

Guelph Jazz Festival and Colloquium 2010

Bios and Abstracts

(Listed in alphabetical order by last name)

Melvin Backstrom

Melvin Backstrom is a PhD 3 student in musicology at McGill University. His present research—informed significantly by interests in philosophy, history and politics—focuses on the intersections between art and popular musical forms and genres since World War II with a particular emphasis on the role, and development, of improvisation. He received diplomas in Jazz Guitar Performance and Recording Arts from Grant MacEwan College, a BA (Combined Honours) in Music and Philosophy from the University of Alberta and a Master's in Musicology from McGill University. Prior to commencing graduate studies he lived in Taiwan for two years teaching English and playing music, but also worked extensively as a tree planter in western Canada as well as a guitarist on various cruise ships.

'Was That Really a Performance?': Laptop Music and its Specters

On account of their ever-increasing processing power and social proliferation laptop computers have become an increasingly common part of musical performance in recent years. But though the consequences of this shift has been the subject of ample debate, its relations with—and implications for—improvisation-based music has so far been lacking in comparison. In this paper I therefore examine the practices and discourses of laptop performance in relation to those forms of musical improvisation that make use of older notions of instrumentation and technique. Specifically, I examine the discursive construction of the widely popular real-time musical software interface *Ableton Live* in order to interrogate both its own presumptions as well as those of its many critics. Making use of McLuhan's theorization of media as non-transparent "extensions" of our senses, Benjamin's historicization of the "aura" of the work of art, and Merleau-Ponty's phenomenological turn to the primacy of perception, I critique the residually persistent mind-body dualism that pervades much of the discourse on laptop music in order to argue for an electronic music practice more open to its bodily, and more traditionally acoustic, engagements. Out of this, I argue for the importance of laptop-based performance to improvising ensembles as a contemporary phenomenon that cannot be ignored, but must be sufficiently grappled with for improvisation to fulfill its promise as music that both expresses the challenges of the present and can also suggest the promises of the future.

Sharon Morgan Beckford

Dr Sharon Morgan Beckford is an Assistant Professor in the Department of English at Saint Mary's University, Halifax, Nova Scotia, where she teaches Literatures and

Cultures of the Black Diaspora. Her research interests include Black Diaspora Studies, Black Cultural and Feminist Studies, Canadian literature, and Postcolonial literatures.

What and Who is a Dancehall Queen, and What Does the Dancehall Queen Competition Offer Women?

This paper explores the dancehall queen competition as an aspect of dancehall culture in an effort to answer the above questions. It argues that the phenomenon of the dancehall queen as pioneered in Jamaica and now spreading internationally works to free women from a confining aesthetic through, what Mary Russo calls, “the parodistic and hyperbolic style.”¹ In a carnivalesque way, it is a liberatory act of improvisation in which the female body is both the main tool and agent for the liberation of the female.

As a result the bodies of the *queens* become signs of the transgressive and liberatory options for women beyond the dancehall and regardless of any specific culture—hence the success of the dancehall queen as an expression of women’s liberation internationally. The dancehall queen competition invokes the concept of embodiment, as explained by Judith Butler, “as a mode of dramatizing or enacting possibilities [that] offers a way of understanding how cultural convention is embodied and enacted.”² Participants in the competition reject the notion of having, as Butler suggests, “to materialize the body in obedience to an historical delimited possibility,”³ thereby making it possible for all women to use the body as agent in ways that do not confine them to the reified notion of “good” women.

Drawing on the Jamaican experiences, I argue that Dancehall is a space driven by competition and spectatorship in which the participants’ success and popularity depend largely on the ability to improvise. It is an evolving spectacle as women find different ways of expressing the Self. Once seen as only performative dance, within the last two decades dancehall culture has been significantly transformed to include female participation in the lyrical and dance competitions. The females express their sense of self without inhibition in ways that challenge and displace the established male domination, in ways that challenge many Western norms of feminine behaviour and expressions of sexuality. For this reason, dancehall when performed in dominant Western societies parodies the social realities, as other and dominated, of the participants and their spectators. This parodying of life experiences importantly signals the liberatory and transgressive effects that this competition poses for contemporary society.

George Blake

George Blake is a graduate student in ethnomusicology at the University of California, Santa Barbara. His current research explores the multiple contexts of blackface minstrelsy in the 20th century, incorporating insights from performance studies, religious studies and African-American studies in his work. Prior to UCSB, he received a BA from Wesleyan University with a double major in music and African-American studies. In addition to his academic work, he has experience as a pianist, accordionist, flautist and poet in numerous experimental and improvisational settings.

A New Rhythm to an Old Form: Tradition, Innovation and the Trope of Syncopation in 'Late Minstrelsy'

This paper is a study of changes in professional performance practices of blackface minstrelsy troupes during the early 20th century. During this era, the full form minstrel show had declined from dominance in the business of American mass amusements and its techniques were being adapted to vaudeville and cinema. My aim is to illuminate broad shifts that occurred in the remaining minstrel troupes when facing competition from these faster, flashier forms of entertainment. In particular, I analyze the importance of the trope of syncopation in late minstrelsy. Additionally, I show how changes in technology, instrumentation and audience taste provoked nostalgia for the good old days of minstrelsy. I do so by examining one particular blackface minstrel performer named Neil O'Brien and his emergence as the creator of "Progressive Minstrelsy" along with his concern for maintaining the integrity of the "old-time" minstrel show. I present his history as an apprentice with well-established minstrel performers, to his rise to success as a member of Lew Dockstader's minstrels troupe. Unlike Al Jolson, whom he performed alongside in Dockstader's company, O'Brien's next step was to form a minstrel company of his own, rather than transfer blackface techniques – as Jolson did – to more modern mediums. In ethnomusicology, recent scholarship has emphasized how information technologies give rise to new communities and forms of cultural practice. But didn't these communities of adaptation and avoidance exist at the beginning of the 20th century? This investigation analyzes how tradition is transformed by technology and how the minstrel show served as a contradictory vehicle for sorting out the cultural meanings of modern America.

Wilson Blakely

Recently I am completing my honours undergraduate degree in philosophy at McGill University. I already have a Masters of Arts degree from the University of Quebec at Montreal (UQAM) in dance. This period of academic training follows many years of performing as professional contemporary dancer. Most notably I performed as part

of the Company Marie Chouinard and the Vancouver based company E.D.A.M. (Experimental Dance and Music). I was fortunate enough to have had a broad range of experiences in the dance milieu and travelled extensively. I also enjoyed being exposed to a large variety of dance styles and worked with many choreographers. A significant part of my dance career was made up of improvised dance projects. I collaborated with various ensembles in both Vancouver and Montreal. I initiated an improvised dance project in Montreal and was a founding member of a vibrant yet short lived ensemble that performed several times in well known venues in Montreal.

Improvisation has been a constant source of investigation and questioning throughout my dance and academic careers. I think the combination of both practical and theoretical backgrounds give my present work a clear and tangible base for confident questioning of the practice.

Listening to the Growing Edge: How we Tune-in to the Dancing Body

I would like to submit the following paper proposal for consideration in the 2010 Guelph Jazz Festival Colloquium which has for a selected theme "Improvising Bodies." I am presently working on a longer work which will fulfill the honours thesis portion of my undergraduate degree in philosophy at McGill University. From this larger work I will draw the presently proposed paper which will focus on improvised dance, in particular Contact Improvisation, and the nature of the performance-audience relationship. I investigate the nature of an improvising dancing body and focus on such notions as "listening" and "tuning-in." Of specific interest are the contrasts between improvised dance and improvised music and how such notions as listening and tuning-in entail differing significances in the respective improvisational forms. I attempt to construct a theoretical model for what I suggest is a possible perceptual model for how a spectator can attend to the dancing body while it performs improvisation. This model is based on a phenomenological investigation of the fundamental and universal elements of gravity and momentum. I suggest that an understanding of listening based on the somatic sensations of touch and momentum leads to a collapse of the traditional subject-object model of listening and unites the dancing contact improviser in a participatory and reflective position unique to improvisation based in the physical principles weight and momentum. This in turn leads to distinctive relation of the spectator to the elements of the improvised performance. Access to the very material of improvisation is less apparent, on first and conventional view, than to the material of improvised music. This raises fresh questions of what it means to attend to improvised dance and what is at stake when discussing issues of trust and risk in dance improvisation.

My research is based on a number of interviews with practicing dance improvisers. I draw from these first-hand accounts the experiential knowledge of improvised dance

as the investigation develops. I also draw from my own first-hand experience as a contemporary dancer with much improvised dance experience. This perspective on the subject of my paper will hopefully make the work resonate with both theoretical readers and a more general audience with an interest in improvised dance. Given the paucity of theoretical work written about dance in general and improvised dance in particular, this proposed paper will raise questions and cast light onto a subject in much need of rigorous theoretical development. It will also enrich the larger discourse around improvisation as it adds a unique and culturally pertinent perspective to already growing body of work being done on other forms of improvisation.

Angela Blumberg and Augusto Monk

Angela Blumberg:

Angela was born in 1980 in Germany. She studied dramaturgy in Leipzig, and later contemporary dance at the Laban Centre in London. Since 2006 Angela has been a freelance dance artist, presenting her own work in Germany, UK, Sweden and Canada. She works as a guest dancer for The Van - L Dance Company and is a certified GYROTONIC® instructor. Angela is currently pursuing her second year of her MFA in choreography at York University. Her research focuses on audience perception, improvisation strategies and multi-media performances.

Augusto Monk:

Originally from Argentina, Augusto Monk studied composition in Boston-USA, and film music and music education in London-UK. Currently pursuing his PhD in Music Education at U of T Augusto's research focuses on improvisation and cognition. Some of his many interests in music include composition, musicianship pedagogy, ear training, and performance. Trained as a drummer and dabbling on several other instruments, for the last five years Augusto has been developing "pansonic coordination" (simultaneous multi-instrumental performance) applying this unique form of music making to story-telling, jazz performance and improvisation.

