

2011 Guelph Jazz Festival Colloquium

Abstracts and Bios

(Alphabetically by Last Name)

Olabanji Akinola

Olabanji's paper was co-presented with Mopelolade Ogunbowale.

My name is Olabanji Akinola, a Nigerian male graduate student in the Department of Political Science and International Development Studies. Having studied in Nigeria, Switzerland, South Korea and now in Canada, my learning experiences have exposed me to the immense creativities that exist in our shared world and therefore my research interests cut across international relations and development studies with a focus on Africa's socio-economic and political development.

The Role of Musical Improvisation in Social Advocacy: Whither Nigeria?

How has musical improvisation impacted the Nigerian socio-economic cum political space in the post independence era, and what are the new emerging trends in musical improvisation as a tool for social advocacy in 21st century Nigeria? This paper explores these two interrelated questions by (i) examining the role of musical improvisation in the evolution of Nigeria as a independent state, and (ii) identifying the means through which musical improvisation is been attained and expressed in Nigeria in the past 12 years of return to democratic rule. The main objective of the paper is to discuss the role of musical improvisation as a means of social-economic and political advocacy by Nigerian musicians whose different genres have combined to form an elixir for many Nigerians in their daily struggles for survival in Africa's and the world's most populous black nation.

Nigeria has been described by some scholars as the 'single greatest developmental tragedy of the 20th century' and as a 'metaphor per excellence for a failed development experience'. Yet, amidst this descriptions, the country according to a BBC research conducted in

2003 is considered to be home to the happiest people on earth, if only because of what is referred to as the ‘suffering and smiling’ phenomenon that the late Afro-beat legend Fela Anikulapo Kuti improvised in one of his numerous musical lyrics to summarise the experience of many Nigerians. As a veritable device for social advocacy therefore, the Nigerian music industry has over the years metamorphosed to become a source of musical improvisation, and consequently a motivation for many within and outside the country to emancipate themselves socially, economically and politically. To be sure, in its 50 years experience, the country’s musicians have remained steadfast in their criticisms of Nigerian government officials and cronies despite facing arrests and actual and/or threats of imprisonment from the authorities.

However, musical improvisation in Nigeria as a tool of social advocacy continues to overcome the ebbs and flows of Nigerian life and thus continues to receive waves of accolades as it now employs the use of information technology that hitherto remained out of reach under the military governments of yesteryears. With an array of information, technology and communication modes combined with domestic and international websites dedicated to promoting Nigerian music to the rest of the world, the improvisation techniques are expected to grow in the coming years. Thus, by examining the contours that are likely to shape its outcomes, this paper will end by providing recommendations on the ways forward. Hopefully, the paper will advance the discourse on the role of musical improvisation in the Nigerian context while opening new frontiers of research on musical improvisation across Africa and the world at large.

Jeff Albert

Jeff Albert is a trombonist, improviser, composer, and music

technologist based in New Orleans. Jeff is currently a PhD candidate in Experimental Music and Digital Media at Louisiana State University, where he studies with Stephen David Beck and Jesse Allison. He holds degrees from Loyola University - New Orleans, and the University of New Orleans, and has served on the faculty of Xavier University of Louisiana and the University of New Orleans. Jeff is currently an Instructor of Music Technology at Loyola University - New Orleans. Jeff's electro-acoustic pieces have been performed at Electric LaTex, in recital at LSU, by the New Orleans New Music Ensemble, and by the Laptop Orchestra of Louisiana (LOLs). Jeff's areas of research include the intersections of improvisation and technology, and performance paradigms for live computer music.

Jeff is also active as an improvising trombonist and jazz musician. He performs and records with the Jeff Albert Quintet, has released 2 CDs as co-leader (along with fellow trombonist Jeb Bishop) of the Lucky 7s, and is a member of Hamid Drake's Bindu-Reggaeology band. Jeff is the founder and curator of the Open Ears Music Series, and writes the blog Scratch My Brain.

Improvisation as Tool and Intention: Organizational Practices in Laptop Orchestras and Their Effect on Personal Musical Approaches

Improvisation is a practice as old as music. The laptop orchestra is possibly our newest ensemble. How do this ancient practice and this ultra-modern ensemble intersect? How does technology affect the way music is organized? How does that musical organization affect the performers?

This paper looks at the variety of improvisational practices in laptop orchestras and ensembles, using the repertoire of the Laptop Orchestra of Louisiana (of which I am a member) as a starting point. It explores the different roles that improvisation plays in the

development and performance of music for laptop orchestras. Laptop orchestras have developed out of musical situations that are often rooted in the Western European classical tradition (and its experimental fringe). This tradition has lost much of its connection to improvisation, but the rise of the laptop orchestra has (re)introduced improvisation as a fertile musical practice to many musicians in this tradition, so this paper will also look at ways in which practicing improvisation has affected the musical outlook of members of these ensembles.

Five pieces from the repertoire of the Laptop Orchestra of Louisiana (LOLs) serve as the basis for our look at improvisation as an organizational practice. We see how improvisation is used as a tool to facilitate development of new instruments and discovery of the capabilities of these new instruments, and as a short hand for addressing local content in situations where a commonly understood notation does not exist. We also see how improvisation is the intention in other musical settings. The act of improvising is the objective of the piece. A survey of leaders of other laptop orchestras supports the findings shown through LOLs pieces.

Many laptop orchestras have come about in academic settings that are rooted in the Western European classical tradition. The last century plus of this tradition has not privileged improvisation in any significant way, therefore many of the musicians participating in these laptop orchestras are new to improvisation, or even biased against improvisation. Interviews with musicians who have participated in laptop orchestras show how participating in these improvised settings has changed their attitude about and approach to improvisation.

Through this examination, we are able to see how technological constraints and aesthetic ideals interact to create a variety of organizational approaches to music for laptop orchestras, and how participating in these organizational approaches in turn affects the

musical lives of the participants in laptop orchestras. While this will not likely lead to improvisational practices becoming a dominant mode of operation in academic music, it is another step in the continued development of improvisation as a respected and sanctioned mode of operation in academic music, as it always has been in vernacular music.

Patrick Boyle

Newfoundland trumpeter Patrick Boyle embodies the jazz spirit by synthesizing a range of influences into a compelling original voice. He has been aptly referred to as a “trumpet personality” and “one of Canada’s top trumpet players and jazz musicians in general” by CBC Radio.

An in-demand session player not bound by genre, Patrick can be heard on more than 40 recordings and two critically acclaimed solo albums: "Still No Word" (2008) and "Hold Out" (2005). Patrick recently performed at Carnegie Hall with tabla virtuoso Zakir Hussain and drummer Steve Smith. He has also performed with Duane Andrews, Curtis Andrews, Mike Billard, Bill Brennan, Uri Caine, Bill Coon, Mickey Dolenz, Mike Downes, Andrew Downing, Mark Duggan, Bill Frisell, Great Big Sea, Jeff Johnston, Kirk MacDonald, Jon McCaslin, Mike Murley, John Nugent, Fred Penner, Plants and Animals, Tim Ries, Casey Sokol, Ernie Tollar, Jim Vivian, and Ken Whitely in styles ranging from gospel to rock to bluegrass. He has performed across North America, Europe and Australia.

Patrick balances his life as a performer with a strong dedication to academics. He will be completing his Doctorate of Musical Arts in Performance at the University of Toronto in Spring, 2010. His primary research interest is how improvisation, particularly collective improvisation in organizations, can help students

negotiate situations of tension and anxiety, inside and outside of music. Patrick also holds an M.A. in Ethnomusicology from York University and a B.Mus from Memorial University. He has taught undergraduate and graduate courses at Memorial as a sessional instructor.

Patrick has composed music for film, television, radio, and theatre. In 2010, he was commissioned by the CBC to compose and record 'Well Enough Alone', a multi-movement jazz suite which acknowledges the 60th anniversary of Newfoundland's confederation with Canada. Patrick regularly creates original live soundtracks for silent films and video games.

Finding Problems Together: Silent Films and Student Big Bands

This paper will outline a new curriculum for school-based large ensemble (i.e. big band) performance that emphasizes the regular use of film and live video game presentations based on my recent research at the University of Victoria School of Music.

Conceptualizing the substantive spark of jazz music, improvisation, beyond the model of soloist and accompanist can be challenging in many high school and university based big band courses for a number of factors. 1 Though there are notable exceptions, many school-based big bands, especially those in high schools, are effectively glorified concert bands. There is a clear pedagogy for instructing stylistic fundamentals (e.g. form, swing, instrumental roles, articulation). Regarding improvisation, chord/scale methods that highlight 'right' and 'wrong' note choices are used because they are the easiest to implement given the constraints of rehearsal time and not because they get to the heart of the improvised experience. Big band arrangements are largely sectional and often feature the same two or three instruments as soloists (e.g. 1st tenor, 2nd trumpet). The terraced architecture of the 'classic' big band set-up devalues the more colloquial, close-

knit social vibe of smaller combos. Eye contact amongst players is negligible. The use of a director, whose gesture and singular artistic vision guides the band, limits the amount of moment-to-moment control a player can assert in musical situations.

The collective creation and performance of live soundtracks to silent film and video game presentations enables even the most inexperienced groups to engage in *problem-finding creativity* in which group members have to ‘find’ and define the problem as they’re solving it (Sawyer 2007). During the term, students may create and re-create numerous variations of a particular soundtrack. The group is empowered and encouraged to experiment, with a ‘lead from behind’ approach from the director. Consider that in the process of improvising music collectively participants are generating new approaches to the musical situation at hand, regardless of style or genre. It is in the attempt to mutually participate in the musical act that the uncertainty inherent in improvised conduct is manifest. I will show how the use of live soundtrack performance can constrain and enable creativity in student improvisers.

Tegan Ceschi-Smith

Tegan Ceschi-Smith is a Master’s student in Music Education at the University of British Columbia. She is passionate about accessible, engaging, and inspiring music pedagogy and her focus is on community-run music programs in marginalized, at-risk, and aggrieved communities. As a research assistant with ICASP she has been involved in organizing Power Play: Improvisation and Sports conference at UBC, Coastal Jazz’s High School Jazz Intensive. She is currently involved in the Carnegie Centre Project alongside Julie Smith (Coastal Jazz, Vancouver BC) and Brad Muirhead (Carnegie Centre, Vancouver BC). Tegan has been a

member of the Carnegie Centre Jazz Band since January 2010. As well as playing violin with the group, she has helped to organize various performances for them, including a performance at the 2010 TD Vancouver International Jazz Festival and at Government House in Victoria in July 2011. The research for her Master's thesis will be a step toward testing ICASP claims that participation in the improvisational arts can bring connectivity, self-awareness, creative thinking, and transformation to populations in need and conceptions and issues of identity as expressed by members of the Carnegie Jazz Band, a Community Music program.

