

#2 | DJ2020

DOCUMENTING JAZZ CONFERENCE

WAYS
OF
DOCUMENTING

DOCUMENTING
JAZZ | BIRMINGHAM CITY UNIVERSITY
16 - 18 JANUARY 2020

Cover Design by Brian Homer

Welcome – Professor Tim Wall

(Associate Dean for Research and Innovation, Faculty of Arts, Design and Media, Birmingham City University)



Welcome to Birmingham City University's Faculty of Arts Design and Media at our city centre campus. It is an honour for us to host the second Documenting Jazz conference. We hope you will find BCU an ideal place to continue the discussions we started at the very successful first conference in Dublin last year. BCU's Arts Design and Media academic work embraces jazz performance and composition research in the Royal Birmingham Conservatoire and jazz media and cultural research within the Birmingham Centre for Media and Cultural Research. The faculty's commitment to the archiving of our culture are represented in our own Arts, Design and Media Archives which include holdings as a satellite of the UK's National Jazz Archive along with our own collections associated with key aspects of British jazz history. The university's research into jazz sits within broader work in performing arts, art and design and English and we have a community of over 200 academic staff developing their research careers and a further 150 doctoral students working on research degrees.

Jazz research has been a growing part of the faculty's international profile over the last twenty years and we now host an interdisciplinary group of fifteen jazz researchers and ten doctoral students which has been notable for the development of new frames and approaches to research in the area. Our research centre has hosted major European research projects and the Rhythm Changes international research conference in 2016. We hope you will draw inspiration from these broader frames in the conference days we focus on documenting jazz. Certainly, the context in which we work at BCU – in which the sound of jazz is situated in its broader media and cultural context, in the visual and design arts and in attention to professional archive practice – should be a fruitful one for our discussions.

Welcome – Professor Nick Gebhardt

(Director of the Birmingham Centre for Media and Cultural Research, Birmingham City University)



On behalf of Birmingham City University and the 2020 conference committee, I want to welcome you to the second Documenting Jazz conference at our City Centre campus. We hope you enjoy the exciting programme of keynotes and panels over the next three days, as an impressive number of speakers from twenty-two countries explore the richness of jazz as visual culture. The conference builds on the successes of the inaugural event in Dublin last year, which focused on the challenges raised by our documentation of the past in jazz. Thanks go to the many people who have made this event possible. In particular, I want to acknowledge Dr Pedro Cravinho and Dr Damian Evans, who have done so much to create such a vibrant and inclusive intellectual space for the jazz studies community.

BCMCR | Birmingham Centre
for Media and
Cultural Research

Welcome – Dr Pedro Cravinho (Conference Chair)

(Keeper of Archives – Faculty of Arts, Design and Media Birmingham City University
Senior Research Fellow – Birmingham Centre for Media and Cultural Research)



On behalf of the conference committee, I welcome you all to Documenting Jazz 2020. Now in its second edition, the Documenting Jazz conferences aim to offer an unparalleled variety of experiences drawn from across the world. It brings together colleagues from across the academic, archive, library, and museum sectors to explore and discuss documenting jazz. As this programme reflects, we have contributions from individuals of all career stages, from established scholars and practitioners, to those just starting their careers, embracing the academic sector and other heritage and cultural organisations.

This year theme is focused on *ways of documenting jazz* as visual culture and its distinct representations. The act of documenting jazz embodies *ways of documenting that* reflect assumptions about the past. As changes in technology, cultures and economies have profoundly influenced and affected our perception of music, alternative *ways of documenting jazz* must be considered, explored, and discussed. Documenting Jazz 2020 aims to consolidate discussions around issues of gender, and the way those have been documented or marginalised in this music history. It also seeks to challenge the narratives surrounding jazz as a male-dominated domain. Professors Catherine Tackley and Kristin McGee both represent excellence in jazz scholarship, and I am incredibly grateful for their participation.

This conference would not be possible without the hard work of the conference and programme committee and beyond, within Birmingham City University and outside. I extend my sincere thanks to all involved. I look forward to meeting you throughout the conference and the surrounding events. Lastly, enjoy your stay in Birmingham!

Day 1 Programme

Day 1: Thursday, 16th January, 2020	
08:30 – 16:30	Registration
09:00 – 09:30	Coffee & Networking
Room: The Hive	
09:30 – 09:45	Documenting Jazz 2020: Pedro Cavinho (Birmingham City University/DJ2020 Conference Chair)
09:45 – 10:00	BCU Welcoming remarks
10:00 – 10:30	<i>Ways of Documenting</i> : Tim Wall (Birmingham City University) Chair: Damian Evans (Research Foundation for Music in Ireland/DJ2019 Conference Chair)
10:30 – 10:45	Break
Room C485	
10:45 – 12:15	Session 1 - Chair: Pedro Cavinho
10:45	Dariusz Broszek (Nicolaus Copernicus University) Creating the Sound of the West: Jazz in the Soundtracks of the Polish TV Crime Drama Shows (1956-1989)
11:15	Bernd Hoffmann (Independent scholar) Globe Unity' or the Unstructured View: The TV Appearance of the Free-Jazz-Ensemble in 1966
11:45	Sigun Lehnert (Independent scholar) Jazz between Politics and Modernity in German Newsreels and Documentaries of the 1960s
Room C487	
10:45 – 12:15	Session 2 - Chair: Nick Gebhardt
10:45	Karen Campos McCormack (Independent scholar) 'Gimme the Beat': Ways of Documenting Jazz as Dance
11:15	Iona Auth (Audiovisual Archivist) & Jenai Cutcher (Trio dancer and Documentarian) Defining Standards: The Effort to Document the Jazz Tap Legacy
11:45	Jenai Cutcher (Chicago Dance History Project) Active, Moving, and Present: Documenting the History and Techniques of a Chicago Jazz Dance Company
12:15 – 12:30	Break
Room: The Hive	
12:30 – 13:30	Keynote 1: Kristin McGee Gendering (University of Groningen) Jazz in Film and Television: Alternative Ways of Seeing and Hearing the Jazz Past Chair: Nicolas Piliat (Birmingham City University)
13:30 – 14:30	Lunch & Networking
14:30 – 16:00	Session 3 - Chair: Nick Gebhardt
14:30	Indriks Valters (Latvian Music Academy) From KIKOK to Varsaas Ritmi!': The Development of Jazz Festival Tradition in Latvia From Early 1960s to 1990s
15:00	Toni Sant (University of Salford) Documenting the Malta Jazz Festival: Paintings and Drawings by Women Artists
15:30	Heather Pierson (Robert Morris University) Jazz Photography and Distribution: Establishing a Cultural Construct
14:30 – 16:00	Session 4 - Chair: Brian Homer
14:30	Alan John Ainsworth (Independent scholar) The Visual Ecologies of Music: Jazz in Photography
15:00	Ramsey Castaneda (Los Angeles College of Music) & Amanda Quinlan (Independent scholar) Through the Lens: How Photography in Jazz History and Appreciation Textbooks Shapes Our Understanding of the Music
16:00 – 16:30	Coffee & Networking
16:30 – 18:00	Session 5 - Chair: Nicolas Piliat
16:30	Tom Williams (Academy of Contemporary Music in Guildford) Binding Free Jazz: Preserving Meaning and Zeitgeist of the Free Jazz Movement in Film
17:00	Justyna Ractkowska (Polish Jazz Archive, National Library of Poland) A Jazzman in the World of Cinema – a Case of Krzysztof Komeda
17:30	William Finch (University of Bristol) Davis and Legrand: Resurrecting Miles in <i>Dingo</i> (1991)
17:00 – 18:30	Break
Room: The Hive	
18:30 – 19:00	Book session: Alyn Shipton (Royal Academy of Music) <i>The Art of Jazz</i> Chair: Tim Wall (Birmingham City University)
19:30 – 21:30	Eastside Jazz Club (Royal Birmingham Conservatoire) John Fedchock: Artist-in-Residence

Day 2: Friday, 17th January, 2020		
08:30 – 16:30	Registration	
09:00 – 09:30	Coffee & Networking	
Room C485		
09:30 – 11:00	Session 7 - Chair: Marian Jago	Room C486
09:30	Noel Allende-Gotia (Independent Scholar) Jazz Croif!, Racial Imagination, and Afrodiasporic Dance Forms Practices: Music Iconography, and Music Critique in the Puerto Rico Illustrado, 1910-1939	Gayle Murchison (The College of William and Mary) Documenting Mary Lou Williams in Europe: Race, Gender, Migration and Transnational Modern Jazz in Britain, France, and Germany Post-W.W.II
10:00	Christa Bruckner-Haring (University of Music and Performing Arts Graz) ‘A, todo jazz!’ – The Media Presence of jazz in Cuba	Iryna Pally (Independent Scholar) Jazz Albums and Their Visual Interpretation in Covers: Inter- Semiotic ‘Translation’
10:30	Eric Petzoldt (University of Cambridge) Documenting Intercultural Dialogue through Jazz in the Moroccan Press: An Exploration from the Protectorate Years to the Present- Day	Alan Stanbridge (University of Toronto) Beyond Blue Note: Representations of Jazz in Record Album Covers
Room: The Hive		
11:30 – 12:30	Keynote 2: Catherine Trackley (University of Liverpool) Seeing Jazz: the Visual Documentation of Jazz in Interwar British Popular Culture Chair: Simon Barber (Birmingham City University)	
12:30 – 13:30	Lunch & Networking	
13:30 – 15:00	Session 9 - Chair: Nick Gebhardt	Session 10 - Chair: Mathias Heyman
13:30	Anthony Bushard (University of Nebraska) What to Do Over the Week-End: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s	Aurel Baele (KU Leuven) Syncretisms on Screen and Record: Jazz in and around the Japanese Cinema of the 1930s
14:00	Robert Fry (Vanderbilt University) New Narratives of Jazz History: The Documentation of Jazz in the Tourism Literature of New Orleans and New York	Phillip Arneill (Independent scholar) Tokyo Jazz Joints: A Visual Document of a Hidden, Vanishing World of Jazz
14:30	Stephen Cottrell (City, University of London) Charlie Parker, Massey Hall and Garton 10265: An Object Biography	Adiel Portugal (Tel-Aviv University) Shanghai jazz: Documenting Nostalgia, Memories & Myth
15:00 – 15:30	Coffee & Networking	
15:30 – 17:00	Session 12 - Chair: Damian Evans	Session 13 - Chair: Tom Sykes
15:30	Mike Fletcher (Royal Birmingham Conservatoire) Documenting Improvisation: Reflections on Jazz in the Studio	Glenda Cooper (City, University of London) & Howard Tumber (City, University of London) Jazz letter from America: Alistair Cooke and Jazz
16:00	Michael Kahr (University of Music and Performing Arts in Graz) Seeing Jazz Harmony: The Visual Documentation of Musical Structures in Jazz	Katherine Leo (Millikin University) Jazz in Court: Documenting Music as Intellectual Property
16:30	Andrew Bain (Royal Birmingham Conservatoire) (No)boundaries: Documenting Jazz in 2020	Jasmine Taylor (The University of Westminster) Good Morning Heartache: Using Critical and Cultural Theory to Gain Original Perspectives on an Artist’s Life and Work
17:00 – 17:15	Break	
17:15 – 17:45	Book session - Jen Wilson (Jazz Heritage Wales) Freedom Music: Wales, Emancipation and Jazz 1850-1950 Chair: Marian Jago (University of Edinburgh)	
17:45	Walk to the exhibition launch ‘Jazz Journeys: A photographic exhibition on contemporary musicians lives in Birmingham’ @ Centrala, Birmingham	

Day 2 Programme

Day 3 Programme

Day 3: Saturday, 18th January, 2020			
08:30 – 14:00	Registration		
09:00 – 09:30	Coffee & Networking		
		Room C485	Room C486
09:30 – 11:00	Session 14 - Chair: Pedro Cravinho	Session 15 - Chair: Marian Jago	Session 16 - Chair: Tom Sykes
09:30	Matthias Heyman (University of Antwerp) & Heidi Moyson (CEMPER) Valuing the Virtual: The Belgian Jazz Discography as Online Collection	Rebecca Zola (Hebrew University) Women and the Jam Session	Matthew Bliss (Independent scholar) The Str*tposting of Jazz to Come
10:00	John Eivrenburg (Répertoire international de la presse musicale – RIPM) RIPM Jazz Periodicals: Documenting and Preserving the Historic Jazz Press	Samuel Boateng (University of Pittsburgh) Jazz Women in Ghana: On Documenting a Scene from the Margins	Frank Griffith (Independent scholar) The Practitioner as Reviewer
10:30	Laurent Cugny (Sorbonne University) Bibliol jazz: An Integrated Bibliographical Project About Jazz		Chris Cottell (Goldsmiths, University of London) *I Play the Lick for Five Hours Straight*: The Life and Un-Death of a Jazz Memne
11:00 – 11:30	Break		
11:30 – 13:00	Session 17 - Chair: Nicolas Pillai	Session 18 - Chair: Pedro Cravinho	Session 19 - Chair: Damian Evans
11:30	Adam Biggs (Bath Spa University) The Blues and Dissonance in Michelangelo Antonioni's <i>Blow-Up</i>	Mike Coates (DESUK), Frank Griffith (DESUK), Patrick Olsen (DESUK, Blue Light editor), and Anthony Pepper (DESUK) Duke Ellington Society, UK Duke Ellington Society UK: Relevance, Responsibilities and Potentials of a Jazz Music Society	Tom Sykes (City of Liverpool College) & Art Poutainen (University of Helsinki) Doing and Teaching Jazz Violin: Documenting a History via Tutor Books
12:00	Cornelia Lund (TBC) & Holger Lund (TBC) Turning Jazz into Film: On Roger Tilton's Documentary "Jazz Dance" (1954)		Shady R. Radical (Georgia State University) Jazz as a Mode of Survival: An Evolution of Strategies, Impulses, and Archival Practice
12:30			Gustav Thomas (William Edmondson) (Newcastle University) Contract Killing: Making a Case for the Inseparability of Jazz Improvisation and Recording
13:00 – 14:00	Lunch & Networking		
14:00 – 15:30	Session 20 - Chair: Matthias Heyman	Session 21 - Chair: Pedro Cravinho	Session 22 - Chair: Marian Jago
14:00	Lukas Proyer (University of Music and Performing Arts Graz) Jazz-Rock in the 60s/70s: Music Press Versus Jazz History Writings	GEJAZZBR - Jazz Study Group in Brazil A Century of Transatlantic Jazz in Brazil: Archives, Collections and Critical Analysis	Peter Elsdon (University of Hull) Scattered Music: Jazz and Its Traces
14:30	Nelsen Hutchison (University of California Santa Cruz) "Homogenized Funk": Hammond B3 Organ, Soul Jazz, and the Press	Mariela Giller (UNESP/AR, Curitiba) Nicolau Clarindo (Itajaí, Santa Catarina) Thiago Santiago (Belém, Pará) Laurisabel Silva (Salvador, Bahia) Tommy Araújo (São Luís, Maranhão)	Adam Havas (Milestone Institute) Cultural Neverland or an Unfinished Project? – György Szabados and the Ambiguous Canonization of the Hungarian Free Improvised Music
15:00	Lawrence Davies (Newcastle University) The iconographies, encounters, and misogynist histories of the American Folk Blues Festival in Europe (1962-69)		
15:30 – 15:45	Break		
		Room: The Hive	
15:45 – 16:00	Closing address: Nicolas Pillai (Birmingham City University)		
16:00 – 16:15	Closing remarks & Documenting Jazz 2021: Pedro Cravinho (Birmingham City University)		
16:15	Documenting Jazz Group Photo		

