What Is at Stake in Jazz Education?
Creative Black Music and the Twenty-First-Century Learning Environment

Dissertation

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Abstract

This dissertation aims to explore and describe, in ethnographic terms, some of the principal formal and non-formal environments in which jazz music is learned today. By elucidating the broad aesthetic, stylistic, and social landscapes of present-day jazz pedagogy, it seeks to encourage the revitalization and reorientation of jazz education, and of the cultural spaces in which it takes place. Although formal learning environments have increasingly supported the activities of the jazz community, I argue that this development has also entailed a number of problems, notably a renewal of racial tensions spurred on by 1) the under-representation of non-white students and faculty, especially black Americans; 2) the widespread adoption of 'color-blind' methodologies in formal music-learning environments, which serve to perpetuate ambivalence or apathy in the addressing of racial problems; 3) a failure adequately to address cultural studies related to the black heritage of jazz music; and 4) the perpetuation of a narrow vision of jazz music that privileges certain jazz styles, neglects others, and fails to acknowledge the representative intersections between jazz and related forms of black music.

The study seeks to answer two main questions: What is the nature of the twenty-first-century learning environment? Moreover, how do cultural and racial dynamics affect the ways in which jazz is taught and understood in formal and non-formal settings? My proposition is that teaching jazz as a part of a broad spectrum of black musical styles and
cultural traditions, which I shall call the *black musical continuum*, provides solutions for the dearth of cultural competency and narrow vision of jazz found in many learning environments. Through a continuum theory, I seek to provide a framework for viewing, teaching, learning, and performing jazz that situates it within the larger socio-cultural context of black American music. I argue that such a reorientation toward African-American cultural studies will help jazz musicians, jazz educators, and school administrators better understand how to solve problems of racial disparity and cultural awkwardness or ineptitude in both formal and non-formal environments.

Chapter 1 elucidates significant problems that arise from the lack of attention to appropriately targeted cultural competency within jazz education, with particular attention to the racial tensions within jazz programs and the praxis of color-blindness. Chapter 2 draws upon ethnographic methods, notably as promoted by Guthrie P. Ramsey Jr. and Bruno Nettl, to construct a critical autoethnography of jazz learning environments at the turn of the twenty-first century. Chapter 3 provides the ethnographic study of a Jamey Aebersold Summer Jazz Workshop, to explain the workings of a unique milieu that influences not only how jazz is taught in schools around the world, but also how the music is culturally perceived and understood within and outside of academia. Chapter 4 delves deeper into the Aebersold Workshop community to examine dynamics of race and gender in that environment. Chapter 5 provides a second ethnographic study, conducted in New Orleans, Louisiana, in which I explore the intersection between non-formal and formal jazz learning environments by shadowing jazz trumpeter Mario Abney. The final
chapter synthesizes data from these three ethnographies and explores the administrative and curricular implications of the study.
Dedication

To Aunt Alice and Mee Mee who fostered my creativity and love of music.
Acknowledgments

Foremost, I would like to express my sincere gratitude to my advisor Dr. Boone for his continuous support of my doctoral work. He has been a tremendous mentor and inspiration for me as I endeavor to address the challenging problems of race within jazz education. I would also like to thank my committee members, Drs. Skinner and McDaniel. I truly appreciate their willingness to sit on my committee and provide me with helpful comments and suggestions. They both have been strong supporters of my work, for which I am very grateful. I give special thanks to my mentors from the Musicology department, whose efforts influenced this dissertation—especially Margarita Mazo, Udo Will, Danielle Fosler-Lussier, and Charles M. Atkinson. I would also like to thank Dr. Lois Rosow for her administrative guidance and support as I endeavored to sort out the particulars of simultaneously working on dual degrees from two different departments.

