

2012 Guelph Jazz Festival and Colloquium
Presenter Bios and Abstracts
(Listed Alphabetically by Last Name)

David Ake (Keynote)

David Ake is Director of the School of the Arts at the University of Nevada, Reno (USA). His publications include *Jazz Cultures* (2002), *Jazz Matters: Sound, Place, and Time since Bebop* (2010) and the collection *Jazz/Not Jazz: The Music and Its Boundaries* (co-edited with Charles Hiroshi Garrett and Daniel Goldmark, 2012), all for the University of California Press. An active pianist and composer, Ake has performed alongside many of today's outstanding improvisers. His most recent recording, which features Ralph Alessi, Scott Colley, Ravi Coltrane, Peter Epstein, and Mark Ferber, will be released . . . someday.

On the Ethics of Teaching "Jazz" (and "America's Classical Music," and "BAM," and "Creative Music," and...)

Derek Andrews

Derek Andrews is a Toronto based arts consultant, manager and concert producer. He is an internationally recognized authority on "world music" and is Consultant Member of the European Forum of Worldwide Music Festivals. Derek is a passionate advocate for creative approaches to concert presentation and music as a tool for breaking down cultural barriers.

World Music 2.0

Now that the term "world music" has been around from some four decades, it has begun to evolve with new implications and debates. The emergence of young audiences being involved with world music and adding beats to create world music, hip hop, house, and other forms is shifting the music toward a new demographic. Does this mean that the entire field has shifted? Does this mean something about tradition? Is this a real evolution or marketing hype? Where does cultural marking or tradition sit in the definition of "world music"?

With the aging of the world music field, certain organizing strengths are developing in Canada. A new conference for world music organizers was launched in November of 2011 called Mundial Montreal, under the umbrella of the independent music meeting M for Montreal. The first edition was very successful and bridged the folk and jazz festival presenters with performing arts talent buyers. A "town hall" was

staged at the Petit Campus in Montreal called "Tout la Monde" that included Laurent Saulnier (Montreal Jazz Festival), Guillane Royer (Musique Multi-Montreal), Jacob Edgar (Cumbancha Records / Voyager TV) and myself, where we took stock of the Canadian world music community. I would propose to report on this town hall, the conference and the state of world music organizing in the age of World Music 2.0.

Gwen Ansell (Keynote)

Due to illness, Gwen Ansell had to cancel her keynote talk at at the Guelph Jazz Festival Colloquium. We sincerely hope that we'll have an opportunity to bring Gwen to Guelph on another occasion. In her place, Dr. Jesse Stewart opened the colloquium with a keynote presentation entitled "Comprovisation or imposition? An improvised composition on a life of improvisation."

Gwen Ansell is a freelance music writer, researcher and consultant based in South Africa. She is the author of *Soweto Blues: Jazz, Politics and Popular Music*, and her music writing appears regularly in the Johannesburg Mail & Guardian and Business Day, as well as in various other national and international publications. As a newsroom journalism trainer, Ansell runs the arts journalism programme attached to the Cape Town International Jazz Festival. She is a former Louis Armstrong Visiting Professor at the Center for Jazz Studies, Columbia University. She has conducted extensive research into the working lives of musicians under the auspices of the Gordon Institute of Business Science, University of Pretoria and is currently part of the consultancy team developing policy for the South African music industry under the country's Department of Trade and Industry.

"The Trouble With You People is You're Disorganised!": Improvisation and How South African Jazz Musicians Do Business

Vanessa Blais-Tremblay

Vanessa Blais-Tremblay is currently pursuing a PhD in Musicology with option in Gender, Sexuality and Feminist Studies at McGill University in Montréal.

Don't Pocahontas Me: Modernity, Transnational Politics, and

Autoeroticism in the Performance of Inuit Throat Games on Southern Stages

This paper analyzes two recent musical collaborations between Inuk throat singer Tanya Tagaq and avant-garde string ensembles: the piece “Nunavut” (2008), performed with the Kronos String Quartet, and composer Derek Charke’s “13 Inuit Throat Song Games” (2005). Both are built on the structure and sounds of Inuit traditional throat games, more specifically on katajjait from Nunavik, yet are distinctly modern and transnational. The improvisatory nature of the throat game, its heterogenous and dialogical sound ideal as well as its status as arguably one of the most global icon of Inuit culture after the Inuksuk, make it an especially promising vehicle for cultural exchanges between the North and the South to take place “on Inuit grounds.” What can these collaborative works teach us about the difficulty of dialoging across musical traditions and by extension across cultures? Can they help us move beyond the space segregation of Inuit communities in Canada? Both Charke and the first violinist of the Kronos String Quartet, David Harrington, have pointed to the sonic affinities between throat singing and bowed strings. In this sense, string instruments could be one of the best-suited Western “ambassador/interpreters” of Inuit cultural traditions—those that would have the faintest “accent,” and would therefore hypothetically be able to engage most successfully in meaningful dialogue. I suggest that Tagaq’s collaborations with string instruments on the Western avant-garde concert stage provide many instructive lessons for postcolonial thinking about social justice and reconstruction that are of undeniable currency as Canada is launching the Indian Residential Schools Truth and Reconciliation Commission.

Attempts to “modernize” katajjait have been met with much resistance both from Inuit traditionalists and southern festival organizers, critics and reviewers. Beverley Diamond recalls a debate that took place at the first Throat Singers Convention in 2001: “[Inuit women] discussed the fact that throat singing was an art that they shared, and the ownership of this oral tradition [...] should be regarded as communal, not individual.” Speaking of Tagaq herself, she confesses of being “bothered [...] by the fact that a highly successful individual is collecting royalties for the use of a tradition that is regarded as shared property.” At the other end of the spectrum, Tagaq spoke of Inuit throat singers being constantly assigned “the weird stage” or the “all-brown stage” in festival programming, and reviews of Tagaq’s stage appearances chew on labels like “primal jazz” or no less problematic comparisons between the way she riffs on her vocal cords and the way Jimi Hendrix did on a Stratocaster. Yet the two collaborations I analyze provide a

crucial “playing field” in which are challenged and re-shaped the avant-garde concert stage, ideological notions of Western musical traditions, and understandings of Canadian nationhood and identity. As Inuit communities in Canada are facing major housing, health and education crises, I show how throat sounds can indeed play a role in helping to solve some of the gaps between northern and southern Canadian standards of living.

Hannah Burgé Luviano

Hannah Burgé Luviano is a musician and educator who lives in Toronto, Canada. Currently finishing her debut contemporary jazz record, she is an active performer in the Canadian jazz circuit. She has toured nationally with the cultural institution, the Nathaniel Dett Chorale, with a featured performance at the National Library of Congress in Washington, D.C., in honour of esteemed composer and singer, Dr. Ysaye M. Barnwell.

Hannah is an innovative educator, using social mediums to engage students in the study of music theory, history and analysis. She co-created an education workshop, by commission from the Oakville Symphony Orchestra, to showcase influences of Western classical music in American popular culture.

Her arrangements and compositions have been featured in several experiential theatre shows, live productions, and for film. In 2008, Hannah co-composed and recorded the soundtrack for a feature length, Canadian, independent film set in Mérida, México that won awards in Canada, the United States and in México.

Summer 2012 will see Hannah performing at the TD Toronto Jazz Festival, continuing her graduate work on the vocalese style of jazz singing, and participating in a music education research project through York University.

The Body in the Soul's Keeping: Considerations of the Vocalese Style

Vocalese is a jazz style that originated through singers who were inspired by, and wanted to participate with, bebop musicians. It is the art of writing a lyric that reflects note for note, an instrumental recording of a song, and is then performed by a vocalist. It is not the mere swapping out of an instrumentalist for a vocalist; an addition is made to the collective memory of the recording, through enhanced meaning, or re-articulation of a meaning. Vocalese is criticized for neither sharing

in the glory of the master improviser, nor adding to the jazz canon, however, something new is created: a lyric, an experience, and new opportunity for meaning. Vocalese has thus far been underrepresented in academic and performance circles, but can offer valuable insight into the historical documentation of the times, the feelings of creative musicians, and as an educational tool for singer's improvisation studies.

The father of vocalese, Eddie Jefferson, wrote lyrics that were a social commentary, and those that paid homage to jazz innovators, Coleman Hawkins and Charlie Parker. Jefferson's texts employ survival strategies that, seen through the lenses of the literary tools employed by Beat poets, offer relevant insight that illuminate the discrimination experienced particularly by those in artistic communities. In his text of "Body and Soul", he alludes to the suffering and danger experienced by Coleman Hawkins, and while he doesn't explicitly describe the prejudice black musicians experienced, Jefferson allows the savvy listener in—the listener that already understands and wants to understand, the social injustice felt by those affected.

Musical considerations of vocalese are vast, and this paper outlines several: what similarities are kept between the original and the vocalese version in terms of arrangement, the timbre choices made by the singer that are similar to, or different from, the original instrumental version, phrase delivery similarities and even, ease through the difficult improvised passages. Further, Eddie Jefferson was influenced by bebop musicians when he wrote a vocalese to the ballad "Body and Soul," originally recorded in 1939 by Coleman Hawkins, who predated bebop. Although Hawkins respected and influenced younger players, he was not altogether considered a musician of the bebop order. This paper examines the question: do the vocalese singers in the last forty years come from a bebop perspective, and what sets of experiences do contemporary singers bring to the performance of instrumentalists of a different age, since they follow so closely a set, melodic line?

The presentation of this paper will clarify parameters of the vocalese music style, some historical songs that shaped the style, and the musical and social factors at play. Vocalese performance is exciting to hear, and can be enjoyed by individuals who are familiar with the original instrumental performance, and those that are not. Vocalese grants listeners exposure to improvisations of the instrumental artist, while the singer weaves a new narrative that brings new meanings and clarity. Found in vocalese are: diverting experiences in music performance, lessons in the study of improvisation for singers, historical commentary of musical and social

communities--all these worth the price of admission.

Rebecca Caines

Rebecca Caines is an award-winning interdisciplinary artist and scholar. Her artistic practice, teaching and research work explores creative technologies, contemporary performance, site-specific art practices, and community-engaged art. Her most recent obsession is place-based new media audio art. She has just completed two consecutive SSHRC funded postdoctoral research fellowships at the major Canadian research initiative, Improvisation, Community, and Social Practice (ICASP), based at the University of Guelph; and is now an associate researcher with the ICASP project. She has created professional community-based performance, visual art, new media and sound art projects in Australia, Northern Ireland, the Netherlands and Canada. Her most recent project, entitled Community Sound [e]Scapes, involved the development of site-specific audio art with four community groups in three countries. She was the 2008 winner of the international Dwight Conquergood Award in Performance Studies, and is the recent recipient of a Canada Council for the Arts grant in the Artists and Community Collaboration Program (ACCP) in Media Arts for a 2012 project working with Guelph media arts collective Ed Video and First Nations communities in Northern Ontario. Her articles have been published in a number of international journals and books in performance studies, cultural studies and critical studies in improvisation, and she is currently co-editing The Improvisation Studies Reader with Ajay Heble for Routledge.

Art Pedagogies: Improvising Towards Community-Based Social Justice

This paper reflects on the practice of teaching “sound art” in community and university contexts, with a focus on how pedagogical improvisation in this area intersects with social justice goals. Caines will discuss her global new media sound art project “Community Sound [e]Scapes” (Northern Ireland, Canada, Australia 2009-2012) and her recent work as a new faculty member in the emerging Creative Technologies program at the Faculty of Fine Arts, University of Regina (Saskatchewan, Canada), including connections with Dr Charity Marsh at the Interactive Media and Performance Labs. Sound Art is between art and science, between ecology and invention, and modulated by global practices of listening and soundmaking. Many working in this area do not have dedicated sound art degrees, but bring interdisciplinary minds and practices into the classroom, often radically

disagreeing about what the “principle” or “roots” of this practice are (Augoyard, Licht). In order to properly teach or understand this diverse field, it could be argued that multiple qualifications are required, (audio)cultural studies, fine arts (experimental music, performance, intermedia), mathematics, computers, audio engineering, ecology etc.; yet one also needs to be able to properly interact with the acoustic environment and the communities we live in, the soundscapes that form the heart of this practice. One could argue the only way to teach in this area is collaboratively and in a way that is open to difference. Sound itself is always gathered, created, or affected by the spaces in which it is recorded and played. Scholars such as Brandon LaBelle remind us that sound is an inherently socially and spatially inflected set of cultural and environmental practices. To teach with sound as the medium for creative practice outside traditional music contexts, and to record the world around us and to create new ways for making sound, is thus to be also engaging with site and community.

Drawing on the field of critical studies in improvisation (Heble, Lewis) and on key texts in soundscape research (Schafer, McCartney, Järviluoma-Mäkelä), this paper argues that new improvisatory models are required to develop interdisciplinary sound art pedagogies that “resonate” between the radically different demands of art- and science based practitioners in education contexts in the area of experimental sound, whilst keeping our concentration on the acoustic environments in change around us. Such pedagogy necessarily must also resonate in and through the classroom and the communities that surround and are formed through teaching and learning environments in sound art. Improvisation in Caines’ experience, as a method for project and class development, as a creative strategy, and as an artistic product, allows for multiple voices and multiple disciplines to connect, conflict and produce an affect of vulnerability and connectivity. It is thus a powerful tool in producing ethical community affordances. As scholars of community such as Jean Luc Nancy and Alphonso Lingis remind us, an ethical commitment to community is not a commitment to sameness, but rather an urgent and active responsibility to preserve fragile difference. It is this difference that makes social justice both crucial and conceivable. This paper argues that improvisation is a key tool in teaching sound art, and forms a resonant pedagogy that brings social justice questions into the foreground of teaching and learning. Examples will be drawn from a range of learning contexts where improvising with sounds gathered out in the community and working with new ways of combining and creating sound has exposed the fault lines in economic, cultural and social models, showing where social injustices remain, and giving people the voice to express and contest inequalities through new forms of connection and

communication.

Mark V. Campbell

Mark V. Campbell is an Improvisation, Community, and Social Practice Postdoctoral Fellow with the University of Guelph engaged in a project which interrogates the relationships between turntablism, improvisation and consumption in late capitalism. Mark's research interests include Afrodiasporic theory and culture, Canadian hip hop cultures, Afrosonic innovations and youth community development projects. In 2010 Mark curated T-Dot Pioneers, his first exhibition on the history of Toronto hip hop culture. Mark has been DJing for the past fifteen years, and has experimented with sound art and digital production. Mark's recent publications include; "Other/ed" kinds of Blackness: An Afrodiasporic Versioning of Black Canada; "Connect the T.Dots - Remix Multiculturalism: After Caribbean-Canadian, Social Possibilities for Living with Difference"; and "Remixing the Social: Pursuing Social Inclusion through Music Education".