Improvisation Theory for the 1st to 5th Dimension

Improvisation between music and dance has established hierarchical and/or functional roles on these two art forms. Traditionally, it is the dance improviser who follows existing music, or reacts to improvised music. More unconventional endeavours have attempted to equalize both art forms in the improvisatorial setting (Brown, 2007). Even with the latter approach, the improvisational collaboration of music and dance has been implemented as simultaneous individual practises: two

performing bodies reacting or responding to each other, but independently complete in themselves (Lesschaeve, 1985, Morgenroth, 1987). Based on the theory of symbolic interactionism which brings out the essence of joint action as the collaborative contribution of participants (Blumer, 1969), we claim that a new conceptualization of integrated improvisation between music and dance results in a novel art form. This integration indicates that the improvised composite is made of elements from each of the two mediums, represented musically through sound, or kinaesthetically through movement. Amongst other improvisation strategies, this integration generates the concepts of kinaesthetic melody and gravity-based contrapuntal improvisation.

This paper is organised in four sections. First, we define the construct of improvisation as it applies to music and dance separately, drawing on similarities and discrepancies. Based on the areas of conceptual confluence, the second section analyses applications of the construct of improvisation on the work of significant improvisers such as William Forsythe and Rudolf Laban (dance), and Counterpoint Project 101 and Kenwood Dennard (music). Based on Blumer's (1969) concept of joint action, and Gardner's theory of Multiple Intelligence (1993), in section three we investigate possible applications for the Improvisation Theory for the First to Fifth Dimension, a set of improvisation strategies that integrates space, time, and sound. As a result of empirical studies and grounded theory research, in section four we summarize the construct of this theory and discuss performing applications and areas for possible further research.

Jaime Brenes Reyes

My name is Jaime R. Brenes Reyes and I am currently enrolled at the Latin American and Caribbean Studies MA at the University of Guelph. My research focuses on the work of Argentine writer Julio Cortázar with special attention to his concept of 'el hombre nuevo' ('new man' or 'new person') that he develops in novels and short stories.

Improvisation as a Writing Technique in Cortazar's *Hopscotch*, or How Julio Invites the Reader to Play Along

Cortázar became very involved with the liberation movement that took place in Latin America after the Cuban Revolution in 1959. According to him, the 'new person' will bring about the Socialist revolution throughout the region and create the new Latin America. Cortázar, however, does not seek to impose a certain idea about Latin America. Rather, it encompasses a constant process of transformation and

negotiation between individual and community. The creation of the new Latin America, and the emergence of the 'new person', I argue, resembles the improvisation process found in jazz and other musical expressions.

For the Summer Institute, I will explore the ways that Cortázar introduces improvisation as a writing and reading technique in order to communicate his concept of the 'new person'. Cortázar was well aware of the potential that jazz embodies for literature as evidenced in his novel *Rayuela* ('Hopscotch'). The author-reader relationship becomes essential for a proper understanding of *Rayuela*. Cortázar incorporates the reader in the creation of the plot, presents characters that are easily recognizable, and invites the co-creator to play with the language and structure of the novel. In this sense, *Rayuela* is based on the concept of improvisation by creating a collective sustained by the imagination, playfulness, and creativity of its individuals – in this case, author and reader.

Through improvisation, Cortázar is able to introduce the reader into a world of equals, where each individual has the ability to intervene and negotiate. It is a continuous process of creation, in which schemes have not been imposed, but rather are being constructed. It implies a renewal in language, relationship among various, and understanding of reality, essential elements for the emergence of the 'new person' and the construction of the new Latin America.

Rebecca Caines

Dr Rebecca Caines is an award winning performance maker and scholar. She has published articles in a series of books, most recently the Routledge Reader in Community Performance, as well as papers in journals such as *Afterimage*, *Performance Research*, *Australasian Drama Studies* and *Australian cultural studies journal M/C*. She has also developed large scale, multidisciplinary community projects in Australia, Northern Ireland and Canada. In her current postdoctoral fellowship with ICASP, she is exploring community-based sound art and new technologies, in order to investigate the relationship between improvisation, sound and the creation of site/space/place. Her sound art collaboration "Community Sound [e]Scapes", involving community groups from three countries will launch at the Guelph Jazz Festival in 2010.

(e)Scaping the Body: Working with Communities in New Media Improvisation

This paper explores improvisation in site-specific sound and multimedia art with reference to the work of new media artist Pat Badani, and the current ICASP project, "Community Sound [e] Scapes", designed by the Rebecca Caines and John

Campbell. Using Badani's 2001-2007 work "Where Are You From" and recent interviews with the artist as points of departure; this paper explores how improvising in new media interacts with the performance and embodiment of difference. The paper then explores the related improvisatory tactics which have shaped the international "Community Sound [e] Scapes" online sound project; including dialogue, mistake, slippage and repetition, layering and flow; using examples from the author's interactions with community participants in Canada, Australia and Northern Ireland. Using Lefebvorean and post-Lefebvorean notions of space, the paper argues that rather than isolating body from affect, improvised new media and sound art projects have the potential to reengage with the very different bodies of 21st Century communities through the performance of new visions of site, space and place.

Sarah Caissie

Sarah received a B.Mus. in flute performance from the Hartt School at the University of Hartford, where she studied with John Wion. She is currently a Ph.D. candidate in Musicology at Brandeis University, as well as a part-time faculty member at Clark University. Sarah's main interest is American popular music, particularly 1930s jazz music and dance.

The Early Performed Jazz Retrospective

Early jazz performers were aware of the development of a stylistic progression, as evidenced by jazz retrospectives offered within the first several decades of the 20th century. These performers were often commercially successful white artists who used concertized jazz retrospectives to fulfill alternative motives. These motives can be summarized in two categories: correction of perceived racial slights and exhibition of talent.

In his 1924 Aeolian Hall concert, Paul Whiteman intended to show a progression from jazz's perceived vulgar origins through Whiteman's own proposed future for jazz, which culminated in the premiere of Gershwin's "Rhapsody in Blue." His progression, in accordance with his personal views, downplayed the African-American contribution to the style as well as championed his own controversial brand of music.

Benny Goodman presented a five-song collection entitled "Twenty Years of Jazz," also intended to show jazz's development, at his 1938 Carnegie Hall concert. While Goodman's presentation did not suggest a future direction for jazz, it also did not properly indicate jazz's African-American roots, despite Goodman's inclusion of the

Ellington song "Blue Reverie."

While the Whiteman performance is recognized as a racially belittling event, the Goodman concert is considered a symbol of racial progress. However, the similarities between the two programs have not been explored. Furthermore, the concertized jazz retrospective is largely ignored in existing literature. This paper considers both jazz retrospectives, exploring the ulterior intentions for the musical selections as well as larger racial and musical issues inherent in performing a retrospective at an early time in a style's development.

Louise Campbell

Clarinetist Louise Campbell seeks to interrogate and renew the traditional concert format while fostering the creation of new works. She performs works in genres ranging from classical and contemporary to klezmer and swing, and practices improvisation in a variety of styles. Her interest in collaboration has led her projects incorporating dance, theatre and film artists. Career highlights include writing and performing music for director Jeanette Pope (*Berson Boys*, 2008 - presented in the Kodak Emerging Filmmaker Program at Cannes, 2009); writing and performing theatre music work *Hear Me Out* (NeXtfest Festival for Emerging Artists), and collaborating with writer Annie Abrahams and director Rebecca Barnstaple in the creation of *l'envoyer à mars pour y trouver la quiétude* (2008), an installation involving projected text, dance and music.

Louise is co-founder of the *Umbrella Ensemble*, *Ensemble In Extensio* and the *Maenad Ensemble* with whom she brings music to diverse audiences through workshops and concerts in schools, seniors' residences, homeless shelters and other unexpected venues. Louise holds an MMus with a minor in Jazz from Indiana University and an MA in music education from McGill University and is a member of a board of the Canadian New Music Network. Her primary influences include clarinetist James Campbell, jazz pedagogue and composer David Baker, movement coach Valerie Dean, and the One Yellow Rabbit Theatre Company.

Move and be moved : improvisatory movement practices for musicians

As a Classically trained musician, many of my discoveries as an artist have come about through the process of being asked to be creative *not* as a musician but as a mover, a field in which I have markedly less experience and training in than music. Since I do not have the technique, habits, and aesthetic assumptions as a mover as I have as a musician, I have to rely on creative impulse and instinct. As I tap into my creative instinct through movement, I understand artistry in a different way and discover new possibilities in both my 'untrained' field of movement and my 'trained'

field of music.

Musicians are highly-skilled movers in relation to their instruments. What happens when musicians are asked to be movers without our instruments? How do we tap into creative impulse and instinct? What creative and aesthetic questions come into play? How does improvisation in a 'untrained' idiom such as movement influence and inform our play as musicians? Drawing on my experience as a musician and mover in Laban Bartenieff Movement Fundamentals, Contact Improvisation and Zen Shiatsu, this presentation will explore how improvisatory movement practices can be used to inform and stimulate musicians' creative processes. Come ready to move!

Charity Chan

Charity is a artist-scholar who has performed in Canada and the United States. Her music performances on piano and accordion can be found on the labels Innova Records, Tzadik, and Ambiances Magnétiques. Her research interests include: cultural memory and social aesthetics in contemporary improvised music; copyright in experimental and "fringe" music practices; and approaches to interdisciplinary performance analysis.

She holds a Bachelor of Music from McGill University, an M.F.A. in contemporary improvisation from Mills College, and is currently a Ph.D. candidate in musicology at Princeton University. In 2009 she completed a research fellowship at the Center for Black Music Research at Columbia College, and was also an Andrew Mellon research affiliate at the Center for Arts and Cultural Policy Studies at the Woodrow Wilson School of Public and International Affairs at Princeton University.