Keynote Speaker – Kristin McGee

(University of Groningen)

Gendering Jazz in Film and Television: Alternative Ways of Seeing and Hearing the Jazz Past



Since the emergence of the sound (on) film industry during the 1920s in the United States, jazz culture provided a pivotal catalyst for negotiating the gendering of bodies in the public sphere. Critical to this period, women increasingly contributed to jazz culture as both performers and participants in a variety of spaces, yet media documenting their presence remains under theorised and underrepresented in comparison to other masculine-oriented texts such as the jazz recording – the privileged object of jazz scholarship. While some early jazz women appearing in audiovisual media were later ‘re-discovered’, their performances were subsequently historicised as mere by products of an American mass culture industry. Yet a surprising number of early media featured women and presented them as cultural innovators. In such documents, women played a prominent role in nightlife spaces as instrumentalists, accompanists, dancers, vocalists, and as star entertainers. They featured as flappers, chorus women, and band leaders in the transformative spaces of the Jazz Age and their innovative performances contributed to the image of the modern woman, newly liberated from particular Victorian mores and physical constraints at the height of the first Feminist movement. Rather than mere novelties, their progressive jazz performances helped to challenge the gendered proscriptions of public culture. While extant histories neglect the study of these alternative yet important documents of jazz culture, this presentation prioritises them to make claims about the course of jazz’s gendering during the twentieth century. Moreover, it seeks to identify a transformative gendering of jazz through the documentation of especially the jazz-oriented and performatively gendered body from this germinal period and in a variety of worldly jazz locales, from Chicago’s picture palaces, to Paris’s cabaret culture, and from the Paramount’s short subject film sets, to the cheaply produced Soundies of World War II. By looking at these documents again, I’ll assess the emergence of a more conservative post-war gendered ideology through the musical film and variety television format. Such an analysis ultimately reveals much about the fissures and cracks in current historical

narratives, where the gendering of jazz as primarily a masculine and instrumental activity (engaged in the so-called 'jazz act') soon became a forgone conclusion. Ultimately, this presentation repositions these marginalised documents for a more nuanced recognition of jazz's cultural and gendered diversity as well as connection to both experimental and mainstream practices and aesthetics. The cases of this lecture offer not a comprehensive framework for uncovering under-recognised documentations, but rather snap shots to stimulate alternative ways of seeing and hearing in order to generate an alternative and more complete view of the jazz past.

Dr Kristin McGee is Associate Professor in Popular Music Studies in the Arts, Culture and Media Department at the University of Groningen in the Netherlands. She teaches on various subjects including popular music theory, jazz, gender and sexuality within popular music, music and globalisation, critical race theory, audiovisual arts cultures, film music, and music event organisation. She is also the current chair of the International Association for the Study of Popular Music Benelux. She has written on the subject of jazz, gender, popular music and audiovisual media within a variety of articles and books, including her monograph *Some Liked It Hot: Jazz Women in Film and Television* (Wesleyan University Press, 2009). She has co-edited the series *Making Lemonade: Finding Art, Activism, and Community with Beyoncé in Troubled Times* with C. Baade and M. Smith (Wesleyan University Press, in press). Her book *Remixing European Jazz Culture* for Routledge's Transnational Studies in Jazz series is currently in press.

Keynote Speaker – Professor Catherine Tackley

(University of Liverpool)

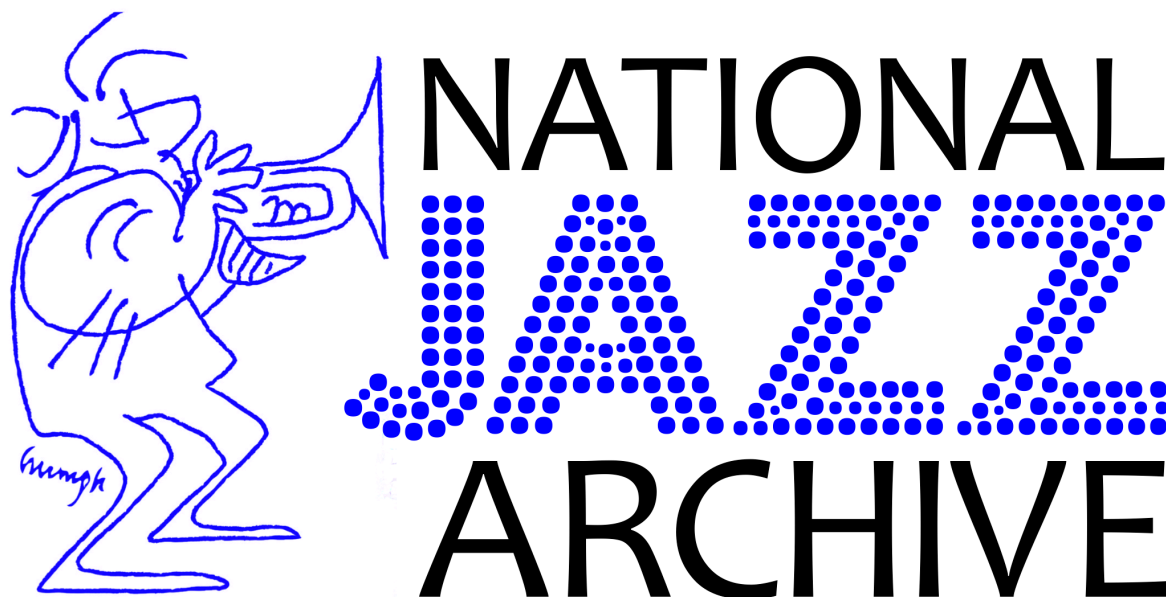
Seeing Jazz: the visual documentation of jazz in interwar British popular culture



The historical study of jazz has naturally relied heavily on its sonic documentation. In addition, well-developed considerations of jazz on film, and latterly on television, have foregrounded the importance of the visual in the representation and mediation of the genre. This paper focusses on the visual dimensions of the presentation of jazz which have often not always been preserved in these ways. In particular, I consider the dance bands that mediated jazz for the British public not only sonically, but visually too, in variety theatres across the country. Often performing highly complex arrangements of a huge range of repertoire, notation was a key resource for these performances, necessitating the correlation of visual and audio in the retrospective study of the output of these groups. Seeing jazz was important even in an era before the habitual coupling of music to picture, as before widespread accessibility of recorded music it was sheet music covers, cartoons, and photographs of musicians and bands consistently provided an image of jazz in popular culture. Art produced in response to jazz, and reactions to this artwork, offers a rich seam of perception, interpretation and reception. Jazz-influenced commercial design brought jazz, visually, into the home just as the gramophone and radio increasingly enabled its sound to be experienced domestically. The paper will demonstrate how foregrounding the visual goes beyond a 'jazz community' of musicians and aficionados to open up a wider understanding of jazz for consideration.

Professor Catherine Tackley (née Parsonage) joined the University of Liverpool in August 2016 as Head of the Department of Music, having worked previously at The Open University and Leeds College of Music. Catherine has written two books – *The Evolution of Jazz in Britain: c. 1880-1935* (Ashgate, 2005) and *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (OUP, 2012) - and co-edited *Black British Jazz: Routes, Ownership and Performance* (Ashgate, 2014). In 2018, Catherine curated 'Rhythm and Reaction: The Age of Jazz in Britain', an acclaimed exhibition in London based on her research. From 2012 to 2014 she was Principal Investigator of the AHRC Research Networking project 'Atlantic Sounds: Ships and Sailortowns', and continues to work on music and seafaring. Catherine is Musical Director of Dr Jazz and the Cheshire Cats Big Band.

Sponsored by the National Jazz Archive



Tim Wall

(Birmingham City University)

Ways of Documenting Jazz

Geoff Dyer dedicates his 1996 monograph *But Beautiful: a book about jazz* to the visual critic and theorist, John Berger and opens with ‘a note on photographs’, in which he asserts that (photography) can be as sensitive to sound as it is to light. Berger’s rethink of the visual arts seems an exciting foundation to begin such a reflection, especially as his most influential contribution is to be found in the 1972 television series and book, *Ways of Seeing*, which he opens with the statement that “the relation between what we see and what we know is never settled”. It should be clear from my chosen title that I too want to pay homage to Berger and explore the ways in which we do and can document jazz using his seminal ideas and approaches to unsettle the relationship between what we document and what we know about jazz.

To do so, I follow Berger, but I paraphrase his core questions about the visual arts to become core questions about jazz: how is jazz of the past interpreted through jazz criticism? How might we recontextualise and rethink these interpretations with attention to the documents of jazz’s past?; and how would our understanding be reconfigured if juxtapose jazz as ‘high art’ with its circulation in popular culture, in order to rethink both? In doing so, I want to take Dyer’s own interpretation of Berger to task, welcoming Dyer’s “imaginative criticism” but pushing past the essentialising of jazz found in *But Beautiful*, and reframing the argument that good photographs depict “what has just *been* said, and *what is about to be said ...*” (original emphasis). To achieve this goal, I set out the relationship between the object of interest (jazz) and its documents, I discuss the mythologising narratives that have (over) determined our documenting practices and I explore how the visual can be understood as representation and evidence of a culture that is primarily built around sound.

SESSION 1

Dariusz Brzostek

(Nicolaus Copernicus University)

Creating the Sound of the West. Jazz in the Soundtracks of the Polish TV Crime Drama Shows (1956-1989)

Although the Polish Film School was very famous for its jazz music (created by composers such as Krzysztof Komeda – Polański's *Knife in the Water*, and Andrzej Trzaskowski – *Kawalerowicz's Night Train*), the jazz soundtracks of the Polish TV crime drama shows are still less known. The jazz music of Jerzy Matuszkiewicz, Andrzej Kurylewicz, Andrzej Korzyński or Włodzimierz Korcz was very often used in the soundtracks of TV crime series to create or even imitate the image of western world and capitalist life. TV shows such as *Kapitan Sowa na tropie*, *Stawka większa niż życie*, *S.O.S.*, *07 zgłoś się* or *Życie na gorąco* includes the best examples of Polish jazz music of the 1960s and 1970s, and some of these works were published on CD or vinyl records for the very first time in 2000s. It is also worth stressing that in those times Polish Television often used original western, African-American music (including jazz, soul, funk etc.) to illustrate TV shows. This paper seeks to address the following question: what were the aims and the ways of creating jazz soundtracks of the Polish TV crime drama shows (1956-1989).

Bernd Hoffmann

'Globe Unity' or the Unobstructed View: The TV appearance of the Free-Jazz-Ensemble in 1966

The concert of 3 November 1966 is of significant importance for the history of West German jazz: the Berliner Jazztage 1966 features 'Globe Unity', a missionary work by and with the same-named ensemble of the pianist Alexander von Schlippenbach. Free Jazz - freely improvised music is the new stylistic message of the 1960s. The festival places this 'Big Band for 13 Instruments' at the beginning of its programme. Two stylistically influential formations of Western German Free Jazz: the Manfred Schoof Quintet and the Peter Brötzmann Trio, form the core of 'Globe Unity'. As the media collaborate of the festival, ARD (*Arbeitsgemeinschaft der Rundfunkanstalten Deutschlands*) arranges the concerts through its numerous radio stations. At the same time, several festival days are broadcasted by television stations (NDR, SWF, WDR and others). The visual processing usually portrays the musical structures of the presentation as the context of the ensembles

ranges in areas of traditional style. The 'Globe Unity' appearance now offers a completely different TV image representation. Here, the 'missing' musical structures demand visual compensation: from the very beginning, the simultaneous superimposition (overlapping) of different image contents intensifies the impenetrability and free-tonal complexities of the material. In the nineteen-minute performance, however, the way of viewing the concert changes. In analogy to the recognition of musical structures (*tutti* solo passages), the transparency of the picture on TV increases. This visible process, a changing visualisation strategy, is allowed to be shown as an interesting 'translation' of a Free Jazz concert. The analysis of music and image formats using the example of this Free Jazz performance intends to explain the interaction of sound and visual material. It is to question whether certain jazz styles demand corresponding image conventions.