Hip Hop's Improvisatory Core as Praxis in a Neoliberal Era

This paper examines the intersections between hip hop's improvisatory practices and the birth of neoliberalism in the North American context since the 1973 OPEC crisis. By first paying meticulous attention to the ways in which improvisation operates within the four foundational elements of hip hop culture, this paper makes the claim that the birth of hip hop culture is intimately connected to neoliberal logic's earliest years. It is argued throughout this paper that djing, emceeing, bboying and graffiti art represent efforts at achieving social justice; while hip hop culture on a whole is understood as a social value proposition, one that operates both within and beyond the dominant logic of the market. By exploring the potential of hip hop's improvisatory core, this paper understands hip hop culture as a social praxis that allows dehumanized and marginalized populations to regain a sense of value as a human being.

Alain Derbez

Alain Derbez presented Caer en la que no era, the Spanish translation of Ajay Heble's Landing on the Wrong Note at the joint book launch/poster session

event.

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

Alain has participated in the Guelph colloquium on three occasions presenting his book about the history of jazz in Mexico, with his poetry and jazz recitals "Everything can be heard in Silence" and "Jazz will set you free," and two years ago with a paper about education and improvisation. He has played also twice as part of the international workshops.

Caer en la que no era

"Caer en la que no era, Jazz, Disonancia y Práctica Crítica" is the complete title of the book that has been recently presented (May 2012) by author, Ajay Heble, in Xalapa, Veracruz, México. "Caer en la que no era" is the translation and the notes inserted there to provide the Spanish reader a historical contextualization in Mexico.

I'm convinced that the edition from the Universidad Veracruzana represents a landmark for students and instructors in music, literature, and other disciplines, providing access to material that otherwise might be ignored given the language barrier.

I am also convinced that presenting the Mexican edition of the book in Guelph will act as a catalyst for future work that can be done in Mexico. It is an action that will help to deliver a bigger reaction.

We can find in my country some schools to learn jazz and to learn how to play the music (the Universidad Veracruzana is one), but I am not completely sure that all the knowledge taught there may help the student focus the need of being conscious of his role in the community, his social responsibility in its development or how to insert his labor in an effort for social change through jazz. Veracruz is a region of Mexico with an old tradition in improvised popular music--son jarocho and son huasteco are some examples that have often reflected in the song the social conditions in where they were made--and the Universidad Veracruzana has opened performing spaces for jazz for decades now. The jazz school is recent. I'm certain that the young students and the teachers deal with the different musical fields

with great skill and I'm sure that Ajay's book can help to propose another way, another conception of jazz, of "dissonance", of improvisation and of society. The bibliography written in Spanish dealing with jazz and community is not very rich and what has been published--mainly in Spain and Argentina--is difficult to find. Therefore a social point of view is sometimes overseen or does not enter directly in the pedagogy of jazz education. I am sure that *Caer en la que no era* can be taken as a textbook from now on if we can prepare the conditions to listen to the music that sounds in it.

Caer en la que no era works well within the context of the Colloquium because--as I have mentioned in some of my previous participations in Guelph--normally the eyes and the ears over there don't follow what's going on south of the U.S. border. This relationship will be of interest not only for a Spanish speaking audience but for students and faculty with interests related to Latin American Studies, such as literature, sociology, and other related disciplines.

Jennifer El Gammal

Jennifer El Gammal has been playing the piano since the age of five, then the saxophone since the age of 12. After a BA in Political Science including an erasmus year in the UK, she entered the jazz section of the Brussels Royal Conservatory in 2008. She is now studying both Sociology and Music as a master student in Brussels. As a musician, she founded a jazz/folk trio, "Uživati Trio", and is currently working on two projects of youth musical theatre with the "Théâtre Maât", one of which has been played in Montreal, Ottawa, Quebec and Washington in the past year.

Alterglobalisation and Artivism - The Laboratory of Insurrectionary Imagination

My master thesis in sociology will address the question of new forms of protest that (re)appeared in the last decade with the development of the antiglobalisation movement, and their relationship with former artistic and activist initiatives. Within the framework of this summer institute, I will make a poster about artivism presenting the work of the Laboratory of Insurrectionary Imagination (Labofii), english collective working on inventing new, imaginative forms of protest. Their work mixes art, activism and permaculture--in their own terms, they "use insurrection as an art and art as a means of preparing for the coming insurrection".

Founded in the year 2004 by John Jordan and Isabelle Fremaux, the Labofii started out by making “experiments” of collective civil disobedience in the public space. Amongst their most famous experiments is the creation of the Clandestine Insurgent Rebel Clown Army (CIRCA), whose soldiers performed acts of resistance against the G8 summit of 2005 that took place in the United Kingdom. The idea of CIRCA quickly spread across the channel, and one can now find clown gaggles in different countries (France, Belgium, Germany, Denmark, USA ...). The Labofii did several other experiments in the following years, recycling bicycles abandoned in Copenhagen into new tools of civil disobedience, organising actions in the financial district of London,... At the same time, Isabelle Fremaux and John Jordan investigated possible ways of living differently, despite capitalism. They took a seven month journey across Europe visiting twelve communities, ranging from squatted villages to a permaculture cooperative, from occupied factories to an anarchist school. From this trip arose a book, *Paths through Utopias*, a film and a series of workshops and performances about ways to merge life, art and ecology. My poster will aim to present their work and their conception of activism as a starting point to reflect on the new forms of protest that arise with the alterglobalisation mouvement, and on the possible use of art in activism and vice-versa.

Adam Euerby

Adam presented the Embodied Cognition workshop with Sarah Tolmie and Mark Hancock. The workshop involved the audience and focused around dance and contact improvisation.

Adam Euerby has practiced and performed contact improvisation dance for more than five years and his passion for it continues to grow. Adam has recently graduated with a Masters Degree in Systems Design Engineering, where he studied technology design to support community knowledge systems. He applies this now working with the Raw Nerve Research Group at the University of Waterloo to linking the principles and practices of contact improvisation with an interdisciplinary research process investigating participatory pedagogy. Adam is also a Product Designer at Desire2Learn developing an eportfolio system to support authentic, experience-based learning.

Embodied Cognition: Participatory Pedagogy

The Raw Nerve Research Group, formed in Waterloo in 2012, uses the practice of contact improvisation dance as a research and development tool. A workshop team of dancers presently composed of Sarah Tolmie, Adam Euerby and Mark Hancock – in English, Systems Design Engineering and Human-Computer Interaction, respectively – use the fully improvised modern-dance-meets-aikido movement form to investigate the systematic interactions of subjects, objects and environments. Working among ourselves and with workshop participants, we create dances and exercises using the body in space to investigate and picture processes of interest to researchers across the arts and sciences: principles of narrative; formal structures; physical, phenomenological and existential interactions among persons; relations of persons to tools, machines and interfaces. This work draws on the evolving academic strand of practice as research to enhance communication between scholars in the humanities and sciences, and between these and practicing artists and the wider community.

In 2012 we conducted workshops for the Knowledge Integration Program and for the Graduate Seminar in Cognitive Science, both at the University of Waterloo. The real-time pedagogy we develop – in an improvised combination of lecture, dance, and audience interaction – is akin to those of Steve Bohannon (of Dance Your PhD, as featured at TedX), Gail Lotenberg collaborating with Mark Winston in Science Moves, or Perimeter Institute physicist Krister Shalm, whose experimental work with swing dancers was recently covered by the Guardian. Improvised movement is becoming an ever more accessible means both of forensic analysis and public outreach, changing the face of contemporary research.

Greg Fenton

Gregory Fenton is concluding an M.A. in Cultural Studies and Critical Theory at McMaster University where his research examines the work of the artist, Ai Weiwei, and explores questions of resistance and identity in contemporary China. He will begin his Ph.D. in Literary Studies and Theatre Studies at the University of Guelph in the fall of 2012. From 2009 to 2011, Gregory taught high school in the cities of Tianjin and Shanghai, China. He has previously worked as Coordinator for the Guelph Jazz Festival Colloquium and as Managing Editor for the digital journal, Critical Studies in Improvisation.

Improvising Personal Rights beyond the National: Chen Guangcheng

and a Study of Dissidence

In late April of this year, the blind weiquan (rights defense) lawyer, Chen Guangcheng made a seemingly impossible escape from illegal house arrest in Shandong province, China, and took refuge at the American embassy in Beijing. My paper will analyze what I term an “improvisatory poetics of resistance” in relation to the Chen case; this research stems from an interest in how projects of resistance and a politics of identity informed by hybridity can be articulated in an era of increased interconnectedness and the rise of global neoliberalism. From the involvement of the American embassy to the eventual intervention of a private American university, the Chen case pushed the boundaries of diplomacy, human rights, and especially, dissidence. This paper will problematize the deployment of the popular term, “dissident,” as well as juxtaposing the case with other so-called “dissident” writers, artists, and intellectuals, including Wei Jingsheng, Liao Yiwu, and Ai Weiwei. By adapting what Ien Ang calls “complicated entanglement,” I will explore the improvisational nature of mobilizations of personal rights and identity surrounding the Chen case. Chen’s agency in his very public acts of resistance, I will argue, moves beyond and between national boundaries, complicating national and diasporic politics, while also resisting the collapse into frameworks of global neoliberalism or submission to Western rights-based models. Throughout this work, my research will articulate the potentials for an “improvisatory poetics” to apply to interdisciplinary questions of resistance.

Lara Frisch

Lara Frisch is a Berlin-based researcher in verbal communication and musical improvisation, currently completing a PhD at the Bauhaus University, Weimar. Her research explores the dialogic processes, which lead to collective ideation, within musical improvisation.

Born in Luxembourg in 1985, she graduated from the University of Kent, Canterbury, and the Goldsmiths College, University of London. She has recently worked on various projects including project management of the TEDxHamburg and TEDxBerlin in 2011.

Her research interests are: linguistic ideation, creative collaborations and their dynamics, the role of creative processes such as musical improvisation in the global

marketplace and its consequences.

The outcome of her PhD is to facilitate and promote the use of effective creative collaborations in academia, business and culture.

The Creation of Narratives and Assessment in Improvisation

My PhD focuses on the verbal communication of improvisors; what is being said before, during and after a musical improvisation. So far my research has enabled me to discern a type of communication that is highly figurative and dialogic, therefore going beyond the conventional concept of exchange. Derek Bailey noticed this as well, when he argued that intuitive representations of one's experience with improvisation are more insightful than the use of technical terms (Bailey, 1980). It constitutes a type of group communication which allows the production of figures of speech (Carter, 2009), linking it thus to the concept of ideation; the collective production of ideas.

With regard to the colloquium's theme, I would like to investigate the dialogic processes with reference to the co-creation of narratives and the function of self- and collective-assessment of the musical performance. It might be useful at this point to note that improvisation is to be understood as a “work in constant progress”. There is never a finished product which could be objectively evaluated. In this sense, improvisation is more like an ongoing learning process which involves constant experimentation, including refutation, improvement, falsification and so on.

In this presentation I would like to raise the following questions:

What are some of the prominent features of these dialogic processes? How do these relate to the ideational process and to the dynamics of the group? How do musicians assess their performance in groups? Are there any common attributes to this assessment? Is there a hierarchy in this evaluation; who is authorized to evaluate and who is not? How does the subjective assessment relate to the collective assessment? What role is given to input/feedback?

Mark Hancock

Mark presented the Embodied Cognition workshop with Adam Euerby and Sarah

Tolmie. The workshop involved the audience and focused around dance and contact improvisation.

Mark Hancock is an Assistant Professor in the department of Management Sciences and Associate Director of the Games Institute at the University of Waterloo. Before starting at the University of Waterloo, he completed his PhD in Computer Science at the University of Calgary and his MSc in Computer Science at The University of British Columbia. Beyond his formal education, he has conducted research in designing interaction for multi-touch surfaces and other collaborative devices in industry at Mitsubishi Electric Research Labs and Intel Corporation, and in academia at Queen's University and Simon Fraser University. He has practiced contact improvisation for six months with RNRG.

Embodied Cognition: Designing Technology

The Raw Nerve Research Group, formed in Waterloo in 2012, uses the practice of contact improvisation dance as a research and development tool. A workshop team of dancers presently composed of Sarah Tolmie, Adam Euerby and Mark Hancock – in English, Systems Design Engineering and Human-Computer Interaction, respectively – use the fully improvised modern-dance-meets-aikido movement form to investigate the systematic interactions of subjects, objects and environments. Working among ourselves and with workshop participants, we create dances and exercises using the body in space to investigate and picture processes of interest to researchers across the arts and sciences: principles of narrative; formal structures; physical, phenomenological and existential interactions among persons; relations of persons to tools, machines and interfaces. This work draws on the evolving academic strand of practice as research to enhance communication between scholars in the humanities and sciences, and between these and practicing artists and the wider community.

In 2012 we conducted workshops for the Knowledge Integration Program and for the Graduate Seminar in Cognitive Science, both at the University of Waterloo. The real-time pedagogy we develop – in an improvised combination of lecture, dance, and audience interaction – is akin to those of Steve Bohannon (of Dance Your PhD, as featured at TedX), Gail Lotenberg collaborating with Mark Winston in Science Moves, or Perimeter Institute physicist Krister Shalm, whose experimental work with swing dancers was recently covered by the Guardian. Improvised movement is becoming an ever more accessible means both of forensic analysis and public

outreach, changing the face of contemporary research.

Mark will present a ten-minute paper as part of the RNRG panel, followed by a 30-45 minute workshop.

David Jackson

David Jackson is a Doctoral Candidate in Media Studies at the University of Western Ontario.

Controlled Burn: Re-imagining Place in Bill Dixon's 17 Musicians in Search of a Sound: Darfur

Aesthetic responses are increasingly deployed to support and promote social justice causes. Music and improvisation have unique roles to play in responding to political and social crisis and situations. In 2007 Bill Dixon gathered a group of players to perform at the the Vision Festival in New York City. Reviewers have consistently noted the smouldering intensity and cinematic gloom of the performance released as *17 Musicians in Search of a Sound: Darfur*. By using the highly charged signifier of Darfur, Dixon imaginatively explores questions around place, safety, human rights, trauma, and the value of life, but also celebrates cultural pluralism and musical diversity that are often not positively discussed when speaking of the history of the Sudan. Arjun Appadurai writes in *Modernity at Large* that the imagination “is neither purely emancipatory nor entirely disciplined but is a space of contestation in which individuals and groups seek to annex the global into their own practices of the modern” (p. 4). The experience of the social imaginary is where meaning can be contested, deconstructed and reconstructed as well as accepted, constructed, and made static.

Ajay Heble notes in *Landing on the Wrong Note* that “music needs to be understood in relation to the cultural and institutional practices that promote both action and reflection in the public arena, its oppositional aspirations reconfigured as part of a broader critical model of public discourse” (Heble, 2000, p.230). I will contextualize the seventeen musicians' search for a sound as an articulation of the imaginative and poetic relations between place and the imaginary, and as a method of exploring what Darfur signifies as a geographical place, and as a space in the social imagination. This analysis will centre on the long piece *Sinopia*, and its evocation from art as a pigment, and a preliminary drawing

for a fresco, and the Pentimento's, another art term meaning to repent, or trace over the previous work, that close the album.