Fables of Faubus: Charles Mingus and the Carnegie Centre Jazz Band: Protesting Violence and Inequality

The Carnegie Jazz Band is a community band facilitated by Vancouver trombonist and music educator Brad Muirhead. It is funded and run by the Carnegie Centre, a City-run community centre in Vancouver's Downtown Eastside, a neighbourhood known as Canada's "poorest postal-code" or "skid road". Among the residents of the DTES are: new immigrants, retired/injured resource workers, artists, Chinese and first nations people whose families have populated the area for years, people released/kicked out of the closing mental health facilities, social workers, those with a mind towards community development, and sex workers. The band, which the author has been a member of since January 2010, was recently invited by Lieutenant Governor Steven L. Point to perform at Government House in Victoria on July 14, 2011. One of the pieces that the band is planning to perform is "Fables of Faubus" by Charles Mingus. This paper will examine the political and musical content of the piece originally performed by Charles Mingus, Ted Curson, Eric Dolphy, and Dannie Richmond, written and performed protesting the actions of Arkansas governor Orval E. Faubus, who called out the National Guard in 1957 to prevent the integration of Little Rock Central High School. The Carnegie

Jazz Band is currently rehearsing and re-writing lyrics addressing issues of homelessness and poverty in Vancouver's Downtown Eastside. This paper will focus on the intersection of text and performance in both the original and the Carnegie Jazz Band's performances of "Fables of Faustus". I will examine the historical, social-political, and performance contexts of each performance and the role that improvisation plays in the development and performance of the piece at Government House on July 14, 2011.

Jayne Cortez (Keynote)

Poet, Jayne Cortez was born in Arizona, grew up in Los Angeles, California and lives in New York City. She is the author of twelve books of poetry and performer of her poems with music on ten recordings. Her voice is celebrated for its political, surrealistic, dynamic innovations in lyricism, and visceral sound. Cortez has presented her poems & ideas at universities, museums, and festivals around the world. Her poems have been translated into many languages and widely published in anthologies, journals, and magazines. She is recipient of several awards including: Arts International, the National Endowment for the Arts, the International African Festival Award, the Langston Hughes Medal, the American Book Award and the Thelma McAndless Distinguished Professorship Award. Her most recent books are "On The Imperial Highway" 2009 "Jazz Fan Looks Back" 2003 published by Hanging Loose Press and "The Beautiful Book" 2007 Bola Press. Her latest CDs with the Firespitter Band are "As If You Knew" 2011 & "Find Your Own Voice" 2006 Bola Press, "Taking the Blues Back Home," produced by Harmolodic and by Verve Records. Cortez is president and with Ama Ata Aidoo cofounder of the Organization of Women Writers of Africa Inc. She is organizer of international symposiums and director of the films "Slave Routes: Resistance, Abolition & Creative Progress" 2009 and Yari Yari Pamberi: Black Women Writers Dissecting Globalization 2004. She can be seen on screen in the films:

“Women In Jazz” and “Poetry In Motion.”

Find Your Own Voice and Use It

Alain Derbez

Alain Derbez is a writer, journalist, radio broadcaster, t.v. conductor and musician. He studied History at the UNAM (National Public University in Mexico).

Books: *El jazz en México, datos para una historia* (Jazz in Mexico, Facts for a History, 2001); *Hasta donde nos dé el tiempo* (Until time allows, 1988), essays on blues, jazz and free jazz; the Hispanoamerican literature anthology *Todo se escucha en el silencio* (Everything is heard in silence, 1989); he has published fiction (*Mi nights with Carla Bley*, *Lee Morgan*, *the lack of concentration of X*, *Last chance to listen to Gato*, *Cecilia in the Kitchen is like Dolphy*) and poetry (*El jazz según don Juan*). Recordings: *La cocina, música para bailar*, *Las cosas por algo son*, *Ya son horas con Sonora Onoséon*, *Eze ozo jazzea aquí*, and *Privado Público con El Código Postal*. His recent release is the roman: *Usted soy yo*, winner of the Jorge Ibarguengoitia prize in 2009. His translation of Ajay Heble’s book *Landing on the wrong note* (*Caer en la que no era*) will be published this year by the Universidad Veracruzana.

Alain has participated in the Guelph colloquium on three occasions presenting his book about the history of jazz in Mexico, with his poetry and jazz recitals “Everything can be heard in Silence” and “Jazz will set you free,” and two years ago with a paper about education and improvisation. He has played also twice as part of the international workshops. The idea now with Jazzamoart is to, not only read a paper about this painter and his relation with

improvisation and different art languages but also to do a music/painting improvisation with him along with the participation of musicians attending the colloquium.

Jazz and Love and Art: Who is Jazzamoart?

Jazz and Love and Art can be read in Spanish in one word: Jazzamoart. That is the name of a visual artist who has inherited from his homeland the Guanajuato popular artistic tradition. In this paper, Mexican journalist and writer Alain Derbez will discuss Jazzamoart's artistic practice in relation to the conference focus on issues of intermediality. Popular art, a rhythmic expressionist language, and an intimate relationship with music (especially with jazz and free jazz), guides Jazzamoart's practice. Jazzamoart's visual improvisations and sceneries have appeared with many jazz musicians (Mexican and international).

Adam Euerby

Adam presented a short paper then co-led a short workshop with Sarah Tolmie, Tanya Williams, and John Faichney.

Adam Euerby is an MSc candidate at the University of Waterloo in Systems Design Engineering. He has been a senior student of Tanya Williams for 3 years.

Contact Improvisation: Breaking Three Myths of Collaborative Partnerships

Here I will talk about how Contact Improvisation sets the conditions to experience non-zero-sum game vs. compromise; cointelligence vs. independent thought; and “knowledge as participation” vs. “knowledge as acquisition,” all models of

interaction that I have worked with as a graduate student in Systems Design.

John Faichney

John presented a short paper then co-led a short workshop with Sarah Tolmie, Tanya Williams, and Adam Euerby.

John Faichney has practised Contact Improvisation for more than three decades, since the form's inception. Since 2008, he is a Ph.D. candidate in Sociology at the University of Waterloo.
(<http://www.personae.com/>)

On the availability of Contact Improvisation to onlookers

Some forms of dance rely in under-formulated ways on the visibility of gesture; that is, on the possibility of imputing kinaesthetic/aesthetic interest to gesture as it is seen. Unlike forms of acoustically-mediated expression, such forms cannot carry on under conditions of darkness, blindness, or unfocused vision. This constraint governs both onlookers' experience of dance, and the experience of dancers who (in the course of group activity) take in one another's actions by looking.

Against this background, Contact Improvisation (CI) is unusual for orienting to what is conveyable between dancers through the tactile sense. Indeed, it is central to CI's undertaking to orient to fellow improvisers via a touch-point — that is, a “rolling” point of physical contact between (two) practitioners. CI takes a variety of interests in the touch-point, chiefly in how it expresses cues for the immediate-term trajectory of the touch-point itself (that is, over the surface of the body.) However, the touch-point also conveys

expectations for the force about to be expressed into or away from the structure of practitioners' bodies, and, in general, for the ongoing migration and reconfiguration of either body through the shared space.

Yet while CI has evolved a discipline whereby practitioners can sustain continuous, high-bandwidth, multi-dimensional communication, it is unclear to what extent onlookers of CI can capture improvisers' experience via the visual sense — that is, through the traditional competence of imputing kinaesthetic/aesthetic interest to gesture as it is seen. This is not to dispute that onlookers infer something as concerns the “content” of the improvisations they witness. But the apparent unavailability (to onlookers) of improvisers' experience of CI's fine-grained detail suggests that improvisers' and onlookers' experience of the form are fundamentally incongruent. If so, then CI is at least interesting (and perhaps unusual) for having implemented an expressive form in which it is established from the outset that practitioners and onlookers appropriate essentially different experiences of the phenomenon.

Francois Houle

Clarinetist François Houle has established himself as one of today's most inventive musicians, in all of the diverse musical spheres he embraces: classical, jazz, new music, improvised music, and world music. Whether he's performing works by Mozart or Messiaen, appearing as a featured soloist with orchestra, or improvising and embracing live, interactive electronics, François demystifies music for audiences everywhere.

Inspired by collaborations with the world's top musical innovators, François has developed a unique improvisational language, virtuosic and rich with sonic embellishment and technical

extensions. A sought after soloist and chamber musician, he has actively expanded the clarinet's repertoire by commissioning some of today's leading Canadian and international composers and premiering over one hundred new works. He has collaborated with leading ensembles in Canada, including Turning Point Ensemble, Standing Wave, Bozzini Quartet, Fibonacci Trio, among others. He has twice been listed by Downbeat magazine as a "Talent Deserving Wider Recognition" and was hailed as a "Rising Star" in Downbeat's 2008 Critics' Poll.

His extensive touring has led to solo appearances at major festivals across Canada, the United States and Europe, and he has released more than a dozen recordings, earning multiple Juno Award and West Coast Music Award nominations. In 2006, François was the featured soloist in Lutosławski's *Dance Preludes* with the CBC Radio Orchestra, a performance hailed by the Los Angeles Times. In 2007, he composed and premiered a concerto for clarinet which he went on to record with the Turning Point Ensemble for a 2009 world wide release on the ATMA Classique label.

François studied at McGill University, went on to win the National Debut competition, and completed his studies at Yale University. He has been an artist-in-residence at the Banff Centre for the Arts and at the Civitella Ranieri Foundation in Umbria, Italy, and was a featured soloist in the International Clarinet Association's 2007 and 2008 ClarinetFests. He is a faculty member at the Vancouver Community College School of Music, and in 2006 he became Artistic Director of the Vancouver Creative Music Institute. In 2008 he was appointed as "Associate Composer" of the Canadian Music Centre.

Visit François on-line at www.francoishoule.ca

Cork Room: on memory, sampling, and poetic restructuralist aspects in live performance.

My presentation would centre around my current interest in developing musical works using pre-recorded voice(s), editing and sampling of texts to create layers of textures and meaning. The creative process of generating these new works has brought on several questions surrounding the use of text in performance, its mediatisation, its impact on musical strategies, and delivery in an improvisatory setting. With the words taking on a plurality of meanings, and dictating the rhythmic unfolding of the music, a close examination of cognitive parameters is required in order to move towards in the conception of an effective structural model for improvisation.

I will perform excerpts from recent works, as well as illustrating a number of procedures involved in the contextualization of materials into a coherent musical narrative. Text sources ranges from "found" materials (street, ambient, city signage, advertising, etc.) to literary text (original texts by Catriona Strang, classic prose and quotes by Proust and Agemben). Using midi controller and other triggering devices (keyboard, iPad/iPod apps) via sequencing software on laptop, the texts are combined rhythmically with percussive sounds, as well as musical samples drawn from private sound sources, public domain materials and post-post-post remixes. My intention is to underline rhythmic and micro-melodic elements from idiosyncratic readings, which in turn bring involuntary nuances to the text's original meaning.

Rob Jackson

Rob Jackson is an undergraduate student in the school of English and Theatre Studies at the University of Guelph. He has been working as a community outreach intern at the Improvisation Community and Social practice project for three years. Rob's previous research areas have included improvisation and pedagogy

as well as improvisational music workshops for teens with special needs.

“Exposures to Infinity”: Examining Robert Frank’s “The Americans”

Though photographer and filmmaker Robert Frank hailed from Switzerland, his 1958 book of photography entitled *The Americans* is one of the most interesting and influential photographic collections of the 20th century. In 1955 Frank secured a grant from the John Simon Guggenheim Memorial foundation to travel the United States and document the people, culture, and society he found. The images Frank captured are often considered by critics to be stark, bleak, and cynical portraits of American society. However despite these critiques the photographs in the *The Americans* investigate issues of poverty, racism, and the emerging post-war identities of young Americans with a sympathetic and at times humorous consideration for the complexities of the myths and cultural narratives imbedded in American society.

