revision of the Norwegian national curriculum for the music program in upper secondary school during 2019–2021.

Andy Hamilton

Andy Hamilton teaches Philosophy, and Aesthetics of Jazz, at Durham University UK. His monographs include *Aesthetics and Music* (Continuum, 2007), and *Lee Konitz: Conversations on the Improviser's Art* (University of Michigan Press, 2007), and titles on philosophy of mind, and Wittgenstein. His latest book is *Pianos, Toys, Music and Noise: Conversations with Steve Beresford* (Bloomsbury, 2021) and his monograph *Art and Entertainment* is forthcoming (Routledge, 2022). He is a long-standing contributor to *The Wire* magazine.

Monika Herzig

Monika Herzig is senior lecturer at Indiana University as well as the author of *David Baker: A Legacy in Music* (IU Press) and *Experiencing Chick Corea: A Listener's Companion* (Rowman and Littlefield, 2017). She is also the chair of the research committee for the Jazz Education Network and editor of JAZZ. As a jazz pianist she has toured the world, opened for acts such as Power of Tower, Sting, Yes. Her awards include a 1994 Down Beat Magazine Award, a JJZ Hero 2015 award, as well as grants from the NEA, the Indiana Arts Commission, MEIEA, and Jazz Tours. Monika is a CASIO Artist.

Matthias Heyman

Matthias Heyman is Postdoctoral Fellow for the Research Foundation – Flanders at the University of Antwerp (Belgium). He currently conducts a study of cultural values in international jazz competitions. Additionally, he is a board member for IASPM Benelux and the lead organiser for its October 2021 conference in Antwerp. His work has appeared in journals such as *Jazz Perspectives*, *Popular Music*, and *Rock Music Studies*, and he has presented at various international conferences, including the past Documenting Jazz conferences. Matthias is preparing a monograph on jazz bassist Jimmie Blanton (Oxford UP) and a co-edited volume on the Beatles and humour (Bloomsbury).

Brian Homer

Brian Homer is a photographer, designer and writer. He ran the Handsworth Self Portrait project with Derek Bishton and John Reardon in 1979 and has since co-curated many self-portrait projects including for the opening of the Library of Birmingham and for the 50th Anniversary of Telford. His photographs and reviews have appeared in Jazzwise magazine, London Jazz News and UK Vibe websites. From 2012 to 2018 he was on the board of Birmingham Jazz. He is a member of the Jazz Research Cluster at Birmingham City University, documenting the jazz scene through photography and also collaborates with Pedro Cravinho.

Dr. Chris Inglis

Dr. Chris Inglis is a musicologist based in Cardiff, Wales, whose research explores the emergence and development of the electro swing genre. After studying at De Montfort University, and the University of Sheffield, in 2019 he received his doctorate from the University of South Wales. He has previously had chapters published in *Continental Drift: 50 Years of Jazz from Europe* (2016), and *Popular Music in the Post-Digital Age: Politics, Economy, Culture and Technology* (2019).

Tom Jackson

Tom Jackson is a performer, composer, researcher and educator based in London. As a clarinet and saxophone specialist, he is largely dedicated to the fields of contemporary classical music & free improvisation. In 2016 Tom received a PhD from Canterbury Christ Church University for work on free improvisation, the clarinet and relational aesthetics, which was completed with an AHRC scholarship. He maintains an extensive & eclectic performance schedule, and is the recording artist for Schott's Romantic Clarinet and Klezmer Clarinet series. Tom has worked with myriad contemporary chamber groups such as Apartment House, Lontano, Plus-Minus, ChampdAction, Ictus and Splinter Cell.