I argue that Dixon composes what Deleuze and Guattari call a “minor history.” Branden Joseph in *Beyond the Dream Syndicate* states that minor history “opens categories to their outside onto a field of historical contingencies and events that is never homogenous and that is always political” (52). Major history then, the historian’s history, is told according to constants where authors of destiny, history or events stand alone or where movements progress linearly from one point to the next. The minor history is contiguous with territories of itself with which it may not be familiar. The negative representations of Darfur construct the meaning, identity, and history of the people of Darfur. As a signifier in public consciousness, Darfur represents forced migrations, ethnic violence and genocide, humanitarian crisis, and ultimately, international inaction, bureaucracy, and silence. Jazz and improvisation, then, as a model of community in action, emphasis on hearing and listening, and tolerance for exploration can become a necessary component in the public discourse about Darfur.

Pete Johnston

Pete Johnston is a bassist and composer based in Toronto. Born in Windsor, Nova Scotia, he studied music composition and double bass at Dalhousie University, alternating scholarly endeavours with tours of North America as part of the Johnny Favourite Swing Orchestra. After completing his studies at Dalhousie, Pete moved to Toronto in 2001 to work as a freelance musician, teacher, and novel editor. Following several years in the part-time employment trenches Pete returned to the academy, completing a Master’s degree in composition at York University in 2005. He recently graduated from York University yet again with a Ph.D. in Ethnomusicology, in which he wrote about the free improvisation scene in London, England. Since completing his graduate studies Pete has resumed his post behind the bass, performing in numerous groups in Toronto including Muskox, the AIMToronto Orchestra, and See Through Trio.

Teaching Improvisation and the Pedagogical History of the Jimmy Giuffre 3

Improvisation pedagogy has presented a challenge to music educators since jazz

courses began being offered in North American universities in the 1950s, a development which has raised important pedagogical questions ranging from “Can improvisation be taught?” to “Should it be taught?” Following on the increase in academic research on improvisation over the past decade, this paper is a response to an article by Maud Hickey (2009) published in the *International Journal Of Music Education* titled: “Can improvisation be ‘taught’?: A call for free improvisation in our schools.” In this insightful article Hickey argues that music programs that include improvisation can encourage students’ “creative musical growth,” but warns that, “...the music education community’s current drive to include improvisation in school music is limited in its approach.” Rather than offer a specific answer to the question in her title, Hickey concludes her article with a recommendation for future research to address the gaps in current pedagogical strategies: “[We] need to collect pedagogical histories of the masters in the field in order to learn more about how they learned... Information gleaned from these should be made useable by current school music teachers.” Taking this suggestion as a point of departure, I draw on ethnographic research on the underdocumented yet influential American jazz ensemble the Jimmy Giuffre 3 to propose alternative approaches to teaching improvisation at the post-secondary level. This description will be placed within the broader context of an argument for the value of including improvisation in music education, which will be based on a comparison between improvisation studies and the (increasingly embattled) humanities disciplines in the university system. Improvisation and humanities scholarship share the goal of fostering in students a disposition for creative, critical thinking; as Ian Angus (2009) writes, the humanities give students the tools to be critical of “received truth and constituted powers” and to “think meaningfully about one’s experiences.” An analysis of the Jimmy Giuffre 3’s rehearsal practices reveals an approach to learning to improvise that reflects the kind of critical thinking that characterizes humanities scholarship, and offers a model for developing a learner-directed alternative to the teaching strategies that currently dominate post-secondary music education. Building on the example of the Jimmy Giuffre 3, students might begin to think more creatively about the role of music and musicians in contemporary society, and may mobilize the resulting sense of agency to become productive participants in the cultural field.

Aaron Kaplan

My name is Aaron Kaplan. I am a graduate student at the University of California Riverside and am pursuing a PhD in ethnomusicology. I am currently working on my

masters degree, researching jazz and other improvisational musics in Los Angeles. Throughout my graduate studies thus far I have explored issues of music and politics, music and globalization, music and technology, music and race, music and gender, music and ritual, music and violence, acoustic ecology, phenomenology, anthropological studies of space and place, the anthropology of transnationalism and globalization, and political anthropology. I have been playing alto and tenor saxophone for more than ten years, studying and playing mostly jazz. I have performed with Boston University Jazz ensembles, my own Boston-based improvisational bands, other local Boston bands, the UC Riverside Jazz Ensemble and the UC Riverside Latin American music ensemble. I did an internship in 2009 for Ted Kurland Associates, a major jazz booking agency in Boston, have worked as a private saxophone teacher, and have worked at Music and Arts Center in Princeton, NJ, organizing private and group music lessons, and small performance events. I practice jazz and improvise regularly and have recently started improvising more freely, and looking into scholarship on free jazz and improvisation. My ideas for this paper have stemmed from many free jazz shows and jam sessions I have attended in the past few years, as well as extensive listening to free jazz recordings. I have been thinking about improvisation philosophically for many years. Improvisation is the primary way I connect with and understand music.

From Free Jazz to Pedagogy: a Phenomenological and Ritualistic Approach to Improvisation and Social Justice

The improvisational act delineates an order of knowledge separate from the accustomed modes of thought guiding our daily lives. Freeing oneself from familiar thought processes is not only an emancipatory act, but also thoroughly intellectual and edifying. Derived from an engagement with the sound of several excerpts from Albert Ayler's 1964 album "New York Eye and Ear Control," and supplemented with interviews and writings of avant-garde jazz musicians Archie Shepp, Sun Ra, Roscoe Mitchell, and Tim Berne, I will offer a model for a pedagogy of improvisation.

In this paper I posit that improvisation is a thoroughly connective and action-oriented knowledge that allows one to place themselves in situations in entirely novel ways. Further, because this type of knowledge I am positing is a perpetual process, it is indeed, in the Heideggerian sense, a profound way of "being in the world." I will draw heavily on phenomenological theories to develop an understanding of improvisation as a mode of existence; an immersion in our surroundings that helps us to understand both ourselves in relation to our

environment, and our environment in relation to ourselves. Improvisational knowledge, being inherently composed of linkages, rather than assemblages, binds one to an action-oriented state of being. Drawing on Deleuze and Guattari, I will show how improvisation negates a hierarchical system of knowledge and challenges us to think in completely process-oriented ways. Specifically, I will show how group improvisation delineates a circular form of knowledge that is instantly embodied and acted upon.

Through historical connections between free jazz and movements for racial equality, I will demonstrate how this pedagogy of improvisation has been used for social progress. Subsequently, I will expand upon how this improvisatory knowledge can be applied to everyday actions and is not limited to broader, institutionalized movements. In terms of social responsibility, improvisation allows one to get away from the concept of the self and think in relations to other things. It is at this point where I see a crossover between Merleau-Ponty's writings on perception, discussions of liminality proposed by Victor Turner, Robert Schechner's ideas of flow and double consciousness, and performance studies of trance by Judith Becker and Deborah Kapchan. I believe a communal experience is embedded in improvisation, whether improvising alone or in a group. It is a way of moving out of oneself and more into the situation.

To substantiate this argument, I will draw on post-phenomenological theory and research, using dance movement therapy as a prime example to illuminate how improvisation allows one to acknowledge agency beyond the self, and in the case of music, extend this agency to one's instrument and to sound itself. The model I offer challenges notions of subjectivity and transforms the concept of social responsibility from an ambition into a perpetual action. Grounded in Ayler's album, this study demonstrates how immersive listening offers the tools to value and use improvisation as social justice.

Mark Laver

Mark Laver is an ICASP Post-Doctoral Fellow, based at the University of Guelph, researching intersections between musical improvisation and business management. His work is forthcoming or published in several academic and non-academic journals, including *Popular Music*, *Critical Studies in Improvisation*, *SAGAR*, *Discourses*, *The Recorder*, and *Canadian Musician*. He completed his PhD in Ethnomusicology at the University of Toronto. His dissertation research (funded by

a Joseph Armand Bombardier scholarship from the Social Science and Humanities Research Council) focused on the use of jazz in advertising. Mark is also a busy working saxophonist, and has performed with leading jazz and improvising musicians such as Lee Konitz, Phil Nimmons, NEXUS, Dong Won Kim, and Eddie Prévost.

Improvise!™: Improvisation as a Corporate Ethic

Group musical improvisation represents a profoundly collaborative creative process. The improvised framework demands that musicians collectively, spontaneously negotiate a set of dynamic musical and non-musical challenges. Similarly, in the post-fordist, global marketplace, unexpected challenges have become a quotidian part of the business experience. Just as a group of musical improvisers must negotiate sudden musical changes, unanticipated changes in the marketplace demand a collaborative creative response.

Since the early 2000s a wide variety of corporations have begun looking to group musical improvisation as a model for corporate design. Corporations ranging from Starbucks to Procter & Gamble to Research In Motion have hired improvising musicians to run seminars and workshops in order to develop more improvisatory - and more profitable - business practices. Complicating this narrative, however, is the ethic that is commonly attached to improvised musical practice: as numerous scholars have suggested, improvised musics frequently emerge from marginalized communities around the world, and often represent kinds of musicking that purposefully challenge the logics of the free market economy.

This paper grows out of my fieldwork with improvising musicians-cum-management consultants “Jazz Impact,” “League of Rock,” and “Getting in the Groove”. In the first section of the paper I contextualize these groups’ work by surveying recent management theory. Second, I explore the tension between the contra-capitalist politics of improvised music and the adoption of improvised musical practices by for-profit corporations. Third, I discuss the ways in which musicians involved in management consulting negotiate this tension, both in their corporate work and their individual musical practice.

Catherine Lee

A diverse musician, Dr. Catherine Lee has performed extensively on oboe, oboe

d'amore and English horn as a solo, chamber and orchestral musician. She has performed with the Oregon Symphony, Eugene Symphony, Portland Cello Project, les Grands Ballets Canadiens and was a tenured member of l'orchestre symphonique de Longueuil. Also comfortable in interdisciplinary settings Catherine has collaborated with dancer Tracy Broyles, (Improv Summit of Portland 2012 & Risk/Reward 2012), POV Dance (10 Tiny Dances Waterfront Project, 2008) and with composer Emily Doolittle, dancer Camille Renarhd and the Umbrella Ensemble in the creation of reeds a site-specific work based in birdsong (Sound Symposium, 2010).

Catherine's doctoral research in virtuoso performers in the late eighteenth century has lead to a curiosity with the role of improvisation in the development of creativity and voice of a performer. She has presented her research in lecture-recitals at The Embodiment of Authority (Helsinki, 2010), The Performer's Voice (Singapore, 2009), and the Guelph Jazz Festival Colloquium (Guelph, 2010). Catherine has published articles in the Double Reed, Reeding Matters, in the forth coming book Interdiszipliare Studien zur Musick (ed. Tomi Makela and Tobias Robert Klein) and her poetry will be included in the forth-coming book Sounding the Body (eds. Ellen Waterman & Gillian Siddall). Catherine is a licensed Andover Educator and serves on the Board of Directors for the Creative Music Guild (Portland, OR).

Catherine is a founding member of the Umbrella Ensemble and the Tardis Ensemble she holds a B.Mus and a D.Mus from McGill University and a M.Mus and Performer Diploma from Indiana University.

Improvisation of Sound and Movement

I am currently working with dancer Tracy Broyles (Portland, OR). We are experimenting with improvisation of sound and movement to create a shared vocabulary that can be used as source materials for our projects. We are particularly interested in the play that occurs between movement and sound. For example: a dancer traditionally moves for expression and might make extraneous sound, a musician typically uses specific movements to produce sounds on an instrument that is understood as music. We are interested in exploring the continuum between the two, where the dancer incorporates sound and the musician moves for expression, resulting in a shared vocabulary of sound and movement.

We have used this process to prepare for three site-specific performances. The first was at the Improvisation Summit of Portland where we performed a 10 minute

improvisation outside, and two performances of “Art and Life” by choreographer Deborah Hay at the Risk/Reward Festival in Portland, OR. The former had no preconceived form and the later is a dance score in which we had to find a place for the musician. Both situations presented us with differing set of circumstances that informed our play.

During my presentation I will speak from my perspective as a performer, drawing on potent moments discussed by Tracy and I during our sessions, excerpts from my personal field notes and video recordings.

David Lee

David Lee is beginning his second year as a PhD student in the University of Guelph’s School of English and Theatre Studies. He is the author of *The Battle of the Five Spot: Ornette Coleman and the New York Jazz Field* and *Stopping Time: Paul Bley and the Transformation of Jazz*. His first novel, *Commander Zero*, was published in June by Tighrope Books, Toronto.

Ironic Detachment: The Jazz Musician as Borderland Figure

One could argue that irony is central to jazz history; that musical irony was an essential element that musicians infused into popular music to complicate banal sentiments and even destabilize prevailing forms. This could be said to be true for several decades—from the 1920s through the 1950s—that jazz was deeply interwoven with the popular music of its time. During those decades, the jazz canon was formed, and although some reputations within the canon may fade, while others bob into prominence, at its immutable centre stand major figures who were themselves icons of ironic detachment: the humour of Duke Ellington, the solos of Charlie Parker, the compositions of Thelonious Monk, and the personae of the entire “cool” movement embodied in Miles Davis, in which passionate music was balanced against a public persona that was aloof and even cerebral. Did irony in fact, position the classic jazz musician—as in fact, a liminal figure—between styles (even perhaps as Ellington would say, “beyond category”) who position themselves in a sort of artistic borderland through tactics of irony?

This would explain the failure of contemporary jazz recidivists spearheaded by Wynton Marsalis to reinvent the jazz canon despite the enormous funding and

media attention they have managed to command. Caring educators and musical exemplars, their musical credentials are impeccable but their heroic stance is far too earnest; they are models of seriousness and good citizenship in an artform that by its nature demands ironic detachment.

Brian Lefresne

Brian Lefresne holds a B. Mus and a M.A. in Musicology from the University of Ottawa where he completed a thesis on the compositional techniques of Hungarian-German composer György Ligeti. This fall he will commence studies towards a Ph. D in Literary and Theatre Studies at the University of Guelph under the direction of Dr. Ajay Heble where he hopes to examine the reception history and cultural legacy of Sun Ra and other improvisational artistic collectives. Brian has had articles published in the *Encyclopedia of Music in Canada* and a review of Kyle Gann's *No Such Thing as Silence: John Cage's 4'33"* appear in the most recent edition of *Critical Studies in Improvisation/Études critique en improvisation*. His other research interests include Ralph Ellison's *Invisible Man*, the televisual texts of David Simon, and New South Studies.