One of the most controversial points about *The Americans* is Frank's stylistic move beyond from the often pre-composed documentary photo-journalistic styles of photographers such as Dorothea Lange and Walker Evans. Where traditional photojournalistic concerns for objectivity often resulted in choreographed portraits and tidy images of American working life, Frank's personal and emotive stills are sometimes blurry, dark, gritty, and glaring. These intrusions of subjectivity, of the hand of the artist, were condemned by early critics for being “sloppy” (Tunny 1). Yet, the imperfections of this “snapshot aesthetic” (Papergore 3) might gesture towards Frank's interest in the aesthetics and representation of improvisation.

For the original edition of *The Americans* Frank asked friend and Beat writer Jack Kerouac to contribute an introduction to the work.

In his piece Kerouac summed up Frank's insightful images of American life: "Robert Frank...with that little camera that he raises and snaps with one hand he sucked a sad little poem right out of America onto film, taking rank among the tragic poets of the world" (Kerouac, *Introduction* 3). As a writer, Kerouac was highly interested in a spontaneous poetics drawn from the energy and creativity of improvised jazz practices. Similarly, in his position as interpreter and critic of Frank's work Kerouac makes reference to the images in *The Americans* as "pure a picture as the nicest tenor solo in jazz..." (Kerouac, *Introduction* 1).

With his theoretical pieces on the Spontaneous Method Kerouac advocated a new literary practice that was engaged with the subjective and the dynamic. One of the goals for Kerouac's literary theory of spontaneity is to move away from traditional methods of composition which remove the writer from the experience of the moment. Instead his spontaneous poetics looks for ways "to move within the complexity of the moment's demand, to be "with it," as jazz was," (Kerouac, *The Portable* 428) and to describe it as it is. Drawing on this interdisciplinary comparison as well as artistic and literary criticisms and theories of improvisation, I propose to examine Frank's photographs within and against the rubric of Kerouac's vision of spontaneous poetics. In reading these visual and textual works alongside each other I will explore with the ways in which jazz based improvisatory practices allowed Robert Frank to critique some of the traditional cultural meanings behind the myths, narratives, and symbols of postwar America.

Jazzamoart

Jazzamoart attended the 2011 Guelph Jazz Colloquium and participated in the workshop Mirar el ruido – To See the Noise.

A visual artist, Javier Vásquez's pseudonym Jazzamoart comes

from his three passions: jazz, love in all its forms (amor), and art. Jazzamoart is heir of the Guanajuato artistic tradition, with a rhythmic expressionist language, intimately related to music, men's passions and the everyday way of life. His visual improvisations and sceneries have appeared with main jazz musicians. Representative of generations of the 50's and Mexican contemporary painting, with dozens of national and international recognitions, considered by the specialized critics as a prolific and versatile artist, in constant evolution. Jazzamoart has presented his work in more than 340 exhibitions in México, USA, Canada, Latin America, West Europe and Japan, his work is in important public and private collections, and he has collaborated in diverse publications, workshops, conferences and LP's & CD's.

Michael Kaler

Michael Kaler is a scholar and musician living in Toronto. He did graduate work in religious studies at Laval University, and postdoctoral work at McMaster, focusing on early Christian gnosticism, and is currently working on improvisation in popular music in the doctoral program at York University's department of music. He has published and presented widely in the fields of religious studies and musicology and has taught at the University of Toronto and McMaster University. His most recent book, *Flora Tells a Story: The Contexts of the Apocalypse of Paul*, was published by Wilfrid Laurier University Press.

Representing Musical Communities: The Presentation of Group Improvisational Music in A Joyful Noise and The Grateful Dead Movie

Music-making is one of the ways in which social space is created, articulated, and defined; as such, it takes place within

communities. The people present (audience, musicians, and others) at any given musical event make up one such social grouping, while the ways in which the event conforms to or contrasts with established norms for such events gives evidence of another, implicit interpretive community. Finally, we can look at the musicians themselves, considered as a group, as making up another social unit, one with its own dynamics. These communities come together, interact and intertwine, for the duration of the musical performance. It is especially important to take into consideration the various natures of the social contexts that come into being around musical performance when we are concerned with heavily improvised music, which relies so much on the musician's spontaneous response to her environment.

In this presentation, I propose to examine some of the ways in which the improvising communities that made up and supported the Sun Ra Arkestra and the Grateful Dead are represented in, respectively, *A Joyful Noise* and *The Grateful Dead Movie*. The Sun Ra Arkestra and the Grateful Dead were two of the world's longest-lived improvising ensembles—one loosely associated with the jazz world, the other equally loosely tied to rock music. In their live performances, their interviews, and also in these well-known documentaries, the two groups modelled very different paradigms relating to the social dynamics at work within improvising ensembles, the very different relationships between those ensembles and their audiences, and the ways in which they approached the expectations created by their respective musical traditions.

As we see in these documentaries, the Sun Ra Arkestra and the Grateful Dead worked within and participated in creating powerful, but very different, social contexts for improvised music. In this paper, I will discuss, and distinguish, these contexts, and I will suggest some ways in which such presentations also relate to self-understandings at play within the jazz and rock communities.

Andrea Kuzmich

Besides singing in a Congolese gospel choir, studying Balkan music and African American shouts, Andrea Kuzmich's formal education at York University won her the Ella Fitzgerald award for Performance in Jazz, as well as the Saint Thyagaraja award for performance in South Indian music. She was featured as the lead vocals on Whitney Smith's Big Steam Band CD and on the free jazz scene has performed with Sabir Matten, as well as the late Raphe Malik and Glen Spearman. She currently sings in the award winning Georgian ensembles Darbazi and Zari and has directed the World Music Chorus at York University, where she completed her Master's Degree and is currently working towards her PhD in Ethnomusicology, focusing on the polyphonic singing of Eurasia's Georgia.

Scoring Vocal Variability and Empowering the Singer with Choices

As Gabriel Solis (2007) describes and Sherry Tucker (2010) reaffirms, jazz, as an oral improvising tradition, is based on "thousands of hours of collective creation and intergenerational learning." This lineage, however, does not ring so true when considering the standardized written arrangements for jazz choir and their lack of collective improvisation in performance. If existent at all, improvisation in the jazz choir context is limited to that of a single individual, the lead singer interpreting the lyric or scatting a solo over the changes. This seems so far removed from not only the African American shouts and spiritual roots of the music but also the nature of instrumental jazz.

In an attempt to challenge this convention, this paper explores ways of incorporating collective improvisation for the a cappella

jazz choir. Drawing from different improvising and choral traditions, the paper equates improvisation with variation and identifies ways of building variability into arrangements by empowering the singers with choices -- whether they be as simple as choosing one of two notes to sing in a chord change, or choosing a rhythmic pattern to perform, to more complex decisions in order to contribute to group improvised solos or soundscapes. Based on arrangements that have been workshopped with the Toronto based group Broulala, the paper will demonstrate, through visual and audio examples, the possibilities of these choices, how they are scored, and how they are performed. A final section then considers the meaning of these choices and, drawing on new jazz studies as well as similar de-standardization music movements in some post-Soviet traditional cultures, considers how these choices empower the singer and questions this significance within jazz practices.

Mark Laver

Mark Laver is an ICASP Post-Doctoral Fellow, based at the University of Guelph. His work is forthcoming or published in several academic and non-academic journals, including *Popular Music*, *Critical Studies in Improvisation*, *SAGAR*, *Discourses*, *The Recorder*, and *Canadian Musician*. He completed his PhD in Ethnomusicology at the University of Toronto. His dissertation research (funded by a Joseph Armand Bombardier scholarship from the Social Science and Humanities Research Council) focused on the use of jazz in advertising. Mark is also a busy working saxophonist; in 2005, he was featured in music periodical *La Scena Musicale* as one of Canada's Rising Stars.

Autoeroticism: Chryslers, Cyborgs, and The Look of Love

In 2003, Chrysler Canada launched a new television advertisement for their high-end sedan, the 300M, starring jazz singer and pianist Diana Krall. The ad features Krall in a sparingly decorated loft apartment – furnished only with a Turkish rug, a grand piano, and an antique clock that reveals the late hour (1:25am) – performing Burt Bacharach’s “The Look of Love,” the hit single from her 2002 album of the same name. As the ad unfolds, the scene alternates between Krall’s loft and a sleek, silver 300M driving through a rainy night. As Krall comes to the chorus of the song – “I can hardly wait to hold you, feel my arms around you, how long I have waited” – the car slinks in next to a tall building. The camera pans up, revealing Krall silhouetted in a top story window. While the advertisement’s narrative is generally ambiguous, it is in this final vignette that the simple story is revealed: Krall has been waiting alone in her loft for her lover, the driver of the 300M.

One of the most striking features of the advertisement is its soundscape. We do not hear the rain, nor do we hear any sound emitting from the car as it moves lithely through the wet (and presumably very slippery) urban streets; the only sounds in the ad are Krall’s warm voice and Claus Ogerman’s lush string orchestra. Of course, this kind of soundtrack is common in car advertising: countless advertisements purposefully elide “invasive” street noises and mechanical sounds, masking them with music. Indeed, this strategy is intended to capture a key element of car consumers’ desired driving experience. As Michael Bull explains in his ethnography of driving, “Soundscapes of the Car: A Critical Study of Automobile Habitation,” “The privatized aural space of the car becomes a space whereby drivers reclaim time, away from the restrictions of the day. The mundane activity of the day is transformed into a personally possessed time. Listening to music/radio enhances the drivers’ sense of time control/occupancy.”¹ Music allows a driver to both mark (and, in a sense, dictate) the passage of time, and to exercise control over her or his sonic environment.

This paper explores Diana Krall and her music as both tools for and subjects of control in the Chrysler 300M advertisement. In the first section of the paper, I propose that the 300M driver's control over Krall's music bears a metonymical relationship to his control over her body – a linkage that I suggest is crucial to the advertisement's sales pitch. In the second section of the paper, I argue that the misogynistic control of Krall's music and sexuality relates – metaphorically, at least – to the patriarchal policing of her position within the jazz art world. Throughout the paper, I use Donna Haraway's concept of the cyborg to examine the ways in which Krall simultaneously resists, consents to, and profits from her own marginalization and objectification.

David Lee

During a long career as bassist, cellist and composer, David Lee has worked in literary, theatre and dance contexts as well as in the improvised music scene. He has also written extensively on music and other subjects, including the well-received books *Stopping Time: Paul Bley and the Transformation of Jazz* and *The Battle of the Five Spot: Ornette Coleman and the New York Jazz Field*. He has recently entered the PhD program in Literary Studies and Theatre Studies in English at the University of Guelph.