Matthew Jacobson

Matthew Jacobson is an Irish drummer, composer, educator and researcher. He is currently a Jazz Lecturer at Dublin City University, and has a particular research interest in the interstices of composition and improvisation. In 2013 he received a Fulbright Scholar Award to spend a nine-month period in New York developing this research. As well as performing, composing for and recording with his own groups ReDiviDeR and Insufficient Funs, he also co-leads Roamer, a quartet of Ireland's most internationally recognised improvisers and performs regularly with like-minded artists around the world. He is also a co-director of Diatribe Records, Ireland's leading independent record label for new sounds and is the Irish producer of European exchange tour and event network Match&Fuse.

Dr. Marian Jago

Dr. Marian Jago is currently lecturer in Jazz & Popular Music Studies at the University of Edinburgh, where she also directs the Edinburgh College of Art's Jazz & Popular Music Study Group. Her first monograph, *Live at the Cellar: Vancouver's Iconic Jazz Club and the Canadian Co-operative Jazz Scene in the 1950s and '60s* was released by the University of British Columbia Press in 2018. She has published regularly in various journals and has contributed chapters to *Kerouac on Record: A Literary Soundtrack* (Bloomsbury, 2018), *The Art of Record Production: Creative Practice in the Studio* (2019), and *The Routledge Companion to Jazz Studies* (2018). She maintains an active research interest in music scenes, the music and pedagogy of Lennie Tristano and Lee Konitz, as well as the career of Bruce Springsteen. Since 2020 she has been Editor-in-Chief of the journal *Jazz Perspectives.*

Jasna Jovićević

Jasna Jovićević is a jazz saxophone player, composer, and PhD Candidate (Art Theory) at Singidunum University in Belgrade, Serbia. She completed jazz saxophone studies at Franz Liszt Music Academy (Budapest) and composition at York University (Toronto). Jovićević has won several awards, competitions, and residencies throughout the world. She performed original music with distinguished musicians, released 5 solo albums, doubles as a sideman, teaches music methodology at the College of Vocational Studies in Subotica, and instructs yoga. She has founded educational music projects affirming gender equality, and arts & science in music research. She leads the NSJO-Balkan Women in Jazz Orchestra.

Michael Kahr

Michael Kahr is Senior Lecturer and postdoctoral researcher at the Institute for Jazz and the Institute for Jazz Research, University of Music and Performing Arts in Graz, Austria as well as Dean and Head of MA Studies at Jam Music Lab Private University for Jazz and Popular Music in Vienna. He published the award-winning monograph *Jazz & the City: Jazz in Graz von 1965 bis 2015*, various book chapters, articles, CDs and musical scores. He is also the editor for the volume *Artistic Research in Jazz and Popular Music: Positions, Theories, Methods* (Routledge) as well as co-editor of the *Routledge Companion of Jazz and Gender*.

Dr. Fen Kennedy

Dr. Fen Kennedy is an Assistant Professor of Dance at the University of Alabama. Their research explores the articulation of socio-political values through dance and language, and how those values can be challenged and changed. Kennedy has reconstructed and documented dance works by Martha Graham, Merce Cunningham, Anna Sokolow and others, working primarily with Labanotation. Their research into the racialization of Dance History and social dance has been presented at the Congress on Research in Dance, and published in the *Journal of Dance Education*.

AJ Kluth

AJ Kluth is a musicologist with interdisciplinary interests in music and philosophy. Primarily concerned with music after 1950, his teaching and research focus on experimentalisms, popular music, and aesthetics. His publications appear in the *Journal of Jazz Studies*, *The International Journal of New Media, Technology, and the Arts*, and *DownBeat* magazine and he has presented research at conferences throughout the United States, UK, and Europe. As a saxophonist he has worked in American and European scenes and has been a teaching artist for the Herbie Hancock Institute of Jazz.

Dr. Alex de Lacey

Dr. Alex de Lacey is a Lecturer in Popular Music at Goldsmiths, University of London. His research examines Afrodiasporic music practice with a particular focus on grime and jazz, and his PhD, entitled *Level Up: Live Performance and Collective Creativity in Grime Music*, was successfully examined in 2019. He is published in Global Hip-Hop Studies, Popular Music History, with a chapter forthcoming in *Critical Digital Pedagogy*. Alex is also a journalist, and writes for *Red Bull*, *Passion of the Weiss* and *Songlines*. He is the DJ for grime crew Over The Edge, with a monthly show on Mode FM.