Sun Ra in the Pages of Johnson Publishing

Jazz musician and poet Sun Ra and his collective of musicians known as the Arkestra have received considerable attention from the academic community of late with particular focus on his role in post-1950 American cultural production, his influence on teaching practices and pedagogical theories of improvisational music within the classroom, and his commodification as a visual and aural representation of the struggle of African-Americans for equality and social justice. A further area heretofore overlooked by the literature is the place of critical writings on Sun Ra during the Black Arts and Black Consciousness Movements of the late 1960's and early 1970's and how they fit into and reshape our contemporary understanding of Sun Ra. Within the pages of magazines such as *Black World/Negro Digest*, *Ebony*, and *Jet Magazine*, one finds several articles about the music of Sun Ra. These articles cover a period from roughly 1966 to 1973 and frame Sun Ra and his music within the context of Black Literary Criticism and the development, progression, and reception of post-War music within the United States and abroad. Building upon Iain Anderson's work in *This is Our Music* and answering Clovis Semmes' call for scholars to parse critically the output of the Johnson Publishing Company, I

argue that one can arrive at a new appreciation for Sun Ra's music, writings, and his philosophies. Indeed, by engaging with selected articles from the aforementioned periodicals, I argue much of Sun Ra's output was congruous with other contemporary intellectual developments. I trace how authors treated him not as cultural anomaly but as a complementary component to and in some cases as a model for other African-American intellectual thought and as the primary force and face within the musical development known as the "New Thing". Furthermore, I demonstrate the applicability of the Johnson Publications archives to our understanding and reception history of improvised music and its practitioners.

Xiang Li

Xiang Li is a doctoral student and research assistant in the Faculty of Education at the University of Calgary. Her area is cultures and values. Her ongoing research is focused on the embeddedness effect of Christotainment (J. Kincheloe & S. Steinberg, 2009) on Chinese youth.

Cultural Embeddedness of Christotainment and its Effects in China

This research proposes to conduct a critical study with the application of multidisciplinary discourse, the intrinsic factor, mechanisms and expected effects of Christotainment in China, paying special attention to its acceptance by the young generation. Christotainment, as coined in Dr. Shirley Steinberg and the late Dr. Joe Kincheloe's published book, *Christotainment : Selling Jesus through Popular Culture*, originally refers to the popularity and publicity of Christianity using methods of popular culture so as to sell fundamentalist politic viewpoints. This research focused more on the critical analysis of the cultural effects of Christotainment as an embedding factor of western values on the Chinese youth group. The main ideas and hypothesis to be presented and demonstrated are as follows: Christotainment is a specific form of cultural diversification and globalization; in nature the rise of Christotainment in East and West is through cultural embeddedness and implicit learning; if not treated properly, the negative effect can be to lead to West-biased cultural invasion and colonization to the future China; if treated critically, the promising positive effect is to enhance intersubjectivity and form a new cultural paradigm featuring co-existence and co-subjectivity. Those points will be presented briefly in the poster presentation as well as the context of Christotainment.

Barry Long

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

Black Blowers of the Now: Jazz and Activism from King's Birmingham to Coltrane's Alabama

"Singing's all right," admonished SNCC Freedom Singers founder Cordell Reagon to the legendary Nina Simone, "but you've got to put your body on the line." In attempting to inspire her travels south to the front lines of the Civil Rights Movement in 1963, his words echoed the pressured calls for physical engagement felt throughout the African-American community. Collaborative benefit concerts have been well documented and their creative reactions revered yet few jazz musicians sought active participation in the Movement's direct action and organization. Research within the Martin Luther King, SCLC, and SNCC archives in Atlanta and at Birmingham's Civil Rights Institute confirms such limited engagement, yet their influence lay within the music's inspirational conscience that paralleled the powerful rhetoric of the Movement's leaders.

When King described the "fierce urgency of now" at 1963's March on Washington, he at once drew upon a shared cultural memory and social consciousness. In a manner as much musical as rhetorical, Dr. King explicated his theme through a series of calls and responses on the riff, "now is the time." Such forms draw upon a century's worth of tradition embedded within the American musical and social fabric. Three weeks later on Youth Day at Birmingham's Sixteenth Street Baptist Church, fifteen sticks of dynamite were placed under the stairs to the entrance. That morning's tragic explosion claimed the lives of four young girls, prompting shock and outrage from the international community. King returned to Alabama immediately to eulogize the young women at services attended by over eight

thousand mourners; his remarks were read weeks later on a train from New York to Philadelphia by tenor saxophonist John Coltrane, inspiring perhaps jazz's most direct intersection with the Civil Rights Movement. His recording of "Alabama" only two months after the bombing represented a convergence of rhetoric, journalistic reportage, and improvisation. Described as "an accurate psychological portrait of a time," Coltrane's performance memorializes the tragedy with a striking influence from King's famous eulogy. Similarities in their spoken cadences and melodic phrase lengths recall activist marriages of music and text dating back to the coded meanings of spirituals, yet the instrumental nature of the performance and the written word's initial non-musical utility mark significant departures for each figure which this paper intends to address.

1963's eventful summer and fall spawned the landmark passage of the Civil Rights Act the following year while a similar confluence of violence and perseverance in Selma prompted the Voting Rights Act of 1965. King answered such milestones by embarking upon a Poor People's Campaign that was perhaps his most ambitious effort. Coltrane's work followed a similar trajectory, incorporating increasingly literal textual references as a gateway towards the exploratory freedom of his late career. As the individuals that arguably continue to cast the largest shadows upon improvisation and social justice in modern America, this paper will investigate King's and Coltrane's reactions to the Birmingham bombing and the impacts their responses made not only upon their careers but also on jazz and the Movement.

Kyle Mackie

Kyle Mackie is a Masters of Arts candidate in the School of English and Theatre Studies at the University of Guelph. Kyle received his Bachelor of Arts in Drama from Guelph and has been working in education, technology and broadcasting for over 15 years. Kyle's professional research focuses on learning environments, ePortfolios, mobile learning, social and participatory media and accessibility. For his graduate work, Kyle researches and writes about placefulness, public performance, narratives of self, community, running, and zombies. Connect with Kyle at kylemackie.ca or on Twitter @kylemackie.

Improvised Placemaking: Running and the City

During my participation in the ICASP Summer Institute, I will posit the act of running

as improvisation in space. My research will investigate how running specifically (and self-propelled movement through cities generally) is affected by the characteristics of the environment. I will explore the act of running as experimental behaviour, shaped by the landscape, and suggest that running provides a dynamic vehicle to experience and learn about space, location and community.

My research includes an investigation of urban social performance; considering Baudelaire's notions of flâneur and The Letterist International's concept of dérive, as well as contemporary urban movement (breakdancing, parkour, dancewalking), and running/walking in the city. My presentation will consider how movement through a landscape is a form of improvised placemaking and performing place, suggesting that through movement, we are interacting with existing narratives and creating new, original ones; actualizing possibilities, transforming and creating place.

This investigation draws from de Certeau's *The Practice of Everyday Life* and Goffmann's *The Presentation of Self in Everyday Life*, several spatial-cultural theorists (Lefebvre, Massey, Tonkiss), as well as concepts of psychogeography. I will explore the idea of "city as text", and urban experience as a reading of this text, an improvisation and a creation. Bachelard's discussion of the poetic image and the poetic significance of space, and the role of resonances and reverberations in experience and meaning-making will be key considerations of this research.

Paul Malott

Dr. Paul Malott received his Ph.D. in Modern British Literature from Dalhousie University in 1993. He has taught at Dalhousie University, Algonquin College, University of Victoria, The College of the North Atlantic, and currently teaches at Marianopolis College in Montréal, where he offers courses on poetry and contemporary literature and music. He has also written and narrated a 60-minute retrospective on country-swing music for CBC radio, entitled, "Playboys, Doughboys and Cowboys: The Jazz and Country Crossroads."

Taxonomic Turmoil: The Social Politics of Musical Genres

The Cuban conga legend Mongo Santamaria notoriously disparaged the Salsa trend of the 1960s as "racist," since he contended that it was merely a way for Americans to deny calling it what it really was, "Cuban Music," a genre that the Castro-phobic

intellectual atmosphere of the era would not easily condone, even as their hips spoke otherwise.

Similarly, improvising musicians are forever dealing with genre labels, and mixed fears or wishes to be regarded as crossover artists—by the end of the 1970's the term jazz-rock fusion went from being space-age cool (think Miles in insect shades and wah-wah pedal including a tabla-player in his funk ensemble) to denote elevator-muzak status or mere self-indulgent virtuosity (think 30-minute battling clavinet and guitar solos pumped through 100-watt Marshall amplifiers).

What can tracing the trajectories of these category crossings, mash-ups and sub-genre fracturings tell us about the power and significance of improvisation? Also, what are the effects of how music manages to make its way to audiences now through iClouds and clusters of “like-sounding” artists on the proliferating internet music providers such as Pandora and the thousands of smaller web-radio stations? Might niche and cult genres provide sanctuaries for those alienated from mainstream music, while also creating yet another level of avant-garde conformity on the part of the artists, relegating them to permanent residence on the economic and social periphery? How does one maintain a long-term career performing such esoteric art? This talk will explore a few of the more outrageous and politically-engaged genres such as folktronica (emerging in Britain and Iceland) and Tropicália (based on the 1928 “Cannibal” artistic manifesto of Brazilian poet, Oswald de Andrade) with the hope to promote a discussion of the risks and rewards of defying traditional categories and pre-established listening demographics. It will also address the socio-economic ramifications as to why Sao Paulo composer, performer and educator Tom Zé's pioneering of a retro-fitted electric floor polisher percussion instrument never made it to the mass-production line. A perfect gift for desperate housewives and stay-at-home dads everywhere!

Carter Mathes

Recent essays by Carter Mathes include:

"The mind is a strange and terrible vehicle": Fractured Time and Multi-Dimensional Sound in James Baldwin's *No Name in the Street*" (under review)

"Circuits of Political Prophecy: Martin Luther King Jr., Peter Tosh, and the Black Radical Imaginary," *Small Axe: A Caribbean Journal of Criticism* 32 (April 2010)

"Scratching the Threshold: Textual Sound and Political Form in Toni Cade Bambara's *The Salt Eaters*," *Contemporary Literature* 50.2 (Summer 2009).

With Mae Henderson, he is the co-editor of the forthcoming “‘Don’t Say Goodbye to the Porkpie Hat’: The Larry Neal Critical Reader”

Free Will

Gil Scott-Heron’s 1972 album, *Free Will*, offers one of the more sonically layered musical commentaries on black life in the early 1970s. The album is essentially divided between the first side of studio-produced tracks that feature Heron’s fusion of jazz, funk, and blues rhythms with his politically driven lyricism; and a second side of spoken word poetry that continues in the vein of his Black Arts Movement influenced (and influencing) poetics comprising his earlier album, *Small Talk at 125 and Lenox*. In moving between these sonic orientations that each side offers, Heron’s *Free Will* is often analyzed as embodying two different aspects of his musical career, and, while acknowledging the importance of this perspective, in this paper I will consider what I see as a productive dialectical fusion rather than straightforward division, one that is necessitated by the distinct political realities of early 1970s black life - particularly the indeterminacy of a post-civil rights future that is overlaid with the mounting presence of interracial state-sanctioned violence - emerging through Heron’s composition of lyricism and sound. My central argument is that these compositional proclivities of Heron’s, heard across the sides, is more representative of a totality of black sound, than it is indicative of markedly different approaches. Focusing on compositions such as, “Free Will”, “Did You Hear What They Said?”, “The King Alfred Plan”, and “No Knock,” my presentation will consider Heron’s formal approach within an early 1970s context of black aesthetics and political thought. I will examine how the formal and thematic politics of his work (that is the way that political ideas are projected through both lyrics and sound structure) can be heard in connection with the writings of James Baldwin, Gayl Jones, and Assata Shakur who, in different, yet overlapping ways theorize through their creative and autobiographical work, the levels of cultural and political dissonance marking the era. Essentially, my inquiry will suggest different ways in which the late or post Black Arts Movement engagement with sound in black literature is reformulated through, and can be put in productive interaction with, the compositional political force of Heron’s sound.

Michael New

Michael J. New received his B.A. in English from The University of Rochester, and

his M.A. from The Pennsylvania State University, where he has just completed a Ph.D. in the English Department. His specialty is in twentieth century African American literature and language, primarily focusing on intersections between musical and literary expression

Bluesology: Gil Scott-Heron's "Black History"

Born in Chicago, raised in Tennessee, attending the famous Lincoln University, and living most of his adult life in the Bronx and Harlem, Gil Scott-Heron's experiences have long been tied up with the social and political forces at work in, and sometimes disproportionately weighing down on, black communities. Nonetheless, he was unabashedly proud of his own uniqueness and the distinct character of the people who helped forge that identity. He took pride in coming from "a family that contradicts the concepts / heard the rules but wouldn't accept" ("On Coming from a Broken Home (part 1)"). Indeed, Scott-Heron's emergence as a Black Arts writer and musician contributed yet more reason to be both black and proud. But the particular way in which he validated and valorized black culture and identity had less to do with the trappings of fashion than the intellectual commitments that—at their best—structure them: "Always afros, handshakes and dashikis. / Never: 'Can a man build a working structure of Black capitalism?' / Always 'Does the man read Mao or Fanon?' / I think I know you would-be Black revolutionaries too well" ("Brother"). Well enough, it seems, for his sarcasm to bite everybody within earshot, "I think it was a little too easy for you to forget you were a knee-grow / before Malcolm" he charges. The Jeremiadic contours of his critique draw on sacred roots, but Scott-Heron holds the congregation accountable to a new political will that drew its authority from the ancestors rather than religious precepts. The un-televised revolution he advocated throughout his career was a change in consciousness, one that had to be pursued indefatigably. As with the conversion of LeRoi Jones to Amiri Baraka a few years earlier, the shift in titles from *Negro Digest* to *Black World* in May of 1970 marked a sea-change not simply in nomenclature, but also in terms of ideology. Likewise, the titular blackness of Scott-Heron's poem is not constituted by a week or month's worth of "multi-cultural" content, but rather a perspective on history that could accommodate the experiences and perspectives of people of African descent. Released shortly after completing a tour with Stevie Wonder in support of making Dr. Martin Luther King Jr.'s birthday a national holiday, the recording "Black History" is an important reminder that politically savvy and intellectually rigorous critique can be handled with humor, style, and compassion. The tragicomic tones of Scott-Heron's Afrocentric historiography, I argue, are a crucial contribution to the populist

vanguardism noted by Smethurst and Sollors as a key strategy of the Black Arts Movement.

Aldon Lynn Nielsen

Aldon Lynn Nielsen is the George and Barbara Kelly Professor of American Literature at the Pennsylvania State University. His works of criticism include *Reading Race*, *Writing between the Lines*, *C.L.R. James: A Critical Introduction*, *Black Chant* and *Integral Music*. His awards include the Kayden Prize, the SAMLA Studies Prize, the Gertrude Stein Award, and American Book Award and the Josephine Miles Award. His volumes of poetry include *Heat Strings*, *Evacuation Routes*, *Stepping Razor*, *VEXT*, *Mixage* and *Mantic Semantic*. In his undergraduate years he was a student in the creative writing courses taught by Professor Gil Scott-Heron.