Status Transactions in Improvised Music

By now, Keith Johnstone's theory of "status transactions" in theatrical improvisation has been around long enough to inspire several generations of actors and comedians. In his book *Impro: Improvisation and the Theatre* (1979) Johnstone relates how he managed to illuminate relationships, and ignite hilarious exchanges between actors in theatrical workshops, by asking them to express their status as above, or below, that of their partners in improvised

dialogues. In doing so Johnstone discovered that the interplay of power and submission among performers—“status transactions”—could generate exciting theatrical improvisations. The influence of the practices he initiated can be seen in the comedy performances known as Theatresports, and even in television shows such as “Whose Line Is It?”.

It is worth looking for ways in which this theory of status transactions might apply to improvised music. For example, if indeed we accept musical improvisation as a model of collective action, does this mean that all participants must forsake any claims of special status in favour of the general good? Does improvisation draw its strength from the denial of self-assertion and individual aggression, or can collective action indeed be enriched by these very qualities?

In theatrical improvisation, effective status transactions also involve a high degree of role-playing—what’s known, of course, in theatre, as “acting.” Does this particular model have a place in collective musical improvisations that place a high value on authenticity? Within the process of playing together, are individual musicians necessarily really “being themselves,” or does role-playing constitute a significant part of musical improvisation?

Within jazz, there is a tradition of “cutting contests” staged to test the virtuosity of competing instrumentalists in order to determine a clear winner. The critical consensus has been that such contests have never produced the genre’s best music, but does this mean that power plays, either real or role-played, have no place in improvised music?

Eric Lewis

Eric Lewis is a Professor of Philosophy at McGill University, and

the McGill site coordinator for ICASP. He is also an improvising brass player.

What can machines tell us about improvisation? The case of Voyager

Can machines improvise? In this paper I shall argue that there is, on the face of it, a major inconsistency between accounts of improvisation that foreground its social dimensions and its function as a mediator of personal narratives, and the claim that machines can, in principle, improvise. I will demonstrate that a classic thought experiment in cognitive studies, The Chinese Room Experiment, suggests that improvising machines are but a pipe-dream, and that issues surrounding intentionality, history, memory and identity raise difficulties for those who want to claim anything stronger than that machines can respond as if they are improvising.

Aaron Lightstone

Aaron Lightstone is a multi-instrumentalist, composer, performer and an accredited music therapist who currently specializes in palliative care. Aaron trained as a music therapist at Wilfrid Laurier University where he earned a Bachelor's degree in music therapy (BMT) (1997) and a Masters' degree (MMT) (2004) and at The Centre for Addiction and Mental Health where he completed a 1000 hour internship in psychiatric music therapy (1998). During his Masters' degree he received a number of prestigious awards for his ground breaking research on the use of hip hop in music therapy with street youth. Aaron has extensive experience as a music therapist working with a number of clinical populations including: addictions, autism, psychiatry, developmental disability, learning disabilities, ADD, dementia, military veterans and survivors of trauma. Aaron's current music therapy work takes

place at one of Canada's leading teaching hospitals within the Veterans' Centre at Sunnybrook Health Sciences Centre where he works as a full-time member of the inter-professional palliative care team.

As a musician Aaron has performed on the guitar and oud in various projects for over a decade. He is a founding member of the Juno-nominated World music group Jaffa Road and the CFMA nominated world music group The Huppah Project. He has been awarded numerous grants to support the activities of Jaffa Road from the Canada Council for the Arts, Ontario Arts Council, FACTOR and Toronto Arts Council. With the support of Canada Council for the Arts he is working on Jaffa Road's second CD and is studying Judeo-Iraqi music and oud performance (with a focus on improvisation) with the Iraqi-Israeli oud/violin master Yair Dalal (www.yairdalal.com). www.jaffaroad.com
www.musicistherapy.net

Music Therapy via Remote Video Technology is a Viable Treatment Option for Complex PTSD: A Case Review

Introduction: This presentation is a clinical case review that explains the process of how remotely delivered, improvisational music therapy was successfully used in the treatment of a Canadian Military Veteran suffering from severe Posttraumatic Stress Disorder (PTSD) and co-morbid Major Depressive Disorder (MDD). This client is a survivor of multiple childhood traumas whose condition was exacerbated by the traumatic events he experienced and witnessed while serving in the Canadian military abroad. As such his symptom profile is particularly severe and chronic. In-person psychotherapy and remotely-delivered music therapy was provided concurrently with music therapy sessions taking place despite a geographic distance of 1400km utilizing the

Ontario Tele-Health Network. Music therapy sessions were co-facilitated by a Music Therapist and Clinical Psychologist.

To ensure the safety of the client he was accompanied at all music therapy sessions by a Clinical Psychologist (who has been treating him for the past eight years), which added a significant inter-professional component to the process. To these authors' knowledge there are no previously published accounts of remotely-delivered video music therapy for the treatment of complex PTSD.

Methods: This was a retrospective clinical case review with participation and input provided by the client at the time of the review. Clinical treatment methods were based almost entirely in shared musical improvisation experiences. In these experiences the Music Therapist directed the patient to play with varying degrees of structure and freedom. The client was also instructed to bring varying degrees of representation to his playing, depending on the perceived needs of each moment.

Results: The client reported significant improvement in his ability to manage many of his PTSD symptoms including sleep disturbance, emotion regulation, interpersonal relationships and social avoidance, and negative affectivity, among others. The client was able to use the representational nature of aggressive music improvisations to express anger and rage in a controlled environment. More importantly, the improvisation sessions gave him the opportunity to practice expressing rage without losing control of it and having a dissociative experience. As a matter of coincidence this client's military service took place in the Middle-East. The music therapist in this case is a practitioner of Middle-Eastern music. The representational role of Middle-Eastern music improvisations will be discussed.

Discussion: Based on this experience we hope to elucidate for others that a) remotely-delivered music co-therapy can be effective

in the treatment of Complex PTSD for returning military veterans, b) inter-professional collaboration (Music Therapy and Clinical Psychology) made a positive impact on the treatment process, c) geographic distance is not an insurmountable obstacle to effective treatment of veterans living in remote/underserved areas, d) treatment efficacy was not negatively impacted by a Tele-Health treatment modality. The therapeutic collaboration between the music therapist and the clinical psychologist is believed to have furthered the therapeutic process, e) that shared music improvisation experiences and the subsequent verbal debriefings of those experiences, led to important new therapeutic insights for this client and where a key ingredient in his ongoing psychotherapy process.

Nicholas Loess

Nicholas Loess co-presented Spatial Stories, Sampled Memories, and Intermedial Improvisations with Paul Watkins.

Nicholas Loess (Murphy) is a PhD student in the School of English and Theatre Studies at the University of Guelph. He lives in Guelph with his partner Rosa and animal co-creators Emilia and Peanut. His current research is exploring the creative linkages between experimental film and improvisation. His creative work has been critically and artistically influenced by Trinh Minh-Ha, Chris Marker, Dziga Vertov, and Gilles Deleuze.

Spatial Stories, Sampled Memories, and Intermedial Improvisations

“A Space exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements” (Michel de Certeau, The Practice

of Everyday Life 117).

We are proposing an aphoristic co-performed multimedia essay. Nick is approaching this experiment imbued with the visual, Paul, the aural. Our meeting point for this exchange is textual. The co-performance will consist of agreed upon opening and end points, with what occurs in-between being left to the moment. Paul will compile recorded samples of each of our spoken essay, fragmented inside of his sampler. Nick will take the remainder of each of our essays and convert them into intertitles.

One of the themes explored in this multimedia exchange is space: how space is negotiated, produced, engaged with, performed, narrativized, and ultimately creatively enacted in the moment. Space can also be read as a reterritorialization, envisioned as a metaphor which, as John F. Szwed asserts in his understanding of how space metaphorically functions in the music of Sun Ra, “transvalues the dominant terms so that they become aberrant, a minority position, while the terms of the outside, the beyond, the margins, become the standard” (140). We are particularly interested in thinking in terms of how the outside might inflect the centre, and vice-versa, by testing the margins vis-à-vis a co-performative multimedia essay. Thus, in the de Certeauian sense—“*Space is a practiced place*” (117)—we intended to bring together multiple creative and interdisciplinary practices within a single space that negotiates our dual creative and academic practices. Thus, our approach is highly improvisational; albeit, our methodology seeks to find common artistic ground between seemingly disparate praxes in the hopes of finding a plane where the sonic and visual intersect in a heterotopic space of possibility. Upon recording Paul and Nick’s speaking parts, Paul will be using his sampler (an MPC 1000) as a mobile spatial memory box that will allow him to manipulate various parts of the essay in conjunction with Nick’s visual improvisations. Further, Paul will also be providing a backdrop of phonogrooves (from jazz and hip

hop recontextualized samples, other sampled voicings, to original compositions) to add a further polyvalent diegetic layer that seeks to problematize not only authorship, but the ownership of space within the realm of subjective memories.

We are attempting to build an essay through the reterritorialization and ‘conflict’ between our medial modes of expression framed in an academic environment where the essay form is not only the communicative product par excellence, but also the dominant form of material publication. Thus the content of this co-performance may or may not surface as its fruition will be co-determined between our exchange and the audience’s improvised engagement with it. We are attempting to work, as animator Pierre Hébert writes, “with montage on the edge between appearance, and disappearance.”

Barry Long

Barry Long is currently the Samuel Williams Professor of Music at Bucknell University where he directs the jazz ensemble and teaches coursework in jazz and music theory. As a trumpeter and flugelhornist, he has studied and performed with such artists as Kenny Wheeler, Bob Brookmeyer, John Clayton, Eliane Elias, Benny Carter, and Jim McNeely; his compositional credits include honors from the Jazz Composers Alliance and commissions for Clark Terry and The Kandinsky Trio. Long has received grants from the NEH and the Brubeck Foundation and his research has been published by Oxford, McFarland Press, and the IAJE. His current projects include a jazz appreciation text for Prentice Hall.

“The Black Blower of the Now:” Coltrane, King, and Rhetorical Change

When Martin Luther King, Jr. described the “fierce urgency of now” at 1963’s March on Washington, he at once drew upon a shared cultural memory and social consciousness. In a manner as much musical as rhetorical, Dr. King explicated his theme through a series of calls and responses on the riff, “now is the time.” Such forms draw upon a century’s worth of tradition embedded within the American musical and social fabric. When poet and activist Amiri Baraka cited John Coltrane as the “black blower of the now” in his 1979 poem “AM/TRAK,” he asserted the saxophonist’s contemporary cultural weight more than a decade after his passing. In ways similar to improvised performance, each example leverages the vitality and relevance of a forward-looking emphasis on “the now.”

Coltrane’s recording of “Alabama” less than three months after King’s legendary speech marked a seminal confluence of journalism, rhetoric, and improvisation. Described as “an accurate psychological portrait of a time,” the performance could easily have commemorated the state’s vital geographic role during the Civil Rights movement from Rosa Parks’ refusal to relinquish her seat and Montgomery’s subsequent bus boycott through marches at Selma and the freedom rides. Most however believe the work memorializes the tragic bombing at Birmingham’s Sixteenth Street Baptist Church, offering evidence through Coltrane’s incorporation of King’s famous eulogy for the young girls murdered by the blast. Similarities in their spoken cadences and melodic phrase lengths recall activist marriages of music and text dating back to the coded meanings of spirituals, yet the instrumental nature of the performance and the written word’s initial non-musical utility mark a significant departure which this paper intends to address.