In the "Absence" of Sound: Cultural Memory, Bodily Knowledge, and Non-Sonic Practices in Creative Improvisation

In the space formed by action, intention, expectation, and consequence in performances of creative improvised music, the act of divorcing musical sound from their associated physical gestures generates a rupture in the musical experience. This rupture has been characterized both positively and negatively, alternatively being labeled along the lines of being either "refreshing" or "alienating".

However, that this disruption is considered exceptional foregrounds—regardless of the aesthetic judgment or personal preference—an interdependence between action and sound. It is this tacitly assumed relationship that designates music to be, at least partly, a form of bodily knowing, and hence practice. From this, music could be regarded as being a form of bodily social memory—a site where socio-cultural knowledge is recollected, sustained, and created through performance—the

experience of which is concurrently private and public.

Framing this experience within the constraints of a performance of creative improvised music, the dislocation of physical action and the sound produced generates a psychoacoustic "silence". It is in this "silent" space that the presence of sound becomes almost secondary to the experience of sound at all (arguably even to the sound itself). Where sound is seemingly separated from its physical correlation, creative improvisation as a form of bodily social memory enters into a space of suspended disbelief.

Roger Dean

Roger Dean is a composer/improviser, and since 2007 a research professor in music cognition and computation at the MARCS Auditory Laboratories, University of Western Sydney. He founded and directs the ensemble *austraLYSIS*, which has performed in 30 countries. His creative work is on 30 commercial audio cds, and he has released many digital intermedia pieces. His 400 substantive research publications include 7 humanities books, many on improvisation in the arts, and he has an Web of Knowledge Hirsch Index ≥ 53 . Previously he was foundation CEO of the Heart Research Institute, Sydney, researching in biochemistry, and then Vice-Chancellor and President of the University of Canberra. His brief biography is on Wikipedia at [Roger_Dean_\(musician\)](#).

Loudness, Intensity and Affect in Jazz and Free Improvisation Performance and Cognition

The paper will demonstrate the predominance of a pattern of acoustic intensity change, a close correlate of perceived loudness, in recorded improvisations. In this recurrent pattern intensity rises are shorter than falls, and the rate of intensity change is greater in the rises than in the falls. A wide range of Western improvised music is studied, and the analyses are conducted by measuring intensity in moving windows across each piece. The fixed windows used are 0.04sec, 0.5 sec, 5 sec and 10 sec, chosen to sample a range of important musical structures such as patterns, phrases and phrase groups. In addition, a comparative analysis of Miles Davis's *My Funny Valentine* using rhythmic beats as the window, thus with slightly variable lengths, is presented. The recurrent pattern is interpreted in terms of a hypothesised Force-Effort-Energy-Loudness-Affect chain linking performer (or composer) with listeners and with other performers. Partial experimental investigation of this chain in other work has been consistent with the theory in supporting a major role of acoustic intensity in the perception of both musical change and affect. It seems that improvisers share this patterning of acoustic

intensity with interpreters of classical music, and composers of electroacoustic music. Thus we suggest that music made without acoustic instruments, that is without the physical and bodily intervention of performers providing the energy to activate a sounding instrument, has developed the same pattern perhaps because composers recognise its expressive power as a statistical archetype. It remains to be seen whether this statistical feature could be assimilated from environmental and/or speech sounds. We will also present data on the perception of change and affect, parts of the FEELA chain, as listeners hear some pieces of improvised music. Time series analysis of these data allow an assessment of the perceptual impact of acoustic intensity. Bodily responses of performers during improvisation are also under study in this project, notably through electrophysiological approaches, and it may be possible to provide some very preliminary insights at the time of the conference.

Tamas Dobozy

Tamas Dobozy is an associate professor in the Department of English and Film Studies. He has published articles in journals such as "Genre," "Philip Roth Studies," "Canadian Literature," "Modern Fiction Studies," and "Critical Studies in Improvisation." He has also published two books of stories, "When X Equals Marylou" (Arsenal Pulp 2002), and "Last Notes" (HarperCollins Canada 2005).

Body Songs

This paper will examine the musical body in Stuart Dybek's short story collection, *I Sailed With Magellan*, to argue that for Dybek the body is the site where composed music always meets with improvisation, and where the line between body and instrument blurs irresolvably. This deterministic impasse, between composition and improvisation, and body and instrument, is however a celebratory moment, one of discovery rather than uncertainty, as suggested by Jacques Attali in *Noise*: "to improvise, to compose, is [. . .] related to the idea of differences, of the rediscovery and blossoming of the body," or an embarkation upon what William Echard calls the "virtual" body, "which is becoming, is the continual process by which virtualities are actualized in new lines of development." In other words what is "virtually" present in the body, almost but as yet not realized, is brought to the fore by moments in which composition meets improvisation. For Echard, composition and improvisation are not to be thought of antithetically, but as complimentary processes involved with "constant transformation of source materials, constructing the impression of a centre that remains powerful yet elusive." It is when music is performed, when the body becomes involved, when context interferes with the "ideal" and "neutral" performing space presupposed by composition, that repetition gives way to "the

virtual potential" of the musician's body, allowing us to witness within the variant of the tune being played "a productive force that generates always-new actualizations [. . .] in the positive sense of [the tune] being continually open in its essence." For Echard, the body does not confirm the existence of an ultimate "standard" (jazz or otherwise) in the many versions it produces through performance, but rather exposes such compositions as "a productive force" that continually posits and re-posit the threshold of the virtual, opening on possibility, actualized through performing bodies *in situ*. Dybek's stories likewise focus on the body as the place where the "always new" can manifest itself in the act of improvisation, where neither the instrument nor the musician necessarily masters its counterpart, where the meeting of technology with the body creates a rupture that sustains the divide but at the same time makes possible surprising rediscoveries of both. As Franziska Schroeder states, such moments of performance "move beyond the idea of the instrument as bodily extension [. . .] blurring [the] definitions, not only of composer, performer, and instrument, but also of what constitutes the performer or the instrument, what or who is 'man' and what or who is 'machine.'" After performing "Old Man River" in a bar, the young narrator of "Song," Perry, says, "Then Uncle Lefty, who'd also had a few on the house, would comb his nicotine-stained fingers through my hair, straighten my buttons as if tuning me up, and lift me from the bar, gently, like a musical instrument he was packing away, an instrument he carried with him—one that sometimes rode his shoulders—as he made the rounds from tavern to tavern." Here, instrument and body are one. More importantly, Perry becomes his uncle's instrument. And yet it is precisely his status as "instrument" during his uncle's carousing that permits him to discover his mentor's affections, and, conversely, Lefty's place as also an "instrument" within the circle of family relations. Moreover, it is precisely by being his uncle's "instrument," that Perry comes to learn how his uncle's "strangeness" can re-compose social relations among the men and women in the taverns they frequent. Finally, by becoming an instrument Perry discovers his own potential—physical and mental and artistic—within Dybek's milieu. Paradoxically, then, it is by blurring the line between his body as body and his body as instrument that Perry re-discovers the "virtual" in his own subjectivity, and that of those around him. This paper proposes to trace the advent of the "virtual musical body" through such performative moments in Dybek's collection.

Karen Duplisea

Karen Duplisea is an Associate Professor in the Theatre School Dance Program at Ryerson University, where she teaches Modern technique and Improvisation/Composition classes. A former professional dancer and independent

choreographer, she has spent much of the past 25 years training dancers. Teaching experience includes the Karen Jamieson Dance Company in Vancouver, Dancers Studio West in Calgary, York University, the Dance Training Program at the Banff Centre for the Arts, and the Professional Training Program, School of the Toronto Dance Theatre. Her research interest is in liminality and the arts. She holds an M.A. and B.F.A. in Dance from York University

A Dialogue Between Art and Dance: Painting into Improvisation

The study of one art form can often enhance the understanding and execution of another. In an attempt to successfully bridge the theoretical understanding of an idea to the physical embodiment of it, dance practitioners are constantly re-evaluating their approach to teaching students. The purpose of this paper is to examine how studying to become a painter has invigorated my approach to the teaching of modern dance pedagogy and improvisation. By looking at a traditional, Atelier approach to painting, I have found a more creative, spontaneous way to approach the pedagogical training of dancers. By studying the methods of the old masters, I am re-evaluating the concepts of observation, line, use of space, spontaneity, transitional movement, and the body as architecture: elements that are incorporated in improvisation. In response to short-term trends that continually surface in the current training of both dancers and artists, and in the fast-paced evolution of new stylistic modes in both disciplines, the value of a classical foundation in any art form becomes apparent. Foremost among my findings: the essential requirement of any artist to understand what it is to really “see” and observe properly; the necessary understanding and permission for the artist/choreographer/teacher to re-draw and re-form during the creative process; and, the metaphor of the “painting in progress” as the “canvas” of teaching a dance class.

Kimberly Hannon

Kimberly Hannon is a PhD candidate in musicology at the Eastman School of Music. She is in the process of writing a dissertation on narratives of jazz history created by various types of contemporary live performance venues. Originally from Montana, she received a B. Mus. in trumpet performance from the University of Oregon in 2005 and a M.A. in musicology from Eastman in 2008.