Professing the Blues: Gil Scott-Heron

When the first edition of the Norton Anthology of African American Literature finally appeared, it did include a poem by Gil Scott-Heron, transcribed from Scott-Heron's first best-selling recording. That poem, however, was consigned to the anteroom of the section titled "The Vernacular Tradition." In the subsection on Rap, Scott-Heron's "The Revolution Will Not Be Televised" was reprinted, with a footnote explaining that "the recorded poem of 1970 by Gil Scott-Heron is not rap music per se but it had a vital influence on rap music's forms and themes." Thus was Scott-Heron's most renowned work separated from both literature and rap with one well-placed not, and stripped of its musical context as well. Speaking of his own work, and of his reluctance to accept his frequent designation as godfather of rap, Gil Scott-Heron once asked rhetorically: "so, if it ain't exactly rap, and it ain't radical militant muckraking, what is it?" Scott-Heron's career was marked by such questions and by the genre-bending work that occasions them. While this artist began his career recording with noted jazz producer Bob Thiele, who had been working with Coltrane, Shepp, Sanders and others of the Free Jazz Movement, and even though Scott-Heron's works were popularized by such jazz greats as Esther Phillips, his work has been considered critically even less often in the jazz community than in the literary world, where he has long been reduced to the status of author of a much-quoted title. Scott-Heron's own song "Is That Jazz" frames the question of the effect of his genre-bending "midnight music." This

paper will consider particular instances of Scott-Heron's testing of the boundaries of jazz in the context of the artists's wider reception.

Mopelolade Ogunbowale

I am Mopelola Ogunbowale, a graduate student in the Department of History and International Development. My present research work is on the musical creativity in Ajegunle (a ghetto in Nigeria) and how reggae and Hip Hop are thematically and rhythmically improvised to speak to the socio- political and cultural concerns of this ghetto. I hope to continue in this line of research in my subsequent studies particularly examining how music and sports can function as a tool for empowering the urban poor and also salvaging them out of economic poverty.

“Nothing dey par Inna the Ghetto”: The Improvisation of Reggae and Hip Hop in Ajegunle Raga

Within Hip Hop and reggae cultures, several marginalized peoples across the globe have found a space for the expression and negotiation of their genuine identity that poverty and political oppression often denies. Consequently, the globalisation of oppositional music subcultures like reggae and Hip Hop music creates solidarity of the marginalized through music- providing a voice for the voiceless and a “habitus” for the expression of the genuine self. This sort of solidarity adapts not only the rhythmic, lyrical and performance elements of these musical genres but goes further to incorporate unique cultural narratives and local musical forms within the ambience of the music. This makes the product of such musical fusion a vehicle for the expression of unique cultural and socio-political yearnings. This paper examines the “glocalization” of hip hop and reggae music in the Nigerian popular music scene from the late 1980s. Using Ajegunle Raga - a reggae cum Hip Hop styled musical subculture nurtured in Ajegunle (a ghetto neighbourhood in Lagos) as case study, this paper argues that the appropriation of Hip Hop and reggae traditions is highlighted in the lyrics and performance of Ajegunle Raga. However, the locality remains significant in the narratives of poverty, crime, violence and street credibility expressed within the music.

Ajegunle, a ghetto in the Ajeromi Ifelodun area of Lagos is characterised by extreme poverty, violence, crimes and rather interestingly a vibrant entertainment culture that has churned out nationally and internationally acclaimed actors,

musicians and soccer players. Ajegunle Raga, evolved in Ajegunle in the late 1980s as a youth musical subculture utilizing hip hop and reggae for political and social commentary while providing a sneak peek into the vibrant social life, neighbourliness and hospitality enjoyed by Ajegunle residents despite the odds of everyday survival. This paper shall argue that Ajegunle Raga is a response of the “ghetto” women and men to the dictatorship, corruption and economic hardship that engulfed the Nigerian state in the 1980s. More so, this response represents a construction and negotiation of the Ajegunle self as a creative and innovative being as opposed to the general perception of Ajegunle residents as “never do wells” and “criminals”. This paper shall also argue that despite the localization of Ajegunle Raga through the incorporation of African percussion and local narratives into the music, Ajegunle Raga is a testimony to the ongoing and unending musical feedback cycle between Africa and its diaspora- a conversation triggered by a shared history of oppression, marginalization and a similar musical tradition.

Alex Pelchat

Alex Pelchat is a graduate student in McGill University’s Department of Integrated Studies in Education as well as a part-time elementary school teacher. His academic fields of interest include religious education, multiculturalism/interculturalism, critical pedagogy as well as democracy and education. Along with his academic and professional work in education, he is also a musician in Montreal’s vibrant musical improvisation scene and a volunteer and organizer for l’Envers, a venue dedicated to jazz, improvisation, experimental music and contemporary classical music.

Education, Music, and Sociopolitical Change

Sociopolitical turmoil has become a central part of the current events happening all around the World. After the widespread uproar of the Arab Spring came the western world’s Occupy Movement and Quebec’s own Printemps Erable. While there are major differences between these movements, they are linked together by their desire to change the current structure of power. For many citizens, the various protest movements became their first experience of facing struggle for change. Whether it is in Montreal, New York City, Oakland, Cairo or Tunis, protesters have/had to face adversity from the police forces and the lawmakers and politicians behind them.

As an educator, a university student and a former student of the public education

system, I realized that schools and its educators have mostly failed to address the issue of protest and civil disobedience. In order to prepare students to be well-rounded and socially conscious citizens, educators need to help them develop critical thinking. While tools such as poetry, fiction writing, hip hop, punk rock and folk music have been used in the past with students, jazz, improvisation and experimental music have rarely been used to educate about social and political struggle. Along with using the creation of music as a way to educate, the tradition of jazz, improvisation and experimental music from the last century offers a great example of the power of instrumental music to fight for change.

This paper will look at the opportunities that jazz, improvisation and experimental music offer to educators with music performance but also with its history of sociopolitical stances. While various authors have previously focused on improvisation and the possibility to help students with behavioral problems or students from difficult neighborhoods, I am hoping to find ways in which students can learn to express themselves politically with jazz, improvisation, experimental music.

Ken Prouty

Ken Prouty is as an Assistant Professor of music at Michigan State University (USA), where he teaches courses on jazz history and American music. His book *Knowing Jazz: Community, Pedagogy and Canon in the Information Age* was published by the University Press of Mississippi in early 2012. Ken has authored numerous articles in journals such as the *Jazz Research Journal*, *The Journal of Music History Pedagogy*, *Critical Studies in Improvisation*, and *Popular Music and Society*, and he has been a frequent presenter on topics relating to jazz and pedagogy at scholarly conferences throughout North America and Europe. He holds a Ph.D. in ethnomusicology from the University of Pittsburgh, and a master's degree in jazz studies from the University of North Texas.

“I’d Rather Play with an Aebersold”: Improvisation, Community and the Play-Along Record

There is little question that the development of institutionalized jazz education has had a profound effect on jazz communities since its emergence in mainstream musical academia over the course of the last several decades. While jazz education

has provided substantial benefits for the jazz world, its focus on practiced ensemble performance and systematic pedagogy has problematized the experience of learning improvisation for many students. These issues are well documented in the jazz literature, with numerous works pointing to the potential shortcomings of curricular and pedagogical approaches.

One area that has often been neglected in such studies is the role of students in creating their own learning communities and experiences. While traditional jam sessions would regularly allow developing musicians to interact with and learn from more experienced musicians, in contemporary jazz education, the dynamics of student-formed communities is often very different. With a lack of sustained and meaningful outlets for improvisational performance within the curriculum, advanced students often seek out similarly skilled and experienced students to form performance groups. Novice students, meanwhile, are often forced to form community/performance groups with others at a similar level. In both instances, they are missing a vital element of traditional jazz pedagogy, in which students both learn from more experienced peers, and in turn impart their knowledge to developing players. As pedagogical systems regularly “track” students into instructional and performance situations based on similar ability levels, the institutional context reinforces these processes. Thus, students of different ability levels rarely have sustained, meaningful musical interactions with one another.

The “play-along” record has almost certainly contributed to these developments. Play-alongs first rose to prominence in jazz education through the efforts of Jamey Aebersold, whose series of music-minus-melody recordings stresses the mastery of harmonic and melodic accuracy in improvisational practice. Aebersold’s recordings have become ubiquitous among students in jazz, often replacing the traditionally interactive community of the jam session. The primary goal of the play-along is for the student to achieve fluency in the harmonic idiom of a particular song or pattern. In a sense, the wide availability of such pedagogical materials has undermined the traditional interpersonal dynamics of jazz learning, with play-along records used as substitutes for student rhythm sections in improvisation courses and, more importantly, within communities of student musicians. Rather than interact with other musicians, some students in fact express a preference for using play-along recordings, as the technical demands of certain songs might be more easily practiced with a recorded, professional group. This in turn leads to a reinforcement of the idea that improvisation is a skill that is to be demonstrated, instead of a shared experience among musicians. Performing with a play-along record provides both a sonic background for the development of technical skill,

and an assessment mechanism to measure student progress. In both cases, however, the product of technical fluency is privileged over the processes of interaction and interpersonal collaboration. This has led, I suggest, to a loss of the vital, dynamic, community-based pedagogy that has long characterized communities of performers.

Andrew Raffo Dewar

Andrew Raffo Dewar, an improvising soprano saxophonist, composer and ethnomusicologist, is Assistant Professor of Interdisciplinary Arts in New College at the University of Alabama. In addition to leading his own ensembles and performing in collaborative groups with musicians from around the world, he performs with and appears on recordings by the Anthony Braxton 12+1tet and the Bill Dixon Orchestra. As a scholar, his 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 *Jazz Perspectives*, *The Journal of the Society for American Music*, *Leonardo Music Journal*, and *The Grove Dictionary of American Music*.

Improvising Alabama: Pedagogy and Praxis Beyond the Centers

Most scholars and artists have, in theory, discarded the hierarchical “center/periphery” model when discussing contemporary expressive practices. The reality however, perhaps most visible from the constructed periphery, is that the bulk of the critical and scholarly establishment, and even many artists themselves, continue to largely concern themselves with work in only a few select geographic centers. This is problematic not only from a scholarly point of view for a comprehensive view of global creativity, but also aesthetically limits the circulation of innovative ideas that might enrich the larger fabric of artistic exploration.

This paper discusses current initiatives incorporating pedagogy and the performance of experimental and improvised musics in Alabama, with a particular focus on the Sonic Frontiers concert series hosted by the University of Alabama. Through the use of hands-on educational techniques, student-led concert production and audience outreach, these programs attempt to leverage the unique qualities of improvised music as a pedagogical tool to cultivate a culture of innovation beyond the usual centers for this activity. Connecting the aims of these initiatives to both the local history of musical experimentalism in Alabama (the work

of LaDonna Smith, Davey Williams and others) and the cosmopolitan style of these practices is one way these initiatives have thus far been successful.

The final concert of the spring 2012 Sonic Frontiers series featured Ghanaian saxophonist and saxophone builder Nii Noi Nortey. Himself a peripheral figure in the jazz world in part due to his geographic location. Mr. Nortey's connection to the work of John Coltrane and belief in the bond between African post-colonialism and the US civil rights struggle produced a particularly poignant exchange of ideas. Prior to his performance, Nortey visited the 16th Street Baptist Church in Birmingham, home to the 1963 bombing that inspired Coltrane's composition "Alabama." Nortey also went to the site of Gov. Wallace's "stand in the schoolhouse door" at the University of Alabama. These moments at the confluence of the local, the global, and the joining of two peripheries, Alabama and Ghana, function as an affecting frame for viewing the possibilities of improvisation as a tool for pedagogy, social justice and praxis.

Sara Ramshaw

Dr Sara Ramshaw teaches at the School of Law, Queen's University Belfast. Obtaining both her LLB and LLM from the University of British Columbia, she was called to the Bar of the Law Society of Upper Canada in 2000 and then worked as a Research Lawyer at the Ontario Superior Court of Justice, Family Court before commencing postgraduate studies at Birkbeck School of Law, University of London. During the 2008-2009 academic year, she was a Postdoctoral Fellow with the 'Improvisation, Community and Social Practice' (ICASP) project in partnership with Centre de recherche en éthique de l'Université de Montréal (CRÉUM). Her research explores the relationship between law, justice and improvisation through the writings of Jacques Derrida. Her monograph, *Justice as Improvisation: The Law of the Extempore* (London: Routledge, 2012), is forthcoming.

Towards an Improvisatory Pedagogy of Adjudication: Child Protection Law

This paper introduces a four-phase research project, provisionally entitled *Improvisation, Justice and Child Protection Law*, aimed at exploring the application of improvisatory practices to tackle key deficiencies in child protection law, both in Northern Ireland and Ontario, Canada. The Munro Review of Child Protection:

Final Report (2011) set out recommendations for reforming the child protection system in England, which it viewed as over-bureaucratised and compliance-oriented. It recommended a child-centred system, one that focuses on children and is adaptive to any problems identified. Improvisation, Justice and Child Protection Law investigates whether the adaptive environment recommended by the Munro Review in relation to frontline practitioners in England, such as social workers and local authority managers, is equally applicable to the judiciary and legal profession in Northern Ireland and Canada. If so, how might the employment of improvisational techniques by judges and lawyers better effect this child-centred and adaptable system of legal regulation. Taking its cue from the 'Improvisation, Community and Social Practice' (ICASP) project, improvisation is conceived here as a social practice that is predicated on the exploration of alternative ways of being with others in society. Founded upon performance practices that cannot be readily scripted or predicted, improvisation offers adaptability and encourages new, socially responsive forms of community and legal practice (Heble and Siemerling 3).

'Improvising' is a term coined by Daniel Fischlin (2010), which signifies the unification of diverse improvisatory practices with that which those practices express, namely the 'calling forth of the unexpected' (1), or the making present of more creative visions of justice and social change. This four-phase project seeks to apply this improvisatory vision to the adjudication of child protection matters by teaching judges and lawyers how to become (better) improvisers.

Phase I, the Research, Observation, and Analysis stage, researches the key deficiencies in child protection law in Northern Ireland and Ontario. It involves observation of family law proceedings in both jurisdictions to investigate the fundamental qualities of family law adjudication and advocacy. This research and observatory material will be analysed to determine whether improvisatory techniques may assist in addressing problems in this area. In Phase II, interviews with legal professionals, such as Family Law judges and lawyers, will be conducted to ascertain the feasibility of an improvisational approach to child protection law. In the Programme Development Stage (Phase III), the assistance of community theatre groups and musicians, as well as academics working in the area of improvisation and child protection, will be solicited with the aim of devising a programme for training judges and lawyers at becoming (better) improvisers. Finally, Phase IV: Implementation Stage will implement the programme and follow-up with further observation and analysis.

This conference paper introduces the project and asks preliminary questions about the possibility and efficacy of taking account of improvisatory techniques in relation to the pedagogy of adjudication.

Dana Reason

Dana Reason is the director of Popular Music Studies at Oregon State University in the School of Arts & Communication. She is also the founder and artistic director of Between the Cracks Forum: music, sound & interactivity (2008-present); a cross-disciplinary initiative designed to foster contemporary and creative music performance and development.

Research and performance interests include: 20th century improvised and contemporary music; women composers/performers; post 1945 jazz; hip hop, film and popular music. Her research is available at: Jazz studies On-line: Columbia University, Wesleyan University Press, Musicworks, and 20th Century Music. Her music has been reviewed by Downbeat, Keyboard Magazine, Jazziz, Coda, Cadence, Musicworks and All About Jazz.