Sigrun Lehnert

(Independent Scholar)

Jazz between Politics and Modernity in German Newsreels and Documentaries of the 1960s

Since the newsreels were the only source of news prior to the spread of the television, they had the power to shape the views on different lifestyles. Almost every report of a newsreel edition was accompanied by music, which fit perfectly to its visuals. The music was also used to convey political messages, ideological meanings and national and international relations. The acceptance and rejection of musical styles is also evident through the use for the reports' themes. While jazz in the GDR initially stood for decadence and an excessively permissive Western lifestyle, in the 1960s jazz obviously advanced to a style of music that was socially and politically accepted. In West Germany, jazz changed from the expression of an unbridled attitude to life to a musical style for connoisseurs. Rarely did the newsreel commentator differentiate between the types of jazz. But the newsreel documented different forms of performances by musicians at several venues. Documentary films were mostly made to accompany concert tours or to portray artists, their bands and to highlight their own style. To what extent can such documentary films be described as artistic? This paper aims to reveal the patterns as well as functions of the aesthetic elements of newsreels and documentary films in presenting concerts and musicians. Furthermore, it will be highlighted which places (e.g. on ships, in churches, at home) and occasions were chosen for documenting jazz in its different meanings (e.g. modernity, solidarity, internationality).

SESSION 2

Karen Campos McCormack
(Independent Scholar)

'Gimme the Beat': Ways of Documenting Jazz as Dance

Jazz dance, defined as 'American dancing which is performed to and with the rhythms of jazz –that is, dancing that swings' by Stearns & Stearns in their foundational study *Jazz Dance*, has been marginalised from most jazz history and dance history narratives and proved elusive to document. Jazz dance and music were inextricably linked in the 1920s and 1930s, and examining how jazz *dance* has been documented may open up new areas for discussion about jazz. Despite its secondary status, jazz dance has been documented in a variety of ways – from Hollywood films, soundies, newsreels and print, to the writings of Panassié, Stearns or more recent efforts to recover this history within Lindy hop communities, through interviews and oral history. In this paper I focus on two different approaches to documenting jazz dance in the pioneering work of Mura Dehn and Norma Miller, and consider some of the challenges, context and meanings involved in these ways of documenting. Dehn, a Russian dancer and documentalist who moved to New York in 1930, identified rhythm as the source of jazz dance and primarily used film to document dance in her unique five-hour documentary chronicling the history of black social dance *The Spirit Moves* (1986). Miller (1919-2019), one of the original Harlem dancers who created and performed the Lindy hop worldwide and later toured with her companies the Norma Miller Dancers and Norma Miller and her Jazzmen, was one of the first dancers to record and write about the history of jazz dance in *Swingin' at the Savoy: the Memoir of a Jazz Dancer* (1996). Her work preserving and transmitting jazz dance has continued well into the 21st century through her writings, interviews, teaching, choreography and performance.

Ilona Auth
(Audiovisual Archivist)

Jenai Cutcher
(Chicago Dance History Project)

Defining Standards: The Effort to Document the Jazz Tap Legacy

Within the history and development of jazz, the integral contributions of rhythm tap dancers have often been overlooked and under-documented. As a percussionist, the tap

dancer functions simultaneously as dancer and musician, adding a visual element of performance while developing rhythmic motifs through interplay with other band members. While musical pieces have often been notated and recorded, the work of many master tap dancers went largely undocumented. Largely due to the efforts of female dancers and researchers beginning in the 1970s, much of the personal histories, choreographic works, improvisational styles, and techniques of tap dancers of the vaudeville era and beyond began to be documented in tangible and transmittable fashion. The shaping of the tap canon has developed through multidisciplinary methods including oral history, scholarly works and notation, audiovisual recordings, and the teaching of choreographic bodies of work. As a holistic, corporeal iteration of the concept of jazz, tap dance's documentation benefits especially from audiovisual recordings. As technology advances and materials deteriorate or become obsolete, the continuing stewardship of its legacies falls not only to practitioners but also to archivists, librarians, and technicians responsible for maintaining and preserving this ephemera. We will focus on the methodologies employed in the early stages of documenting tap dance and examine our evolving practices and goals. How are we documenting and disseminating tap using audiovisual materials? How are we preparing for future documentation of historical and contemporary works? How can proper documentation aid in the recognition of tap as an essential component of jazz?

Jenai Cutcher

(Chicago Dance History Project)

Active, Moving, and Present: Documenting the History and Techniques of a Chicago Jazz Dance Company

The Chicago Dance History Project exists to investigate, document, and present the oral and corporeal histories of dance in Chicago, a city which was and continues to be an integral site for the generation and proliferation of jazz dance techniques as they have evolved with jazz music.

CDHP's recent project, the *Joel Hall Dancers Legacy Archive*, serves as an example of how artists – both performance and archival – can collaborate on the documentation, curation, and presentation of an artist's history and body of work in a manner that embodies the spirit of the artist and the work itself. Following a jazz rubric, CDHP improvised its way into documenting Joel Hall's work from concept to stage, reflecting the jazz music and idioms around which the company and technique are built. By examining CDHP's archival process,

this presentation will address possible elements of a jazz dance archive and consider challenges of documenting a form rooted in oral and corporeal history.

As dance itself changes over time, the ways in which it is discussed and experienced must change as well. The archiving possibilities available today are opening new avenues of exploration, discussion, and experience. Like jazz itself, the practices of archiving are no longer the business of remote specialists but part of our daily lives in the storage of our music, pictures, and historical information. Particularly in the ephemeral experience of dance, what we keep and how we keep it will provide active and interpretive possibilities not yet imagined.

SESSION 3

Indrikis Veitners

(Latvian Music Academy)

From KIKOK to 'Vasaras Ritmi': The Development of Jazz Festival Tradition in Latvia from Early 1960s to 1990s

The history of jazz festival tradition in Latvia is a little researched subject. Before establishing the famous and long-running 'Vasaras Ritmi' (Summer Rhythms; 1976-1994) festival in Riga there was a couple of smaller festivals, who played a very important role in development of Latvian jazz. The very first festival in 1962 was one-day-long concert of several Latvian jazz groups organised by KIKOK (Komsomol cinema club in Riga). It was followed by some similar events in later years among which was the competition of Latvian jazz groups for selecting the participants for Tallinn jazz festival in 1967. By establishing the musical and organisational basis these small events became the predecessors of jazz festival 'Vasaras Ritmi'. This paper, therefore, introduces the first small Jazz festivals in Riga in 1960s and the establishing of the tradition of the festival 'Vasaras Ritmi' in 1970s. The presentation is based on the selection of preserved photo materials, concert posters and programmes, official press reviews allowing to disclose the significance of festival tradition in Latvian jazz history.

Toni Sant
(University of Salford)

Documenting the Malta Jazz Festival: Paintings and Drawings by Women Artists

The first edition of the Malta Jazz Festival was presented in 1991 boasting a programme that included world-class performances by Elvin Jones, Michel Petrucciani, and Chick Corea's Akoustic Band. Many other artists active on the international jazz circuits have appeared at subsequent editions of the Malta Jazz Festival, including Joe Zawinul, Betty Carter, Yellow Jackets, Diana Krall, Wayne Shorter, Herbie Hancock, Esperanza Spalding, and Al di Meola, to name just a few. This festival is documented quite extensively through photography, which has been published in at least two books, and a broad range of newspaper and magazine articles. Each edition of the festival has also been video recorded by TVM, the national public television station, and broadcast more than once on their channels. The first two decades of the Malta Jazz Festival were also documented by a small group of women artists who assembled their easels and made live drawings from the action on stage. These artists have all become well-established in the Malta art scene, and all have international connections of their own. Norwegian-born Olaug Vethal (1946- 2007), German-born Ebba von Fersen Balzan (1957-2008), and British-born Jeni Caruana (the only one who is still active) were among the consistent participants in this circle of artists who appeared regularly in the Malta Jazz Festival. Their works were subsequently exhibited regularly in Malta and across Europe. *Jazz 2*, one of the paintings by Olaug Vethal, is now in Malta's National Art Collection.

This paper/presentation explores the documents that have survived from the Malta Jazz Festival works of Vethal, von Fersen Balzan, and Caruana. Their art is discussed in the context of the gender gap in the broader art scene in Malta. Three sources inform the presentation of the works of these women artists as documents of the Malta Jazz Festival: the paintings and drawings they made, the press coverage the jazz exhibitions received, and oral histories gathered from Jeni Caruana and the Malta Jazz Festival's founding artistic director Charles Gatt.

SESSION 4

Alan John Ainsworth
(Independent Scholar)

The Visual Ecologies of Music: Jazz in Photography

Herb Snitzer once made a plea for jazz photographers to move away from repetitive shots of 'the guy playing the horn'. His comments apply with equal force to jazz scholars, who have taken a surprisingly restricted view of jazz photography. Their focus has been on the 'iconic' images (mainly performance and portraiture) of a relatively small canon of (mainly white) photographers. This has been at the expense of other photographers, particularly African American, Jewish, émigré and exiles, and practices such as photojournalism, commercial and vernacular photography. This has led to an overly-narrow visual conceptualisation of jazz.

Drawing on recent musicological scholarship, I will argue that the 'perceptual ecologies' of music display distinctive visual characteristics. Stressing the pre-discursive power of the visual, I propose five 'visual ecologies' of jazz. Each ecology has distinctive features which, when framed by different photographers, present a textured vision of jazz and jazz culture. Interpreting jazz photographs requires a more nuanced appreciation of the different ecologies and an understanding of the factors predisposing different photographers towards the various visual ecologies.

Ramsey Castaneda
(Los Angeles College of Music)

Amanda Quinlan
(Independent Scholar)

Through the Lens: How Photography in Jazz History and Appreciation Textbooks Shapes Our Understanding of the Music

This paper is a survey of photographs used in popular jazz history and appreciation textbooks, including Gridley's *Jazz Styles*, DeVeaux and Giddins' *Jazz*, and Bierman's *Listening to Jazz*. We argue that the musical and photographic tropes contained in textbook photographs help construct popular notions of 'jazz' and 'jazz musician.' Though jazz photography adorns the pages of collegiate texts, few analyse the photographic process and influence of the aesthetic decisions made by the producers, including musicians, record labels, and photographers nor examine the values and social implications

communicated by the selected images. Citing Jed Rasula's 'The Media of Memory' (1995), Tony Whyton writes In *Beyond A Love Supreme* (2013) that like jazz recordings, jazz photography presents its subject in a curated light and can be thought of as a 'seductive menace' that informs and shapes the viewers understanding of the music. This influence is amplified when presented in educational texts such as college textbooks, which typically have two audiences, jazz musicians in-training, and future jazz music consumers, that become socialised by the visual cues and representation therein. Our methodology categorises photographs by visual themes and styles of jazz, including the presence of smoke, photographic lighting styles, body language (smiling, mid-performance grimaces, to distant contemplative stares), and photographer/subject relationship. We argue that images of jazz in textbooks, assumed to be improvised like the music, are instead carefully created by a network of musicians, photographers, and others to influence and/or reinforce our perceptions of the music.

Heather Pinson

(Robert Morris University)

Jazz Photography and Distribution: Establishing a Cultural Construct

The photograph presents a certain image that, if reproduced over and over again in album covers, films, publications, flyers, posters, or other forms, establishes a mental picture in the mind of the viewer. The photographs of Dizzy Gillespie, Miles Davis, Charlie Parker, Dexter Gordon, and Louis Armstrong, and other musicians taken by Herman Leonard and jazz photographers during the 1940s and 1950s recall the classic sound of jazz from that era. Often in these truncated still lifes, the suffering black American artist becomes the prototypical romantic hero with prints of black musicians copied and often selling more than those of white musicians. These photographs particularly of African American musicians remind the viewer of the harsh realities of racism, linking to both historical and current cultural issues, while maintaining a safe distance from the experience. The cathartic act of viewing Herman Leonard's photos connect the viewer with the 'past' as something to be forgotten while simultaneously recalling the more charming elements of nostalgia. With such diversification and proliferation of jazz music today, the question remains whether the image of a masculine, hip black musician of the 1940s and 50s is still a selling point in the commercialisation of jazz. This article will unpack characteristics of the music that are transformed visually as a selling point for jazz photography and will explore aspects of resistance and cultural appropriation found in Herman Leonard's photographs.

SESSION 5

Tom Williams

(Academy of Contemporary Music in Guildford)

Binding Free Jazz: Preserving Meaning and Zeitgeist of the Free Jazz Movement in Film

The discussion of Jazz in film is not new, with discourse focusing on a range of themes including nostalgia, biography, temporality, tension, racial signification, cliché and the creation of taxonomies of harmonic, melodic and rhythmic particularities. While 'The nucleus of all jazz is creative improvisational expression' (Pressing, 2003), the profound and reactionary tensions championed in the free jazz movement are often left without discussion despite a rich history of use on screen. In order to better understand more recent examples of jazz in film, championed by an explosion in the genre through films such as *Whiplash*, *Birdman* and *BlackKkKlansman*, it is essential to reconsider the way in which we discuss and understand the medium. Through extensive literature review and analytical case studies of seminal works of free jazz in film, in particular Ornette Coleman's role in David Cronenberg's *Naked Lunch*, it will be shown how the narratives, zeitgeist and embodied meaning of the free jazz movement are documented and preserved through film. As Ornette Coleman wrote in an early programme statement, 'Let's play the music and not the prison of the song form' (Jost 1974:17), it will be demonstrated that the central tenets and lineage of the free jazz movement exist in a range of examples, allowing the utterances (and contextual inference) of individuals to be immortalised in film.

Justyna Raczowska

(Polish Jazz Archive, National Library of Poland)

A Jazzman in the World of Cinema – a Case of Krzysztof Komeda

There are many ways to associate jazz and cinema. The presence of a jazz musician or group in the plot implies automatically the presence of an appropriate music in the film. On the other hand a director may want to illustrate his work with jazz music for some artistic reasons. Then he may choose between two options: either use the already existing pieces and recordings or invite a jazz musician to write an original score. But the result of such collaboration can overpass the limits of the jazz style, but it obviously depends on composer's skills and imagination. For some musicians, like for Mile Davis, working for cinema is a one-shot adventure. However, some of them become regular collaborators of the film industry. This is the case of Krzysztof Komeda (1931-1969), Polish jazz pianist,

composer and leader. Acclaimed in the Polish jazz community, he was invited by Roman Polański in 1958 to write the music to his short film *Two Men and a Wardrobe*. Since then Komeda composed film music regularly for many Polish directors, like Janusz Nasferer, Mieczysław Kijowicz and Roman Polański. He collaborated also with Danish film-maker Henning Carlsen. Komeda's filmography covers more than 50 productions: short films, animations, documentaries, feature films and TV productions, including such titles as *The Departure*, *Fearless Vampire Killers* and *Rosemary's Baby*. Komeda was not an academically educated musician. He gained and developed his compositional skills in the process of self-education. How such a musician would work then in an unfamiliar field of film music? A possibility to investigate this question is given thanks to the materials preserved in the Polish Jazz Archive, where the whole collection has been transmitted in 2012 by the composer's stepson. Alongside the music itself these materials, including sheet music, sketches and notes by Komeda, scripts, and other documents related to the production, give evidence of his evolution as a film score composer both in the stylistic and methodical area. I would like to focus on this second aspect to investigate the Komeda's understanding of the role of the music in film.