Mary Lou and Billie Jean

During the 2009-2010 season, Jazz at Lincoln Center honored the 100th anniversary of the birth of pianist Mary Lou Williams with a performance of her music in the organization’s Hall of Fame concert series. Williams (1910-1981), a noted composer

and arranger, left a substantial body of work in written form that can be performed by other musicians in much the same manner that works by composers of the classical music canon are regularly recreated by symphony orchestras around the world. Creating a sense of Williams as a performer and an improviser in a posthumous concert, however, is a more challenging task. Informed by the performance studies work of Philip Auslander, Barbara Kirshenblatt-Gimblett, and Peggy Phelan, this paper explores the various tactics employed by Jazz at Lincoln Center to give a concert audience a sense of Williams as a player and a person without the aid of her physical presence. Techniques borrowed from televisual media created various replacements for Williams absent body. The addition of a host and narrator who wove live, improvised music into a scripted story about Williams' life turned the concert into an event resembling a live version of a television documentary supplemented by photographs and recordings in a multimedia display in the lobby. Creating a sense of Williams' body played a significant role in directing audience interpretations of the performance. The fact that the chosen storyteller was tennis star Billie Jean King ensured that Williams' music would be linked to the physicality of King's gendered body as the program presented the two women as parallel figures in the realms of music and sports who were both able to "play with the boys." In the end, Williams remained the star of the evening despite her absence as her compositions were performed and improvised over by fellow African-American female jazz pianist Geri Allen. Her music, however, was not depicted as abstract sound, but rather the product of a female body. The performance served to present Williams' music as women's art in a man's world, encouraging listeners to seek out either its feminine sounds or their apparent absence as evidence of Williams' ability to create jazz indistinguishable from the work of her male colleagues. Her gender ultimately formed the central focus of the concert, directing listeners to Williams' challenge to typical gender roles in place during her career and prioritizing her physical body over the specificity of her musical voice.

Scott Herder

I am an MA student in the University of Guelph's School of English and Theatre Studies. My research interests are concerned with the rhetoric of narrative focalization in literature and its philosophical relationship to our own notions of subjectivities. I am currently focusing these interests upon Michael Ondaatje's works during my Masters study at Guelph, and am preparing to continue into doctoral work for a study of early 20th Century Anglo-American literatures.

Improvising Culture and the Body's Instruments

The goal of my paper is to examine the relationship and tension between

improvisation and technology, and to accomplish an understanding of a question for improvisation studies: How does cultural memory operate through a resistant improvisation that is enabled by technology? To gain this understanding, I would like to focus upon the ways in which technology is employed to create a community of resistance. I hope to make use of practical examples of such communities to question what improvisation “does” and the relationships that it creates, and to see how these elements operate in relation to technologies as they manipulate (and are manipulated by) such resistant cultural memories.

Improvisational music very often makes use of technology: performers employ pianos, drums, or other instruments. Yet improvisation certainly does not require these refined instruments, and I would like to question the importance of the type of instrument in performance, comparing examples of “found” versus more technologically complex instruments. I would like to continue this consideration of differences through the use of cultural examples as well, where resistance may be enhanced through technology, or whether it may be performed without it, if it is what may be considered a hindrance to improvisation. As mentioned, I would like to examine the tensions that may be at work between the characteristic of “rigidity” in technology in relation to “free” improvisation. In doing so, I hope to make use of my paper as a methodological criticism that works implicit to my study of practical examples that I employ, so that through the essay’s content, notions of improvisational “freedom” may be further understood when considered in relation to a persistent cultural identity.

Magdalena Kazubowski-Houston

Magdalena Kazubowski-Houston is an Assistant Professor in the Department of Anthropology at Wilfrid Laurier University. Her research focuses on theatre as an ethnographic research methodology and representation. She developed ethnographic theatre performances with Roma minorities in Poland, Nazi-Holocaust survivors in both Canada and Poland, and low income residents in Vancouver’s downtown Eastside. Her book manuscript, *Staging Strife: Lessons from Performing Ethnography with Polish Roma Women* (McGill-Queens Press, 2010) is an analysis of power relations that defined the encounters between the Roma, student actors, and the ethnographer, in the ethnographic theatre project *Hope*. She has also worked as a professional theatre director, performer, and playwright in Canada, Poland, and the United States; and trained as a theatre director with internationally renowned theatre and visual artist Jozef Szajna.

Improvising Bodily Contagion in Performance-Centered Research in Postsocialist Poland

Today I will discuss my ethnographic theatre project, *Dance As I Play You*, which employed theatrical improvisation as a form of ethnographic participant observation in the study of racism. Drawing on recent research in neurophysiology, I will explore, through the notion of “bodily contagion”, the politicizing potential of improvisation.

David Jackson

David Christopher Jackson is a Ph.D. candidate at the University of Western Ontario’s Faculty of Information and Media Studies. His research interests concern experimental sound; rhythmanalysis; the production of social space; urban cultures; sound and location and media philosophy. David is also a musician who prefers to play in the intersection of electronics and improvisation.

Resonant Cities: Soundscape, Space and Culture

Sound is fundamental to the cultural transformations associated with cities. My research explores the relationship between the urban environment and the use of sound to create and mediate urban fictions. The soundscape is a deliberate organization of social space that is subject to control and interpretation; a cultural form that is fictionalized and narratable; an ambiguous and contradictory idea that is always changing and variable. It is an aesthetic process of devices and tactics that can express radical material, auditory, and political practices. In analyzing sound this way, I am interested in the fleeting and ephemeral techniques that are enacted by auditory artistic interventions. This points to a fundamental belief that artistic practice can structure spatial experience. The key questions will analyze what the soundscape indicates in cultural practice and how it can be used and deployed politically.

Soundscapes are inherently experimental and improvisatory practices that can oppose significant networks of power and explore the possibilities for alternative expression. In taking this step, I am asserting that there are new ways of understanding and developing meanings and interpretations of public and private space. Circumvention is possible through recording and manipulating the sound of the city and its public and private spaces. Recording reveals while documentation preserves and exposes the hidden structure of spaces. Subsequently, recording and listening become methods to recreate the urban environment and life through analyzing the cracks and fissures of the urban network. The creative and cultural possibilities of the city bring together disparate elements while also generating autonomous communities that may be based on ethnicity, cultural interests, or mere proximity. The urban soundscape is an aesthetic practice of “forms of visibility (or

audibility) that disclose artistic practices, the place they occupy, what they 'do' or 'make from the standpoint of what is common to the community" (Ranciere, *Aesthetics and Politics*, p. 13). Sound and space become a part of manufacturing new forms of community and unique experiences between people and their environment.

David Leahy

Dr. David Leahy is a professor of English and Comparative Canadian Literature at the Université de Sherbrooke. He has published many articles and reviews, and presented many conference papers, on a wide variety of comparative, postcolonial, gender studies and class conscious topics. His current research is largely focused upon a cultural studies oriented critique of bourgeois hegemony in Canadian and Québécois culture of the last thirty years. *Touching The Rhythm: The Kalmunity Vibe Collective* is his first documentary.

Touching the Rhythm: How Improvisation Embodies Values

The proposed paper will present, analyse and theorize some of the ways that the embodied performance practices of the members of the musical and spoken-word collective, *Kalmunity* (Montreal), are rooted in, innovate upon, and deviate from conventional physical encodings that several popular forms of music generally exhibit, but especially in terms of the collective's highly improvisational practices. The latter are not only based upon the laying down and sharing of familiar bass lines, beats and rhythms but upon the highly dialogical nature of the relationship between the musicians and vocalists during any given performance. At a typical *Kalmunity* concert several of the musicians and vocalists will arrive with the intention of sharing a new bass line, melody, poem or lyric that they have been working on in isolation and during the course of the concert, when they feel the circumstances of the moment are propitious, they will introduce or share their contribution into the highly dynamic mix of musical genres and approaches to vocalization for which *Kalmunity* has become so well known. The daring and beauty of this method of improvisational *in situ* composition not only leads to hybrid mixings and continuums of reggae, hip hop, jazz, soul, ballads, rock, etc but the dialogical nature of it in turn affects the physical stylings and performativity of the ways that the performers, and especially the vocalists, embody the music. This aspect of the improvisational, dialogical nature of a typical *Kalmunity* concert is probably most apparent in their collective epithet for the moment when a vocalist or group of vocalists decide to "touch the rhythm": a key phrase that the paper will use as a touchstone to explore and highlight some of the ways that the *Kalmunity Vibe Collective's* improvisational, embodied practices are exemplary of a highly

democratic aesthetic of sharing.

Ideally, as I have previously communicated to Dr. Ajay Heble, I would like to be able to present a recent documentary, *Touching The Rhythm: The Kalmunity Vibe Collective*, that I have co-produced and co-directed about the collective either before or after the presentation of said proposed paper (DVD, 52 minutes, 2010). However, I would be willing to present very short excerpts within the context of a fifteen minute paper (as I did this past February at a conference in New Orleans) if that was deemed more suitable. If the documentary was to be shown in its entirety, it would be its public premiere.

Catherine Lee

A diverse musician, Catherine Lee has performed extensively on the oboe and the English horn as a solo, chamber and orchestral musician. She has performed with many orchestras including Oregon Symphony, Les Grands Ballets Canadiens, l'orchestre symphonique de longueuil, Evansville Philharmonic (IN), and Edmonton Symphony. In July 2010, her reed trio, the Umbrella Ensemble and dancer Camille Renarhd premiered the site specific work REEDS, composed by Emily Doolittle, at the Sound Symposium (St. John's, Newfoundland). In September 2010, she will present "Reeds: Play Within Shared Authority" at the Embodiment of Authority Conference at the Sibelius Academy (Helsinki, Finland).

Catherine has an ongoing interest in virtuoso performer composers of the late eighteenth century. Specifically, she is interested in studying how these virtuosos infused the genre of the solo concerto with personal aspects of their compositional language that in turn created a resonance with their audiences. Her doctoral document "The Language of the Oboe Virtuoso in the Late Eighteenth Century" has been published in the IDRS Journal. In October 2009, Catherine traveled to Singapore to present a lecture recital "Voices in Conversation: An Oboist's Exploration of the Oboe Works of J.C. Fischer (1738 – 1800)" at The Performer's Voice: An International Forum for Music Performance and Scholarship.