As a pianist, composer and improviser, Reason has performed extensively throughout the U.S., Canada and Europe and can be heard on over 11 CD recordings. Her newest work "Currents" for Wind Ensemble premiered at the University of Nevada, Reno in Feb. 2012. She has appeared at Frau Musica Nova, Banff Center for the Arts, Stanford University, San Francisco Jazz Festival, Spring Reverb, and Is that Jazz? Festival, among others. Reason was part of "The Space Between Trio" with Pauline Oliveros in the 2000s. She has performed with Mark Dresser, Joelle Leandre, Bert Turetzky, Alex Cline, Barre Philips, Fred Frith, Cecil Taylor, Lisle Ellis, and George E. Lewis, among others.

Her newest album features her original compositions performed by: bassist Glen Moore, drummer Peter Valamis, with Reason at the piano. This will be released in the fall of 2012.

Reason holds a Bachelor of Music from McGill University; a Master's in Composition from Mills College, and a Ph.D. in Musicology/Critical Studies from the University of California San Diego.

Battles of Agency in Hip Hop and Improvised Music

Despite seemingly incongruent musical styles, Hip Hop and Creative Improvised Music maintain threads that bind the social determination and liberatory practices utilized in both forms. One such practice that I examine is the practice of MC “battles” in Hip Hop. Battling often takes place between two or more MCs and was often used to resolve gang conflicts or personal slights in the Bronx starting in the 1970s. An improvised practice that manifests in various forms of Hip Hop culture, battling is expressed through MCing, DJing, break-dancing and graffiti. Used as a replacement for a true fight involving physical violence, the Hip Hop community elected to use improvised forms and street knowledge to settle differences and preserve the peace.

This paper examines and compares the organizational strategies of Chicago’s Association for the Advancement of Creative Musicians (AACM) from the mid 1960s with the use of freestyle rap battles and experimental turntablism in the early developments of Hip Hop music in the Bronx during the late 1970s. Essentially the use of freestyle and its tenant offspring cultivated a sense of freedom, empowerment and creativity for young people living in the projects. Similarly, the use of creative improvised technologies served to liberate young people with limited access to musical equipment, private lessons and safe places to participate in music. The results continue to prove astounding with many of today’s leading creative improvisers having their early tenure at the AACM Saturday school.

While the school site for MC battles was usually concrete “parks” and schoolyards, the Hip Hop “school without walls” was able to provide young people with a desire to participate in clever wordplay battles. These battles were set up by various gang members in the Bronx. Instead of using weapons, gang members confronted each other through improvised strategies using allegory, alliteration, and irony to construct personal and social meaning as well as self-determination. What emanated from the South Side of Chicago and the Bronx embody diverse sonic outcomes, yet the social mechanisms were virtually the same: to liberate underprivileged youth with either musical skills or creative outlets. This led to the creation of these improvised technologies that were part of a larger strategy of dealing with inner city tensions, the removal of music and arts funding in public schools, and coping with the violence and drug use affecting young people living in inner cities.

Creative improvisers may well be more comfortable with descriptions that utilize more community friendly descriptions such as dueling or performing, yet these

performative tropes remain entrenched in the methods and precepts of conflict and battle. While creative improvisers may be reluctant to describe their performances as a “battle-site” between other players, I propose that many live performances of Creative Improvised Music embody the driving energy and real-time urgency of social and political battles. Whether these battles are real or imagined, inwardly directed or outwardly mobilized, the improviser freely submits to an engagement of creative wills and ideation that necessarily connote action, reaction, and contention.

Alex W. Rodriguez

Alex W. Rodriguez is a writer, trombonist and PhD student in ethnomusicology at UCLA. After performing with jazz and popular music groups across North and South America, he received an M.A. degree in Jazz History and Research from Rutgers, the State University of New Jersey in 2011. His current research focuses the jazz and creative improvised music community in Santiago, Chile. Alex also contributes jazz coverage to NPR Music, is the Website Editor for the open access journal *Ethnomusicology Review*, and blogs at <http://lubricity.wordpress.com>.

Creating Space for Creative Music at LA's Blue Whale

Opened in December 2009 in the midst of the Great Recession, the downtown Los Angeles jazz club Blue Whale has quickly established itself as an important hub for jazz and other creative improvised music in the city. A manifestation of club owner Joon Lee's creativity, the club was born out of his dual interests in jazz improvisation and architecture. Through designing, building and opening this unique venue, Lee employed his skills as an improviser—“playing what's not there,” as Miles Davis famously put it.

In this presentation, I intend to situate the arrival of this club in the context of the broader LA jazz scene, through interviews with Lee and some of the dedicated musicians that have made it their creative home base, as well as photos and video of the space. In doing so, I suggest that Davis's mandate to “play what's not there” can manifest itself in many musical contexts, including non-acoustic ones. As both a creatively-produced space and a space for creative production, the club provides a useful lens for examination of the jazz communities with which it interacts, and the importance of space in this interaction.

In her 2009 essay “Jazz as Political and Musical Practice,” Ingrid Monson calls for ethnomusicology to embrace a definition of the field as “the interdisciplinary study of music as cultural practice, in order to emphasize a practice-based anthropological conception of culture.” In this paper, I intend to understand the what of jazz cultural practice by considering this particular where of it: the cultural and physical space carved out by the Blue Whale in its ongoing operations as a jazz venue in the 21st century.

Mehrenegar Rostami

Mehrenegar Rostami is an Iranian graduate student at Memorial University, St. John's, Newfoundland. She studied the Persian musical Instrument Santur, a hammered dulcimer, in her homeland Iran, and earned a Bachelor of Arts degree in field music from Azad University, Tehran. Her Bachelor's thesis on Indian folk music and its similarities/differences with classical Persian music was applauded by the Appraisal Committee and was published in installments in the Music Periodical: “Art & Music” in 2004.

In 2006, she left Iran for Salzburg, Austria to study Music and Dance (Musik-und Tanzwissenschaft). She obtained her second B.A. from the University of Salzburg and started her graduate studies, focusing mostly on courses in Systematic Musicology and Ethnomusicology. In Salzburg, she also became a scholarship holder of Afro-Asian Institute.

Currently, she is a Master student in Ethnomusicology at Memorial University and her focus on her major research is on musical behaviors of Persian musicians in their cross-cultural encounters. As a newcomer to the Canadian society, she is mostly interested in studying how Persian Musicians approach Persian traditional music in diaspora and how Persian traditional musical scene has developed among them. To accomplish the task she has chosen, she intends to conduct her fieldwork among Persian musicians in Iranian Community in Montreal and Toronto.

Improvisational Strategies Among Persian Musicians in their Cross-Cultural Encounters

Bedahe Navazi and Bedahe khani, respectively meaning spontaneous playing and

spontaneous singing, are adopted equivalents from oral poetry for improvisation in Persian music. These terms were introduced to Persian music first in the early 20th century by inroads of western classical music (Nooshin, Farhat). In Iran today it is hard to imagine that improvisation is a relatively new concept in traditional Persian music, since it is widely practiced by Iranian musicians and seems to be intrinsic to and inseparable from performance practices in the oral tradition of Persian music. In her essay “Improvisation in Iranian and Indian Music” (2006) Laudan Nooshin argues that there is no actual equivalent for improvisation in Persian traditional music and “the process of Improvisation in Persian music is much more similar to the process of composition in pre-composed, notated music such as western classical music”.

Improvisation in a traditional performance of Persian music is based on a collection of about 250 melodic models called Radif, known since 19th century. Musicians learn and memorize Radif, the traditional Persian music repertoire in a long-term, meticulous training process. They develop the memorized melodic figures in the Radif by employing compositional techniques such as variation, repetition and extension in their improvisation. Therefore, Nooshin defines the extemporization process in Persian music as “creative performance” (2006) rather than improvisation.

Issues of improvisation in Persian traditional music have been long studied by well-known ethnomusicologists such as Bruno Nettl, Hormoz Farhat and Laudan Nooshin. However, little work has been done relating to the ways Persian Musicians interact in improvisational settings that include musicians from other musical cultures.

For this presentation, first, I will begin with a short discussion of general improvisational strategies in Persian music. I will then present the results of an ethnographic study of the musical behaviors of Persian musicians in cross-cultural encounters. Here I will examine how Iranian musicians have used improvisation as a means to negotiate difference among musicians from different musical backgrounds

Gretchen Schwarz

A lifelong political activist, homeschooling mother of four, grandmother of five, and long-time secondary school educator, Gretchen Schwarz has taught all academic and elective high school subjects and has developed curriculum in several areas including music. Since 1975, she has regularly performed professionally on acoustic

and electronically-altered keyboards in a variety of ensembles and genres including a two-year stint in a freely improvised music collective. She earned a B.A. in philosophy in 1972 (Penn State University), a B.Ed. in 1990 (University of Ottawa), a B.Mus. in 2009 (Carleton University) - concentrations in composition, jazz piano and voice, Hindustani Classical Indian music, Ghanaian Drumming, and early 20th century atonal music; and an M.A. in Music and Culture in 2011 (Carleton University) where she worked with ICASP researcher Jesse Stewart examining improvising musical meanings and relationships at the micro and macro levels. Her current research interests include the use of improvisational music practices to promote transcultural understanding, specifically in music education curricula.

Relating, Communicating, Connecting, Becoming, Belonging: Examining an Improvising Music Community in Montreal

Pioneering improviser Derek Bailey suggests that for most musicians, improvisation largely serves as a vehicle for exploration of the relationships between players. Christopher Small contends that those who engage in improvised musicking are simultaneously constructing a different sort of society with new and distinct sets of social relationships, and he theorizes that advances in the development of jazz in fact represent a search for new forms of relating. Small maintains that the nuances within the process of sound creation - specifically those which affect the associations between sonic elements - directly impact human relationships, and that these interactions between the sounds created are linked with the relationships between the participants in the musicking experience. Further, the more profound and imaginative the exploration of the relationships between the sounds created, the stronger the feelings of validity and importance attached to the social relationships, and the greater sense of belongingness among the players and listeners. If it is true that less-structured musical forms (or those which are not based upon pre-composed works) allow greater attention to be paid to the sounds as they are emerging, then improvised musicking could be said to strengthen the social relationships among participants and intensify the sense of well-being among both players and listeners. This heightened perception of solidarity with others who are sharing the experience goes to nurture a stronger sense of community. Musikaddict is a Montreal-based music improvisation project whose purpose is to engage and empower underserved at-risk minority English-speaking youth through offering them the opportunity to work with professional musicians and to participate in improvised music practices in an informal workshop setting. A collaborative project, it is co-sponsored and co-organized by the Improvisation, Community, and Social Practice project at McGill University (ICASP), Suoni Per Il

Popolo Festival, and Head and Hands Community Centre in Montreal, which provides the venue. The expressed rationale of the project emphasizes 1) the need for opportunities and resources to be made available in order that these youth realize their creative potential, and 2) the importance of offering improvised musicking activities in order to meet this need.

charles c. smith

charles is currently a Lecturer in cultural pluralism in the arts at the University of Toronto Scarborough, Project Lead for Cultural Pluralism in the Arts Movement Ontario and Artistic Director of the wind in the leaves collective. He is a member of the Canadian Court Challenges Program Equality Rights Panel and a Research Associate with the Canadian Centre for Policy Alternatives. He has also recently served as the Equity Advisor to the Canadian Bar Association and the Law Society of Upper Canada. His book on racial profiling *Conflict, Crisis and Accountability: Law Enforcement and Racial Profiling in Canada* was released in October 2007 by the Canadian Centre for Policy Alternatives.

Improvisation in Pedagogy and Praxis: Opening Spaces to Critical Engagement And Social Justice

Poet and performance artist in an interdisciplinary performance group (the wind in the leaves collective), i am the Lecturer/Cultural Pluralism in the Arts at the University of Toronto Scarborough as well as Project Lead for Cultural Pluralism in the Arts Movement Ontario, a group of Aboriginal and racialized artists working with presenters and communities to advance these arts practices and activities. In this role as educator/facilitator and project lead, i use pedagogical techniques that rely on improvisation as arts practice and socially engaged activism.

The courses in academia and workshops i lead within community settings provide an environment for those involved to examine the importance of representation in Canadian society and its implications for arts organizations and the development, promotion and consumption of cultural productions. In classes, workshops and conferences, students and participants actively engage in assessing the role that culture plays in the lives of dominant and subordinated communities and how, in this capacity, culture plays a critical role in shaping Canadian society both in terms of its image and its values.

Key learning objectives for these learning opportunities are to:

1. understand dominant and non-dominant group relations and their influence on representation in Canadian cultural values, institutions and productions;
2. locate oneself in the context of dominant and non-dominant group relations, particularly as it relates to supporting cultural values, production and consumption; and
3. develop critical analytical tools related to equity and diversity in the arts through collaborative projects and activities.

Implicit in these objectives is the use and value of improvisation as mode of teaching, learning and social justice activism with the recognition that transformations in social and cultural institutions and within communities have been achieved through the agency of individuals who have embedded the values of pluralism, particularly improvisation, in their personal and professional lives. These courses, workshops and conferences provide an environment to examine how individuals have taken on such roles and the importance these individuals attach to working within communities.

In this regard, these learning opportunities open up spaces of praxis that ‘operate as socially responsible and social-justice oriented practices for human life’. By engaging in paradigms that often come from outside of traditional university knowledge bases, e.g., the selective tradition of academia v. autodidact approaches to knowledge creation, and with theoretical analyses that are engaged in ‘real life’ and ‘real time’ experiences, my pedagogical strategies reflect the vital practices of improvisation as both formal education and creative practice and, further, encourage as well as enable all those involved, including myself, to learn from the lived experiences of each other and to examine these experiences through the lens of social justice and improvisation.

Core to this learning approach are pedagogical methods developed and used by the oppressed, transformative learning circles, individual and collective improvisation, and traditions of learning/teaching that exist outside of academic settings.

Joe Sorbara

Joe Sorbara is a musician: a drummer and percussionist, an improviser and composer, a student and educator, a listener. He is currently enrolled as an MA candidate in the School of English and Theatre Studies at the University of Guelph exploring his work as a musician by engaging with the worlds of literary and cultural theory, critical studies in improvisation, and pedagogy. In addition to his studies he teaches about music-making through the School of Fine Arts and Music at the University of Guelph and the Regent Park School of Music in Toronto; presents a series of creative music concerts called 'Leftover Daylight' at Toronto's west-end venue, Somewhere There; and maintains numerous collaborative relationships with musicians and artists based in Toronto and abroad.

Re-thinking the CME: Interrogating an Improvised Pedagogy

Since September 2008, I have been facilitating the activities of the University of Guelph Contemporary Music Ensemble, a large ensemble focused on group improvisation as a means of activating the full scope of musical knowledges available through our membership. This presentation is part of an ongoing interrogation of my intuitive approach to teaching creative improvised musicking practices in the context of the CME.

Such an interrogation will, I hope, lead toward a CME that is a more self-consciously autodidact community with our own improvised musicking practices that, to borrow George Lewis' articulation of the practices of musical communities such as the AACM in "Improvisation and Pedagogy: Background and Focus of Inquiry," "blur the boundaries between improvisation as performance, as critical musical inquiry, and as political and social activism, all in the course of researching new sounds and modes of communication"?