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**Fields of Study**

**Major Field:** Music
# Table of Contents

Abstract ....................................................................................................................... ii

Dedication ................................................................................................................... v

Acknowledgments ....................................................................................................... vi

Vita ............................................................................................................................... viii

Table of Contents ...................................................................................................... x

List of Tables ................................................................................................................. xii

List of Figures .............................................................................................................. xiii

Chapter 1: Introduction ............................................................................................. 1

Chapter 2: Ethnomusicological Reflections on Jazz Music-Learning Environments ..... 42

Chapter 3: Music-Making at a Jamey Aebersold Summer Jazz Workshop .................. 119

Chapter 4: Dynamics of Race and Gender at a Jamey Aebersold Summer Jazz Workshop .................................................................................................................. 235

Chapter 5: Mario Abney and the Intersection Between Jazz, the Black Community, and Academia in Post-Katrina New Orleans, LA .............................................. 286

Chapter 6: Conclusion .............................................................................................. 374

Bibliography .............................................................................................................. 409
Appendix A: H.CON.RES 57 ................................................................................................................. 429
Appendix B: "Pee-wee Herman's Playhouse, "Tons of Fun" Musical Breakdown ........ 432
Appendix C: "Overworld Theme" from Super Mario Bros. ......................................................... 437
Appendix D: "Star Theme" from Super Mario Bros. ................................................................. 439
Appendix E: Daily Practice Record from Sixth Grade ............................................................ 441
Appendix F: "Witches' Brew" Lyrics .............................................................................................. 443
Appendix G: Partial Transcript of "Psychological Wars" VHS Tape .................................... 445
Appendix H: OMEA Solo and Ensemble Ranking System ..................................................... 450
Appendix I: Biographical Sketch of Jamey Aebersold and Origins of His Play-alongs by the Author ........................................................................................................ 452
Appendix J: Follow-up Letter from Combo Instructor Scanned by the Author ............... 466
Appendix K: Biographical Sketch of Mario Abney by the Author ........................................ 468
Appendix L: Transcript of Interview with Harold Battiste ..................................................... 472
List of Tables

Table 1: Most Influential TV Themes and their Musical Styles between c. 1975 and 2000. ................................................................. 51

Table 2: Race of Faculty Members ........................................................................................................ 239

Table 3: Race of Students from Masterclass Sample ........................................................................ 239

Table 4: Pat Harbison's Jazz Theory Class ......................................................................................... 240

Table 5: Gender of Faculty Members ........................................................................................................ 240

Table 6: Students from Masterclass Sample ......................................................................................... 241

Table 7: Gender in Pat Harbison's Jazz Theory Class ........................................................................ 241

Table 8: Demographic Representation in 2005 *Downbeat* Jazz Student Music Guide by Roles ......................................................................................... 259

Table 9: Demographic Representation in 2005 *Downbeat* Jazz Student Music Guide by Race ........................................................................................................ 260
List of Figures

Figure 1: From left to right, Dirty Dog, Chicky Baby, and Cool Cat from *Pee-wee's Playhouse*. Picture from season 4, episode 2 "Fire in the Playhouse." .......... 60

Figure 2: The author playing with toy guitar and Fisher Price Star Stage. Photo courtesy of author's aunt Alice Noonan. ......................................................... 67

Figure 3: Runaway Five from the game *EarthBound* by Ape and HAL Laboratory, directed by Shigesato Itoi. ............................................................................ 73

Figure 4: University of Louisville Music Building Lobby with Aebersold Jazz Workshop community members socializing and/or walking to their next destination. Photo by the author. ................................................................. 141

Figure 5: Summer Jazz Workshops ID badge. Photo by the author. ...................... 142

Figure 6: Faculty members and jazz theory instructors David Baker (front left) and Pat Harbison (front right) in the music-building lobby talking. Faculty member Gene Walker is in the back to the right of Harbison. Photo by the author. .... 178

Figure 7: Pat Harbison's Theory Class during week two of the Aebersold Jazz Workshop. Photo by the author. .............................................................................. 182

Figure 8: Pat Harbison's Theory Class during week two of the Aebersold Jazz Workshop. Photo by the author. .............................................................................. 185

Figure 9: Jamey Aebersold seated on stage conducing his Musicianship Class. Photo by the author................................................................. 188

Figure 10: Small group trombone masterclass with Rick Simerly. Photo by the author. 190