William Finch

(University of Bristol)

Davis and Legrand: Resurrecting Miles in *Dingo* (1991)

The film *Dingo* follows the journey of aspiring trumpeter John Anderson from musical frustration in the Australian outback to jazz epiphany under the influence of his idol Billy Cross (played by Miles Davis). The film's soundtrack was a collaboration between Davis and the French composer and pianist Michel Legrand. This paper considers this relationship and how it shapes *Dingo's* representation and documentation of jazz cultures. Although a reimagining of 'Milestones' (1958) first captures Anderson's musical attention, music aligned with Davis's later work in fusion genres is integral to the film's narrative. During an impromptu jam, Anderson makes his entrance into Paris's jazz-fusion scene. Here, music seemingly pointing to fusion tracks like Davis's 'Aida' (1981) provides a platform for Anderson's burgeoning talents and enables the previously languid Cross to return to the stage. In *Dingo's* soundtrack, Legrand and Davis repeatedly allude to both Davis's later work and the modal, lyrical Miles, which, in his own words, Legrand 'wanted to resurrect.' In this paper I explore the tension between *Dingo's* representation of these musical styles. Consideration is given to Legrand's self-identification with Davis, and his role in the creation

of wide and enduring perceptions of Davis. I explore the extent to which *Dingo's* representation of Davis's music is conditioned by the imperatives of the film industry and Legrand's personal desire to contribute to the 'resurrection' of Davis's earlier work. In doing so, I expose *Dingo's* position as both jazz document and as a mainstream, fictional account of jazz cultures.

SESSION 6

Macy Skipworth
(Texas Tech University)

From Marginally Found to National Sound: Jazz's Early Political Economy

It is easy to dismiss the rise of jazz culture as synonymous with the rise of radio culture. Some might consider the proliferation of the jazz genre within the early 20th century simply a factor of the technology allowing for this sort of distribution and recognition. While technology certainly factors into the spread of the jazz genre, it is important to note how technology and the technology's medium would not succeed if there were not a cultural market for the industry. Many pieces of scholarship evaluate the cultural and racial implications of African American artists as the primary originators of the jazz industry. This ethnographic factor of the music is integral to its structure and history, and must not be ignored. However, in order to fully historicise the genre and understand its place within our nation's history and its place within American culture today, it is important to consider jazz's other factors of media archaeology. Thus, in this presentation, I focus on the political economics of the genre. Relying primarily on contributors to both Marxist critique and the more broadly and culturally focused Frankfurt School, I seek to demonstrate how the economic structure of the nation served to complement the spread of the jazz industry in many ways, and inhibit it in others.

Petter Frost Fadnes
(University of Stavanger)

With Prejudiced Ears

Although jazz criticism has moved on from post-war fears of radicalism and stylistic 'destruction' as the avant-garde took hold, 'The Ghost of America' still looms, particularly towards cultures outside the transatlantic axis. Whereas artists from Germany or Norway have long been established as part of the world scene – far from early accusations of

dilettantism and mimicry – Japanese musicians are still compared to canonised practices, in which the level of innovation is brutally ignored or downplayed.

At the same time, the various idiomatic directions emerging in an increasingly global, online-driven art scene, are rapidly breaking down the established ideas of idiomatic authenticity. Perhaps posing questions whether the jazz establishment (academia and journalism) are out of touch and still base its standards on prejudiced ears.

This paper will highlight the curious cultural bias still looming within parts of jazz criticism, and, in particular, illustrate how a subtle (and often not so subtle) language of subversiveness is contributing towards underplaying the idiosyncrasies of the Japanese jazz scene.

Roger Fagge

(University of Warwick)

Angry Young Men, Englishness and Jazz

The 1950s witnessed an engagement between jazz and the British literary world as the Movement and the so-called 'Angry Young Men' challenged what they saw as the complacency of the literary establishment. Jazz made a frequent appearance in these writer's work. For example, the central character of John Osborne's *Look Back in Anger* (1956), Jimmy Porter, was a jazz trumpeter, whilst Joan Littlewood added a Soundtrack by a jazz band to the first performance of Shelagh Delaney's *A Taste of Honey* (1958). Amis, Larkin and Wain also included references to jazz in their fiction as well as acting as critics. This paper will explore how these writers used jazz, and what it represented in their vision of a working/lower middle class Englishness and their dismissal of the metropolitan elites and European influences. The paper will explore the extent to which jazz may have been linked to one of the tributaries for English proto- Brexit politics.

BOOK SESSION 1

Alyn Shipton
(Royal Academy of Music)

The Art of Jazz (Charlesbridge,
forthcoming)

There has been a symbiotic relationship between the visual arts and jazz from the very dawn of the music. From pioneer photographs of African American musicians to advances in sheet music cover design, and from the birth of recording, the development of jazz has been documented by visual artists. More than

that, painters and draughtsmen from Picasso to Basquiat have been inspired by the sounds and sights of jazz to reflect the music in line and colour. Alyn Shipton's new book charts the relationship in over 350 illustrations, exploring the development of record cover design, of posters, and portraiture. From early depictions of the 'jazz age' to the lavishly designed world of Kamasi Washington's 'Epic', the book examines how the visual arts have reflected and sometimes inspired the music's progress. It will be published by Imagine in the USA in spring 2020.



Evening Session at the East Side Jazz Club

RBC – Artist-In-Residence Concert – John Fedchock

19:30 – 21:30

Eastside Jazz Club, Royal Birmingham Conservatoire

As a Documenting Jazz attendee you are entitled to 50% off the RBC John Fedchock: Artist-in-Residence Concert. Please visit the eventbrite page and use code DOCU to access the hidden ticket.

DAY 2: SESSION 7

Noel Allende-Goitía
(Independent Scholar)

‘Jazz Crioll’, Racial Imagination, and Afrodiasporic Dance Forms Practices: Music Iconography, and Music Critique in the *Puerto Rico Ilustrado*, 1910-1939

This paper deals with the iconographic representation of jazz as presented in the weekly magazine *Puerto Rico Ilustrado*, between 1910 and 1939. Since the last decade of the XIX Century, the reaction of the Puerto Rican lettered class to any Afrodiasporic cultural production, and its representation, and later to jazz music, was formed and informed by what was being called *Puerto Ricaness*. During the early decades of the 20th Century, jazz's dance forms like the one-step, the two-step and the fox-trot found their way not only into the dancing audience's preferences, but also, were incorporated into the native repertoire through cross-fertilisation, creolisation and music fusion processes [i.e. the Danza two-steps, and the indigenous foxtrots]. However, the creation, performance, and consumption of jazz dance forms, as an African-derived music practice, were seen with suspicion by the economic, political, social and intellectual classes. A centuries-long process of racialization of everyday life resulted in the emergence of a racialized imagination that framed the invention of an idea of Puerto-Ricaness as an ideological scaffold. Puerto Rican musicians lived a professional life between two distinctive musical practices – music *severa* [concert music] and dance music- since they had to be knowledgeable of both traditions to keep a sustainable life for them and their families. Consequently, in the same number of the *Puerto Rico Ilustrado* that we find evidence of the creation of jazz-based native compositions we can see images and read articles that intended to frame the gaze and gear the thoughts of the reader toward a racialized understanding of them and as an explanation of why they could not be considered *autóctonas* [vernaculars].

Christa Bruckner-Haring
(University of Music and Performing Arts Graz)

‘A todo jazz’ – The Media Presence of Jazz in Cuba

Cuban jazz is an integral part of the country's cultural landscape, and possesses a distinct and unique sound; its variety and broad rhythmic diversity in particular has brought it

international renown. Having successfully withstood various economic difficulties since the Special Period in the 1990s, the state continues to regulate all aspects of music and culture and heavily supports domestic music. As a result, the contemporary Cuban jazz scene has a very strong identity. This paper examines ways of documenting jazz in the media, with a particular focus on the press, TV and the internet. Selected examples from newspapers, TV coverage and websites are used to critically investigate the ways in which the state influences the value and perception of jazz through the media. Moreover, this paper examines how musicians represent *Cubanidad*, or 'Cubanness', on their individual websites. This study is based on research conducted by the author in Havana, including qualitative interviews with members of the Cuban jazz scene; these sources are augmented by internet and newspaper coverage. By looking into the media presence of jazz in Cuba, this paper offers an insight into the contemporary jazz scene and a deeper understanding of the Cuban culture.

Eric Petzoldt

(University of Cambridge)

Documenting Intercultural Dialogue through Jazz in the Moroccan Press: An Exploration from the Protectorate Years to the Present-Day

With US-American jazz musicians coming to, playing, and partly settling in Morocco like Randy Weston, Ornette Coleman, and Roscoe Mitchell, we look back on a long history of musical encounter between jazz musicians and Morocco and vice versa. While the outcome of these particular musical gatherings has been well documented in the forms of CD recordings (Weston: *Tanjah* [1973], Coleman: *Dancing in Your Head* [1977]) or DVDs (Mitchell in 'The World According to John Coltrane' [1990]), less has been published on the Moroccan side of the encounter. To understand more about the interpretation and reception of jazz in Morocco, I explore a collection of Moroccan press releases reaching back to the years of the French and Spanish Protectorates. Drawing from archival research, I intend to show how the press in Morocco played not only a key role in shaping both spaces for further jazz performances and diverging understandings on the value of jazz in Morocco, but also helped to enhance, discuss or reject imperial and colonial legacies associated with the production of jazz. To supplement this explorative historical account, I discuss how the Moroccan press has recently documented or, at times, avoided to address the implementation of cultural politics in the form of the production of intercultural dialogue at the annual, European Union-funded jazz festival 'Jazz au Chellah' in Rabat.

SESSION 8

Gayle Murchison

(The College of William and Mary)

Documenting Mary Lou Williams in Europe: Race, Gender, Migration and Transnational Modern Jazz in Britain, France, and Germany Post-W.W.II

Mary Lou Williams (1910-1981) is one of few jazz musicians whose life and works have been extensively documented in the mainstream, jazz, and African American press and archival collections. Materials are archived in the Mary Lou Williams Collection (Rutgers, Newark); the Benny Goodman Collection (Yale); and the Duke Ellington Collection (Smithsonian) in the US, and in the British Oral History Archive (British Museum). Furthermore, Williams is one of few black jazz musicians whose overseas activities were covered in the British and European jazz press and the trade press in the US. Williams spent 1952-1954 in Paris and London, with breakout tours to other countries, where she helped introduce bebop. Archival materials such as contracts, promotional materials, and her diary and drafts of an unpublished autobiography, coupled with press coverage, provide extensive documentation of her activities. Additional historical research helps contextualise Williams and jazz during the early 1950s. Her sojourn coincided with the post-war large-scale immigration of African-descended people. Their presence provoked fraught anxieties about race. Williams navigated a complex, difficult web of migration, gender, and race in post-war England, France, and Germany. She confronted a striated jazz industry that celebrated her artistry, yet excluded her from lucrative and prestigious jobs. Through her own account, primary sources, and critical race theory, we observe how race, gender, labour, and (im)migration intersected during the early Cold War. We also learn how critics and audiences in England, France, and Germany received bebop and about the tense racial environment in which this reception took place.

Iryna Paliy

(Independent Scholar)

Jazz Albums and Their Visual Interpretation in Covers: Inter-Semiotic 'Translation'

There are many examples of inter-semiotic interaction in various types of art. If we divide the act of interpretation to object and result, we can see that the object of many works is

one type of art and the result is another type. In this way we can speak about «translation» of work that contains a specific ‘code’ – an expressive means – to ‘language of another art’s type’ with another specific ‘code’. Anyway, it is a transfer from one semiotic domain to another. This report examines several albums of jazz performers with their interpretation in visual domain. Our choice of album’s covers is used in priority of photographer’s design. We will try to answer the question: ‘which expressive means helps to describe the sense, which is contained in the jazz work, using the photography’s art?’ And another question: ‘why we can speak about ‘translation’ in this way?’ The word ‘translation’ we are using in metaphoric mean, because this word has the strong semantic connection with the verbal languages. Also in report is used the conception of opposites: ‘static-dynamic’ and ‘continual-discrete’. Jazz has an improvisational nature, and it is connected with continuity and dynamism. However, photography fixes the object in the time-space continuum and connects with static and discrete. How these two types of arts can co-exist, interact with each other and how the perceptual subject can form the whole icon – these questions are also being discussed in this report.

Alan Stanbridge

(University of Toronto)

Beyond Blue Note: Representations of Jazz in Record Album Covers

If, as many observers have persuasively argued, the established history of jazz is effectively the history of jazz recordings, then, in consequence, the history of jazz is also the concomitant history of jazz record album covers, which can be understood as an integral part of the broader jazz narrative, offering fascinating insights into issues of style, identity, and representation. The early covers for single 78 rpm discs were primarily functional cardboard sleeves, but the 78 rpm album, and the LP format that followed, provided new opportunities for design, which were quickly exploited by pioneers such as Alex Steinweiss and Jim Flora, who focused on highly inventive graphic design. This approach was soon augmented by the use of existing artwork (a common trope in classical music covers) and photographic portraiture, often combined with graphic design and typography. This latter technique typifies the justly celebrated output of designer Reid Miles and photographer Francis Wolff for the Blue Note record label, although the dominant critical emphasis on these examples has tended to overshadow the often equally innovative album cover design of other jazz labels such as Verve, Prestige, and Contemporary. In this paper, I explore the broader history of jazz record album cover design, beyond Blue Note, addressing the manner in which particular approaches to design can be understood to illustrate and reflect – and perhaps even define – specific jazz styles and genres. I conclude by briefly examining

the design styles of two European labels, ECM and Hubro, which offer complementary, and often sharply contrasting, visions of the contemporary Scandinavian music scene.