In particular, ideas about improvisation as political and social activism have often proven to inspire CME participants toward, at the very least, increased investment in the ensemble. So far, though, these have not been much more than off-handed comments and illustrations. How might a more explicit investigation of these ideas be conducted in the context of a university-level musical ensemble? What might such an investigation look like?

In addition to those of George Lewis, this presentation will engage with the ideas of such thinkers as Paulo Freire and bell hooks, Boaventura de Souza Santos, Sun Ra, and others.

Gustavo Souza Marques

Gustavo Souza Marques is musician, drummer of Julgamento - www.julgamentoemcena.com.br, one of the most important names in music scene of Belo Horizonte, capital of Minas Gerais state, Brazil. As a Master Degree student in Federal University of Minas Gerais (UFMG) he is researching Duelo de MCs, event of rap battle that happens under an overpass in downtown which is becoming national and world famous because of the good quality of the battles and organization. In February 2012, presented his paper “Duelo de MCs: Brazilian Hip-Hop Young Resisting in the Urban Space of Belo Horizonte city” at Carleton’s University, Ottawa in the Music and Social Justice Symposium.

Taking Rap Serious: Musical Analysis and Political Aspects in Duelo de MCs

The Duelo de MCs is a hip-hop street event that happens at Viaduto de Santa Tereza, an overpass in downtown of Belo Horizonte city, capital of Minas Gerais state, Brazil. Since 2007, the Família de Rua collective occupies the amphitheater under the overpass promoting the local hip-hop through freestyle rap battles on DJs beats, break dancing and graffiti art. Duelo has achieved much relevance on cultural life of Belo Horizonte marking the Brazilian hip-hop history also. Every Friday night hundreds of young people go to Duelo to raise their voices and hands voting in their favorite MCs in each battle. It is a vivid place with a participative vibration where everyone can submit their names to take the stage. In musical terms, it offers a wide field to study improvisation, rhythm, timbre, lyrics, sampling and how all these things work with each other in the hip-hop universe.

Unfortunately, hip-hop is not studied yet studied, academically or otherwise, even though it is one of the strongest music expressions from the late twentieth century to date. This question will be raised in this paper in order to bring hip-hop in academic musical discussion. Although Duelo has already consolidated itself in Belo Horizonte’s recent history, public authorities continue to undermine the event by neglecting its obligations. Sometimes the amphitheater and nearby area are not cleaned up by public services, and there is sometimes a lack of chemical toilets. There are even power outages in some cases. It is impressive how spontaneous social occupations are repressed frequently not just in Brazil but worldwide. Hip-hop thus is both political as well as musical.

Rebekah Steele

Rebekah Steele, Global Diversity Innovator, launches and leads Global Diversity and Inclusion strategies that foster deeper engagement, wider inclusion and elevated business results in diverse markets around the world. On a quest for more meaningful, significant, timely, and sustainable results, Rebekah also contributes to the evolution of the global practice of Diversity and Inclusion through teaching, coaching, and writing, integrating insights from a broad range of disciplines. As well, Rebekah is working to help bring about social transformations for human rights in Africa as President and Chair of the Board of Tostan Canada.

Breaking Free of Tradition to Break Through to Innovation: Intersections of Jazz Improvisation, Neuroscience, and Diversity and Inclusion

Background: Amid increasing business tensions between profit and social responsibility, Diversity and Inclusion (D&I) thought leaders acknowledge that progress to date is insufficient. Generally, corporations have not achieved balanced representation between mainstream and marginalized populations, and projections for realizing equity range from decades to centuries. In addition, businesses have not sustainably enabled a broad mix of people to thrive and to work together to achieve organizational goals. Gaps between expected value and real results to date are frustrating organizations that have spent substantial time and money on D&I initiatives but find progress falling short of the promise of diversity. Discontent multiplies when systemic barriers and unconscious biases block full potential and subdue individual talent. It multiplies further when employees are distracted, disengaged, and disheartened by the need to hide their true selves in a precarious attempt to fit in with the prevailing mainstream in an environment that is not yet optimally inclusive. Although asserting that innovative D&I strategies are critical to generating more effective and ethically responsible business results, many organizations and D&I practitioners continue to cling to established initiatives that fail to achieve desired goals. Conventional pedagogy in D&I practice, which focuses training on rules, restrictions, and individual responsibility, cements this status quo.

Purpose: This paper suggests opportunities for overcoming barriers to innovation in D&I work by integrating jazz improvisation, a paragon for creativity and collaboration, into training for diversity professionals. In particular, I consider neuroscientific research indicating that when improvising, jazz musicians turn down

their dorsolateral prefrontal cortex, a portion of the brain responsible for impulse control. I contrast this process, which clears the path for creativity, with the heavy focus on impulse control in the field of D&I where training emphasizes that individuals carefully choose actions to avoid tensions associated with diversity.

Conclusions: While the practice of D&I in business faces multiple barriers to positive innovations and better outcomes, including lingering pressure to find an appropriate balance between profits and ethics, we can learn to promote creativity in the field of D&I from the jazz improvisation phenomenon of turning down self-censoring brain activity.

Implications: Insights from neuroscientific studies of jazz improvisation might foster improved training design for D&I professionals. Such learning could enable novel approaches in the field of D&I to generate breakthrough, ethically responsible results for individuals, organizations and society.

Ariel Swan

Ariel Swan is entering her second year as a masters student at McGill University. She is studying the intersections between music improvisation and issues of social justice. In addition to school, she actively performs as a violinist and singer in several Montreal bands, including her own solo project.

Music Improvisation and Social Justice: Creating Spaces for Dialogue and Reflection in Marginalized Communities

As a music educator, I am focusing my research on the intersection between musical improvisation and issues of social justice. I believe the introspection and awareness that is gained through improvisation can be used to help youth become agents of change in their communities. I hope to re-center the study and performance of music, as well as the struggle for social justice, as relevant to marginalized youth by facilitating a series of workshops that allows them to engage in dialogue in order to become more critical of their environments. This dialogue will come in the form of both music and discussions between the youth. I believe that both music education and social justice education tend to be taught through a narrow lens that does not incorporate the realities faced by many youths in Montreal. Through these workshops, the participants will be able to develop a

personal connection with music improvisation and social analysis.

The workshops will focus on songs with politically and socially critical messages. I will start the workshop by playing the song for the participants and asking them to listen for specific aspects in the music and lyrics. After we discuss its basic musical attributes, we will analyze the historical context of the song and how the position of the artist might have affected their perspective. Through participatory questions and activities, I will encourage the students to critically analyze why the issues raised by the songs remain relevant to their own communities and what effect their own awareness will have on developing solutions. My hope is to create an environment where the youth lead the discussion and, through their observations and conversations, are able to develop higher critical consciousness. As Freire writes, it is necessary for one to form conclusions through dialogue in order to be truly liberated from oppression and develop one's own agency. The "banking" concept of education, in which I would simply tell the participants what they should interpret, would merely further rob them of the chance to develop critical consciousness (Freire 72). After the discussion, I will lead the group in a series of improvisations that incorporate themes from the song we discussed.

My hope is to create workshops that can be replicated in any setting, thus giving youth of diverse backgrounds the chance to think critically about their environments and re-center music improvisation to be a part of their communication tools.

Marcel Swiboda

Dr Marcel Swiboda is the Director of the BA Cultural Studies Programme at the University of Leeds, UK, where he teaches in the areas of cultural theory, philosophy, media and popular culture. He has numerous publications in print exploring the intersections between improvisation, philosophy and theory. His research is currently exploring how the intersections of technology, media, philosophy and improvisational practice might provide the basis for a thoroughgoing renewal of critical culture.

What is Improvisational Thinking? Collaborative Conceptual Wayfaring as Cultural Critique

Despite the burgeoning theoretical and critical discourses surrounding improvisational music- and sound-based practices, there still remains an understandable reticence in certain quarters among proponents of improvisation regarding the idea of its academic theorisation. Yet the discursive inscription also burgeons elsewhere in the public domain in far more problematic and even odious guises. News stories abound regarding insurgents' purported weapon of choice - the IED or 'improvised explosive device'. Consider also how the recent tragic serial killing episode in Southern France in March 2012 by Mohammed Merah, whose decision to attack the Ozar-Hatorah school was - according to Merah himself - 'improvised'. Within the same few weeks, media-followers could hear Norwegian mass killer Anders Behring Breivik describe his last-minute 'decision' to extend the range of his targets to civilians on the island of Utoya, rather than just targeting government buildings.

In his well-known series of lectures from 1951-52 entitled 'What is Called Thinking?' the philosopher Martin Heidegger described how the age in which he was writing was a 'thought-provoking time', requiring that one renew the endeavour to turn thought back upon itself in an attempt to affirm philosophical thinking's singularity, in its distinctness from ratiocination and 'science'. To think - for Heidegger - was to find other ways, ways that did not seek to close down, schematise or rationalise the exercise of thought and this was how he proposed that his audience should attempt to respond to this thought-provoking age. Yet in specifying his audience it is crucial to remember that they were not primarily readers of his texts, but listeners to his 'call'. Furthermore, it is no less important to remember that they were his students.

This paper proposes to explore some of the ways in which philosophical thinking might form the basis for an engagement with improvisation in our own 'thought-provoking time', that takes an impetus from Heidegger's own efforts to think - without reducing - being, thought, time, etc, in order to try and discern the critical and philosophical stakes entailed by such thinking regarding improvisation. It will also take inspiration from the ways in which Heidegger's relationship to his students in his lectures opens up the possibility of a kind of improvisational pedagogic practice of thinking.

The paper will not focus on expounding Heidegger's concepts, but rather use his lectures as a sounding-board for thinking more broadly regarding what it might mean to think improvisationally and what might be the contemporary critical value of such an endeavour. Reference will also be made to the philosophical

collaborations of Gilles Deleuze and Félix Guattari who have similarly sought to rescue philosophy from its banalization by thinking in an improvisational way. Further soundings will also be taken from another more recent example of the intersections of improvisation and philosophy, namely the fascinating ‘dialogues’ recently taking place between Arnold I. Davidson and George E. Lewis, regarding ‘improvisation as a way of life’.

Sarah Tolmie

Sarah presented the Embodied Cognition workshop with Adam Euerby and Mark Hancock. The workshop involved the audience and focused around dance and contact improvisation.

Sarah Tolmie trained as a medievalist at Cambridge and is an Associate Professor of English at the University of Waterloo. She became interested in embodied cognition as a result of studying personification allegory, and in interface design as a result of adapting the medieval poem Piers Plowman into virtual reality. She took up contact improvisation two years ago and immediately saw it as a potential research language. She organized and performed in the Think With Your Feet embodied cognition symposium at THEMUSEUM in March 2011 and Susurrus: A Dance through Philip Beesley’s Hylozoic Ground at the UW School of Architecture in October 2011, in collaboration with Friends of the Floor Dance-Theatre. She is also a speculative fiction writer and poet, and contact improvisation has increasingly influenced her work in these forms.

Embodied Cognition: Language

The Raw Nerve Research Group, formed in Waterloo in 2012, uses the practice of contact improvisation dance as a research and development tool. A workshop team of dancers presently composed of Sarah Tolmie, Adam Euerby and Mark Hancock – in English, Systems Design Engineering and Human-Computer Interaction, respectively – use the fully improvised modern-dance-meets-aikido movement form to investigate the systematic interactions of subjects, objects and environments. Working among ourselves and with workshop participants, we create dances and exercises using the body in space to investigate and picture processes of interest to researchers across the arts and sciences: principles of narrative; formal structures; physical, phenomenological and existential interactions among persons;

relations of persons to tools, machines and interfaces. This work draws on the evolving academic strand of practice as research to enhance communication between scholars in the humanities and sciences, and between these and practicing artists and the wider community.

In 2012 we conducted workshops for the Knowledge Integration Program and for the Graduate Seminar in Cognitive Science, both at the University of Waterloo. The real-time pedagogy we develop – in an improvised combination of lecture, dance, and audience interaction – is akin to those of Steve Bohannon (of Dance Your PhD, as featured at TedX), Gail Lotenberg collaborating with Mark Winston in Science Moves, or Perimeter Institute physicist Krister Shalm, whose experimental work with swing dancers was recently covered by the Guardian. Improvised movement is becoming an ever more accessible means both of forensic analysis and public outreach, changing the face of contemporary research.

Sarah will present a ten-minute paper as part of the RNRG panel, followed by a 30-45 minute workshop.

Sara Villa

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

Women Beat Poets and Improvised Jazz Poetry: A Feminist Poetic Pedagogy in the Now

“We’re talking about a time when a woman might be whisked away to mental institutions, lobotomized through electric shock treatment because of an affair with a person of color, or a lesbian relationship, or for supporting Adlai Stevenson and hating Joe McCarthy.”

Anne Waldman, talking about ruth weiss’s performance poems to Nancy Grace,
Breaking the Rule of Cool, 261

The analyses of the relationship between Jazz, the performance and pedagogy of poetry and the Beats are primarily focused on figures such as Jack Kerouac (who first performed his poetry with Philip Lamantia and David Amram at Café Figaro in 1957 (See Amram, *Offbeat: Collaborating with Jack Kerouac*, Paradigm, 2008, 132,)) Amiri Baraka (and the performances which preceded his self-declared detachment from the Beat Generation) or Lawrence Ferlinghetti and Kenneth Rexroth, as the iconic heroes of the poetic happenings on the West Coast.

Yet, many female figures contributed not only to the development this poetical genre of cultural resistance (which the Beats had inherited from the Harlem Renaissance), but also to the creation of a new feminist poetic pedagogy which took shape in the very moment of their performances. With the term “feminist poetic pedagogy” I refer to the coexistence of two forms of rebellion which distinguished the improvised jazz poetry sessions of artists such as Joanne Kyger, Diane di Prima, Hettie Jones, Anne Waldman and ruth weiss, among the others. The first form of dissent was structurally linked with the pedagogy of poetry. It turned the performed words of the poet into a reaction against the institutional mummification of the poetic verse which, within the realm of both didactics and research, was muted, relegated to the written page and fully stripped of its performative, vocal nature.

The second kind of rebellion I want to tackle here is feminist at its core. The Beat women, in fact, were filling their jazz poetry performances with improvised verses denouncing the female malaise of an era, the marginalized position of 1950s femininity which Betty Friedan so subtly described in *The Feminine Mystique* (1963). The poetic creations of these “minor characters” (as Joyce Johnson identified the women of the Beat Generation and their obliteration from the Beats’ academic discourse) were rewriting the pedagogy of poetry per se, while at the same time imbuing it with subversive gendered messages and exposing the subaltern place of femininity in the Western hegemonic system.