Jeannette Lambert

Jeannette Lambert is a jazz vocalist, composer and music producer living in Montreal, Quebec, Canada. She runs the music label Jazz from Rant and writes about living creatively through jazz and intuition on her blog. She presented a paper on her studies with Cecil Taylor at the Unit Structures conference in Brooklyn in 2019 and was cited in the IICSI publication *ImprovNotes*. In the 1990s she ran the online community for women in jazz called JazzGrrls. She has recorded over ten albums as a leader and toured worldwide. Her recent releases include *Ask Her*, newly distributed in Japan, and *Genius Loci East*, music inspired by the spirit of place.

Dr. Ron Levi

Dr. Ron Levi is an ethnomusicologist specializing in processes of cultural mediation and musical diplomacy in diverse historical periods and arenas. He holds a PhD in Cultural Studies from the Hebrew University of Jerusalem. His dissertation was dedicated to the politics and global circulation of Israeli women's voices in the contemporary global culture industry. He also served as a doctoral researcher in the European Research Council project 'Apartheid: The Global Itinerary 1948–1990', and published on topics such as musical pan-Africanism, transnational music festivals and making music in exile. Dr. Levi is a post-doctoral researcher at Tel-Aviv University School of Music. His current research, under the direction of Dr. Ofer Gazit, focuses on intermediations between African music and American jazz culture in the New York scene of the 1960s.

Dr. Mark Lomanno

Dr. Mark Lomanno, Assistant Professor of Music at Albright College, is a music studies scholar and jazz pianist who specializes in the music of the Atlantic world. His current projects include ethnographic and archival work in the Canary Islands, edited volumes on improvisational pedagogy and Black aesthetics in global jazz, and a monograph on improvisation, intercultural collaboration, and interdisciplinary pedagogy. Lomanno is a former chair of the Society for Ethnomusicology's Improvisation section and a co-founder of Jazz Studies Collaborative, an international, virtual, unaffiliated collective of jazz artists, educators, and scholars.

Dr. Una MacGlone

Dr. Una MacGlone is a lecturer at the Royal Conservatoire of Scotland. She has designed and delivers modules in Cross-Disciplinary Collaboration, Improvisation and Music Psychology. Her research interests include improvisation, pedagogy and wellbeing impacts of creative music-making. She is co-editor of an anthology: *Expanding the Space for Improvisation pedagogy: A Trans-Disciplinary Approach* (Routledge, 2019). She is a double bassist and works in and across different genres appearing on many CDs and radio broadcasts.

Laurisabel Maria de Ana da Silva

Laurisabel Maria de Ana da Silva is a flautist and composer from Salvador, Bahia, Brazil who currently working on your own musical project called 'Dezesseis.' Also, she is a doctoral student in Ethnomusicology at the Postgraduate Program of the School of Music at the University Federal of Bahia (UFBA). She is licensed in Music Degree by the same institution and a former Doctoral Visiting Researcher at King's College London.

Daniel Marx

Daniel Marx (he/him/his) is a NWCDTP PhD candidate in music at the University of Liverpool. His current research deals with Jewishness in contemporary jazz, focusing on the identity performance and community integration of Jewish musicians in the New York jazz scene. Originally from North West London, Daniel's own Jewish identity has informed research into the Jewish identities of Aaron Copland and Leonard Bernstein as well as Jewishness in contemporary British jazz.

Adolfo Mendonça

Adolfo Mendonça is a full-time music professor at the Guarulhos Municipal Conservatory, in Brazil. He holds a master's degree in jazz performance from the University of South Florida and is currently a PhD student at the Music Teaching and Learning Program at the Arizona State University. He has recently been invited for masterclasses in some of the best Latin American universities and has performed in jazz clubs and festivals in Brazil, United States, France and Mexico. He is particularly interested in jazz pedagogy and promoting jazz in Brazil.