Catherine's other area of interest is in the study of somatics and the applications for musicians. In this vein she trained as an Andover Educator, is certified to teach "What Every Musician Needs to Know About the Body", and is currently training to be a Pilates instructor.

Catherine holds a Doctor of Music in Oboe Performance and a Bachelor of Music from McGill University, and a Master of Music and a Performer Diploma from Indiana University (Bloomington, Indiana). Her principal teachers have been Theodore

Baskin, Normand Forget and Nicholas Daniel.

The Role of Improvisation in the Development of my Voice as a Performer in *Rafales* (2007) by Jerome Blais.

Rafales for solo oboe (2007) was composed by Canadian composer Jerome Blais who is currently a Professor of Composition and Music Theory at Dalhousie University in Halifax, Nova Scotia. It was commissioned for and premiered by Canadian oboist Suzanne Lemieux on June 3rd, 2007 at the Scotia Festival of Music. In the program notes, Blais explains that *Rafales* is based on the many unsuspected aspects of wind on the environment that he has experienced since moving to Halifax in 2004. In *Rafales*, Blais integrates improvisatory aspects into his compositional process these, in turn provide each oboist who performs the work with a platform to demonstrate their voice as a performer.

The score for this 8 minute work consists of 14 shorter sections that create a framework of pitches and gestures that guide the oboist through the experience of improvisation with their instrument, body and performance space. These include: using the length of breathe and angle of instrument to explore sustained pitches, using alternate fingerings to change timbre, improvising on melodic gestures, incorporating "downbeat" and "floating" improvisation, playing into a piano (full stick) with sustained pedal depressed, and moving to different parts of the stage during the performance.

As I begin to work on *Rafales* I make choices regarding fingerings, articulation, vibrato, dynamics, tempo and tone that serve to expand my sound palette. What unfolds is determined by how I interpret the notation, my technical facility on the instrument, my comfort with extended techniques and alternate fingerings, my capacity for movement and the size of the performance space. It is out of the process of exploring and weighing my options to realize the improvisatory aspects provided me by Blais that my distinct voice as a performer emerges.

David Lee

DAVID LEE is the author of *The Battle of the Five Spot: Ornette Coleman and the New York Jazz Field* (Toronto: The Mercury Press 2006) and (with Paul Bley) *Stopping Time: Paul Bley and the Transformation of Jazz* (Montreal: Véhicule Press 1999).

Dance, Deconsecration, and Salvation: Ellington at Newport 1956

The performance of the Duke Ellington Orchestra at the 1956 Newport Jazz Festival

reversed a period of decline in Ellington's career. The deciding factor in the concert was a 14-minute performance of *Diminuendo and Crescendo in Blue* that featured Paul Gonsalves taking a 27-chorus tenor saxophone solo that galvanized the crowd and reinstated Ellington as a force in popular music during a period when the rise of rock and roll was pushing the remaining jazz orchestras farther from the centre of the popular music industry.

Until his death in 1974, Ellington gave full credit to the importance of this concert to his career. "I was born in 1956," he would tell interviewers, "at the Newport Jazz Festival."

For years jazz scholars, including those who were at the concert, credited the excitement of the band to Gonsalves' tenor solo as the factor which got the crowd dancing and created the celebratory atmosphere. However Paul Hoeffler's photography show at the MacDonald Stewart Art Centre in 2001 centrepieced a glamorous young blonde woman who has also been singled out in more recent accounts of the concert. Dancing by herself, Elaine Anderson turns out to have been the catalyst who ignited the crowd. By her example, she gave the crowd permission to also dance to the music, and in turn this 14-minute performance legitimized, or re-legitimized, Ellington as popular music.

There are a variety of facets to story of this event:

- The declining commercial viability of big-band underlined the tension between the music's dual identities as a "functional" dance music and as high art.
- The strategies with which jazz artists were maintaining their careers in the face of the rock 'n' roll juggernaut.
- To have this happening at Newport—an outdoor venue where the audience numbered in the thousands—could be seen as a precursor of the huge concerts of the 1960s, where stadium and outdoor venues became the norm. The musical culture went from events where hundreds of people danced in couples to events where thousands of people danced "by themselves."

Nicholas Loess and François Mouillot

Nicholas Loess:

Nicholas Loess 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.

Francois Mouillot:

Francois Mouillot is an incoming student in the Art History and Communication Studies Phd program at McGill University. He has gained a BA in Music and a MA in European Studies at the University of Guelph. His academic research focuses on the role of popular and improvised cultural practices in relation to globalizing and nationalist among cultural minorities of the West. To that effect, he has researched modern Basque cultural practices (such as Basque rock and improvised poetry) and intends to study the contemporary cultural developments of other 'struggling' and/or alienated cultures (i.e. Banlieue areas of France, Quebec, etc.). Francois plays the guitar and toys with a number of electronic and noise instruments, and has experience as an improviser through the University of Guelph's Contemporary Music Ensemble and several projects blending popular and experimental musical aesthetics.

Improvisation and Urban Violence: Takes on the 2005 French Riots

This paper examines the improvisatory dimensions of the riots that occurred in the low-income suburban areas of France (known as 'banlieues' in French) in October 2005. I analyze the riots in relation to two contrasting perspectives: on the one hand, I examine the coverage of the events by French popular media (newspapers and TV shows) which tended to emphasize the sudden, uncontrollable, and seemingly inexplicable behaviour of the rioters; on the other hand, I focus discourses articulated in rap songs by young French hip-hop artists which both foreshadowed and gave some after-the-facts insight into the contexts of the riots. If in some sense, the French media covering the events emphasized a seemingly negative improvisative quality to the riots (targeting people and institutions indiscriminately without reason and purpose), the analysis of French rap texts re-contextualizes the events in a different light: the riots occurred in a post-colonial continuum of tensions opposing the French government and its institutions and the population living in the 'banlieues' areas mostly populated by first and second generation immigrants and characterized by high unemployment and delinquency rates.

Through an analysis of the coverage of the events and rap music – portrayed as erratically improvisative – by the mainstream media, I will further investigate the negative stigma (described by Derek Bailey and Alan Durant with regards to music) often associated with improvisation. Furthermore, in referring loosely to Alan Durant's arguments for free improvisation ('improvisation as Liberation', 'improvisation as Discovery' and 'improvisation as Dialogue'), I will also explore the potential for the highly improvisative nature of French rap and its connection to the

riots to redefine, albeit violently, the paradigms of a dialogue between the alienated populations of the 'banlieues' and the French institutions and population at large.

Michael Mackenzie

Michael obtained a Bachelor of Music from Dalhousie University in 2009. He is currently completing his Master's degree in Musicology at the University of Toronto. He holds a Social Sciences and Humanities Research Council of Canada Master's Scholarship. Michael's interests range from the performance and aesthetics of jazz in the Cold War-era United States to the post-1960s Canadian folk music revival to the military brass band music of the late nineteenth-and early twentieth-century British Empire. Michael has performed the saxophone with the national army reserve Band of the Ceremonial Guard in Ottawa since 2006.

Jazz, Public Television and Cosmopolitanism

As Jim Crow policies operated as the structural condition of US society during the development of jazz as a genre, the hard-fought transition from Jim Crow was accompanied by two positions among Jazz musicians heavily based on race – either supporting integration or black nationalism. Although television largely offered limited possibilities of agency to African-American performers in the 1950s and 60s, Ralph Gleason's program *Jazz Casual* served as a uniquely appreciative forum for jazz and African-American performers. *Jazz Casual* aired on the new and progressively radical public broadcaster National Educational Network (NET). This cultural moment links to the social revolutions which were underway and would continue past the limited run of the program. The episodes featuring Cannonball Adderley, Gerry Mulligan and John Coltrane each are also episodes in the lives of the musicians and fit in their stories of struggles for a new racial and aesthetic appreciation. I use three basic theoretical concepts to analyze how *Jazz Casual* fits into the larger narrative: discourse, cosmopolitanism, and practice. Jazz musicians during this time became expected to bring a more textual than performative discourse, meaning a greater political signification in the music. Mark Fox's elaboration on the difference between the textual and the performative elements of these televised performances would also be helpful. Tom Tarino and Ulf Hamerz's writing on cosmopolitanism inform how I situate *Jazz Casual* as part of a scene. Broadcast nationally, the program allowed the musician to elevate his or her status by participating in an urban community mass-mediated by television. This mass-mediation process fits in with Benedict Anderson's idea of citizenship through media in *Imagined Communities*. Pierre Bourdieu's practice theory emphasized that societies impart certain patterns through imitation. Thus the rejection of aesthetic imitation among many African-American jazz musicians refused to conform to the

cultural expectations of most viewers.

Eddie Meadows

Eddie S. Meadows is Professor Emeritus of Ethnomusicology and Jazz Studies and former Graduate Advisor of the School of Music and Dance at San Diego State University (SDSU). He received the B.S. degree in Music from Tennessee State University, the M.S. degree in Music from the University of Illinois, and the Ph.D. in Music Education from Michigan State University. In addition, he did postdoctoral work in Ethnomusicology at UCLA, specializing in African music, and studied *Atenteben* and Ewe drumming at the University of Ghana, Legon (West Africa). He has held Visiting Professorships at the University of Ghana, Michigan State University (Martin Luther King Visiting Scholar), UCLA, and the University of California, Berkeley. From January to June of 2007, Dr. Meadows was a Visiting Professor of Jazz at the University of Southern California (USC), and served as Adjunct Professor of Jazz from Fall 2007 to 2009.