Figure 11: David Baker's combo rehearsal from week two of the Aebersold Jazz Workshop. Photo by the author................................................................. 193
Figure 12: Baker's combo posing in the hallway next to Bird Hall after the final combo performance. Photo by the author. ............................................................... 195

Figure 13: The author with trombonist and workshop mentor Steve Davis. Photo by the author................................................................. 207

Figure 14: Impromptu jam session with the author outside the Music Building. Jamey Aebersold is featured in the front dancing to the music. Photo courtesy of Patrick Magwood and posted to Facebook on July 20, 2010. ....................... 211

Figure 15: Anti-smoking display in the Music Building lobby. Photo by the author..... 217

Figure 16: From Left to Right, Jamey Aebersold, David Baker, Jerry Coker, Dan Haerle, Ed Soph, and Rufus Reid. Photo by the author................................. 225

Figure 17: Mario Abney street performing at the corner of St. Ann and Decatur Street outside of Café Du Monde. Gear to the left is the author's portable street rig. Photo by the author. ................................................................. 309

Figure 18: Street performance on the corner of Decatur and St. Peter street. Pictured left to right is Clarence 'Trixzey' Slaughter on tenor saxophone, Mario Abney on drums, Barry Stephenson on bass, and Josh Starkman on guitar. Onlookers to the back left are dancing along. Photo by the author. ............................... 312

Figure 19: Mario Abney's impromptu quartet auditioning at the Windsor Court Hotel. Photo by the author. ................................................................. 321

Figure 20: Sousaphone bass-line figure transcribed by the author.......................... 339

Figure 21: Trombonist Michael Watson Performing with the Abney Effect at the Blue Nile. Photo by the author......................................................... 341

Figure 22: Second line parade outside of Abney's home on St. Claude Street. Photo by the author................................................................. 347

Figure 23: View from behind the second line parade on St. Claude Street. Photo by the author................................................................. 348

Figure 24: From left to right, drummer Julian Addison, trumpeter Mario Abney talking about second line parades. Photo by the author. ............................ 350
Figure 25: Ivory Holmes' Paradise Room, headquarters of the Mardi Gras Indian Brothers and Sisters Association. Photo by the author. ................................................................. 351

Figure 26: From left to right, Mario Abney on timbales and cow bell, the author on trombone, and Ivory Holmes on bass drum under the I-10 overpass. Photo by the author............................................................................................................................................ 354

Figure 27: Ivory Holmes discussing a brief history of the Mardi Gras Indians. Photo by the author........................................................................................................................................ 355

Figure 28: Ivory Holmes showing off the beadwork on one of the hats he wears for casual occasions. Photo by the author.......................................................... 357
Chapter 1
Introduction

This dissertation aims to provide an ethnographic and analytically trenchant description of the several of the principal environments in which jazz music is learned today, as a path toward the elaboration of a new theory of jazz education based on a targeted theorization of cultural competency. Since the 1970s, formal learning institutions have increasingly supported the activities of the jazz community. However, this shift has engendered its own problems within jazz education, including a renewal of racial tensions spurred on by 1) the under-representation of non-white students and faculty in academic programs, especially African-American; 2) the widespread adoption of "color-blind" methodologies in formal music-learning environments that perpetuate ambivalence or apathy in the confrontation of racial problems; 3) inattention to cultural, sociological, ethnographic, and critical studies related to the heritage of jazz music specifically, or to the American social environment more broadly; and 4) the perpetuation of a limited vision of jazz that privileges certain styles at the expense of others, while also failing to acknowledge the crucial intersections between jazz and many other modern-day forms of music. By elucidating the broad and deeply interwoven aesthetic, stylistic, and social dimensions of present-day jazz music, this dissertation aims to empower a revitalization and reorientation of jazz education, and of the cultural spaces in which that education takes place. Behind it lies the aspiration of affecting all members of what
ethnomusicologist Bruno Nettl has called the "Music Building society," including educators, administrators, performers, composers, and scholars; for it is my conviction that the future of both jazz music and music education in the United States is at stake.