Sean Mills

Sean Mills is professor and Canada Research Chair in Canadian and Transnational History at the University of Toronto. In 2010, he published *The Empire Within: Postcolonial Thought and Political Activism in Sixties Montreal*, and in 2016 he published *A Place in the Sun: Haiti, Haitians, and the Remaking of Quebec*. Mills is also the co-editor of *New World Coming: The Sixties and the Shaping of Global Consciousness* (2009), and *Canada and the Third World: Overlapping Histories* (2016). In the fall of 2018, he was inducted as a Member of the College of New Scholars, Artists, and Scientists of the Royal Society of Canada.

Sean Mills and Eric Fillion are currently working with co-editor Désirée Rochat on an edition of Lou Hooper's writings for McGill-Queen's University Press (provisionally titled *Lou Hooper in Jazz City: Writings on Race, Music, and Montreal*).

Margot Morgan

Margot Morgan is a teacher, singer and performer, as well as deputy chair of Jazz Heritage Wales. She has written articles for Planet International magazine and Agenda, the magazine for the Institute of Welsh Affairs. It has been her aim to contribute to the dissemination of Welsh cultural inheritance, and to continue to write about the lives of important Welsh artists, writers and thinkers. She holds an MA Jazz Performance, as well as an MA in Anglo Welsh Literature.

Oliver Nelson Jr

Oliver Nelson Jr is a flutist, teacher and lecturer who holds a Doctor of Musical Arts degree in jazz performance from the University of Illinois. He has studied with David Baker (Distinguished Professor of Jazz Studies at Indiana University), Karen Moratz (Principal Flutist of the Indianapolis Symphony Orchestra), and Jonathan Keeble (Professor of Flute at The University of Illinois). He has performed with the Smithsonian Masterworks Jazz Orchestra, Benny Golson, Jamey Aebersold, David Baker, James Williams, Bob Crenshaw, Grady Tate, Doug Carn and numerous other jazz legends. He presently is an Adjunct Lecturer at the Indiana University Jacobs School of Music, also teaches in the Arts Administration department of the Indiana University O'Neill School of Public and Environmental Affairs, and has conducted jazz improvisation workshops at conferences and school corporations nationwide.

Eric Petzoldt

Eric Petzoldt is a PhD student at the Faculty of Music, University of Cambridge (Wolfson College) as part of the ERC-funded research project 'Past and Present Musical Encounters across the Strait of Gibraltar' (2019-2022). His doctoral studies focus on jazz as a medium for intercultural dialogue and cultural diplomacy in Morocco within the past twenty-five years. In 2019, he completed his Masters in Cultural Musicology and Social & Cultural Anthropology at Georg-August-University in Göttingen, Germany. Eric is an active musician engaging in improvised music and jazz practices and currently acts as the co-coordinator for masterclasses of the Jazz Studies Collaborative.

Ken Prouty

Ken Prouty is an Associate Professor of Musicology and Jazz Studies at Michigan State University. He earned his MA and PhD in ethnomusicology from the University of Pittsburgh, and also holds a Masters degree in jazz studies from the University of North Texas. Ken is the author of *Knowing Jazz: Community, Pedagogy and Canon in the Information Age* and numerous other scholarly works on jazz. He is a frequent speaker and presenter on jazz topics at scholarly meetings and conferences around North America and Europe.

Dr. James Reddan

Dr. James Reddan is the Director of Choral Activities & Music Education at Western Oregon University (Oregon, USA). His research interests include music perception, jazz and gender, gender and music, and music education. He is co-editor for the upcoming text, *The Routledge Companion to Jazz and Gender* (Routledge 2021). A sought-after conductor and clinician, Reddan has conducted and directed both jazz and classical ensembles all over the world. He received the citation for Excellence in Music Education from the American Prize in Choral Performance.