SESSION 9

Anthony Bushard
(University of Nebraska)

'What to Do Over the Week-End': Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s

In his *Empty Moments*, Leo Charney traces the increasingly 'distracted' state of the modern city dweller in the early 1900s, noting the 'reconceptualization of attention into peaks and valleys provided a regulated structure whereby forms of entertainment endeavored to control the participant's potential for unpredictably fluctuating attention.' (1998:77) In the 1930s, everyday Kansas Citians distracted themselves in numerous ways following the work week and often turned to print media to discover the best place to have a good time in the Midwest's vice capital. Like most cities, several newspapers served 'Kaycee,' notably the *Kansas City Star* and the *Kansas City Journal-Post*. Relatedly, the *Kansas City Call* was an important social mechanism for African Americans newly emigrated from the South. What one notices after examining these newspapers is: 1) nightclub advertisements bombard readers with vivid sensory details — activating visual, aural, tactile, and even olfactory responses — designed to attract patrons and promote a venue's opulence and 2) the portrayal of the entertainment scene differs markedly depending on the source. Applying Ben Highmore's concept of 'distraction' (*Ordinary Lives*) — in which Highmore employs the work of early 'distraction theorists' Walter Benjamin and Siegfried Kracauer and develops an aesthetic of distraction as 'a space that is at once larger, less bounded [than concentration] and requires more nimble forms of attention,' (2011:120) — this paper argues that 'distraction advertising' paradoxically unifies — through everyday dynamics like race, sexuality, class, and even food/drink — each newspaper's depiction of the 'Amusements' section while reinforcing target socio-economic, political, and racial readership demographics.

Robert Fry
(Vanderbilt University)

'New' Narratives of Jazz History: The Documentation of Jazz in the Tourism Literature of New Orleans and New York

The connections between jazz and place are well documented and reinforced in the shared history of the geography and genre. The jazz narrative, however, is also shaped by tourism literature including brochures, museum copy, guide books, visual media, and advertisements that document a select history reinforcing the geographical and cultural narrative of the city, while providing a storyline for fans to witness, experience, and perform preconceptions of the tradition and its geographical host. These narratives are utilised as ways to brand and commodify place, sound, and visitor experience and are reinforced through unique geographical and cultural opportunities in cities' places of performance, production, and preservation. This paper explores the relationship between sound, celebrity, and place as manifested and documented in the tourism literature and performed in the jazz spaces of two US cities that celebrate and commodify the past and present jazz tradition: Jazz's birth and development in New Orleans and its transformation and continuation in New York City. These two locales offer jazz fans unique and intimate experiences with the music and place. This paper demonstrates how the jazz narrative is shaped by the documentation of the tradition within the tourist literature and experience, illustrating that while specific musical places inform jazz, the tourist narrative transforms the ways these places recall, present, and celebrate their musical and cultural heritage and continuation.

Stephen Cottrell
(City, University of London)

Charlie Parker, Massey Hall and Grafton 10265: An Object Biography

The concert at Massey Hall, Toronto, on 15 May 1953 has become an iconic event in jazz history: it was the only occasion on which five leading lights of the jazz firmament of the time – Dizzy Gillespie, Charles Mingus, Charlie Parker, Bud Powell and Max Roach – played on stage together. It was also the last recorded meeting of Gillespie and Parker. Harold Robinson's photographs of the event have frequently resurfaced on book or album covers and on a variety of websites, often uncredited. Several of them show the white Grafton alto saxophone made from acrylic nylon (a type of plastic) that Parker was playing that night. This was the same saxophone, Grafton 10265, acquired by Kansas City's American Jazz Museum in 1994, which now anchors their permanent collection. It sits today in a

protective glass case surrounded by other memorabilia associated with the Massey Hall concert. This is a rather different kind of documentation than that offered by Robinson's photographs but it is equally iconic. In this paper I will chart the 'object biography' of Grafton 10265 together with its various representations, and consider the changing meanings that have been associated with the instrument and what these might reveal about Parker, the Grafton alto, and the jazz tradition itself.

SESSION 10

Aurel Baele
(KU Leuven)

Syncopations on Screen and Record: Jazz in and around the Japanese Cinema of the 1930s

With its famous line 'Dancing to jazz, passing the time with liquor' the influential hit *Tōkyō kōshin-kyoku* (*Tōkyō March*) accompanying the film with same name of 1929, jazz was brought into the public consciousness of the Japanese. While much has been said about Interwar Japanese film and jazz alone, the connection between the two has been less clear. What was considered to represent jazz and why was the music chosen for these films? Was this choice a Japanese copy to the success of American films such as *The Jazz Singer*? Taking films such as *Tōkyō March* and *Madamu to Nyōbō* (*My Neighbor's Wife and Mine*; 1931), the aim of this presentation is to illustrate how jazz was presented to the audience of 1930s Japanese cinemas. In addition, it will be explained that the cooperation between the Japanese film industry and record companies played a crucial role in popularising jazz to a broader audience in Japan. The introduction of the music in films such as *Tōkyō March* coincided with technological developments in recording, broadcasting and cinema of the 1920s and 1930s. Catchy, jazzy theme songs helped to boost the revenue for both film and recordings. It even might be argued that this cooperation helped to break the influence of the influential position of the *benshi* as film narrator for film. This presentation will then further demonstrate the value of including the Japanese case in research about tracking transnational flows of popular culture in the Interwar Period and in comparative research.

Philip Arneill
(Independent Scholar)

Tokyo Jazz Joints: A Visual Document of a Hidden, Vanishing World of Jazz

Jazz has been a part of the Japanese musical landscape since before World War II, brought initially through imported 78 records in the early 20s, and by visiting American and Filipino jazz bands on military leave. Following Art Blakey's tour of the country in 1961, the floodgates opened for jazz to enter the mainstream, with the widespread emergence of jazz bars and *kissaten* (coffee houses). These unique venues peaked in popularity and ubiquity in the late 60s/early 70s and many remain today. This paper will introduce *Tokyo Jazz Joints* (www.tokyojazzjoints.com), a documentary project founded by photographer Philip Arneill and writer/broadcaster James Catchpole in 2015. The project is a photographic record of Japan's hidden world of jazz bars and *kissaten*, many of which are rapidly vanishing in the face of changing trends, ageing customers, rising rents and gentrification. Starting with Tokyo's jazz bars and cafes, the project has since expanded to cover the whole of Japan; it has documented over 160 jazz bars and *kissaten* to date, and has been featured in print and online media worldwide, including *The Times*, *Süddeutsche Zeitung*, *The Japan Times*, *All About Jazz*, *The Vinyl Factory* and *Wax Poetics*.

A visual chronicle of a unique culture, the paper presents an overview of the history of the project and its aims, looking in close detail at various images of jazz joints. The photographs focus on their architecture, design and place in the urban/rural landscape, the resilience of their owners, and priceless jazz memorabilia.

Adiel Portugali
(Department of East Asian Studies, Tel-Aviv University)

Shanghai Jazz: Documenting Nostalgia, Memories & Myth

In Shanghai, as scholar Ackbar Abbas has aptly claimed, the past allows the present to pursue the future. Ironically, the nostalgic attachment of Shanghai with its spirit of the 1920s-1940s is implicated with China's heritage industry, that is, with its current plans for thriving tourism and economic growth. Similarly, the music industry in Shanghai tends to associate its contemporary jazz scene with the legendary image of old Shanghai – the 'Paris of the East'. This paper will examine the multifaceted way jazz musicians in Shanghai react to this link. Indeed, in the old days, the cosmopolitan city of Shanghai gained its reputation as Asia's Mecca for jazz musicians; and despite its social-political and ethnic complexities, its posture was widely documented, as well as disseminated, through the films, posters and media channels of the era. Today, once again, Shanghai has become *the* most popular,

wealthy and international jazz centre in China. But what is the connection between these two epochs? And, what is the connection between these two jazz scenes? Does the *jazzy* spirit of old Shanghai continue to exist today? Is it genuinely implicated, directly or indirectly, in its current jazz activities, or perhaps a controlled industry of nostalgia, memories and myth?

SESSION 11

Sean Lorre
(Rutgers University)

'Britain's #1 Blues Singer': Exploring the National Jazz Archive's Otilie Patterson Collection

Histories of British 'traditional' jazz typically, and understandably, focus on bandleaders George Webb, Ken Colyer, and the 'Three Bs' of the trad boom—Chris Barber, Kenny Ball, and Acker Bilk. Substantially less attention is paid to the women singers who were essential contributors to the genre. As such, it is often forgotten that 'slim, lively Irish girl' Otilie Patterson was the UK's most popular and accomplished trad jazz and blues singer of the era. Fortunately, Patterson herself took steps to document her own place in Britain's popular music history, the results of which are now held in the Otilie Patterson Collection at Britain's National Jazz Archive. While I make a broad case for Patterson's historical recuperation in a forthcoming journal article, this presentation explores the Patterson Collection in depth, with careful attention paid to Patterson's curation of her press coverage and her own presentation of her musical labor. My investigation takes a close look at a number of rare photos, Patterson's personal notebooks, and culminates in an analysis of Patterson's original composition 'Bad Spell Blues,' the lyrics to which can be found in the Patterson Collection. I conclude that Patterson's press clippings, lyric transcriptions, drafts of original songs, performance notes, personal reflections, and even her penmanship suggest a deeply felt, most complex relationship with the African American musics she emulated throughout her career as well as a complicated relationship with her career itself.

Damian Evans

(Research Foundation for Music in Ireland)

'Why don't you do what you used to do?' - A Private Dublin Jazz Archive

This paper argues that a private archive can present a counter narrative to an accepted history of a local jazz scene. Since the late 1990s, Philip Bedford, a library assistant at Trinity College Dublin, has been attending Dublin jazz gigs approximately once a week. During this time, he has photographed every performance and made both video and audio recordings. He has also collected posters and flyers. Philip routinely indexes these items and in doing so has established an archive consisting of physical folders of flyers and posters, and a digital collection of images, audio and video. While many archives focus on leading figures in an accepted history of a scene, Philip's interest lies in the intimacy of small venues and how jazz is experienced in these spaces. He is not particularly interested in 'classic' jazz recordings from the canon and does not routinely attend international jazz concerts by well-known jazz names. This paper investigates how the process of creating Philip's archive facilitates a different kind of 'seeing jazz' than jazz archives established by institutions, or individuals interested in the international jazz community. Drawing upon fieldwork conducted between 2013 and 2015, in addition to interviews and meetings with Philip, this paper asks how his collection emphasises values that he considers important to live jazz performance and how these may differ from the values presented by archives that focus on iconic performers.

Adriana Cuervo

(Rutgers University)

Managing Jazz Archives in the 21st Century: The Institute of Jazz Studies at Rutgers University – Newark

Through its 50+ years of existence, the Institute of Jazz Studies at Rutgers University – Newark has been a catalyst of jazz research in the United States. Founded by Marshall Stearns in 1952, the IJS has supported the study of jazz and its history by providing access to archival materials in addition to delivering research services to the tight-knit community of musicians and historians. In this paper, I will discuss the archival turn experienced at the IJS, where its faculty and staff have designed and implemented archival management practices consistent with the broader archives profession in an effort to standardise access to the collections, and improve the direction in which the Institute will continue to grow in the 21st Century. This session addresses issues such as acquisitions, appraisal, access,

preservation, and deaccession, as we move forward in growing our collections strategically and responsibly.

SESSION 12

Mike Fletcher

(Royal Birmingham Conservatoire)

Documenting Improvisation: Reflections on Jazz in the Studio

One of the most popular tropes in the discourse on jazz improvisation is the necessity for spontaneity – for responding to the moment. In this paper I will offer some reflections on the conceptualisation, process and presentation of studio-recorded jazz from the perspective of a jazz practice-researcher. I will introduce some of the conceptual and philosophical challenges that are raised when recording improvisation in a studio setting, before drawing on examples from one of my own recent practice-research projects to introduce examples of how the challenges can be overcome, and their effect on our experience and understanding of recorded improvisation.

Michael Kahr

(University of Music and Performing Arts in Graz and Jam Music Lab Private University for Jazz and Popular Music in Vienna)

Seeing Jazz Harmony: The Visual Documentation of Musical 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. Harmonic features have been used to define 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 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, leadsheets and transcriptions as well as the related visualisation concepts in music notation, chord symbolisation, 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.

Andrew Bain

(Royal Birmingham Conservatoire)

(no)boundaries: Documenting Jazz in 2020

In this paper, I will detail my latest free improvisation project – *(no)boundaries* – and discuss its co-existence as a commercially released recording (Whirlwind Recordings, 2019), a live open-access video available online for free via YouTube, alongside supplementary written documentation of the process submitted to the Research Catalogue. This combination of audio-visual and written documentation provides unique insight into the creative process of improvisation and evidences a primary artistic point of reference in the field. Featuring Peter Evans (trumpet), John O’Gallagher (alto saxophone) and Alex Bonney (electronics), this project showcases improvisation with no pre-conceived boundaries, resulting in multi-disciplinary outputs that show outstanding innovation and creative excellence. This paper will show how this diverse methodology enlightens our understanding of how improvised music is made and disseminated in today’s climate.

SESSION 14

Glenda Cooper

(City, University of London)

Howard Tumber

(City, University of London)

Jazz letter from America: Alistair Cooke and Jazz.