In the following chapter I define terms, concepts, theories, and review relevant literature. First, I explore various notions of jazz and purposely identify a collection of broad ideas held by individuals with varying relationships to the music. Second, through a series of questions and definitions, I explore the concept of the jazz learning-environment. In so doing, I offer broad definitions of the concept and provide a range of locations commonly associated with jazz-learning and music-making. Third, I problematize the role race plays in jazz education. I explain the significance of formal versus non-formal learning environments and define several key terms, including black music, the black musical continuum, culture, color-blind pedagogical methodology, circulatory system, Black Atlantic, and post-raciality. Fourth, I review literature relevant to the study. Areas include historiography of jazz education, ethnomusicology, jazz pedagogy, and critical race theory. Finally, I provide an overview of the remaining chapters.

What is Jazz?

Before addressing what jazz education is, it is relevant to ask: what is jazz? There are many ways to frame an answer to this question. Some perceive jazz to be a musical form originating in New Orleans, Louisiana at the beginning of the 20th century, characterized by spontaneous improvisation, blues inflection, and syncopated swinging rhythms. Others view jazz to be classical art music that is an important National
American treasure and one of the greatest gifts of the country to the world. Some identify jazz to be black music that draws upon African musical traditions and the lived experience of being black in America. Some consider jazz to be a spiritual and religious music that has the power to transmit vibrations of pure love into the world and transform human life. Others have called jazz "the devil's music" and associated it with sexual deviancy and general immorality. Many will argue that jazz was and always will be great dance music for celebrations. Yet it may also be regarded as an intellectually sophisticated music where moving one's body to the sounds is considered uncool. For many, jazz denotes more intuitive concepts, such as an indescribable feelin' or particular way of being in the world. In fact, many musicians have identified jazz to be synonymous with life itself, claiming that "if you don't live it, it won't come out your horn," as famously remarked by bebop innovator and saxophonist Charlie Parker. Others consider jazz performance to be a fun hobby to share with friends and family on the weekends. Some view jazz as a musical object whose theoretical underpinnings can be dissected and appreciated on its own terms, while others view jazz subjectively as a socio-cultural phenomenon that cannot be understood without consideration of a larger context. Finally, some musicians that that make the music widely known as jazz reject the term entirely and assert that musical labels are inherently limiting.

Given the complexity of jazz itself as perceived by its diverse practitioners and audiences, several questions arise once we begin to think about the environments in which jazz learning takes place. What has jazz education been like in the past, and what is it like today? How do cultural and racial dynamics affect the ways in which jazz is
learned and understood in both formal and non-formal environments? To what extent does the history of segregation in American schools affect jazz learning-environments today? Who are the people that make music that they and others identify to be jazz, and why do they perceive the music to be jazz? What are the, or some of the, key sources of inspiration for modern creators of the music? What are the predominant social, economic, and cultural circumstances in which this music is created, and how do they perpetuate, or differ from, those of decades past? How, when, and where do people commonly learn to play and think about jazz today in the United States? In this and the following chapters, I shall address these and related questions in aiming to define the nature of twenty-first-century jazz learning-environments, what lies behind them, and what can be done to make them more productive for the musicians, audiences, teachers, and music itself.

*What is the Jazz Environment and what does it have to do with Education?*

I broadly define a jazz learning-environment as any physical or virtual setting in which jazz-related learning takes place. Situating "jazz education" within its social learning environments serves to facilitate an understanding of jazz-learning that occurs inside and outside of formal institutions. Conceptually, this education can take place wherever jazz musicians, students, and teachers are making, listening to, talking about, or thinking about music. Such activities occur formally and informally in a variety of places and circumstances. These range from study sessions and apprenticeships to jam sessions, concerts in which aspiring musicians may occasionally sit in with professional artists, affiliations with well-known bands, and formal educational institutions. They include professional and amateur recording studios, mainstream and community radio stations,
jazz clubs/bars, cafes and coffee shops that embrace jazz performance, public libraries that offer a variety of jazz-related materials, music festivals, jazz camps or workshops, music classrooms, urban spaces frequented by jazz buskers (street musicians), outdoor block parties and picnics, for profit and not-for-profit cultural centers, art galleries, listening and performance sessions at private residences, 'after-hours joints' (late night house parties), and the concert stage. In more recent years, jazz musicians have also inhabited a variety of virtual spaces on the internet where they share, learn about, and discuss music. Some of these spaces include artist websites, educational jazz forums, websites that focus on jazz history, social media sites such as Facebook, and video-sharing sites such as Youtube. Private music lessons may also be taken via online video conferencing from services such as Skype. And of course, jazz learning also takes place in simply attending concerts, gigs, and street performances as an audience member, as well as experiencing radio, television, CDs, tapes, records, and other media at home.