For all of his philosophical alignments with calls for non-violence and spiritual unity, Coltrane’s insistent creative progress instead inspired King’s militant counterparts and became anthemic motivation for the Black Arts movement. Certainly by Coltrane’s

next invocation of King on 1966's "Cosmic Music," jazz and the Civil Rights movement's rhetoric had irrevocably been altered. Nowhere was this more obvious than in descriptions of jazz's relevance by the movement's leaders. King hailed jazz as a powerful soundtrack "akin to the universal struggle of modern man." In the same speech he famously declared "freedom by any means necessary," Malcolm X left no doubt as to jazz's ownership and relevance when describing "the only area on the American scene where the black man has been free to create." Within a year he would be assassinated, inspiring Baraka's move from Manhattan to Harlem and the creation of a movement that rejected prevailing sociocultural terms and compromises to instead declare a new manner of urgency. Black Arts writers sought to "wield the sheer force of Coltrane's music like a club" and by the end of the decade had invoked his name within a new poetic genre. This paper will explore John Coltrane's pivotal if involuntary role in shaping this changed dynamic in black activism and in particular his incorporation of text as both inspiration and musical device.

Kevin McNeilly

Kevin McNeilly is an Associate Professor in the Department of English at the University of British Columbia, where he teaches cultural studies and contemporary literatures. He has published critical essays on John Zorn, Robert Creeley, Charles Mingus, *Battlestar Galactica*, *The Wire* and on the music of Steve Lacy and the poetry of Tom Raworth. His debut poetry collection, *Embouchure*, was published in spring 2011 by Nightwood Editions.

Pierre Hebert, Scratching Dissent

N. Katherine Hayles describes what she calls the post-human as

our psycho-physiological enmeshment in “a cybernetic circuit that splices your will, desire and perception into a distributed cognitive system in which represented bodies are joined with enacted bodies through mutating and flexible machine interfaces”; she asks what continues to happen to “natural” bodies when technological prostheses become commonplace, when humans live habituated to massive media distraction, relatively untroubled amid the swirling byplay of the material and the representational, the complex confusions of flesh and image, of presence and displacement. The improvisational animation of Pierre Hébert both enacts and critiques this exact confusion. In particular, his live and filmed collaborations with improvising musicians and sound artists deploy and put at issue that interface, as the hand of the animator makes contact with the representational technology of the luminous screen. In this paper, I want to look very briefly at three of Hébert’s key improvisational collisions: with Ornette Coleman in his 1967 film *Population Explosion*, with Robert Marcel Lepage and René Lussier’s live soundtrack to *Songs and Dances of the Inanimate World: The Subway* (1985), and with Bob Ostertag in the documentary film of their live “scratch” animation, *Between Science and Garbage* (2004). In all three, the presence of the scribing hand marks a crucial tension between the experiential and the graphic, between the animated and the inanimate, that technologies of representation invite the listener-viewer to confront. Rather than produce merely self-reflexive moments within their media, however, Hébert and his collaborators gesture toward what Jacques Rancière might call *dissensus*, a cultural politics of – specifically technological – enmeshment that becomes deliberative and conflicted rather than overwhelming or distracted.

Aldon Lynn Nielsen (Keynote)

Aldon Lynn Nielsen is the George and Barbara Kelly Professor of American Literature at the Pennsylvania State University. His works of criticism include *Reading Race*, *Writing between the*

Lines, C.L.R. James: A Critical Introduction, Black Chant and Integral Music. His awards include the Kayden Prize, the SAMLA Studies Prize, the Gertrude Stein Award, and American Book Award and the Josephine Miles Award. His volumes of poetry include Heat Strings, Evacuation Routes, Stepping Razor, VEXT, Mixage and Mantic Semantic. In his undergraduate years he was a student in the creative writing courses taught by Professor Gil Scott-Heron.

“Meeting over Yonder”: Parker, Baraka, Mayfield

In the first decade of the twenty-first century, jazz bassist William Parker toured Europe with poet Amiri Baraka performing concerts rooted in the compositions of the late Curtis Mayfield. Featuring such jazz greats as Hamid Drake on percussion and the incomparable voice of Leena Conquest bringing Mayfield’s lyrics to new life, the concerts were far more than a traditional tribute, they were a vital rethinking of Mayfield’s music and of his cultural importance. Baraka joined the performance as a spoken word artist, reciting his poems within the structures of Mayfield’s songs. Parker and Baraka’s project unearthed, as the title suggested, the “inside” song of Curtis Mayfield while repositioning Mayfield for a new century’s art. In the process, the concerts also staged a revisiting of the significance of the social and cultural movements of the late 1960s for new times and new audiences.

Mopelolade Ogunbowale

Mopelolade co-presented this paper with Olabanji Akinola. The abstract for this paper can be found under Akinola.

I am Mopelolade Ogunbowale, a Nigerian graduate student in the Department of History and International Development. My present

graduate research focuses on examining the music industry in Ajegunle, an urban slum in Lagos. This is however part of my larger interest in proffering culturally friendly solutions to economic problems in the developing world.

Michael Pelz-Sherman

Pianist/Composer Michael Pelz-Sherman, MA Composition/Piano (Indiana University, 1986), PhD (UCSD 1989) has been performing professionally on piano, keyboards, and percussion since the age of 16. Since winning first place at a regional High School Jazz Quartet competition in 1980, he has continued to refine his sound, absorbing influences from a wide range of styles and cultures. A graduate of Indiana University and UC San Diego music programs, Michael studied composition with Earl Browne, Donald Erb, Harvey Sollberger, Rand Steiger, Roger Reynolds, and Brian Ferneyhough. While a student at IU, he was awarded 2nd prize in the SCI composition competition for his piece "Earth, Wind, and Wire" for clarinet, percussion, and 2 harps. He played keyboards and wrote music for the Minneapolis Jazz fusion group "Little Green Men", whose album "Jazz From Mars" won "Best Jazz Recording" at the 1989 Minnesota Music Awards. He also toured the Soviet Union that same year as part of the group "Rockhouse", backing up vocalist Prudence Johnson.

An accomplished software engineer and computer-musician, Michael served as a Musical Assistant at IRCAM in Paris, France in 1992, where he created an original real-time computer-assisted performance system and designed sounds for Netherlands composer Klass Torstensson's Urban Songs. His compositions have been commissioned and performed at the Crested Butte Music Festival, and he is an active member of the International Society of Improvised Music (ISIM).

Michael's formal musical training, combined with many years of

professional experience playing rock and jazz clubs throughout the country, provides him with a huge expressive palette and an endless wellspring of musical ideas. His Ph.D. dissertation, "A Framework for the Analysis of Performer Interactions in Improvised Music", created under the guidance of trombonist/improviser/author George E. Lewis, demonstrates his deep love for and understanding of the history, development, and structure of creative improvised music that has risen out of the American Jazz tradition.

Michael currently resides in Cary, North Carolina (USA) with his wife Dori and their three children, where he teaches piano and performs regularly with his trio MPS Trio, the Quintessence Jazz Orchestra, and blues band A Fifth of Blues.

Agile Jazz and Improvisational Software Development

I would like to present a paper exploring connections between Jazz Improvisation practices and post-industrial organizational structure as chiefly exemplified by Agile software development (ASD). ASD is "a group of software development methodologies based on iterative and incremental development, where requirements and solutions evolve through collaboration between self-organizing, cross-functional teams. The Agile Manifesto [1] introduced the term in 2001.

The Agile Manifesto values:

Individuals and interactions over processes and tools
Working software over comprehensive documentation
Customer collaboration over contract negotiation
Responding to change over following a plan.

It's fairly easy to transform the Agile Manifesto into a statement reflecting the core values of the Jazz and Free improvisation

community;

Individuals and interactions over composers and conductors
Great performances over accurate reproduction of notated scores
Audience participation and surprise over predetermined experiences
Responding to change over following a plan.

Connections between ASD and Jazz improvisation have been made before, for example by Suscheck and Ford (2008) [2]. However, the perspective of such explorations has generally been that of the computer science community, rather than the music community. I am interested in examining the common values and systems of organization underlying both communities, and considering what the emergence and skyrocketing popularity of ASD may portend for the future of both improvisational aesthetics and social structures. I'm also interested in looking critically at the metaphor of Jazz Improvisation for post-industrial team organizations, since the ways in which this metaphor both fails and succeeds are equally interesting.

References:

[1] <http://agilemanifesto.org>

[2] Suscheck, C. and Ford, R. "Jazz improvisation as a learning metaphor for the scrum software development methodology". *Software Process: Improvement and Practice*, Vol. 13/5, 2008.

Didier Petit

Didier Petit participated in Passages: the North by Northwest Series, a Colloquium workshop.

Didier Petit was born in Reims in 1962 into a musical environment

and began the cello at the age of six. Four months after the events of May 1968, he entered the conservatoire to study the instrument he was to research and work upon in the future. Thanks to his family, Didier was "swimming" in music from a very early age. He remembers the Parrenin quartet, his teacher Pierre Penassou, Scott Ross who stayed with the family, and interminable evening debates. In 1977, the year in which the Baader terrorist group launched several attacks in Germany, Didier walked out of the conservatoire, to find himself face to face with the world. At this time, he realised that music wouldn't leave him and, feeling a tremendous desire to exceed both physically and mentally, he turned to jazz. Particularly inspired by Sun Ra and his Arkestra and Celestial Communication Orchestra in which he played for ten years, he studied at the IACP, became a teacher, then administrator until 1989. Through his friendship with Misha Lobko he was introduced to many European musical improvisers and shared numerous musical experiences with Vladimir Tarasov, Sakis Papadimitriou, Daunik Lazro, Bruno Girard, Carlos "Zingaro", Roger Turner, Benat Achiary, François Tusques, Marilyn Crispell, and Jac Berrocal among others. Didier Petit also played an important part in organising the festival "decades of improvised music" with Christine Janvier and Misha Lobko at the galerie Maximilien Guiol. This was followed by a record called "Sorcier". In order to set up something stable, he created the record label In Situ in 1990 which now comprises 35 titles. In that very same year, two American scientists achieved coldfusion. Inspired by the scientific experience, Didier imagined a "musical parallel, using the principals of atomics: this was the beginning of NOHC. A utopist and realist at the same time, Didier Petit never loses the taste for risk and imagination, he continues to believe in resistance.

Alexandre Pierrepont

Alexandre participated in Passages: the North by Northwest Series, a Colloquium workshop.

Alexandre Pierrepont was born in Paris in 1973. His formative years were spent with the Surrealist Movement, while he was studying social and cultural anthropology at Paris-VII, where he now teaches, just like he teaches at Sciences Po (France). Influenced by the cultural studies, he specialized in the internal alterations (at the corner of otherness and togetherness) of the Western World and through the African American musical continuum as a social institution, from "double consciousness" to "multiple identity". After a first essay called "Le Champ Jazzistique" (Editions Parenthèses, 2002), and after having completed a PhD on the AACM, soon to be a book, he decided, instead of just writing and publishing another collection of poems, to imagine, together with Mike Ladd, a collective game, a "construction set" for words and sounds that took the shape of a recording: "Maison Hantée" (Rogue Art, 2008). The project with Didier Petit is for him an extension of the same principle: to experience and develop, in the most interactive way, the analogical freethinking one can find both in poetry and in creative music. Aside of his work as a writer and in academia, Alexandre Pierrepont has been an artistic adviser for labels and festivals in France for many years, organizing concerts, lectures and workshops with hundreds of musicians over the last 15 years, and he has been running the new series "Bleu Indigo" at the musée du quai Branly in Paris since 2010.