Alistair Cooke began a weekly radio broadcast for the BBC called American Letters in 1946. In 1950 the broadcast name was changed to the more familiar Letter From America. The broadcasts continued for more than 2,860 episodes, finishing in 2004. It remains the longest-running speech radio programme hosted by one individual (BBC, 2012). Cooke’s reflection on his past experiences in the *Letters* and his personal approach to journalism, which at the time was a departure from the more formal language and structure of other

commentators, meant that his devoted listeners in the UK were being treated to a very particular view, drawn from Cooke's own experience, living amongst the New York elite. In this paper we look at Cooke's relationship with Jazz, indeed his love of Jazz, in part as evidenced by his writings on the subject and also the record of the 1938/39 transatlantic broadcasts live from New York to England featuring 27 of America's greatest jazzmen with Cooke acting as compere and providing an introduction. We look at how Cooke 'documented jazz' by analysing two 'letters' in particular, one of which was broadcast in July 1971 providing a tribute to trumpeter Louis Armstrong (1901-1971), his life and music, and how attitudes to jazz have changed since Cooke's teenage years in Blackpool. The second letter broadcast in May 1974 was also a tribute, this time to Duke Ellington who had recently died.

Katherine M. Leo
(Millikin University)

Jazz in Court: Documenting Music as Intellectual Property

Deeply rooted in shared repertoires and lineages of musical borrowing, jazz often seems to counter notions of exclusive song control. Yet since the 1917 release of the Original Dixieland Jazz Band's first commercially successful record, jazz musicians and their heirs have continually turned to courts as arbiters of disputes over copyright for their music. In light of these lawsuits, what has it meant to own jazz? This paper surveys court records from four U.S. federal copyright lawsuits to examine the ways in which musicians and legal practitioners have approached this question, casting jazz as intellectual property. Transcripts of witness examinations offer insight into musicians' normative limitations on ostensibly communal performance practice and revision, while decisions as to the outcome of each case reveal institutional ramifications for policing ownership. Competing authorial claims in *Hart v. Graham* (1917), over the song 'Livery Stable Blues,' demonstrate that music could be mutually shared until collaborative band relationships dissolved, at which point musicians became more protective of their compositions. In *Tempo Music, Inc. v. Famous Music, Corp.* (1993), over the song 'Satin Doll,' allegedly non-authorial contributions, such as a harmonic progression, could legally earn royalties for musicians' heirs. Where authorship remained uncontested, such as in *Berlin v. Daigle* (1920) and *Estate of Smith v. Cash Money Records* (2017), courts have prevented unauthorised performances but have permitted limited musical borrowing as transformative use. Through its interdisciplinary musical-legal investigation, this paper highlights court records as critical to documenting the complexities of jazz ownership.

Jasmine Taylor

(The University of Westminster)

Billie Holiday and Gendered Networks of Collaboration

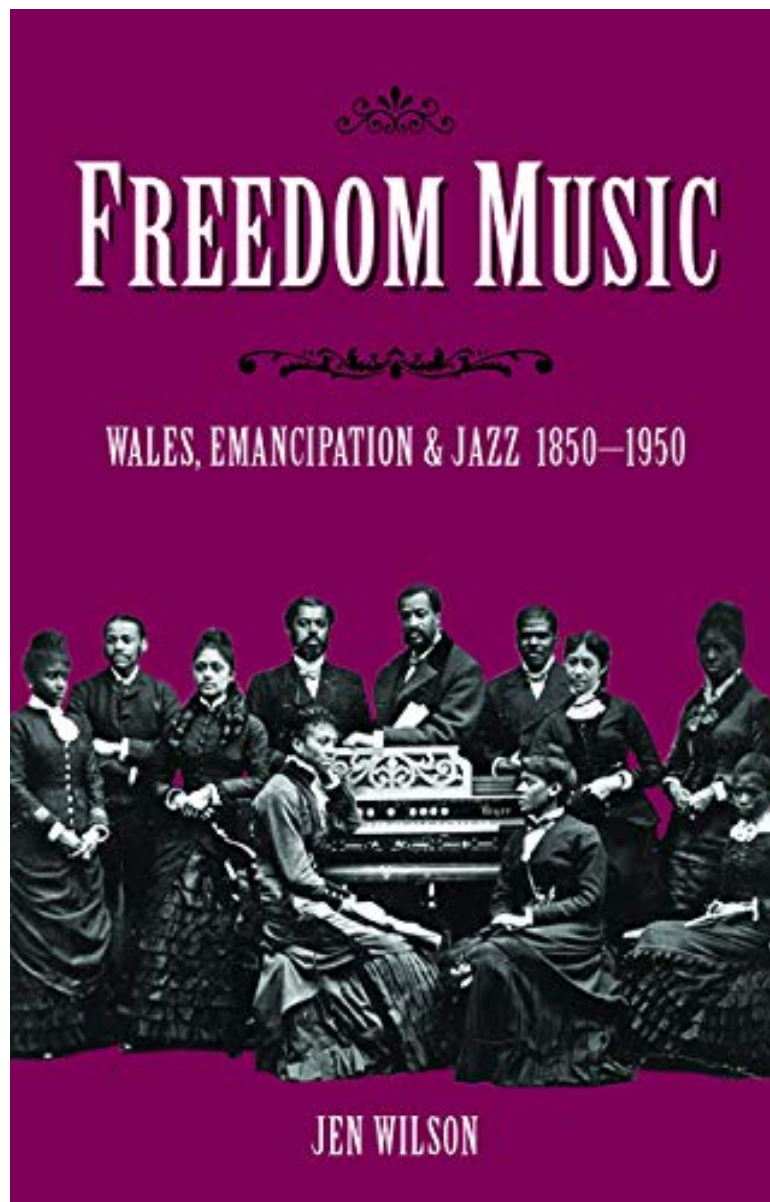
Once established as a vocalist, Holiday became part of the close-knit New York jazz community which has generally been presented as largely male in membership. Even though historically, women have been circumscribed within jazz environments to the roles of audience members, vocalists, girlfriends or sex workers, Holiday was often spoken of approvingly as 'one of the guys' by fellow band members. (John Chilton, 1975). However, within the jazz community there also existed a female network of musicians and artists and in this paper, I will be considering the working relationship of Holiday with some of the female members of her milieu, (e.g. Irene Armstrong, Carmen McRae and Helen Oakley) and the impact it had on the artistic material she produced. I hope also to deepen our perspectives on the nature of the locations where jazz was created and by whom. For example, close readings of material on Holiday reveal that jam sessions often took place in domestic environments and/or female only suppers that could steer a song toward being taken up and recorded. This approach makes it possible to recover women's history and culture and to challenge a dominant jazz discourse where the contributions of women have often been erased or misrepresented. Like Sherrie Tucker (2002), the intention is not only to argue how jazz sounds and spaces are gendered whether women are within them or not, but also, what we can learn when we theorise from the representations of women in jazz.

BOOK SESSION 2

Jen Wilson with Marian Jago (Chair)

Freedom Music: Wales, Emancipation and Jazz 1850-1950

In *Freedom Music*, archivist and pianist Jen Wilson embellishes established narratives of Welsh culture with the 'blue notes' of transnational, African American, and feminist histories. Her explorations of musical influences, the politics of performance practices, and the social effects of cultural transference open up new areas of research. This is a wide-ranging, suitably-illustrated, and engaging book that documents the cross-cultural and transatlantic dialogues that were the making of modern Wales.



Jazz Journeys: Everyday Life



Brian Homer (above left) and Dr Pedro Cravinho (above right) at their first project meeting in 2018 at Millenium Point, Birmingham.

This project features photographs and musicians' quotes from a collaborative pilot research project called *Everyday Jazz Life*: A photographic project on contemporary jazz musicians' lives in Birmingham. The project, at Birmingham Centre for Media and Cultural Research (BCMCR), brought together jazz scholar, Dr Pedro Cravinho and freelance jazz photographer Brian Homer.

The *Jazz Journeys* exhibition reveals some of the challenges and constraints that jazz musicians face through their musical careers. Homer's photography of the six musicians involved in this project show them cooking, teaching, working and writing plays, as well as the more well-known music training sessions.



Interviews:
Pedro Cravinho 2018, 2019

Photographs:
©Brian Homer 2018, 2019

Email:
pedro.cravinho@bcu.ac.uk
brian@brianhomer.com

Faculty of Arts, Design
and Media
Birmingham City University
The Parkside Building
Cardigan Street
Birmingham B4 7BD

Funded by:
Faculty Research Investment
Scheme

Above clockwise from top left: Chris Young cooking, Ruth Angell with the uniform she used for care work, Xhosa Cole on his regular transport, Joey Walter repairing an instrument, David Austin Grey leading a Taekwondo session, Alicia Gardener-Trejo serving at the Spotted Dog.

The Jazz Journeys: Everyday Jazz Life exhibition
Launch: 17th January 6pm - 8pm

Exhibition: 16th January - 1st February 2020
Centrala Space
Unit 4 Minerva Works, 158 Fazeley Street
Birmingham B5 5RT 0121 513 0240
Open Weds to Sat 12 - 8pm
www.centrala-space.org.uk



DAY 3: SESSION 14

Matthias Heyman
(University of Antwerp)

Heidi Moyson
(CEMPER)

Valuing the virtual: The *Belgian JAZZ Discography* as online collection

In 1967, the Belgian drummer and historian Robert Pernet (1940–2002) published *Jazz in Little Belgium*, a first attempt at a historical overview and discography of jazz in Belgium. In the following decades, Pernet kept collecting relevant discographic data, eventually resulting in the *Belgian JAZZ Discography*, a book that lists over 4,370 recording sessions made between 1897 and 1999 involving at least one Belgian jazz musician. This monumental work—around 830 pages—appeared as a limited edition only, and is now out-of-print. In 2018, CEMPER, the Flemish Centre for Music and Performing Arts Heritage, initiated a project that aimed at designing a framework through which the value of Belgian jazz heritage could be documented. Several approaches were considered, but ultimately it was decided that Pernet's *Belgian JAZZ Discography* was to be the focal point, transforming it into a virtual, online record collection. In this presentation, we review this project's process and procedures, particularly focusing on the transformation of the physical discography into a virtual (in a Deleuzian sense) collection that allowed extensive assessment by an expert committee using certain parameters such as historical value or educational purpose. A number of opportunities and challenges that arose from this assignment, ranging from the more philosophical (why does such heritage need to be valued?) to the more practical (how can this book be made accessible again?), are discussed as well. Overall, this case study addresses some fundamental issues relating to jazz, in particular in the ways it can be valued, preserved, and documented.

John Ehrenburg
(Répertoire international de la presse musicale – RIPM and Johns Hopkins University)

RIPM Jazz Periodicals: Documenting and Preserving the Historic Jazz Press

By 1940, a large corpus of jazz periodical literature was well established, appreciated, and disseminated in numerous countries. However, because of its origins and its development outside the European concert tradition, jazz was not initially welcomed into the academy or conservatories. It was not until the 1960s that jazz became a part of curricula in

educational institutions. Only at this time did librarians recognise the need to support the discipline with pertinent documentation. Yet despite the existence of more than 1,400 jazz magazines and periodicals published during the twentieth century, the vast majority still remain conspicuously absent in library and digital collections. The study of jazz requires access to the documentation that relates its history. To help resolve this impasse, in 2019, RIPM (Répertoire international de la presse musicale) released the first installment of RIPM Jazz Periodicals, a unique, searchable digital collection containing 105 full-text jazz journals published from 1914 to 2006. Created in cooperation with the Institute of Jazz Studies at Rutgers University, RIPM Jazz Periodicals provides, for the first time in an easily accessible format, this invaluable, varied, and extensive resource.

This paper will examine (i) why, despite their obvious and long-recognised importance, jazz periodicals have been absent from library and digital collections, (ii) the manner in which RIPM captured and presents this remarkable literature and (iii) the critical ways the titles included in RIPM Jazz Periodicals document jazz in other visual media: photography, television, and cinema.

Laurent Cugny
(Sorbonne University)

BiblioJazz: An integrated bibliographical project about jazz

Documenting jazz is also documenting what has been written about it through the years. Main bibliographical jazz databases have been constructed by such major institutions as JazzInstitut in Darmstadt (Germany) or The Institute of Jazz Studies at Rutgers University in Newark (U.S.A.). BiblioJazz is an emerging project of an integrated database that could connect all the available resources. Based on a professional public bibliographic tool (Zotero) and an Internet site (available online in early 2020), one of its specificities is to organise bibliographical data in a system of thematic files that makes the search available not only by keywords but by theme also. The overall architecture has been conceived to allow the importing of existing collections like the ones of public or private institutions as well as editors and various publications from specialised magazines to academic reviews up to individuals (collectors, authors, etc.). The ultimate goal is to allow access to the whole corpus of writings about jazz, pre-jazz and some associated musics, particularly the part of it written in other languages than English, which encompasses a large amount of publications not always easy to locate.

SESSION 15

Rebecca Zola
(Hebrew University)

Women and the Jam Session

Historically, jazz jam sessions have been a space for jazz musicians to meet each other, show off their musical prowess, and create new professional relationships. These jam session spaces are often described as being aggressively masculine, competitive spaces that do not welcome or support women's presences.

In this paper, I will report on field research that I have conducted on the presence and participation of women in jazz jam sessions, specifically in the New York City and Tel Aviv jazz scenes. This field research includes interviews with participants and leaders of jazz jam sessions, which detail their experiences, particularly as women, or of observing women who feel silenced in these spaces. I will also report on the documentation of jam sessions on social media, through Facebook and Instagram platforms. Social media documentation of jam sessions may include video clips, photos, as well as posts, events and Facebook groups which detail specific jam sessions and experiences occurring in those jam sessions. By analysing the documentation of these sessions on social media, and combining that with my field research, I will describe a clear picture of the jam session environment, and I will share my conclusions on why there is an imbalance of gender representation and participation in these jam session spaces. I will also share how social media documentation is helping to support changes in the representation of women in these spaces.

Samuel Boeteng
(University of Pittsburgh)

Jazz Women in Ghana: On Documenting a Scene from the Margins

What kinds of images appear in your mind when you hear the words 'jazz outside the global North,' 'jazz diasporas,' 'African jazz', or 'Ghanaian jazz.'? What spaces do you assume enable jazz-making in these distant geographies, and how do you imagine the men, and women who constitute, shape, and sustain such jazz scenes within their national and regional boundaries? Using Ghana as a case study, my presentation will draw attention to the unrepresented voices of women jazz musicians in Accra and their role in the development of jazz and its current resurgence in that country. Particularly I will focus on the experiences of Bibie Brew, Tony Manieson, Sandra Huson, and Yomi Sower. Despite the male dominated popular music scene of the country, these four women offer important

additions and new perspectives to the traditional accounts of jazz sustainability and development in post-colonial Ghana. I will contextualise the work of these women by drawing on the Adepa Jazz Collection at the J. H. Kwabena Nketia Archives, (University of Ghana)—I coordinated and curated this collection— as well as photos, artworks, flyers, text, and videos documented from archival and ethnographic research since 2010. My engagement with these documents will also serve to highlight that jazz documentation is an important opportunity for understanding the global trajectories of jazz and the meanings jazz generates on its worldwide excursions.