His publications include the following books: *Jazz Scholarship and Pedagogy: A Research and Information Guide* (Routledge Publishers 2006), *Bebop to Cool: Context, Ideology, and Musical Identity* (Praeger Publishers, 2003; Named a *Choice Outstanding Academic Title of 2004*), *California Soul: Music of African Americans in the West* (co-edited with Jacqueline Cogdell DjeDje, University of California Press, 1998), *Jazz Research and Performance Materials: A Select Annotated Bibliography* (Garland Publishers, 1995), and *Jazz Reference and Research Materials* (Garland Publishers, 1981). His latest book, *Blues, Funk, R&B, Soul, Hip Hop and Rap: A Research and Information Guide* (Routledge), will be published, May 2010, and is the first annotated reference book on the genres. Other publications include numerous articles, encyclopedia entries and reprints, and book/record reviews. In addition to his publications, Dr. Meadows has given papers and lectures at colleges, universities, and meetings of scholarly societies.

Islam and Jazz: Context and Testimonies from the Bebop Era

Throughout its history, jazz and change have been synonymous. From the early creativity of Louis Armstrong and Jelly roll Morton to the experimentation of Anthony Braxton and individuality of David Ware, the literature is permeated with both socio-cultural and stylistic studies, past and present. In jazz, change is a refuge from artistic boredom, a way to explore new ideas, and is used as a vehicle to both encourage and promote musical creativity. Whereas change is endemic to all jazz styles, Bebop is a special case because it emerged in the new African American social and political awareness that began with Alaine Locke's discourse on *The New*

Negro (1925, 1968), and thereafter continued with the Harlem debates between Marcus Garvey and W.E. B. Dubois, and the conversions of jazz musicians to the Ahmadiyya, Muslim Brotherhood, and Nation of Islam Movements of Islam, thereby creating a competition for the hearts and minds of both African American jazz musicians and others. In turn, African American social and religious groups were attracted to both the Garvey-Dubois debates and Islam because they sought alternative ways and means to combat discrimination, to express dissatisfaction with Christianity, and to search for self-worth, spirituality, well-being, and musical creativity. Within the aforementioned groups, 1940s and after African American jazz musicians, commonly referred to as Beboppers, challenged the generic social and religious dogma of the time by asserting individuality, difference, and gaining cultural acceptance in ethical, religious, and jazz issues on their own terms, rather than capitulating to the commercialism of Swing and popular music. It is within this context that the purpose of my paper is twofold, first, to recreate the sociopolitical context that led African American jazz musicians to convert to Islam, and secondly, to quote testimonies to quantify why some musicians converted.

Jovana Milovic

Jovana Milovic is completing her MA in Philosophy at the University of Toronto. She is interested in philosophical and interdisciplinary approaches to understanding the city – its multifaceted nature as the hub of business, art and multiculturalism, and concomitantly, as the nexus of gentrification, alienation and mechanization. More specifically, she is interested in how these tensions manifest in public spaces and how they influence our conception of the public realm. During this program, Ms. Milovic hopes to explore improvisation not only as a social, but also as a public practice.

Public City

In this paper I defend the importance of public space in cities. My aim is twofold – I wish to respond to some powerful criticisms leveled against the city by Jacobs and Simmel. In doing so, I develop a new public/private distinction as a means to return to the city as a reinvigorated site of future democratic life. Public space is shown to be integral to the maintenance of the public realm, which I deem necessary for the development of an authentic politically engaged public; it is also necessary for the preservation of the threatened private realm, for it exists, I argue, only against a background of a fully-fledged public one. My ultimate goal is to show that spontaneous interaction of individuals in free, structurally undetermined public places is necessary for the development of political community.

Andrew Raffo Dewar

Andrew Raffo Dewar is Assistant Professor of Interdisciplinary Arts in New College and the School of Music at the University of Alabama. He holds an interdisciplinary BA in Anthropology, Music and Asian Studies from the University of Minnesota and an M.A. and Ph.D. in ethnomusicology from Wesleyan University.

Dr. Dewar's research interests include experimentalism in the arts from a global perspective, intercultural music, jazz and improvisation, music and technology, and 1960s intermedia arts. His work has been published in the *Journal of the Society for American Music*, and his article, "Searching for the Center of a Sound: Bill Dixon's 'Webern,' the Unaccompanied Solo, and Compositional Ontology in Post-Songform Jazz" appeared in a 2010 special issue of *Jazz Perspectives*. He has presented at the annual meetings of the Society for Ethnomusicology, the Society for American Music, several international conferences, and has been an invited lecturer at the University of Chicago and the University of Victoria.

Current projects include a book on the seminal live electronic music group the Sonic Arts Union, an article on the Buenos Aires-based 1960s intermedia ensemble Movimiento Música Más, and investigating the ontological implications of the "re-performance" of jazz pianist Art Tatum's improvisations.

In addition to his work as an ethnomusicologist, Dr. Dewar is a soprano saxophonist and composer who regularly performs his work internationally. He studied with avant-garde jazz legends Steve Lacy, Anthony Braxton, Bill Dixon, and experimental composer Alvin Lucier. He has also had a long involvement with Indonesian traditional and experimental music. Recordings are available on the Striking Mechanism and Porter Records labels, and he also appears on several recordings with the Anthony Braxton 12+1tet and the Bill Dixon Orchestra.

Re-Performing Art Tatum: Zenph Studios, Steven Mayer, and the Ontology of the Improvising Body

In September 2007, at Los Angeles' Shrine Auditorium, Art Tatum's music was performed live in front of an audience. The dilemma, of course, is that Tatum died of kidney failure in 1956. This 2007 "re-performance" of Tatum's 1949 live at the Shrine album, *An Art Tatum Concert*, was realized using groundbreaking new software invented by Zenph Studios to analyze existing piano recordings so as to reproduce "the details of how every note in the composition was played, including pedal actions, volume, and articulations – all with millisecond timings," which are then sent to a disklavier piano, "letting the listener 'sit in the room' as if he or she were there when the original recording was made," as stated in Zenph's promotional

materials. In another twist to this tangled story, for nearly 20 years prior to his 2007 post-mortem performance, Tatum's improvisations were performed around the world, this time by the human hands of classical pianist Steven Mayer, who has transcribed, memorized, and performed a panoply of Tatum works. Of course, jazz repertory performances are now part of the fabric of the tradition, but the issues and questions raised by these two approaches to re-performing Art Tatum's improvisations – the virtual and corporeal – are intriguing. What role does the body play in these performances? What does its absence, in different forms for each case, tell us about what audiences listen to? Are the ontological questions of these re-performances the same as those of audio recordings, as Zenph claims when they state that their process generates a "live realization of the original interpretation," or is this something else entirely? Applying relevant aspects of Auslander's (2008) conceptions of "liveness" and Piekut and Stanyek's (2009) taxonomic analysis of "deadness" in posthumous duets, while shading these theoretical models with the specific issues raised by Zenph and Mayer, this paper explores the implications and imbrications of these two modern-day manners of dealing with the improvising body in the 21st century.

Simon Rose

Simon Rose is currently working towards his PhD in improvisation and education at Glasgow Caledonian University. His MA (2008, professional practice) at Middlesex University involved research '*Articulating perspectives of free improvisation for education*'. Prior research has been '*Uses of digital video for teaching drama and music in a pupil referral unit*' (2004 Best Practice Research Scholarship DFES, UK).

Presentations since 2007 have been at North Western University, University of Denver in the USA, Guelph and McGill Universities and Banff Centre in Canada and the Royal Northern College of Music, UK.

Since the 1980s Rose taught music and drama in London UK, secondary schools, colleges of further education and adult education. His focus has been working with those who have been permanently excluded from mainstream education and young people with special educational needs.

Simon Rose performs regularly on saxophone in Europe and North America and recordings can be found on Emanem, Leo, PSI, Bruce's Fingers, FMR, Rayon with a forthcoming solo baritone recording on Not Two.

He currently lives in Berlin, Germany.

Free improvisation's relationship with education

In order to further understand the complex, emerging relationship between education and improvisation, the paper will outline the universality of improvisation practices and explore their relative scarcity within an educational context.

Music identified as free improvisation is widespread and increasingly conspicuous across Europe, the Americas, Japan and elsewhere.

The many benefits of incorporating the agency of free improvisational practice in education will be discussed. In order to gain understanding of the 'field' in relation to developments in free improvisation, perspectives of education will be explored. This will include reference to ideas found within the work of Heidegger, Foucault, Lyotard, Wittgenstein, Vygotsky, Bourdieu, Habermas and Gardner, for their educational value.

The nature of the teacher/learning relationship will be interrogated in light of free improvisation's autonomous character and the fundamental questions this raises for pedagogy.

The paper will go on to discuss the educational significance of the unique intercultural agency of the musical form within contemporary technological/information led societies and free improvisation's potential to affect notions of inclusion and exclusion. Free improvisation's potential to value, incorporate and utilize skills, styles and interests developed in other areas of music in regard to potential for education. Examples of free improvisation within higher education from the UK and US will be discussed as will Issues facing teacher training and professional development in regard to realizing the potential of free improvisation for education.

David Ross

David Ross recently received his PhD in Education from McGill University. His dissertation, *ImprovEd: Changing Thoughts about Learning*, looks at improvisation (as practiced in African drumming, jazz, and theatre) as a frame for understanding learning, particularly as it may enhance knowledge construction in the classroom. He has been teaching ESL for the last twenty years in Japan, China and the U.S.