Jason Robinson

Jason Robinson is an Assistant Professor of Music at Amherst College, in western Massachusetts, where he offers courses on improvisation, jazz, popular music and new music technologies.

His scholarship focuses on improvisation in African American and African diasporic musics. He is also an accomplished saxophonist and composer whose work resides in the boundaries between improvisation, composition, and experimentalism.

Improvising Latencies: telematics, improvisation, and the paradoxes of synchronicity

In recent years an increasing number of concerts have taken place involving musicians and audiences in multiple performance sites separated by geographical space and linked through emergent networking technologies. Sometimes called “telematics,” the development of multi-site networked performance closely parallels important innovations in the telecommunications industry: first, telephone lines provided early means for playing together from a distance; more recently, Internet2 and custom open-source software enable nearly simultaneous high quality audio connections in multiple channels across great physical distances. Composer and experimentalist Pauline Oliveros argues “[a]s the technology improves exponentially and ubiquitously then eventually there will be no reason not to perform music at a distance. [...] Making music together makes friends.” While the emerging critical discourse surrounding networked performance tends to celebrate a kind of liberatory spatial dynamics (performing “at a distance”), little theoretical attention has been given to the real and imagined “latencies,” or time delays, inherent in networked performance.

In this paper, I draw from several recent networked concerts* featuring musicians performing together from as far away as the West Coast of the United States, the United Kingdom, and Korea to illustrate ways in which embodiment and spatiality continue to structure the ways musicians and listeners make sense of latency in networked performance. I argue that expectations about synchronicity and asynchronicity produce cognitive dissonances

that have, ironically, long been a part of improvised and experimental music. Indeed, telematic music making privileges the kinds of interactive decision making and instantaneous analysis of musical form long central to improvisation in its myriad contexts. Ultimately, I contend that improvisers theorize through latencies inherent to networked music.

*In this talk I focus primarily on three concerts: “ ResoNations 2010: An International Telematic Music Concert for Peace ” “ Inspiring: Telematic Jazz Explorations ,” and, most recently, “ Telematic Music Transform ”

Michael T. Spencer

Michael T. Spencer holds a Ph.D. in American Studies from Michigan State University with interests in Ethnomusicology (particularly Jazz Studies), African American Studies, Art History and Popular Culture. At Michigan State he taught courses on music and radicalism, popular culture and technology, and globalization in such academic units as the American Studies Program, the Writing, Rhetoric and American Culture department, and the Center for Integrative Studies in the Arts & Humanities. He was awarded the Dave Brubeck Research Travel Grant by the University of the Pacific in 2009 as well as the Somers Award in Teaching Excellence by Michigan State University in 2011, and currently serves on the Editorial Advisory Board of the *Journal of Popular Culture*. His current research, titled *Pacific Standard Time: Modernism and the Making of West Coast Jazz*, is an interdisciplinary study seeking to reconstruct a cultural and institutional history of the West Coast jazz movement in mid-20th century California.

Jazzing the Interior: Hi-Fi, FM, and the Reception of

Jazz in the Post-WWII California Domestic Sphere

This paper explores one of the most important (and overlooked) institutions in the history of jazz: jazz radio. Specifically, it examines radio station KNOB (1957-1965), the world's first all-jazz radio station, in Long Beach, CA and its relationship to the West Coast jazz movement. It makes the case that in establishing an independent, anti-corporate, jazz-only station on the tiny, untested FM band, KNOB created a new forum for the consumption of jazz; one which coordinated the reception and representation of the music in Southern California and beyond.

As the first of its kind, KNOB was not simply navigating uncharted territory as an improv-like exercise in action. It effectively constituted a free space through which owner and deejay Alex "Sleepy" Stein instituted his ideology of "art, advertizing, and activism;" elevating California jazz to a form of high art, introducing groundbreaking programming content, and positioning jazz radio as a powerful commercial advertizing medium.

Drawing from the interdisciplinary field of "New Jazz Studies," I focus specifically on the tendencies of KNOB's listenership, who adopted Stein's ideology as an exercise in connoisseur consumerism. Through the consumption of new in-home technological innovations such as FM radio, multiplex broadcasts, Hi-Fi stereo equipment, and various other acoustic technologies, the California domestic space was recast as a space for jazz by mid-century. Moreover, in identifying these entities as agents of American nationalism, upscale masculinity and elite subcultural cache, KNOB audiences actively participated in the making of a distinct California jazz culture, one whose music functioned as the soundtrack to modern living.

I conclude my discussion by exploring the downsides to

improvising jazz radio in the context of shifting musical aesthetics (particularly due to the advent of new jazz styles as well as rock and roll) and the overall economic decline of the jazz industry nationally around the late 1950s. Ultimately, I argue, the demise of KNOB demonstrates the limits of its plan to form a specific relationship with jazz consumerism, as its “art over commerce” dogma and missionary zeal collided with its ability to negotiate effectively with realities of the music business.

Nevertheless, I argue, in providing West Coast jazz with a vital mass media outlet and an active, enthusiastic audience, and in facilitating the relationship between other tributaries of the West Coast jazz industry and the music’s modernist impulses, KNOB served to impart a distinct “jazz-shape” to the technology, economy and popular culture of California at mid-century.

Alan Stanbridge

Alan Stanbridge is an Associate Professor in Visual and Performing Arts at the University of Toronto, cross-appointed in graduate programs in Museum Studies and Music. He has published numerous articles on popular music, jazz history, and cultural policy, and he is working on a book entitled *Rhythm Changes: Jazz, Culture, Discourse*, to be published by Routledge. He is a contributor to the *Continuum Encyclopaedia of Popular Music of the World*, and a member of the Editorial Boards of the *International Journal of Cultural Policy* and the *Jazz Research Journal*.

In a previous life, Stanbridge pursued a 15-year career in professional arts management and music promotion in Britain, during which time he held the post of Director of the Glasgow International Jazz Festival, responsible for promoting numerous concerts and specially commissioned projects featuring Ray

Charles, Cab Calloway, Stan Getz, Astor Piazzolla, Willem Breuker, Derek Bailey, Fred Frith, and John Zorn, among many others.

Gone, in the Air? Improvisation and the Paradox of Sound Recording

Toward the end of one of his final live recordings, in Hilversum in June 1964, the jazz multi-instrumentalist and composer Eric Dolphy is heard to say: “When you hear music, after it’s over, it’s gone, in the air. You can never capture it again.” Dolphy’s remarks were actually made to a Dutch interviewer in April 1964 and later appended to the live recording of the performance, but they have come to assume a near mythic quality, representing a characterization of the music that highlights its spontaneity, its immediacy, and its essentially ephemeral nature – traits which have served to frame jazz and improvised music within a particular discursive understanding of ‘authenticity’. But the irony inherent in Dolphy’s remarks is that his utterances are only known to us because they were, indeed, captured on tape, along with all the music that Dolphy and his Dutch collaborators subsequently made that evening in Hilversum. Hence, far from being ‘gone, in the air’, the music was preserved for posterity, and the recording *Last Date* now stands as a valedictory memorial in Dolphy’s recorded canon – Dolphy died of diabetes-related problems before the month was out.

The centrality of such recorded documents suggests that jazz history is, to a very large extent, the history of jazz recordings – a point that stands in a somewhat paradoxical relationship to the discourses of ‘authenticity’ highlighted above. And for this – all paradoxes aside – we should be grateful. As friendly experiencers (to borrow Anthony Braxton’s felicitous phrase), we are indeed lucky that the development of jazz coincided with the development of recording technology, allowing us to engage with and revisit the

rich music-making of the last 100 years. But the recording of freely improvised music performances offers an especially thorny example of the paradox that attends the recording of all musics, most notably jazz, that claim spontaneity and immediacy as among their fundamental defining characteristics. The radical spontaneity of free improvisation – one-off musical performances with no predetermined form or structure – might appear to represent the ne plus ultra of the discourse of immediacy that has served to characterize jazz since its earliest days. From this perspective, of course, the very concept of recording would appear to be antithetical.

Arguably, then, recordings of improvised music capture and preserve the music in ways that are strangely at odds with its apparently most basic aesthetic principles. But perhaps *all* recordings of musical performances – whether free improvisation or otherwise – can be understood as independent material artefacts that generate their own forms of ‘authenticity’, with little need for recourse to the ‘authenticity’ of the original performances of which they are, apparently, merely documents. And this, in turn, suggests that perhaps we need to revise our reading of Eric Dolphy’s comments: the music is, indeed, ‘gone, in the air’, and that which has been captured is something else again – neither the original music, nor merely a ‘document’ of the original music. In this paper, I explore and expand upon some of the ideas addressed briefly in a recent CD liner note for a recording, *At Somewhere There*, by Evan Parker, Wes Neal, and Joe Sorbara, released in 2011 on the Toronto-based Barnyard Records label.

Marcel Swiboda

Marcel Swiboda is currently the Cultural Studies BA Programme Director at the University of Leeds, UK. He is the co-editor of

Deleuze and Music (with Ian Buchanan, published by Edinburgh University Press, 2004) and has published numerous articles on the relationships between contemporary philosophy, cultural theory and jazz.

Transversal Technics between Improvisation and Theory: Interstitial and Intermedial Extemporary Encounters

The British free improvising musician Derek Bailey once claimed that ‘only an academic would have the temerity to mount a theory of improvisation’.¹ Whether one ultimately accords with Bailey’s observation regarding the thinking of improvisation, it nevertheless symptomatizes a range of challenges with which theorists have to contend.

At the heart of these challenges are the epistemological limitations set by and through prepositional modes of theorizing, that is to say, theorizing ‘on’, ‘of’, ‘about’, etc, as implied by Bailey’s claim. It is evident therefore that in some ways the linguistic and semantic modalities of conceptual language simply don’t lend themselves to the consideration of improvisation in any straightforward way. This is one among a number of epistemological factors that has long posed obstacles to the theory-improvisation encounter.

Yet in recent years philosophers and thinkers have gradually sought to meet these challenges and obstacles, such as Gary Peters in his 2009 book *The Philosophy of Improvisation*, and what has emerged through such endeavours is a growing body of evidence to suggest that improvisation – rather than constituting a perpetual anathema to theoretical thought – is in some cases given to develop through forms of improvisational experimentation.²

In order to explore some possible ways in which these limitations might be circumvented, this paper proposes to mobilize the

conceptual language of ‘technics’, as used by the French philosopher Bernard Stiegler in his work on the subject, and ‘transversality’ – the French theorist-activist Félix Guattari’s term for the shared registers of creative, subjective, social and political activities, in order to pragmatically and productively situate theory in relation to improvisation, with a mind to sounding out their mutually reciprocal aspects. 3

A practical in-road into this task is provided by the intermedial character of contemporary digital technologies. What my paper will hereby seek to propound is a thinking of improvisation that is at once *interstitial*, situated between theory and practice, and *intermedial* – situated between diverse audio and visual media. Hypermediated instances of improvisational experimentation will provide a case-based focus for this paper, in particular the Norway-based collective the Kitchen Orchestra’s performance of their work

Pulse at the MaiJazz festival in Stavanger, in May 2011, and its virtual documentation using Flip cameras and microblogs.