Speaking about the "traditional jazz educational system," Paul Berliner explains that "continually drawing sustenance from its fundamental ties to African-American culture, the American jazz community cuts across boundaries defined by age, class, vocation, and ethnicity,"¹ and that "young musicians typically find points of entry into their local community within the intersecting domains of neighborhood and public school where they seek out knowledgeable peers who share their musical passion."² He asserts that "the jazz community's traditional education system places its emphasis on learning rather than on teaching, shifting to students the responsibility for determining what they

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². Ibid.
need to learn, how they will go about learning, and for whom. Supported by the testimony of historically prominent jazz musicians, Berliner makes the case that jazz communities, and consequently its music-learning environments, has historically played an integral role in the learning of jazz. To define the jazz community, Berliner draws upon Alan Merriam and Raymond Mack's notion of a non-geographically based "community of interest" where musicians "participate to some extent in the occupational role and ideology of the professional jazz musician. They learn and accept at least some of the norms . . . regarding proper and improper language, good and bad music, stylish and unstylish clothing, acceptable and unacceptable audience behavior and so on." However, Berliner did not adequately address the impact of the jazz education movement and the music's formal institutionalization.

Race and Jazz Education

*Formal versus Non-Formal Learning Environments*

One problematic and under-discussed byproduct of the institutionalization of jazz has been its failure to address racial tensions and disparities. This coincides with the relatively recent historical disinvestment within black communities in relation to jazz. This is a problem because jazz communities have historically been a space for the intimate negotiation of sensitive racial issues and a deeply felt projection of black identity. Despite this disinvestment, African-American musical communities still thrive in which groups of young black musicians aspire to follow in the footsteps of their

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3. Ibid., 51.
4. Ibid., 772; Alan P. Merriam and Raymond W. Mack, "The Jazz Community," *Social Forces* 38, no. 3 (1960): 211.
musical heroes. In many cases, the musical ethos in these learning environments can be quite different from that of formal classrooms in which white students predominate. Young African-American musicians may view jazz as "black music" and consider it to be a meaningful style within a broader continuum of black thought and experience. There is a strong awareness of jazz's roots within working-class black communities, and more generally, of black music's important role during the eras of slavery and Jim Crow. In keeping with their sense of heritage, some aspiring musicians figuratively or literally take their music to the streets in order to learn, make some pocket change, and find inspiration.

Many of these students might also study music in formal institutions and be well acquainted with academia. Yet, in these circles, formal jazz education is often the subject of negative criticism for its lack of racial diversity among students and educators, and for its teaching methods that are believed inadequately to reflect black American musical traditions. A smaller group of musicians and writers, drawing from perspectives aligned with Afrocentric and Black Nationalist thought, have wholly rejected the notion of formalized jazz education, or have developed curricular approaches dependent upon the construction of black and Afrocentric identities. Here, essentialized beliefs concerning the performance of black musical culture and its relation to blackness may be privileged over what is viewed as Eurocentric interpretations widely adopted within the academy. As a result, strict adherents to these beliefs have failed adequately to acknowledge the role that formal institutions have actually played in transforming jazz.
In constructing this formal versus non-formal learning-environment dichotomy, I mean not to suggest that the majority of jazz community members exist at the extremes of either of these two poles. Contrarily, most occupy the grey area in between. For instance, many prominent jazz musicians studied music in formal schools, but continue to assert that jazz cannot truly be learned in the classroom, or that there are major problems with standard jazz curricula. How can divergent views and experiences of jazz and its educational processes exist within the same "community of interest?" In addition, by drawing attention to racial disparities and cultural differences, I do not intend to imply that the larger jazz community is overtly or inherently segregated. Perhaps a deeper understating of certain social and economic factors may help explain why race continues to be a problem within jazz communities. Why are there so few black jazz majors in colleges? Is it because black children do not want to learn how to play musical instruments anymore? Perhaps it is because many black children do not have access to formal musical education or the financial resources to buy instruments. Do colleges offer African-American students the community-oriented way of learning that is reflective of black American musical traditions?