Activating Bodies of Knowledge: Improvisation, Cognition, and Sports Education

While researchers in diverse fields have begun using improvisation as a conceptual metaphor for collaborative means of negotiating indeterminacy, little work has

related these theoretical perspectives to physical education. In this paper, I argue that improvisation provides a frame for understanding the cognitive benefits of sports play, and presents learning opportunities for developing skills in tactical and strategic thinking, problem solving, and the enactment of procedural knowledge. I begin by drawing upon the work of Varela, et. al. (1991) and Lakoff and Johnson (1999) to discuss perspectives which have effected a significant shift in the understanding of the role that embodiment plays in cognition, perspectives which emphasize the interdependence of the organism and its environment. I then discuss the ways in which context-dependent action is fundamental to improvisation, and the means by which improvisation-based curricula effectively promote the integration of cognitive, affective and embodied forms of learning. The importance of enactive perspectives is evident in recent curricular theorizing in physical education. I discuss the possible pedagogical application of these perspectives by looking at one model, Teaching Games for Understanding (Light and Fawns, 2001), which shifts the focus of game playing from skill execution to situated cognition. In schools, physical education class is the primary context in which students have the opportunity to improvise, with group sports as a structured context that utilizes improvisation as a constitutive element in game playing. In contrast to learning environments that are divorced from immediate exigencies in the topics under discussion, sports play encourages players to "think on their feet," both literally and figuratively. I conclude that, rather than consigning physical education to a marginal position in schools, work needs to be done to foreground the cognitive dimension in sports play and the ways in which cognitive and metacognitive skills in physical education classes may be further enhanced. I suggest that a pedagogical approach that incorporates understandings from improvisation may lead to a more holistic understanding of embodied learning and a reconceptualization of the role that physical education plays in education.

charles c. smith

The paper/presentation will be made by charles c. smith. charles is a published poet, playwright and essayist. He won second prize for his play *Last Days for the Desperate* from Black Theatre Canada. He has edited three collections of poetry, has one published book (*Partial Lives*) and his poetry has appeared in numerous journals and magazines, including Poetry Canada Review, the Quille and Quire, Descant, Dandelion, the Amethyst Review, Bywords, Canadian Ethnic Studies and others. charles received an Ontario Arts Council Writers' Reserve grant in 2009 for these poems and working with charles for these performance pieces are: Robin Styba and Jeremy Mimmagh, photography and moving image; Liz Peard and Anahita Azraimi, visual artists; and choreographers/dancers Olga Barrios of Olga Barrios

Contemporary Dance and Kevin Omsby of Kashedance.

Charles' book *Conflict, Crisis and Accountability: Law Enforcement and Racial Profiling in Canada* was released in October, 2007 by the Canadian Centre for Policy Alternatives. His paper *Who is Afraid of the Social Constructionists? Or Shedding Light on the Unpardonable Whiteness of the Canadian Legal Profession* has been published by the Alberta Law Review.

Charles' also has a book with Sumach Press entitled *Feminism, Law, Inclusion: Intersectionality in Action* co-edited with Gayle MacDonald and Rachel Osborne, a chapter (*Racial Profiling Then and Now*) in *Racial Profiling in Canada* by Carol Tator and Frances Henry, and another chapter to a book *Interrogating Race and Racism* edited by Vijay Agnew. Both have been published by U. of T. Press.

This work is sponsored by *Sparrow in the Room*. For more information on *Sparrow in the Room* see <http://www.sparrowintheroom.org/>

Wind in the Leaves: Improvisation in Interdisciplinary Performance

This proposal is for a paper related to the development of interdisciplinary performance pieces based on improvised music and entitled *wind in the leaves – a journeying*. The paper will explore the influence of improvised music on the creation of interdisciplinary art based on the poetry of Charles C. Smith whose poems have been arranged with the music of various composers/performers, e.g., Ornette Coleman, Roscoe Mitchell, William Parker and Peter Kowold, Wadada Leo Smith and the trio of Anthony Braxton, Milford Graves and William Parker. The poems are set to the music as is dance, photography, stills and moving image in collaborative performance pieces.

The Guelph Jazz Festival Colloquium offers a unique opportunity to discuss the development of this work. This is particularly so given the 2010 Colloquium's focus on "...on the body as a site for the analysis of new perspectives, new methodologies, new artistic and cultural practices...(and on how) the improvising body opens up several vital areas of inquiry in theoretical and historical musicology, ethnomusicology, philosophy, performance studies, literary studies, women's studies, media studies, jazz studies, and work on cultural memory and memorialization... (with) particular interests in ...postcolonial theory, performance studies, ... theories of race and ethnicity, feminist theories of embodiment, the economic crisis, and dance studies."

wind in the leaves – a journeying provides several ways to both present and engage the artists involved so that the performance pieces reveal various insights into the themes of the poetry as accompanied by the music. This paper will explore the inter-disciplinary approach of this project and how it engages at several

intersections, visceral, sensual, emotional, intellectual and spiritual as a multi-textured illustration of the various phases of the presence of persons of African descent in Canada, e.g., enslavement and narratives about racialization in Canada that are woefully absent in public discourse as well as in Canadian history and forms of cultural expression.

Centred around Charles' poetry from a work in progress, *travelogue of the bereaved*, the performance pieces capture experiences of the first slave in Canada, the burning down of Montreal by another slave, the influence of freedom fighters who came to Canada with the Underground Railroad, Viola Desmond's legal challenge to racial segregation in Nova Scotia, police shootings of Black youth, racial profiling, the Black body in a global context and other related historical events.

In this regard, *wind in the leaves – a journeying* connects to many individuals and communities in a multicultural, multiracial society and a global community as the themes in the collaboration echo those of transnationalism, diaspora, globalization as well as the use/abuse of power and the marginalization that results from it and wounds both individual and collective psyches.

Howard Spring

Dr. Howard Spring teaches ethnomusicology and jazz history at the School of Fine Art and Music at the University of Guelph. He is also a jazz guitarist who freelances in Toronto. His main areas of expertise are the music of Africa and the African diaspora, jazz history, and the music of the 20th century. He has published articles on Swing and on jazz and dance.

Embodying Jazz: The Black Body at the Beginning of Swing

A new style of jazz began to take shape at the end of the 1920s in New York City. To judge from extant recordings it was fairly well established by around 1932. The new style, which came to be known as Swing, began to be heard in various permutations and combinations around 1929. The next three or four years can be considered a transitional era.

The main catalyst for the emergence of Swing was the spread of a new social dance, the Lindy hop. It was brought to the attention of the broad public in the late 1920s and was developed by young African Americans who did much of their dancing at Harlem's dance "palace", the Savoy ballroom. Because jazz musicians at the time made their living mostly by playing for dancers, they had to respond to this new and wildly popular social dance; a dance that was radically different from previous ones

in rhythm, energy, and improvisational practice. The result was Swing jazz.

Although jazz before the late 1940s was primarily used for social dancing, scholars have pretty much ignored this relationship. I intend to start my presentation by discussing why this might be. But more to the point I want to examine how dance and jazz music have mutually influenced each other in the formation of Swing using contemporary commentaries, recordings, and film. Finally, I will argue, using the work of Susan McClary, Rob Walser, Ron Radano, Houston Baker and others, that Swing and the Lindy hop were a response to racial stereotypes of the “primitive” African American body. The result was a repositioning of African American popular aesthetic practice by means of exploiting stereotypes of “hot” music and musicians in combination with standard dance-band practice.

Michael Szekely

Michael Szekely received his Ph.D. in Philosophy from Temple University. His primary research and teaching interests are in Cultural and Critical Theory, Aesthetics (especially the philosophy of music), and Contemporary Continental Philosophy, with more particular interests in French poststructuralism (especially Gilles Deleuze and Roland Barthes) and the Frankfurt School (especially Walter Benjamin). Michael is also a practicing musician and composer, with particular interests in collective improvisation and pop music.

A Pulsional Ontology of Music: Barthes and Beyond

This paper will explore the notion of *pulsion*, which Barthes discusses in a number of essays on music. While linked to perhaps more conventional musical elements, such as rhythm, beat, accent, etc. (though seemingly less so with meter), pulsion seems to both encompass and push beyond them. Inextricably linked to what Barthes offered as a “second semiology,” pulsion is both literally and figuratively the driving force behind a *musica practica* at the crossroads of corporeality, *signifiante*, and desire. In is with this in mind that, while Barthes’ preferred examples of western European art music are useful, this essays looks toward examples of more contemporary musical expressions involving improvisation, experimentalism, and even popular forms, as perhaps more exemplary and provocative applications of pulsion, and with reference to other kindred theoretical flyers, including Gilles Deleuze, Jean-François Lyotard, John Corbett, and Timothy S. Murphy.

Lindsay Vogt

During her graduate work as an anthropologist at the University of California at Santa Barbara, Lindsay Vogt seeks to document and understand the many relationships that exist between humans and water. Lindsay's current work explores the emergent water cultures along a Southern California river through the lenses of water access, restriction, and space.

In addition to striving at the role of graduate student, Lindsay finds that dance is the most reliable vehicle for experimental joy and pursues creative movement in response to music, while walking down the stairs, in the form of organizing dance parties, and whenever else possible.

Lindsay is also a writer of images and artist books. Several visual and tactile works, some completed and some in progress, include an artist book about the many lives of the color red, documentary shorts about capsule environments and the self-framing behaviors cued by camera portraiture, a coloring book/variety show, and a visual-textual book that describes Zanesville, Ohio from the perspective of a skateboarder.

Making Moves in Nature: Restriction, Space, and the Emergent Water Cultures of a Southern California River

This paper will report findings from two months of fieldwork along the Santa Ynez River after asking the following question: How does restriction and spatial design structure human-water interactions? In this project, I consider 'restriction' to include the built human and natural environment and spatial design in addition to simply codified restriction, as social control and behavioral patterns occur in response to more than just written rules, but ones that are suggested in the landscape as well. The project piloted a little-used methodology in anthropology. Using floor plan diagrams, which record the spatial layout of a site as well as the movement patterns that occur within it, the project mapped water access patterns at several sites along the watercourse. The project found that spatial design and restriction ultimately designate which models for human-water interaction are pursued. The contexts available for human-water interaction along the Santa Ynez River are limited, and occur in the format of models such as "Nature As Museum," "Nature As Painting," and "Nature As Open Space." The built environment and spatial design of project sites are compared using photographic example, while floor plans show the spatial practice and movement patterns of sites along the river.