Sarah Tolmie

Sarah presented a short paper then co-led a short workshop with Adam Euerby, Tanya Williams, and John Faichney.

Sarah Tolmie is an associate Professor of English at the University of Waterloo with research interests in embodied cognition. (<http://english.uwaterloo.ca/Tolmie.html>)

“Finding Your Other Half: Contact Improvisation as Extension of the Body Schema”

In Plato's *Symposium*, we encounter the myth that men and women were first created joined like Siamese twins, back to back, heads facing both directions like Janus; we achieved our current physical autonomy by a traumatic process of severing and re-ordering. This is a material fact that the body remembers, that causes longing for union, physical and sexual, for others that we meet in the world, and an instant recognition at the physiological level of our lost other-selves, as powerful as the ideational act of recognition that occurs in remembering an Ideal Form. From Genesis to Saint Paul to Milton, theologians and poets have insisted that man and woman are "one flesh."

Both the Neoplatonic and the Judeo-Christian traditions have been justly lambasted as body-unfriendly and woman-hating, and I dispute neither. Yet contemporary cognitive science and biology have demonstrated ever more clearly the extent to which men and women do share one flesh: human flesh. Sexual difference is crucial to phenomenological experience and determines many different types of reaction, physiological and cultural, but there is a lot of common ground in function.

Contact Improvisation, sustained by touch, is a powerful laboratory for exploring — scientifically and mythologically — one way of recovering this bodily feeling of intersubjective unity. One thing that happens, with radical, repeatable, provable clarity, during CI is an extension of the body schema, that prenoetic (i.e., not available to conscious experience) sense of the body's boundaries — it extends radically into the touch-partner, with whom you are sharing a centre of gravity. From this joint, extended position, which incorporates both conscious and unconscious functions of the self in each dancer into a systematic, functioning whole, it is possible to conduct an experiment in being, literally, one flesh.

Sara Villa

Sara Villa is an ICASP Postdoctoral fellow at CREUM Université de Montreal with a research project focused on the influence of jazz improvisatory practices on the Beat Generation poetics. In 2008-2010 she was a research fellow in a joint program between Columbia University's Center for Jazz Studies and the University of Milan, where she received her PhD in 2008. She is the translator into Italian of *Windblown World: The Journals of Jack Kerouac 1947-1954*, and the editor of a forthcoming collection of Kerouac's jazz writings. She has published articles on Virginia Woolf, Anglo-American Cinema and Jack Kerouac, and she collaborates with the jazz magazines *All About Jazz*, *All About Jazz Italia* and *Musica Jazz*. Her monographic volume dedicated to the film adaptation of Woolf's *Orlando* (*I due Orlando: Le poetiche androgine del romanzo woolfiano e dell'adattamento cinematografico*) is published by CUEM, Milan. Her main interests are focused on the poetics and politics of gender, and on the relationship between contemporary British and American literature and the other arts, particularly film and jazz music.

Intertwined Confessional Narratives: The Representation of Improvised Jazz Solos in Jack Kerouac's Major Novels

One of the most recurrent metaphors used by both professional musicians and jazz critics to define jazz improvisation compares the solo with a narrative act. If successful, the improviser should be able to “tell a story.” Art Farmer, for instance, remembered how Lester Young – who is most famously associated with this parallelism – made him “tighten up and tell a story in each solo,” (qtd. in Whitney Balliett, *American Musicians II*, 442) and Dexter Gordon confirmed in an interview how, to him, “Prez was the first to tell a story on the horn” (qtd in Ross Russell “The Parent Style

and Lester Young” in *The Art of Jazz*, 210).

The parallel between soling and narrating is similarly a key feature of some of the most specialized analyses of improvisatory practices in jazz. Berliner, in his foundational *Thinking in Jazz*, describes the continuity and coherence which are revealed as the solo unfolds as the cohesive features of “a tale within a tale, a personal account with ties of various strength to the formal composition.” The dialogical structure of improvisatory solos within a group setting can therefore be read as a ritualistic exchange of confessional narratives. (An extremely sensitive study of this aspect is developed by Ingrid Molson in *Saying Something*, p.73-96)

What happens, then, when the “story” of a jazz solo is disclosed through another “story,” written in a syncopated prose which is programmatically set to follow the same rhythmical patterns of bebop? Is this new jazz-informed style more apt to reproduce the musical narrative of an improvisatory moment due to the mimicry of its structure in a different medium? And how does the literary representation of the jazz soloist narrative influence the overall fictional narration within which it is inserted?

This paper aims at suggesting potential answers to these questions by focusing on the novelistic depiction of jazz solos in Kerouac's major prose works written during and after 1953. During this year, in fact, the author conceived his “Essentials of Spontaneous Prose,” a manifesto in which he described his narrative as based on spontaneous, confessional sentences, structured along an “undisturbed flow from the mind of personal secret idea-words, blowing (as per jazz musician) on subject of image.”

The core of Kerouac's poetics was designed in accordance with the same improvised, confessional narrative of the jazz soloists he loved. As a result, when jazz solos appear in Kerouac's post 1953

novels, his spontaneous prose seems to even more openly challenge the ineffability of jazz improvisation and to metamorphosize into the object of its depiction. In addition, his style intertwines the author's confessional narrative with that of the jazz musician's solo, recreating in his novels the silent dialogue occurring between the players and their audience during a live performance.

Chosen examples taken from *On the Road*, *The Subterraneans*, *The Beat Generation* and *Vanity of Duluo* will allow us to unveil how Kerouac's spontaneous prose attempted to transfix on the written page the ephemeral nature of jazz soloists' narratives, and make them dialogue with his own intimate and confessional voice.

Paul Watkins

Paul Watkins co-presented a paper with Nicholas Loess. The abstract for this paper can be found under Loess.

Paul Watkins is a PhD Student of English and Theatre at the University of Guelph. His dissertation will focus on intersections between music and text, particularly examining the engagement of communal audiences by many African Canadian poets using African American musical forms (Blues, Jazz, Hip Hop, and improvisatory practices) that inscribe resistance against hegemony to remap the concept of community. Paul is currently acting as the Website Content Coordinator for the ICASP project. He also serves on the board of the Guelph Jazz Festival. Currently living in Toronto, Paul is an aspiring Hip Hop artist and slam poet.

Carol Ann Weaver

Carol Ann Weaver, eclectic composer/pianist creates music which blends many genres, energies, styles and spirits, often coloured by her fascination with African music. Her music has been performed and aired throughout Canada, USA, parts of Europe, Korea, and Africa. Her genre-bending music blends classical, jazz, avant garde, folk, resulting in new fusions of roots and art music. Critics laud her work for its blending of cultural voices and its embrace of varied styles. Her CDs, *Every 3 Children*, *Thistle & Jewel*, *Dancing Rivers*, *Journey Begun*, and *Daughter of Olapa*, deal with African, Canadian and environmental themes, and *Awakenings*, her collaborative CD with Rebecca Campbell is based on the poetry of Di Brandt and Dorothy Livesay. She is Music Professor at Conrad Grebel University College/University of Waterloo, and a member of Canadian Music Centre, Association of Canadian Women Composers, and SEM (Society for Ethnomusicology). She recently organized “Mennonite Music Beyond Borders,” the second Sound in the Lands Festival/Conference on Mennonite Music, Conrad Grebel/University of Waterloo, June 2009, featuring international music-making. This conference/festival drew hundreds of composers, musicians, scholars, and participants from across North America. She also co-edited the same-titled publication of conference papers to be released in Fall 2011. Her ongoing study of African music has resulted in a number of presentations, papers, and publications, as well as a study-travel music and culture course to Durban, South Africa, running alternate years from University of Waterloo.

‘I Improvise, Therefore I Am’ – Story Telling as Improvisatory Music-Making in South Africa Today

While concepts of musical improvisation exist far beyond the parameters of American jazz music, certain practices of African music have maintained improvisation as a core component well before American jazz proliferated and quite beyond the scope of

“standard” jazz. With African technology seemingly leaping from oral tradition to cell phone communication, African music has almost skirted the computer/internet era, currently mediated by cell phone or remaining largely live-performance-based, expressing cultural/community-formation in various improvisational ways. In that American jazz developed in the early 20th C. from blues and musical/thematical gestures brought to America by Africans, African improvisational music stems from African traditional musical/poetic/dance patterns, and as such, continues to exist as a jazz prototype, continually creating platforms whereby stories are told and cultural voices are expressed.

Two specific contemporary South African groups will be discussed whose improvisational music is socially relevant as a means of story-telling, combining text and performance aspects, serving as an agent for change within these cultural/social groups. Both groups wish to give back to the world something essential about their changing lives within performance modes that are equally changing, improvisational, and yet rooted in known traditional expressions. Both groups, while employing rich verbal and dance/movement gestures, always improvise their own songs so as to convey their own unique messages about their lives. It is considered untenable for either group to use others’ compositions. Rather, their music is newly created in order to establish pride in themselves and their heritage, tell their stories, and develop a way of continuing cultural expressions while changing and improvising around the essential core of these traditions.

Inyoni Kayiphumuli (Zulu for “the bird that does not rest”), founded by Brother Clement Sithole, is a musical performance group comprised of troubled youth who live in the Vryheid Community Home established in 1988, some 350 kilometres northwest of Durban, South Africa. Brother Clement, a passionate professional performer of the umakhweyana (traditional Zulu musical bow), has taught members of his community to play a full

range of Zulu traditional instruments in order for them to create new and improvisatory forms of maskanda music, a form of African jazz. With AIDS as a backdrop in many of their lives, Inyoni Kayiphumuli's improvised music/dance/poetic performances present socially relevant messages, fashioned from their very own lives.

Similarly, Vivani Bafazi, meaning "work hard to get something," is an 'up-country' women's group from Zwelibomvu near Durban, founded by Mpume Zondi. Vivani Bafazi composes and improvises music in response to their lives which are challenged by polygamous marriages, AIDS, or extreme economic issues. Yet when they sing and dance, they find happiness and meaning, with their intricate, compelling, and continuously changeable performances creating highly sophisticated jazz-like improvisations.

Specific improvisational skills and the crossing of media boundaries within both groups will be discussed and compared as means of telling stories and creating cultural statements relevant to their lives and our world today. Musical examples will be played from both groups.

Lisa Williams

Lisa R. Williams is a Ph.D. candidate in American Studies at Michigan State University. Originally from St. Louis, MO, she holds a B.A. in English from William Jewel College and an M.A. in Medieval Studies from University of York in Yorkshire, England. Her current research centers on transnational flows of gender and popular culture during the interwar years, particularly in the areas of British-American relations, popular literature, film, and jazz.