Renan Ruiz

Renan Ruiz is PhD candidate (History and Social Culture) at Universidade Estadual Paulista (UNESP, São Paulo (SP) Franca), Brazil. His MA was awarded a scholarship for excellence from São Paulo Research Foundation (FAPESP). Ruiz is currently conducting his doctoral research on the transformations in 'Brazilian jazz' during the final period of the civil-military dictatorship (1964–1985). He is particularly interested in the generation of instrumentalists from São Paulo, also known as 'Vanguarda Paulista Instrumental' (Instrumental São Paulo's Vanguard) (VPI). Ruiz was a teacher in several schools in Franca (SP) for about ten years. He also worked as a drummer and music event producer in Sorocaba and Franca (SP).

Thiago Santiago

Thiago Santiago is a drummer and historian interested in Amazonian History and Culture. Santiago is an MA student (History) at Universidade Federal do Paraná, Brazil. He teaches History in Santarém (Pará), and his research interest includes the development of jazz in the capital of Pará and the city of Santarém in the state of Pará.

Michael Saunders

Michael Saunders is currently studying for a Masters in Research at Northumbria University. His dissertation topic is the collaboration between Charles Mingus and Joni Mitchell on the 1979 album Mingus in relation to Adornean Late Style. Interdisciplinary research within theHumanities is of particular interest to him; affording the opportunity to examine the ways inwhich apparently separate art forms influence one another, and in order to better understand their social, cultural and historical context.

Philipp Schmickl

Philipp Schmickl graduated in anthropology (University of Vienna, 2010) with the thesis Das scape jazzistique. Improvisationen in einem globalen Feld. Since 2011 he has been editor of the book-series THEORAL and has published 15 issues with conversations including improvising musicians in German, English and French. He has attended and worked for festivals in Europe, Lebanon and Mexico, and has held a Science stipend from of the City of Vienna in 2017 and 2019. Since March 2020 he is a PhD student at the University of Music and Performing Arts in Graz (Institute of Jazz Research) where he is researching the history of the 'Konfrontationen', a 40-year-old festival for free jazz and improvised music.

Dr. Stewart Smith

Dr. Stewart Smith is an independent scholar and music journalist. His research explores alternative cultural histories of Scotland, with a particular focus on the intersection of music, literature and visual art. He completed his PhD on the poetry and art of Ian Hamilton Finlay and Alec Finlay in 2016.

Jeremiah Spillane

Jeremiah Spillane is a PhD researcher at Goldsmiths, University of London. His research theorizes the flow of influence around the jazz guitarist Django Reinhardt. His research explores ideas of hybridity and intertextuality and how constructions and codifications of jazz styles become embedded in (or excluded from) larger discourses around the music. He has worked as an associate lecturer in Popular Music Studies & Jazz Studies at Goldsmiths, University of London and Middlesex University.

Tom Sykes

Tom Sykes studied jazz as an undergraduate at Leeds College of Music and has since led a career in music teaching and performing. While studying for his PhD at the University of Salford he was a member of the Rhythm Changes project team (2010–2013). Until recently he led the popular music degree at the City of Liverpool College and is now Lecturer in Music Performance at Liverpool Hope University. He has published in the areas of jazz and digital media, British jazz and, most recently, jazz violin (with Ari Poutiainen). His research interests also include jazz and popular music pedagogy.

Tim Wall

Tim Wall is Professor of Radio and Popular Music Studies at Birmingham City University. He researches into the production and consumption cultures around popular music and radio.
He is author of *Studying Popular Music Culture* and co-editor of *The Northern Soul Scene*, his published work embraces articles on David Murray, televised histories of jazz, jazz collectives, Duke Ellington on the radio, and jazz radio. He is currently researching the history of jazz on BBC radio and co-editing *Rethinking Miles Davis*.