SESSION 16

Matthew Bliss

(Independent Scholar)

The Sh*tposting of Jazz to Come

For much of its history jazz has been laced with in-jokes, intertextual references, and quoted phrases. What happens when this tendency manifests online through the medium of memes? In most cases, *memes* about jazz and jazz as a meme extends and rearticulates the cultural politics of jazz that has gone before. This paper argues that three strands are most noticeable and prominent. First, *memes* within the online jazz community often come from perspectives of higher musical education, such as the prominence of ‘the Lick’ in jazz student circles. Second, there is often an emphasis in videos (both *memes* and more serious videos) on the disembodied, virtuosic solo male performer, an emphasis which has ramifications for the tension between soloing and group performance at the heart of jazz as well as the masculinist dimensions of soloing. Third, *memes* about jazz from outside the online jazz community reflect a popular (and somewhat unfair) understanding of jazz as shorthand for a kind of middle-class ‘uncoolness’. Harder to pin down but increasingly prevalent is the usage of jazz as an absurd cultural artefact in deliberately surreal and nonsensical *memes*. This topic has a great deal of pertinence to the ongoing charting of jazz’s representation in non-musical media; as jazz has been represented in visual art, film, dance, and literature, so too is it now represented through memes.

Frank Griffith
(Independent Scholar)

The Practitioner as Reviewer

Most jazz reviews, both recordings and live gigs are written by non-musicians. This makes perfect sense as there are many more of them than musicians, not to mention that most jazz musicians are more focussed on and interested (for good reasons) on playing and not writing about the music. There are two main reasons that I review. One of them being that I receive free copies of CDs and admittance to concerts that I simply would not have access to otherwise. The few hours that I devote to writing a review is well worth the costs of purchasing CDs or the often over-inflated admission fees at major jazz clubs and concert venues. Yes, I accept that this egregiousness is not admirable but still worth the risk. (I don't really care what people might think about this anyway). The other reason is that from my perspective of being a reasonably experienced player, composer/arranger and bandleader for 40 years I might just possibly offer the reader a distinctively different (not better) approach and insight into the music. This can be in the way of sharing more practical and methodical analyses of what the performers are doing and experiencing. As opposed to grandiose literary eloquence from that of a 'proper' writer/journalist is capable of. I do not purport to be a 'writer of note' but more a 'writer of many notes'. Having done jazz reviews for the London Jazz News, (since 2009) the *Musicians Union Magazine*, the Clarinet and Saxophone Society Journal and the Flute Journal as well as the *The Jazz Research Journal* and the *Journal of British Cinema and Television* I feel reasonably qualified to comment on jazz activity today. I also make it my policy to refrain from criticising or slating the music that I review. If I have negative or mixed feelings of the music at hand, I won't review it. The reason for this is that I'm not in a position to criticise or downplay my colleagues in the jazz field-one that is difficult enough to 'get a leg up in' as it is. This is morally a no-no and I will not be party to it.

Chris Cottell
(Goldsmiths, University of London)

'I Play the Lick for Five Hours Straight': The Life and Un-Death of a Jazz Meme

In 2011, a video was published to YouTube comprising 41 short extracts from temporally disparate live musical performances, the majority featuring jazz music. Each extract featured an instance of a simple seven-note motif. In 2017, a Youtuber live-streamed himself playing this motif for five hours straight, repeating it over seven thousand times, to

a total viewership of 1.8 million. As of October 2019, the combined viewer count of the two videos is over four million.

In the intervening years, the motif, which came to be called 'The Licc' [or 'Lick'], spawned uncountable references, including videos, sound recordings, images and quotations in live performances, embodying its rise, or decline, to the unique status of a musical meme.

Following Gruzd et al.'s definition of a community as a group of people sharing a focus (2016), I propose that 'The Licc' functions as a point of play for communities. Facebook groups of dedicated prosumers initially identified and documented 'The Licc' as a simple yet ubiquitous motif, leading to the first video mentioned above. This video's propagation across the internet media swirl then facilitated creative reference to 'The Licc' as a cultural object, as in the second video, creating a playful feedback loop.

I will adapt the nucleus-satellite model of Seiffert-Brockman et al. (2018) to map the rhetorical relationships between 'Licc' memes, and through close analysis and interviews I will show that communities collaborate through playful and ironic re-framing of the 'Licc'. I will consider the curated material collectively, interrogating assemblages of memes as meme-hypertexts within which the attitudes, values and desires of communities are mediated and projected.

SESSION 17

Adam Biggs

(Bath Spa University)

The Blues and Dissonance in Michelangelo Antonioni's *Blow-Up*

Herbert Hancock is credited as composer in the opening titles of Michelangelo Antonioni's 1966 film *Blow-Up*. Only four years after his debut album *Takin' Off* (1962), and at the age of just twenty-six, one could have been excused for missing the film's acknowledgement to its young composer. Thus far in his career, and to this day, he had been Herbie Hancock. But his full name is Herbert Jeffrey Hancock, and he was 'named after the American singer and actor Herb Jeffries.' Born on April 12, 1940 in Chicago, Hancock grew up to become one of the most respected musicians and composers of his generation. His career is an eclectic mix of styles and formats. Member of the second great quintet of Miles Davis in the 1960s, electric albums that forged new ground in the early 1970s, acoustic trios and small ensembles, solo piano, innovative approaches to new technology in performing and recording, exploring and creating new standards with albums such as *The New Standard* (Verve, 1996), and *River: The Joni Letters* (Verve, 2007), Hancock has been at the forefront of Jazz music for more than fifty years. His music and career is well documented in the

literature. See Waters 2005, Pond 2005, Gluck 2012, as well as Hancock's own autobiography *Possibilities*. But what is less considered; in fact, what is entirely absent from any scholarly research is Hancock's film oeuvre. This article looks in detail at Hancock's score for the film *Blow-Up*, (Michelangelo Antonioni, 1966). Using transcriptions and detailed analysis of the compositions this article considers the score and the original soundtrack album, focussing specifically on the score's use of the Blues and the resonance those sounds had in London at that time, as well as the other compositional and stylistic elements Hancock used in his score. This article reveals the score's debt to the styles of Hard Bop and Soul Jazz earlier in the decade, as well as the score's context, both within the film, and more broadly in late 1960s London.

Cornelia Lund

(Independent Scholar, Fluctuating Images)

Holger Lund

(DHBW Ravensburg)

Turning Jazz into Film. On Roger Tilton's Documentary 'Jazz Dance' (1954)

In the history of documenting music, Roger Tilton's short film *Jazz Dance* (1954) is an outstanding experimental approach to early direct cinema. Filmed at Central Plaza Dance Hall, New York City, this film, one could argue, turns jazz into film by specific documentary means and by establishing certain relations between the musicians, the music and the dancers through cameras, lights, and means of post-production such as cutting and editing. The genuinely audio-visual, non-staged, multi-angled recording was new at the time and opened up new ways of capturing what happened between the participants of the event as well as it was capable of placing the spectators of the film among these participants. In our paper, we would like to discuss the means and techniques used by Tilton and his collaborators, their power to let the spectator feel the spirit and the energy of hot jazz in the medium of film, making the film jazz itself by transferring the musical language of jazz into an adequate audio-visual, filmic language. Furthermore, we will discuss Tilton's film in relation to other direct or experimental cinema approaches to documenting music, especially jazz music, such as Klaus Wildenhahns films on Jimmy Smith (1965/66) or Shirley Clarke's film on Ornette Coleman (1985) as well as situate it in the wider context of audio-visual productions and documentary practices relating music, film, and dance, a field we have been working on for several years.

SESSION 18

Duke Ellington Society Roundtable, UK.

Mike Coates, Frank Griffith, Antony Pepper
(DESUK)

Patrick Olsen
(DESUK, Blue Light editor)

Duke Ellington Society UK: Relevance, Responsibilities and Potentials of a Jazz Music Society

The Duke Ellington Society UK (DESUK) is currently entering its 26th year of celebrating and promoting the music of Duke Ellington and his orchestra. Members include leading figures in UK jazz performance, journalism and also well-established professional academic. While the society focuses on the UK, DESUK has international membership and collaborations. The Society is managed by a committee representing a wide span of backgrounds (ages, professions, nationalities) and has recently undergone changes with long-serving members stepping down and newer members taking on management responsibilities. As a result, members that saw Ellington and his orchestra members perform in the UK are able to pass on their knowledge and experiences with members that were born after Ellington's death. These benefits present challenges to the committee regarding how to best incorporate, preserve and disseminate this wealth knowledge while incorporating new research and technologies. These challenges and how the Society negotiates them will underpin the panel discussion. DESUK's primary documentation of jazz is through its quarterly journal, *Blue Light*, that is circulated to all of its members. A substantial publication, copies of *Blue Light* are lodged with the National Sound Archive of the British Library, the British Institute of Jazz Studies, the National Jazz Archive and the New York Public Library. *Blue Light* contains articles, news, and reviews of records, books and live performances by established authorities on Ellingtonia. *Blue Light* welcomes contributions from members who are not professional writers or musicians. This opens the Journal up to amateur contributors with stories and opinions as well as professional performers and academics; another topic of debate for the panel.

Most recently, DESUK and *Blue Light* have been debating the merits and potentials of incorporating mixed media through a combination of online, print, photographic and audio resources. Being a long-running society with a wide range of members, we regularly debate the challenges we face with being relevant and connecting with our existing members while

also trying to appeal to potential/future members and broaden our readership. The panel discussion includes members of the DESUK committee and engages with how they balance historical Ellington and jazz in the UK with current scholarship and music. Also discussed are the practical changes that the society has made and will make to adjust to changes in our Society, readership and roles within music scholarship. A final topic is the relevance and roles of a popular music society with listening gatherings and a quarterly journal within the modern era of blogs, YouTube and infinite information available online.

SESSION 19

Ari Poutiainen
(University of Helsinki)

Tom Sykes
(City of Liverpool College)

Doing and Teaching Jazz Violin: Documenting a History via Tutor Books

The violin (along with other bowed string instruments) occupies an unusual space in jazz, from being commonplace in the genre's early years to becoming a rather niche (at times described as 'miscellaneous') instrument since the 1950s. While there is a long-established approach to teaching the violin in classical music, built on centuries of development, jazz violin pedagogy in the form of tutor books has only existed since the 1930s but has increased significantly in recent years. Tutor books provide a way of documenting changes in jazz styles and approaches to teaching jazz (a debated topic in itself). Formal jazz education has also developed during this period, and in this presentation we critically investigate the ways in which jazz violin tutor books have reflected or challenged developments in jazz performance and pedagogy more generally (Prouty 2012; Wilf 2014). We also question whether the influence of European classical violin tradition (as Cotro 2012 suggests) is evident in these tutor books. The presentation will be illustrated with examples from these teaching materials.

shady R. Radical
(Georgia State University)

Jazz as a Mode of Survival: An Evolution of Strategies, Impulses, and Archival Practice

In *The Birth of Blues* (Schertzinger, 1941), Eddie 'Rochester' Anderson who plays 'Louey', a toe-tapping domestic who naturally dances while he cleans, describes jazz music in visual and phenomenological terms, as a method of pursuing alternative means of arriving at a note, a phrase, a destination. In *Black Music*, Leroi Jones stresses the social, psychological, and emotional aspects fundamental to the creation and understanding of negro music. According to 'Louey' and Jones, jazz is less *formed* as an aesthetic choice, than it is *informed* by material conditions, a world of invisible walls, where the way in is always around the back. Jazz is a mode of survival. While American racism continues to threaten the mortality of black people, Black music continues to offer strategies of survival inspired by everyday lived experiences. In this paper, I trace strategies of survival found in jazz to the development of *Trap House Jazz* and *Trapbone*, new phenomena developing in the American South. While both styles use jazz instrumentation; are rooted in minor scales; express through complex rhythmic syncopation; and draw from culturally specific lived experiences, *Trapbone* centralises contemporary policing and surveillance practices in a documentary music practice. Using Michel Foucault's treatise on panopticism; Hayden White's ideas on archival impulses in contemporary art; and Jacques Derrida's *archive fever*, I explore the relationship between survival and surveillance in *Trapbone*; sketch the coordinates of this documentary practice; and argue that this archival impulse exposes today's musicians to archival fever. This presentation includes a musical and lyrical analysis, as well as, a live performance of *Trapbone*.

Gustav Thomas [William Edmondson]
(Newcastle University)

Contract Killing: Making a Case for the Inseparability of Jazz Improvisation and Recording

Historically the evolution of Jazz is intimately entwined with the evolution of recording and recorded music culture. The relationship between the two is characterised by numerous contradictions: the first Jazz record to be commercially released being made by a white

bandleader leading a white band; the idea that freezing and reproducing performances defined by their spontaneity is somehow a betrayal of improvisation. And yet it's this very capturing of spontaneity that becomes both the primary essence of what recording itself is for and the primary essence of what *Jazz* is for: recording allows free and informal, social expression to bypass the mediating mechanisms of notating and rehearsing music allowing a kind of pure truth to be preserved, shared and disseminated such that the freedoms and autonomies they embody might have an empowering effect on its audience who may otherwise be inclined to submit to the dominant power narratives. This paper considers the idea that recording and its attendant cultures provided a context wherein making records became a primary *reason* to improvise performances; drawing on various examples such as Sun Ra's pioneering DIY approach to record production, the emergence of Hip Hop and the parallel emergence of record labels like American Tapes (whose profligacy celebrated the musical freedoms recording allows) a case will be made for the capacity of Jazz and improvisation to undermine the corporate colonisation of music making and to tear up the mythical contract through which freedoms of expression are subordinated.