Melissa Walker and Rob Jackson

Melissa Walker:

Melissa Walker is a PhD candidate in Literary and Theatre Studies at the University of Guelph. Her research interests include the relationship among self-help, disability, and female redundancy in 19th-century British literature, and trauma theory and its applications for 20th-century African-American jazz and blues poetic forms. She is currently an R.A. with the Improvisation, Community, and Social Practice project, and has worked as an instructor at the University of Western Ontario. Her first collection of poetry was published in 2005 by Hagios Press.

Rob Jackson:

Rob Jackson is an Undergraduate Student in the school of English and Theatre Studies at the University of Guelph. He is currently in his second year working as an URA with the Improvisation, Community, and Social Practice project. His main areas of interests are in the pedagogical value of improvised music as well as the potential impact of academic research on social and community practices.

Play-ability: Improvisation, Agency, and the Body in the 'Play Who You Are' Workshops

Creative music practices can give people the tools and experiences to imagine new ways of being, belonging, and acting in their communities. However, *who* can participate, as well as *how* they can participate, in these forms of expression is often limited by opportunity, resources, and assumptions regarding ability and the body. Unfortunately, while chances to engage in musical practices can be individually and socially empowering for special needs children, difficulties associated with manipulating musical instruments and/or reading sheet music, in addition to attitudes about “disabled” bodies, either deny or limit musical opportunities for many of these children. Improvisation, then, has a special potential to allow us to rethink the ways in which social constructions of ability and disability intersect with often exclusionary creative practices.

According to the music therapist Juliette Alvin, “improvisation liberates the player from obedience to traditional rules in tonality and musical form which he may not be willing or able to follow” and allows for those individuals to “answer a deep creative need which is so often frustrated” (Alvin, 1966, p. 106). Alvin looks at music therapy as a means of “rehabilitation, education and training of children and adults suffering from physical, mental or emotional disorder” (1966, p. 4). In addition, Paul Nordoff contends that when the special needs child becomes involved in musical activities “intelligence, purposefulness, [and] confidence come spontaneously into expression as the child becomes deeply, personally involved...in his own self realization” (Nordoff, 1977, p. 2). Yet while both of these pioneering approaches to Music Therapy seek to provide musical opportunities for people with special needs, Brynjulf Stige points out that they are both “based upon a mechanical

metaphor, reducing music to a “pill” (Stige et al., 2010, p.3) that cures and normalizes. In this way, Music Therapy can often serve to pre-compose these bodies according to medical assumptions of ability and competency, rather than acknowledging their power for creativity.

This paper will draw on our experience with the Improvisation, Community and Social Practice project in which we were part of a research team that organized and analyzed two sets of community-based workshops that paired musical improvisers with Kidsability, a local support center for students with disabilities. Each series consisted of four workshops, which was followed by a performance at the Guelph Jazz Festival’s free open-air tent. Various qualitative forms of research data were gathered during both iterations of the project, including observational field notes, video footage, satisfaction surveys, and interviews with artists, participants, parents, and staff/volunteers. The “Play Who You Are” workshops offer insight into how musical improvisational techniques—in particular, the features of call and response; play, in terms of nonconventional instruments and sounds; and freedom of expression individually and in a group—provide opportunities for personal autonomy and agency that are not bound to rehabilitative or reparative approaches to disability.

From our experience with the Play Who You Are workshops, it has become evident that it is necessary to re-view and re-imagine the relationship between music and the body in our society. If these young adults with special needs could so effectively engage in a reflective and flexible collaborative music-making experience, then how does that situate improvisation in the renegotiation of assumptions, expectations, and “realities” embedded in constructions of ability and disability?

Paul Watkins

Paul Watkins recently completed a Master of Arts in English at the University of British Columbia. His thesis investigated the process of translation that occurs when transmitting oral stories into a written framework with the intention to bridge the gaps that exist between oral traditions and technological scholarship. In the upcoming year he will be attending the University of Guelph to pursue a joint PhD in literary and theatre studies. He is also a local Vancouver Hip Hop artist and slam poet.

A Disruptive Poetics: Dissonance as Social Praxis

My performative paper makes the suggestion that improvisation is itself a type of disruptive performance that interprets a standard musical form to create new styles, producing hybrid genres of music (such as BeBop, fusion Jazz, or Hip Hop). I am

particularly interested in exploring the syncretism of genres between Jazz and Hip Hop, the poetics of hybridity as a type of poetic improvisation, and improvisation as a type of style that signifies cultural meaning (particularly Afromodernism). Early in his career, Thelonious Monk—who could easily move between classical and Jazz norms—was often accused of incompetence by white critics, rather than being viewed as an improviser or Jazz innovator. I intend for my performance to be tactile, as Monk's own approach to music was antithetical to conventional standards of playing Jazz. Monk physically embodies his playing technique with harsh and percussive attacks upon the keys that involve his whole body: deviating from the natural curve of the hand upon the piano, he chooses to play with a flat hand descending from far above the keys.

The paper will include the reading of a poem on Monk that I've composed, as well as the playing of some video clips of the performers discussed. I will focus on improvisation in Hip Hop and Jazz, with an emphasis on Wu-Tang (*36 Chambers*) and Thelonious Monk. While the connection between Monk and modern Hip Hop innovation might seem to be a stretch, it helps to flesh out a critical aspect of improvisation in my

paper which examines the moments when music breaks away from a standard—what Kristeva terms the *thetic* phase: the moment which produces a positing of signification. Monk's music is full of these breaks that posit meaning, which Benjamin Givan argues allow Monk's improvisations to be receptive to "formal analysis because they exhibit the

sorts of motivic unity that analysts typically value." While I am only slightly concerned with examining technique, I am particularly interested in uncovering how improvisation can craft a move away from a standard practice to create a counterculture, or an identifiable aesthetic style that is open to mimetic adaptation.

James Gordon Williams

"James Gordon Williams is nothing less than an accomplished, impressively creative pianist and composer with great depth and substance". (Winthrop Bedford, *Jazz Improv Magazine*). Williams, a native of Los Angeles, has performed in several of the world's finest improvised music venues including Village Vanguard, Birdland, Jazz Standard, Smoke Jazz Club, Jazz Gallery, Knitting Factory, Kavehas, Smalls, Cornelia Street Café, and San Diego's Anthology. Additionally, Williams has performed at such international music festivals as JAZZ a LA SEYNE, Malta Jazz Festival, Atina Jazz Festival, Switzerland's Langnau Nights, and several other festivals. Recent performances include solo piano concert at The Istituto di Musica

Della Pedemontana in Italy.

A prolific musician, Mr. Williams has performed and collaborated with some of the leading lights in modern music including, Peter Erksine, Greg Osby, Peter Sprague Mark Dresser, Greg Tardy, Joseph Jarman, Warren Smith (Jazz Composers Workshop), and many more important artists. Additionally, Williams performed in Charli Persip's Supersound for four years. Recent projects have included Williams's Duo Improvisation Series with artists Anthony Davis, and Mark Dresser.

Mr. Williams released his highly acclaimed CD, *Unrepeatable Life* in 2005 and his CD was chosen as a top finalist in the 2006 Independent Music Awards. Williams, currently a resident of San Diego, was recently awarded the 2008 Jazz Society of Lower Southern California Award. Williams recently recorded with legendary drummer/bandleader Charli Persip on his latest CD, *Intrinsic Evolution*, which will be released in the near future.

Mr. Williams was chosen as Artist in Residence at American University in 2006. Williams has taught master classes and performed for the UCSD Jazz Camp.

Mr. Williams is a graduate of New England Conservatory of Music (Boston), New York University (New York City), and is currently a doctoral student in Integrative Studies at University of California, San Diego.

Chopped 'n' Screwed: T-Pain's Improvising Body as a Virtual Simulacrum for Agency

T-Pain, internationally known for his use of Auto-Tune in his most recent performances, has problematized conceptions of the authentic black male voice and its associations with symbolic castration and hypermasculinity (Modleski 86 Gabbard 92). T-Pain's creative practice with Auto-tune signifies an unruly technologically mediated practice that redefines our notions of improvisation while creating a necessary intervention into the hierarchical systems that created those notions. My paper examines the discourse of T-Pain's unruly body.

Pete Williams

Pete Williams is a PhD student in American Studies at the University of Kansas. His research converges on the areas of jazz studies, ethnomusicology, performance studies, and theories of gender, race, and the body.

Weird Bodily Noises: Embodying Race, Gender, and Jazz History in Kansas City

My current project centers on the cultural practices of saxophonist, composer, sculptor, and performance artist Mark Southerland. Drawing from fields of jazz studies, ethnomusicology, and theories of gender, race, and the body, this interdisciplinary study seeks to demonstrate how Southerland's multimedia performances present complex modes of improvisation and social practice that engage and critique dominant discourses about gender, race, and jazz history. Specific aspects of Southerland's performances—especially costumes and "wearable" horn sculptures—can be seen as both enacting and complicating gender roles as they draw attention to embodied performances of gender. Furthermore, Southerland's free improvised music and his own ideas about that music bring up issues of race and masculinity found in both dominant and dissident histories of jazz.

Drawing on these fields, the essay examines Southerland's musical practices as they occur in three interrelated contexts: Jacques Attali's theory of "noise," an analysis of the political economy of music; musician Sun Ra's "weird" aesthetics and performance practices; and discourses of jazz's embodied sexuality. The essay pays particular attention to Southerland's own articulated ideas about his musical practices, highlighting moments of both harmony and discord between the ideas of the ethnographic subject and those of the academic researcher. I will take these moments of consonance and dissonance as an occasion to reflect on the larger implications of theoretical and ethical positioning in ethnographic fieldwork. By focusing on Southerland's own ideas about his work in this way, the essay attempts to complicate dominant narratives that categorize musicians simply as artistic geniuses or mentally disturbed deviants, and to deploy their ideas in new theoretical frameworks that can "sound out" alternative presents and futures.