This paper aims at revealing how the feminist poetic pedagogy realized by the

women of the Beat Generation took shape during their improvised jazz poetry performances, since Ruth Weiss' very first set at San Francisco's Cellar bar in 1956, and how gender issues, even though often forgotten, were another of the key focuses of the musico-linguistic revolution of improvised jazz poetry. The feminist standpoint of Beat women and their performances concerned their participation and affirmation in the literary movement and contributed to their fight for equal rights from within the Beat Generation. Yet so much still has to be said about their position within the field of jazz poetry performance in those years, and the influence that their practices had in revolutionizing the understanding of poetry outside the rigid boundaries set by the patriarchal canon.

Ana Vončina

Ana Vončina is a Ph.D. candidate in Musicology at Faculty of Arts, University of Ljubljana. Her research is focused on the historical and musical analysis of the most relevant musical treatises of Western Art Music, which are interpreted as textbooks for keyboard improvisation; specifically in comparing the historical improvisation methods with contemporary pedagogical approaches of teaching improvisation. She believes improvisation is the most powerful medium of the emerging musician and his relationship to himself, to the other and the community and therefore needs to be a vital part of early musical education and beyond.

Conversation with Conrad Paumann's Approach to Improvisation

Conrad Paumann's *Fundamentum organisandi* (1452) may be regarded as the earliest extant textbook on keyboard improvisation. It consists of a number of musical exercises, presumably intended for learning improvisation. These are short exemplary segments based on a tenor voice, above which various possibilities of melodic construction are presented. The analysis of Paumann's examples shows that by practicing them, organists were able to use consonances and dissonances correctly, to make a contrapuntal voice above a tenor voice, to improvise above a pedal tone, and to use properly various melodic figures and cadential patterns. By memorizing the written segments the organists could use them freely in their improvisations; they could also develop them further, creating thus a more personal musical idiom.

Paumann's approach to teaching improvisation appears to have been prevalent in

the history of Western music. Is it still useful today? In considering this question one must take into account that Paumann worked in a social environment that could hardly be compared to the modern world. Contemporary paradigmatic shift in understanding improvisation more as social practice of musical expression and communication with ethical and social consequences than a musical product, is clearly demanding different and suitable pedagogical approach. The aim of this paper is to use Paumann's example to examine the question of how to develop a pedagogical approach to improvisation that forms a dialog between idiomatic and non-idiomatic improvisation methods.

Sandra Vreugdenhil

Sandra Vreugdenhil is a graduate student studying philosophy at the University of Windsor. Her areas of study are located at the intersection of critical theory, epistemology, and argumentation. She is a SSHRC recipient for the 2012-2013 academic year, and will be writing her thesis on the social and political ramifications of the argumentation techniques in the truth and reconciliation process that took place in South Africa.

Social Jazz: On Love and the Voices of Others

Interpersonal recognition has been a central theme of studies on human nature since Rousseau placed the striving for recognition from others at the core of human nature. Karl Marx's view of society and class struggle is focused on the group, the whole, the many. Crucial for education that looks toward a revolutionary consciousness is an explanation of the intricacies of the experiences and drives of the individual human being in relation to other humans. How does an individual feel the need for reform, either personally or socially, or both? To explore the human need for the recognition of other voices and the incorporation of experiences of others into one's own psyche may be a critical means to the end of achieving a full recognition of one's own needs and drives. The elements of humanity that are alienated or reified are difficult for an individual to identify in her own life when she is insulated from the necessary communication that could help identify her own personal suffering and the sources of alienation and inequality among humans.

Frederick Neuhouser discusses the human drive for recognition in terms of

Rousseau's conception *amour propre*, the idea of the way one conceives of oneself. This flexible notion of self-worth is built up out of the social and practical conditions of one's upbringing or personal history. Because of this, a multiplicity of voices shaped by a variety of social circumstances are invaluable to individual self-conceptions, as the stories others tell about their own experiences, and the presence of other ways of "doing life" in one's social environment may integrate other ways of "doing life" and encourage or summon a more finely tuned conception of self—one which admits perspectives that one would not under isolation to one insular social perspective. While *amour propre* might—as Rousseau suggests—contribute to and be the source of the competition that is the source of human ills, through the integration of the lives of others, *amour propre* can be used to reverse the evils as well. This integration might take the form of the acceptance of other voices, a kind of social improvisation that incorporates and blends varied conceptions of self into the individual conception, a soft adaptation, or a hard adaptation, one that uses the critical voices of others to recognize shortcomings in the forces that shaped one's own self-conception. This hard adaptation might take the form of revolutionary thought, where one rejects the situation one has come to view as the norm, and adopts an entire new trajectory in thought and action in response to the self-realization that is imported with such critical discussion.

This very particular form of love, self love, when coupled with the communicative, interpersonal implications of Marx's social being provides a bridge between the varied ways we become entrenched in our understanding of ourselves and the possibility for re-evaluation, reform, and even revolution.

Paul Watkins

I am a SSHRC-supported doctoral student in the University of Guelph's School of English and Theatre Studies, as well as a doctoral fellow with the Improvisation, Community, and Social Practice (ICASP) project. My dissertation is tentatively titled, "Soundin' Canaan: Music, Resistance and Citizenship in African Canadian Poetry." It addresses the politics and ethics of Canadian multicultural policy and citizenship—focusing on intersections between music and text as a border-crossing praxis—particularly as voiced by African Canadian poets. Recently, I have published reviews and articles on multiculturalism, Canadian poetry, jazz and improvisation, with a recent paper in *Critical Studies in Improvisation* titled, "Disruptive Dialogics: Improvised Dissonance in Thelonious Monk and Wu-Tang Clan's 36 Chambers."

Currently living in Toronto, I am an aspiring musician, poet, and writer.

Listening on Lower Frequencies: Ellison, Coleman, Ra, and l'écouteur engage

“you realize *nobody's* listening. So *you've* got to listen. You got to find a way to listen.”

James Baldwin, “Sonny’s Blues” 72

Is listening something of which jazz studies is capable? I pose this question because, hasn’t jazz studies already superimposed upon listening, perhaps out of necessity, something else that might be more on the order of performing? Alternatively, what does it really mean for jazz to not be a “thing” we merely listen to, but rather a portal into which “active”—potentially transformative—listening becomes possible? Like many other improvising musicians and writers who function as troubadours for ethical listening—in this paper, Ralph Ellison, Ornette Coleman, and Sun Ra—I envision engaged listening not merely as a physiological function, but rather as a potential social responsibility with an impetus towards social change. Like the protagonist of Ellison’s *Invisible Man*, “I want to feel [the music’s] vibration, not only with my ear but with my whole body.” Ellison, ever the dialogic listener, within both literary and musical spheres—the prologue of *Invisible Man* structurally reimagines Dostoevsky’s *Notes from the Underground*, and sonically listens to Louis Armstrong’s “Black and Blue” on the phonograph—is able to articulate how one’s experience (in this case, somatic experience) is performed through multiple complex, diverse, and often discordant listenings. What Ellison essentially puts into pedagogy and praxis is an ethical listening—with similar strains to the improvised performances of Ra and Coleman—that sings “on the lower frequencies” to stir *l'écouteur engage* into reciprocal social action, or, at the very least, into a greater understanding of the value for self-actualization in the face of social injustice.

It is from these lower “bass notes”—the bottoming of the work from which these various writer-musicians perform—that I propose a performative paper that examines engaged listening (in French, *entendre* simultaneously means “to hear” and “to understand”) as a gesturing towards a more just society. As Ellison reimagines a performance through a recording of that performance via his phonograph, I too, focusing on my own listening praxis, present a creative essay which conflates literary texts and music, allowing for different cultural subjectivities to inflect my understanding, to examine (and enter into) an improvisatory space where text and music meet to create poetry. My paper will

involve both theory and poetry, but unlike my prior presentations at Guelph Jazz Festival Colloquiums (which made use of a sampler), David Lee will be my sole accompaniment on bass. Having David play unscripted bass will certainly challenge us both to carefully listen to one another and put into praxis some of the theory, particularly Coleman's harmolodics, which I champion in the paper.

At the helm of my listening practice is a concern and deconstruction of singular claims for authenticity in jazz, particularly of what is considered musical and non-musical by neoconservative jazz purists (such as Wynton Marsalis and Stanley Crouch). Listening, if it is to be most effective for social change, should be allowed to be discordantly deviant, like the harmolodic jazz metaphor of multiple discordant notes being played together. Rather, with more fecundity, I think we can hear "true" harmony when we listen to and embrace multiple consonant and fragmentary forms. My poetic and theoretical performance, with bass accompaniment, is precisely one example of how listening can be a first step to changing the way we interact with our fellow humans, and the planet at large. For, as the great improviser Sun Ra claimed, "my business is changing the planet." I argue that an engaged and careful listening practice is the first step towards such change.

Ann Westbere

Ann Westbere is a Master of Arts in Political Science Candidate at the University of Guelph. She completed her Bachelor of Arts Honours at Guelph with a double major in music and political science in 2011. Her research is interdisciplinary with a focus on ethnomusicology and politics. She plays alto saxophone in her jazz band, Jazz 101. They regularly perform on campus, and most recently for the installation reception of Chancellor David Mirvish.

Politics and Music: Looking at the Role of Music as a Communication Tool in Social Movements

This paper aims to expand on previous research that evaluated the communicative use of music in social movement groups of the 1960's. The expansion of it will allow for a comparison of current social movements and potential policy changes they might be instigating. It will look at modern-day protests to evaluate whether the same musical momentum is there. The research is based on two frameworks; one

from comparative political science and the other from ethnomusicology. When combined the two create an interdisciplinary methodology that can be applied in evaluating music as a communicative tool. The methodology is largely qualitative, and includes the use semiotics, discourse, historical, and cultural analysis. The music is observed and analysed through online videos. Defining terms for this research will be kept broad as a means to avoid exclusivity. Music can be as simple as drums and chants to more complex tonal pieces. The main goals of the music should be to motivate the individuals and ideally to present a message. Cause and effect are often harder to prove in qualitative work, but actual policy changes or observable cultural shifts are potential ways to evaluate it.

Gayle Young

Gayle Young is a performer/composer who designs instruments and sound installations to explore unorthodox approaches to sound. She has written many articles about artists engaged with sound exploration and is the publisher of Musicworks Magazine. In June her composition Avalon Shorelines, for cello and pre-recorded sound, will be recorded by Madeleine Shapiro in New York. During the 2012 Newfoundland Sound Symposium she will lead a group hike to a cove where resonant rocks will be used in construction and playing of lithophones, using materials found on site. While in Newfoundland she will also play a lithophone in a concert with Delf Hohmann on banjo at the Cape St. Mary's Folk festival, and present a lithophone workshop the following day at the Gannet Festival. In August she will be teaching tuning and instrument construction at the Xenharmonic Praxis Summer Camp in West Virginia, participating in the week-long performance of R. Murray Schafer's And Wolf Shall Inherit the Moon, and on August 25 she will present a concert at The Stone in New York City in a series curated by Pauline Oliveros.

Pattern Recognition in Acoustic Space

In my article "Emphasizing the Aural: Deep Listening as Engagement with Acoustic Space," which is included in the 2012 book Anthology of Essays on Deep Listening, I described a connection between Pauline Oliveros' practice of Deep Listening and Marshall McLuhan's discussions of the cultural shift from what he called visual space to acoustic space. Our current cultural condition can be described as an enhancement of the aurality of pre-literate perception toward a still-unfamiliar

audio-tactile space. A key element of contemporary cultural conditions is the loss of hierarchical ordering systems, leading to apparent noise, or chaos, leaving pattern recognition the most important coping strategy. Improvisation relies inherently on the ability to identify patterns in unpredictable sound fields and respond to these not by imitation but by adding one's voice to the sound field in a way that enhances other listeners' abilities to identify pattern. (An example of this would be 'supportive' accompaniment of another player. What is that in concrete terms, what does this mean in terms of sound, and the experience of listening?)

The Deep Listening training program developed over many years by Oliveros teaches participants to consciously direct their attention, to accept and absorb the unexpected, rather than simply filter it out—ignore it. In this way it helps participants to listen without bias, and to listen beyond their familiar patterns: to identify, recognize, and respond to new patterns.) The training program links listening with creative practice in an open context where all can participate. In this regard the automated music-making system developed by Oliveros for the disabled is key, linking acceptance, social justice, and creativity. (In the article I make a case that the project points to the inclusion of non-verbal expression as a human right.)

In exploring the Deep Listening practice developed by Pauline Oliveros in the context of Marshall McLuhan's writing about the cultural change from visual to audio-tactile, I will elaborate on the evolution of knowledge systems, and on the pedagogy of the Deep Listening practice, linking education and creativity in ways that lead far beyond music to a creative practice. McLuhan was speaking of a culture as a whole, and did not distinguish arts practice from other dimensions of cultural activity. Deep Listening affects cultural experience as a whole and does not limit itself to music.

Thomas Zlabinger

Tom Zlabinger is a full-time lecturer of music at York College / CUNY and is the director of the York College Big Band and the York College Blue Notes & Summer Jazz Program. He is a professional bass player and an ethnomusicologist with a focus on jazz. He is finishing a Ph.D. in ethnomusicology at The Graduate Center / CUNY and his dissertation topic is on the contemporary jazz and improvised music scene in Vienna, Austria. Tom completed a B.A. in music at Grinnell College and an M.A. in jazz performance at Queens College / CUNY. His bass teachers have included Bob

Anderson (Minnesota Orchestra), Dan Breeze, Terry Burns, Anthony Cox, Leon Lee Dorsey, Mark Dresser, Rich Mollin, Gary Raynor, and Jay Young.

Towards a Literature of Improvised Music and its Pedagogy

Since 2008, I have been working with Patricia Parker and the Vision Festival to help develop a bridge between the festival and jazz education. The effort was not only intended to include younger audiences at the festival, but also showcase what more less conventional jazz educators were doing with their student ensembles. After several discussions with Ms. Parker and other jazz educators within the downtown scene in New York, I realized that there were several resources (books, films, and institutions) on improvisation that were not widely known. The usual method books (like Aebersold) were known, but I was shocked that there was not even a concept of a literature of improvised music within our collective knowledge, especially among a group of educators.

In the summer of 2011, I began to assemble a list of resources (books, films, and institutions) that I felt relevant to learning and teaching improvised music. The list continued to grow the more people I shared it with. In February 2012, I presented my compilation of resources at the International Society for Improvised Music Conference at William Paterson University. A lively discussion of the lack of a compiled literature ensued, that included even more additions to my list. I would like to propose to present my compilation of resources (including an analysis and assessment) at this year's Guelph Jazz Festival Colloquium to share my findings and continue the discussion with a wider audience. I feel that an assessment of the current resources (including books, films, and institutions) fits well into this year's theme of pedagogy and praxis. But also the secondary theme is addressed, as I believe we have a responsibility to future improvisers to connect them to the work that has already been done!

Finally, the scope of this compilation of resources is rather large as it is not limited to just jazz. I intentionally use the term "improvised music" to include other forms of improvisation beyond jazz like Indian Classical music, Arabic music, other non-jazz Western musics like blues, etc. The majority of resources are jazz-related. But I feel that the jazz resources need to be seen within a larger context of other resources on improvisation around the world and throughout history. The resources have been organized both chronologically and alphabetically by author. This way the progression of the literature can be observed and the compilation is also user-friendly.