SESSION 20

Lukas Proyer

(University of Music and Performing Arts Graz)

Jazz-Rock in the 60s/70s Music Press Versus Jazz History Writings

Jazz-rock's troubled relationship with jazz historiography is marked with voiced opinions about jazz musicians selling out to the rock crowd. Another characteristic of jazz-rock's description in jazz historiography is that historians have placed the projects of a few major jazz musicians with a focus on the 70s at the centre of the jazz-rock movement.

By looking at music magazines of the 60s and 70s, a different picture of discourses surrounding jazz-rock evolves, which are frequently at odds with today's perceptions of jazz-rock or fusion as a supposed substyle of jazz. Jazz-rock was an established term in the music press since 1967 and existed as a style well before *Bitches Brew* in 1970, which marks the official birth of jazz-rock in some jazz histories. At the time the understanding of jazz-rock was more open to bands who had a stronger focus on vocals, less on virtuosity, and who came from a rock musical background. Furthermore, perceptions of jazz-rock's artistic value were more heterogeneous than is often accounted for.

By highlighting discrepancies between discourses around jazz-rock in the 60s and 70s music press and canonical jazz histories, I show the importance of music magazines as a crucial source for enabling new perspectives on jazz history. Arguing for a more diverse account of jazz-rock's history, I question jazz histories' limited focus on famous jazz

musicians, a neglect of early jazz-rock from the 60s and an obliviousness of the multiple meanings jazz-rock occupied in the 60s and early 70s music press.

Nelsen Hutchison

(University of California Santa Cruz)

'Homogenized Funk': Hammond B3 Organ, Soul Jazz, and the Press

In this paper I examine Hammond B3 organ trios (comprised of organ, guitar, and drum set) and soul jazz in both the mainstream American jazz press and the African American press during the 1950s and 1960s. I show how critics in America's jazz periodicals routinely refused to accept the organ as a 'serious' jazz instrument and argued that soul jazz's allusions to African American gospel music acted as both a marker of ethnic exclusivity with connotations of black nationalism, and as a populist threat to their construction of jazz as an autonomous art music. I compare these responses to those from the African American community to highlight both the strictures of critical discourse as well as a racial divide in listening *habitus*. I pay special attention to the ways in which performers such as Shirley Scott and Gloria Coleman complicated the gendering of the Hammond B3 organ. While a number of critics asserted that their music provided a respite from the overwhelming hyper-masculine style of other jazz organists, their music was nonetheless consistently evaluated through entrenched ideas about gender. In addition to shining a spotlight on a musical phenomenon that tends to be marginalised in jazz history volumes, I hope that my discussion will add to the conversation on how race, gender, and technology have shaped the way jazz has been heard, documented, and disseminated.

Lawrence Davies

(International Centre for Music Studies, Newcastle University, England)

The iconographies, encounters, and misogynist histories of the American Folk Blues Festival in Europe (1962-69)

The American Folk Blues Festival (AFBF) tours brought African American blues musicians to European audiences throughout the 1960s. Through live concerts, TV broadcasts, and a series of live LPs, the AFBF catalysed blues interest on the Continent and helped to revive number of older blues musicians' careers. Yet the tours were also flashpoints for issues of representation, patronage, and social interaction across the colour line during the Civil Rights era. Many of the musicians involved were caught off-guard by the admiration of

their white European fans, and were bemused by the German organisers' attempts to present the blues as the authentic sound of African American oppression and victimhood (Adelt 2010; McGinley 2014; Rauhut 2016). This paper examines visual documentation of the AFBF tours to provide a more nuanced exploration of participating musicians' experiences and their social interactions with organisers and fans. By comparing the AFBF's 'public-facing' iconography (e.g. concert programmes, LP covers, and TV staging) with surviving 'behind the scenes' photographs by tour photographer Stephanie Wiesand, as well as other surviving correspondence and ephemera, I highlight musicians' complex and highly individual attitudes to the AFBF's mission and to their interactions with European admirers. In particular, I use these archival sources to counter the gendered - even misogynist - assumptions that underpin existing accounts of blues musicians' interactions with female fans and organisers, thereby highlighting the need for further research into the role of women in the development of blues interest in Europe.

SESSION 21

Roundtable: GEJAZZBR - Jazz Study Group in Brazil (*Grupo de Estudos do Jazz no Brasil*)

A Century of Transatlantic Jazz in Brazil: Archives, Collections and Critical Analysis

This round table proposal, delivered by the GEJAZZBR – *Grupo de Estudos do Jazz no Brasil* –, aims to present from a multidisciplinary perspective a brief overview of Jazz in Brazil. By examining the process of reception and development of jazz nationally, and highlighting some of the key players in those processes, this round table will be focusing on music's aesthetic-cultural changes, and its resignification by the Brazilian society throughout the twentieth century until the present days. Given the diversity of backgrounds of the participants in the round table, we propose an interdisciplinary approach focusing on two viewpoints: diasporic and transatlantic. This option allows us to update and broaden the discussions about this musical genre, pursuing new ways of its problematisation, at both national and international level. The primary sources located geographically in distinct archives contributed to the investigation of jazz, its representations and imaginaries, and the way it was documented and mediated, beyond the Rio -São Paulo axis, observing other 'Brazils'. The analytic tools used imply a reflection, and ways of thinking jazz in Brazil, as a cultural and musical practice with complex socio-political implications at different times and spaces in terms of territories and displacements: local, regional and national, and centres and peripheries. It allows us to identify jazz within the Brazilian circuits of production,

circulation, reception/consumption of music as a significant symbol associated with the construction of social-cultural identities in terms of race/ethnic and gender. Additionally, also, as a social practice at different levels of experience built on transatlantic, and diasporic processes.

Marilia Giller

(UNESPAR, Curitiba)

Traces of Jazz Pioneers in Brazil on Documents, Images, News and Partitures Between 1917 to 1929: Sound Reflections in the Paraná Jazz Bands Repertory.

Nicolau Clarindo

(Itajaí, Santa Catarina)

Jazz Bands in Santa Catarina: A Historical Study on the Origin and Training of Jazz Bands Between 1910-1940.

Thiago Santiago

(Belém, Pará)

Belém in the Time of Jazz Band: The Jazz Story in and Through Periodicians in Capital Paraense Between 1922 to 1940.

Laurisabel Silva

(Salvador, Bahia)

The Jazes in Salvador City in the 1950'S Through Collections: Trip Through Sea, Radio Waves and Cinema Screens.

Tonny Araújo

(São Luís, Maranhão)

Consuming and Documenting Jazz in Brazil: Aesthetical Conflicts and Ideological Dissonances in Brazilian Musical Journalism (1950-1980).

SESSION 22

Peter Elsdon

(University of Hull)

Scattered Music: Jazz and Its Traces

Jazz studies is often been faced with a contradiction; that the artefacts that document or represent jazz are not the thing itself. That rift is often taken as a symptom of the way jazz is always reduced via the process of documentation. A better approach would be to acknowledge the complexities of music's mediation, in which, as Georgina Born suggests,

music is scattered rather than being constituted through a single object (Born 2005). In this paper I explore how this scattering leaves behind different traces of jazz. Drawing on perspectives from mediation theory, distributed creativity, and an anthropological view of creativity and improvisation, I will explore a little of Miles Davis's and Joe Zawinul's "In A Silent Way". I will suggest that the exercise of different kinds of agency in the creative process creates a situation in which music is perpetually unfolding, looking forwards as well as backwards, and in which the social collaborations involved in the music are always in flux, forming new allegiances as they go.

Adam Havas
(Milestone Institute)

Cultural Neverland or an Unfinished Project? – György Szabados and the Ambiguous Canonisation of the Hungarian Free Improvised Music

This historical sociological paper is concerned with aspects of representation and canonisation of free jazz and free improvised music in Hungary established by the prophetic figure György Szabados and his followers from the 1960s. The emergence of this new national musical style is interpreted from the relational perspective of the jazz field's historical genealogy, therefore the main stake is to reconstruct the aesthetic characteristics of Szabados' music within the hierarchised setting of the Hungarian musical field. Following the brief presentation of the field's historical constitution, the canonising role of the most significant medium of the country's free jazz movement, the *Jazz Studium Journal* (1979–1990) will be further explored. The discursive acts of canonisation will be analysed in the context of the differentiated jazz field characterised by competing aesthetics, a country-wise expanding jazz club network, and the growing distinction between mainstream and free jazz camps coalescing around charismatic leading figures such as Szabados himself. The birth of a Hungarian free improvised music whose essence is often described with the term 'parlando rubato' will be conceptualised as a synthesis of North American free jazz, mainstream jazz, Hungarian folk music, contemporary classical music and the musical influence of Béla Bartók. The paper finds the roots of the relative ignorance towards Szabados' music in Hungary in the hybridity of his musical project that positions his legacy in something like a Neverland within cultural hierarchies.

Closing Address

Nicolas Pillai
(Birmingham City University)

POSTER:

Martin Breternitz

(Weimar and Friedrich-Schiller-University of Jena)

‘Jazz instead of Stress’: Everyday Life and Music in GDR Jazz Communities under State Socialism

My poster’s theme will be the diverse panorama of musical, social and cultural practices of, with, and around jazz in everyday music life in the state socialistic German Democratic Republic. Various photos and pictures of documents I came across during my PhD research project will be shown and briefly contextualised. I plan to include the following sections:

- Life and practices of the jazz communities: photos, self-published documents (‘zines’), logos, etc;
- Musician’s individual appropriations of jazz music: self-invented polyphonic jazz notation, examples of transcriptions, performance photos;
- Live performances of international and national jazz musicians;
- Official party documents
- Additional (video and/or audio) material via QR code

My research focusses on GDR jazz clubs and their historic actors as well as local jazz musicians as a widespread informal network under state socialistic frameworks. A multimedia approach to my dissertation seems fruitful, as almost all of the used photos and documents have not been published before and give insights into these local and interconnected jazz communities.

POSTER:

Marcus Weberhofer

(University of Music and Performing Arts Graz)

‘This is Fatty George speaking, what wish may I fulfill?’ – Jazz in Austrian TV

In the history of Austrian television, the highest number of nationwide jazz broadcasts were aired in the years between 1968 and 1981. In addition to historical formats such as documentaries and live concerts, most of which were purchased from abroad, numerous in-house productions of the Austrian Broadcasting Corporation (ORF) formed the programmatic focus on jazz.

Probably the most noteworthy jazz program of the ORF ran from 1976 to 1981 under the title *Fatty Live*: In this show, the host Franz Georg Pressler aka ‘Fatty George’ – one of the most popular Austrian jazz musicians in these year – played live with his ‘Chicago Jazz Band’ in front of a studio audience. During the show, the TV audience was encouraged to call and wish for a piece that the band then played ad hoc. In addition, national and international studio guests were invited and interviewed.

The poster will outline general information about TV programs by the ORF, with a special focus on *Fatty Live*: It will investigate how this show influenced other contemporary and subsequent TV programs in Austria.

Tim Wall
(Birmingham City University)

William Ellis
(Professional Photographer)

Re-imagining the jazz photographic portrait

Re-imagining the jazz photographic portrait is part of a wider practice-based research project that explores the ways we can use the photographic image and words to capture something of the place of recorded music in our lives. This collaborative is led by William Ellis – a professional photographer specialising in images of jazz performance – and Prof Tim Wall – a popular music studies academic whose work ranges across jazz and other forms of black popular music, and explores their mediation and their reception by audiences.

The project seeks to capture the inspirational qualities of jazz recordings and the impact that they have on people's lives. Each portrait features the subject holding a recording that is of fundamental importance to them. The photograph is accompanied by a short interview that explores the meaning and value of the selected album.

The decade-long collaboration between Ellis and Wall has focused on a continuing discussion about how we represent jazz culture through the visual image, and the possibilities of reimagining jazz portraiture in ways that capture new ways of seeing our relationship with recorded music and its place in forming our cultural identity.

Using a 'pop-up' exhibition format the *Re-imagining the jazz photographic portrait* invites conference attendees to explore the way portraits can capture an individual's place in jazz culture. All images and interviews in the wider project can be found at <http://onelp.com>. The exhibition is supported by a manifesto of the ideas that have guided the ongoing research.

Conference Committee:

Dr Pedro Cravinho (Birmingham City University, Chair)

Dr Simon Barber (Birmingham City University)

Dr Damian Evans (Research Foundation for Music in Ireland)

Prof Nick Gebhardt (Birmingham City University)

Dr Marian Jago (University of Edinburgh)

Dr Nicolas Pillai (Birmingham City University)

Dr Sarah Raine (Birmingham City University)

Prof Tim Wall (Birmingham City University)

Prof Tony Whyton (Birmingham City University)

Programme Committee:

Dr Pedro Cravinho (Birmingham City University, Chair)

Judit Csobod (Research candidate at the International Institute for Critical Studies in Improvisation)

Dr Damian Evans (Research Foundation for Music in Ireland)

Dr Mathias Heyman (University of Antwerp)

Dr Marian Jago (University of Edinburgh)

Corey Mwamba (PhD candidate, Birmingham City University)

Dr Sarah Raine (Birmingham City University)

Dr Heli Reimman (University of the Arts Helsinki)

Dr Loes Rusch (University of Amsterdam)

Dr Tom Sykes (University of Salford)

Acknowledgements:

BCMCR Jazz Cluster

Boris Baker

Nicky Bourne

Yvette Burn

Lucy Chance-Arkell

Tony Cordell

Sharon Garbett

Mike Osborne

Koray Pezukoglu

Anna Reuben

Julie Tims

Yanyan Wang

NOTES

NOTES

NOTES

DOCUMENTING JAZZ

BIRMINGHAM CITY UNIVERSITY
16 - 18 JANUARY 2020

WAYS OF DOCUMENTING



BIRMINGHAM CITY
University



ROYAL
BIRMINGHAM
CONSERVATOIRE

BCMCR

Birmingham Centre
for Media and
Cultural Research



NATIONAL
JAZZ
ARCHIVE

RFMI

Research Foundation
for Music in Ireland

SMI

society for musicology in ireland
aontas ceoleolaíochta na héireann