Joshua Weitzel

Joshua Weitzel is a PhD student at the Reid School of Music, Edinburgh College of Art and Artistic Research Associate for Sound Art and Sound Research at the research group ARS (Art - research - sound) at the Mainz Music School, University of Mainz. His doctoral research investigates sound in the context of documenta exhibitions from 1955-2017. He holds an MA in Education in Arts and Cultural Settings from King's College London and a BA in Musicology and Politics from the University of Göttingen. Besides academia he works as a freelance musician, curator and art mediator.

Dr. Christi Jay Wells

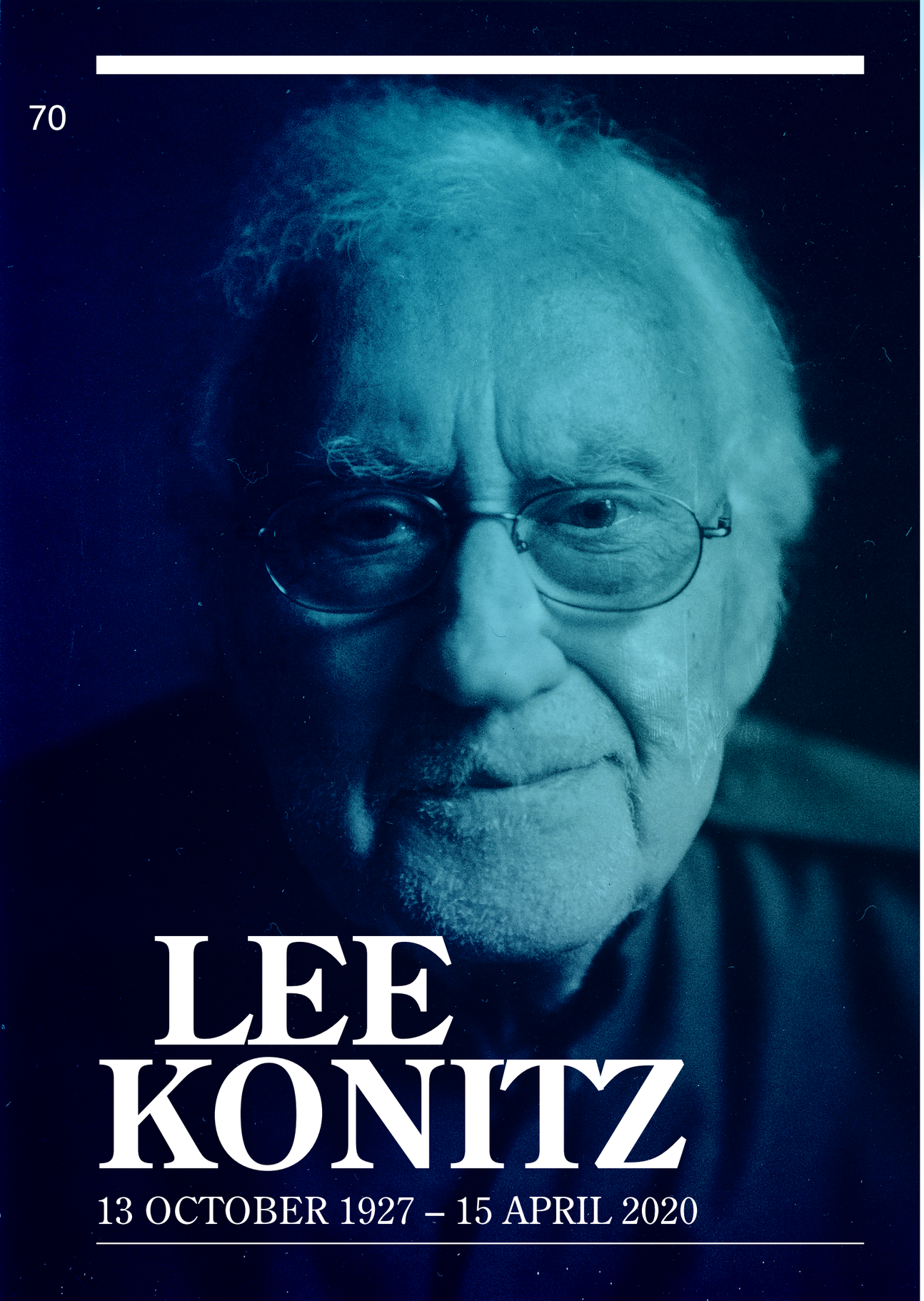
Dr. Christi Jay Wells is Assistant Professor of Musicology at Arizona State University's School of Music, Dance and Theatre as well as affiliate faculty with ASU's Center for the Study of Race and Democracy. A recipient of both the Housewright Dissertation Award and Lowens Article Award from the Society for American Music, their research focuses on the history and historiography of jazz music with a particular emphasis on intersections with popular and social dance. Their book *Between Beats: The Jazz Tradition and Black Vernacular Dance* (Oxford University Press, 2021) explores jazz music's ever shifting relationship with popular and social dance.