The Story of St. Bix: Myth, Cultural Meaning and the Improvisation of a Jazz Legend

This paper offers a biographical-historical examination of Bix Beiderbecke, legendary jazz cornetist of the 1920s, in order to critique the central role of myth as improvisation in the construction of the jazz narrative. Beiderbecke, considered a genius for both his improvised solos and impressionistic compositions, died at the age of 28 in 1931 – as the “roaring ‘20s” were officially giving way to the Great Depression. Both the circumstances and the timing of his death fostered a romantic, sometimes melancholic perspective among musicians remembering Beiderbecke and the exuberant years of the 1920s; this aura of romantic remembrance suited the construction of Bix as the first “saint of jazz,” simultaneously generating an interest in Bix as a popular culture archetype for the tragic jazz hero. This image, first expressed in Dorothy Baker’s *Young Man with a Horn* and more recently in Frederick Turner’s 1929, helped to promote Beiderbecke as a mythical legend. Beiderbecke biographers, such as Richard Sudhalter and Philip Evans, have since struggled to separate fact from fiction, a process complicated itself by the role of myth in the larger jazz discourse; if the narrative and cultural meaning of Bix is sanctified, it suggests that his actuality can never be fully explored or expressed. In examining the legendary status of Beiderbecke as expressed through biographies, novels, documentaries, and feature films, this paper is a referendum on the wider issues of myth-making, jazz biographies, and jazz historiography.

Tanya Williams

Tanya presented a short paper then co-led a short workshop with Adam Euerby, Sarah Tolmie, and John Faichney.

Tanya Williams is a contact improvisation practitioner and context artist who has practiced in the Kitchener-Waterloo area for 17 years. (<http://tanyawilliams.ca/>)

On Shifting Centre of Gravity in My Body and Thought

How does this dance change my thinking and my thinking change my dance? And my life? According to these emerging new thoughts, who am I? And what kind of world is this? And given the complex relationship between "I" and "world," what does this practice make available? I undertake here to give a brief history of Contact Improvisation and some forms of wider social practice to which it is related. Putting Contact Improvisation in a historical context signals the larger cultural shift to context-sensitive response-ability.

Jack Wright

Jack Wright taught at various universities (European History) beginning in the 1960s, and left academia in the early 1970s to engage in radical politics. Later in the decade he was directing his energies into playing the saxophone. He is today one of a small group of musicians in North America that has played improvised music exclusively since that time. Through years of near constant touring, often performing for audiences in cities and towns where improvised music had never before been heard, he came to be regarded as an underground legend, the "Johnny Appleseed of Improvised Music". He has deliberately avoided the conventions and socio-aesthetic limitations of musical careerism to pursue his own vision. Although his de-professionalized approach sets him apart from most musicians at his level of accomplishment, his art has always grown, expanded, and synthesized new information. He

is unquestionably an original and virtuosic saxophonist, a master improviser who is deeply lyrical, with humour never far away.

Wright lives in Easton PA, centrally located on the East Coast. He tours frequently in Europe as well (and in Japan in 2006), making new musical and human connections, bringing Europeans to the U.S. to play with himself and others. His inspiration has provided crucial impetus to hundreds of musicians, even as he maintains that he is the one inspired by them. His vast list of collaborators includes some “name” luminaries (William Parker, Axel Dorner, Michel Doneda, Andrea Neumann, Denman Maroney, Tatsuya Nakatani, Bhub Rainey to name a few) but more significant are the many obscure greats he has played with. He has made over 40 recordings (many published on his own Spring Garden label), performed in over 20 countries, and written extensively and insightfully about music and society for journals such as *Impro jazz* (France) and *Signal to Noise* (US), as well as his own website, www.springgardenmusic.com

Resurgence and challenge 1997-2011: free improvisation from a player's perspective

Around 1998 a conjunction appeared that opened up a new direction for free improvisation, and for myself as a player. First, there was a popular resurgence of interest in free playing after its partial eclipse ten years previous; this time around it meant new players coming out of music schools hungry for free playing. (This reversal was sociological and cultural, I believe, to be explored elsewhere.) This was coupled with a version of free playing that was an inherent and for some an explicit critique of the jazz-based improvisation that had been played since the sixties and had not changed much since then. The new direction awakened me from my boredom and anguish with my own playing, while the flood of young enthusiasts gave me a vast new field of players to engage.

The resurgence was sparked by a handful of young Boston musicians, recently graduated, who were closely linked with the bold path called reductionism, centered in Berlin, and foreshadowed many years before by a group of English players, AMM. The new direction was more accurately termed “lower case music”, marking the contrast with free jazz. As electronics was frequently part of the mix, “electro-acoustic improvisation” (eai) became a subcategory. Two forms could hardly be more different. As free jazz generally fulfilled one particular archetypal whole—loud or at least moderate in volume, assertive, fast, real-pitch oriented, physical, personally expressive and heroic, all played on traditional instruments--so reductionism enshrined its polar opposite—quiet, restrained, slow with long pauses, sound-oriented, cerebral, engaging close moment-by-moment listening between players, and favorable to invented or modified instruments and electronics. This “new thing” had nothing to do with Albert Ayler and everything to do with Morton Feldman, a different kind of listening and interacting. If music is spirit, then these were two radically different forms of spiritual experience, and of improvisation.

This was as brutal a divide as that between abstract expressionism and its postmodern successors in the visual art world, created so abruptly in the early sixties. Unlike that, however, free jazz audiences, players, and funding sources held their ground, even scornful of players who went over to “the other side” (as I can attest!), and were not inclined to experiment with the new possibilities that had opened up. For some of the professional English players there were broken friendships and refusals to play together, the first time the unity of that improvisational community was broken.

By now that storm has settled; each music has its own audience, and the reduced players have abandoned their collective “scene” for decent careers and individualized styles, and don’t appear so

doctrinaire as they once did. Meanwhile, many European free jazz players have taken up electronics, partly because it is difficult to get certain gigs without wires somewhere in evidence.

For the past ten years I was part of all this, organizing tours for myself and especially French players, both in the US and Europe, as well as large full-weekend sessions I called *No Net*, mostly in Philadelphia. My playing was always more physical and emotional than the true lower case players, but has been deeply affected by that experience. I have now largely dropped out of the music business, writing and studying, rather than competing for above-ground paying gigs, which I see as destructive to the music.

Workshop Descriptions

Contact Enaction: A Practical Demonstration of Contact Improvisation

The Contact Enaction workshop was accompanied by four short papers from each of the speakers. Please see their individual bios and paper abstracts above.

John Faichney, Tanya Williams, Adam Euerby, Sarah Tolmie

Here a group of four contact improvisers, ranging in experience from thirty years to six months in the form, will demonstrate CI in a round robin: a workshop form used often in classes, in which pairs of dancers interact for a set amount of time, and one of the pair migrates out to be replaced by another. It's a simple improvisatory structure that allows us to show groups of two and three dancers moving together. Tanya Williams, context artist and CI practitioner with Fall on Your Feet Dance Lab (Guelph) and Friends of the Floor (Kitchener) will also lead a gentle movement-based interaction and warmup illustrating some CI principles, open to all audience members. If possible, come wearing comfortable clothing.

Mirar el ruido (To See the Noise)

Alain Derbez, Jazzamoart, Nicolas Caloia, Jean Derome, Isaiah Ceccarelli, and Guillaume Dostaler

As a follow-up to his paper concerning Mexican artist Jazzamoart, Alain Derbez, Jazzamoart, and Montreal-based musicians Nicolas Caloia, Jean Derome, Isaiah Ceccarelli and Guillaume Dostaler will together hold an improvised recital, involving paintings,

poetry, jazz, and plastic intervention.

Steve Lacy's "Tips" in Dance and Music

Susanna Hood, Scott Thomson, Alanna Kraaijeveld, Christine Duncan, Kyle Brenders

The Tips is the name of a project conceived by Susanna Hood that extends her work singing and dancing the music of Steve Lacy in two related repertory projects: The Rent (a jazz-based quintet led by Scott Thomson with Kyle Brenders, Nick Fraser, and Wes Neal) and The Open (an all-Lacy 'chamber' trio of Susanna, Kyle, and Scott). In November 2010, Susanna went into the studio with The Open along with two close collaborators from other projects, singer Christine Duncan and dancer Alanna Kraaijeveld, to explore how song material – in particular, intervallic and rhythmic elements – as well as the poetic elements of song could inform specific choreographic vocabulary. This vocabulary was developed with a mind to generating not only fixed movement but also the basis for improvisation in much the way that musicians improvise on songs. This research is a continuation of a decade of work by Susanna, often in collaboration with guitarist Nilan Perera, in which she has integrated vocal and movement improvisation in an open improvisation context, a practice in which she is virtually unrivalled in Canada.

The Tips is a program-length performance of "Tips" by Steve Lacy (1979), a setting of fourteen poetic aphorisms from the notebooks of painter Georges Braque. Each of the fourteen short sections

activates a different tone and tenor of improvisation by different members of the ensemble, isolating and combining movement improvisation, instrumental improvisation, vocal improvisation, and poetic/dramatic improvisation. The play within the space is amplified by the placement of suspended paintings by Montréal artist, John Heward, throughout – see attached image for an idea of this work. These paintings are ‘characters’ in the narrative of the work, as bodies, voices, and music move through them. (Heward and Lacy were close friends and musical collaborators.) The Tips, by combining and intersecting music, dance, poetry, visual art, and theatre, strives to be in tune with the pan-disciplinary ideals of both Steve Lacy and Georges Braque, a spirit that is engendered by the texts of “Tips” themselves.

Passages: the North by Northwest Series

Alexandre Pierrepont (Social and Cultural Anthropology, Université de Paris VII / Sciences Po, France), Didier Petit (France), Marianne Trudel (Quebec), and Gerry Hemingway (Hochschule Luzern, Switzerland)

If cellist Didier Petit already worked with poets and poet Alexandre Pierrepont with musicians, and will refer to those experiences in their presentation, this workshop will mostly be based on a project they ran between May and June of 2011, when they travelled across North America, from NYC to LA, through Chicago, to realize a "road recording" for the Rogue Art label. In every city, Didier Petit has recorded improvised duos and trios, and the texts by Alexandre Pierrepont have sometimes served as platforms for the improvisation. With this in mind, and knowing that every meeting between two or more improvisers is like the invention of a (possible) new world, the two men used the theme, or the myth, of the "North by Northwest Passage". Alexandre Pierrepont wrote one long incomplete poem, in French: the imaginary diary of an explorer (Martin Frobisher, 16th century)

who was looking for this passage in between the worlds, but it's unclear if the text is from Martin Frobisher or from somebody else, anybody else, from today. Didier Petit selected which part would work with each scheduled duo or trio. Then they sent the words, translated in English, to the improvisers, before the different recording sessions, so that they knew the meaning(s). When in the studio, friends and neighbours, who are not fluent in French, were asked to read those words in French, whatever their mistakes, before or after Alexandre Pierrepont's own reading. The meaning was known by everybody but said "in the background", or "in the shadow", in an unobtrusive way for the making of the music. In order to create a three-dimensional reality between the meaning(s), the music of the language in which the poem was written, as altered by non-French-speakers, and the music of the different singular voices and voicing. Meanwhile, listening to the music created in the studio, Alexandre Pierrepont completed the poem on the spot. For this workshop, the two men will use this completed poem in the same way, with musicians and readers present during the colloquium.