Jen Wilson

Jen Wilson left school aged 16 in 1960 as they had locked the piano, describing her as 'a moral threat who lowered the decorum of the whole school.' She then formed Jenny and the Giants and performed in the local jazz club: trad on Wednesdays, be-bop on Fridays. Wilson would earn an M.Sc (Econ) in Women's Studies in 1996, and became Tutor in Performing Arts at DACE Swansea University 1992–1996. She then turned her attention the voluntary and community sector, developing and delivering arts projects, incl. Jazz Heritage Wales which has been based at UWTSD since 2009. Wilson was made Hon. Professor of Practice at UWTSD in 2016. Her book *Freedom Music: Wales, Emancipation and Jazz 1850–1950* was published by University of Wales Press in 2019.

Rebecca Zola

Rebecca Zola is a graduate student in the department of musicology at Hebrew University. Originally from Lexington, Massachusetts, she earned her BA in writing and her BFA in vocal performance from The New School in New York City. Rebecca's main research interests lie in jazz and gender, and has presented her research at conferences both within Israel and internationally. Additionally, Rebecca is a performing jazz vocalist and has recorded her original music with her band, Zolaban. She is also the managing review editor for YUVAL online academic journal for Jewish music.



LEE KONITZ

13 OCTOBER 1927 – 15 APRIL 2020

The past 16 months have exacted a significant toll on the jazz community, and for a time it seemed that each day brought news of another elder taken by Covid and its complications.

These losses are at times hard to fathom, and are compounded by our not having been able to come together as a community to grieve and to celebrate the lives lost. In the wake of the pandemic we will need to continue to come to terms with the wisdom and experience so suddenly removed, and with the exacerbated stresses now placed upon performing communities as venues, audiences, educators, and performers confront whatever the 'new normal' turns out to be. May it see us all together again in a venue sometime soon.

I'm not going to attempt to list those we've lost during the pandemic – it would be an impossible task. I am, however, going to exercise a bit of privilege as the chair of Documenting Jazz 2021 to dedicate my efforts in organizing this event to the memory of my teacher, mentor and dear friend, Lee Konitz, who was lost to the virus on the 15th April, 2020. The impact he had on my life cannot be overstated—without him, I certainly wouldn't be where, or who I am today. He is greatly missed.

Photo: Josh Goleman, courtesy Dan Tepfer & Universal Music France.

KINSEY
BLENDED
WHISKEY
make mine
BUPPERT
Miss Youth Form
Cannot Ride Up
Outlaw
JANE RUSSELL
HOWARD
PEPSI-COLA
JAZZ
CONCERT
TONIGHT
8 to 10
ART HODES RIVER BOAT JAZZ BAND
and special guests
LOUIS ARMSTRONG JACK TEAGARDEN
DAMON RUNYAN CANCER FUND HEADQUARTERS
COLUMBUS CIRCLE