By excavating new field study data, reevaluating the historiography of jazz education, and presenting new approaches to teaching jazz, this study promises to expand the paradigm of jazz education beyond apparent musical excellence, to include real cultural competency. Baker suggested that jazz can act as a vehicle for students to learn a

5. This point is expounded further below.
range of musics and cultures, including popular and world music. However, most curricular models have not provided the components necessary to understand the way in which history, theory, performance, and culture intertwine through jazz. My proposition is that this problem can be solved once jazz is constructively viewed as part of a continuum of musical styles, ranging from, say, spirituals, field hollers, ragtime, and New Orleans jazz to forms of rock, hip hop, and electronic music, and taking place in a variety of sociocultural circumstances. If jazz education is to remain relevant, educators and students will need to understand how jazz intertwines with other forms of art music, world music, and popular culture.

Theory of the Black Musical Continuum

Is jazz black music? I have examined a variety of definitions of black music and have found a diversity of concepts. One of the broadest notions is articulated by T. J. Anderson who said, "Any composition written by a black composer is black music. The qualitative measure of blackness obviously depends on the individual's experience and perception." Similarly, Undine Moore defined black music as "music created mainly by people who call themselves black, and whose compositions in their large or complete body show a frequent, if not preponderant, use of significant elements derived from the Afro-American heritage." Many definitions tend to define black music as music drawing on the lived experience of black people in America. Jazz education innovator David

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8. Ibid.
Baker argued that black music is "the music of black people, embracing the total black experience . . . Music which is based on a constant conflict of rhythms."\(^9\) Jazz pianist Herbie Hancock also said that it is music emanating "from the experiences of black Americans."\(^10\) Samuel L. Floyd offers a programmatic definition, combining observation, interpretation, and even some speculation to establish a scholarly paradigm: "Black music is that which reflects and expresses essentials of the Afro-American experience in the United States."\(^11\) Floyd continues by explaining that Afro-American music "is characterized by cadences, patterns, timbres, nuances, inflections, and devices peculiar to music originated by black people in the United States—work songs, blues, spirituals, black gospel, and jazz."\(^12\)

In 1967, Amiri Baraka (aka LeRoi Jones) published *Black Music*, a collection of previously published articles on African-American music.\(^13\) Although much of the book focuses on jazz, Baraka freely discusses various other forms as well, including rhythm and blues, gospel, spirituals, and so forth. Baraka's essay "New Black Music: A Concert in Benefit of The Black Arts Repertory Theatre/School Live" was published in 1965 as liner notes for a benefit concert and is one of the earliest instances of the phrase "black music" published and publicly disseminated. In "The Changing Same: R&B and New Black Music" (1966), Baraka wrote that "Black Music is African in origin, African-American in its totality, and its various forms (especially the vocal) show just how the

\(^9\) Ibid.  
\(^10\) Ibid.  
\(^11\) Ibid.  
\(^12\) Ibid.  
African impulses were redistributed in its expression. In common parlance, "black music" has similarly come to denote the music of black America.

Many of the definitions sampled above emphasize the African-American or black experience, but what is the nature of the experience? The idea of one collective black experience continues to be a major area of interest to writers on African-American topics, and usually infers the shared history of slavery and continued existence in a world defined by white domination. The concept can be identified as Pan-African, definable as "relating to, representing, or advocating the representation of all people of African birth or descent." In 1987, under the leadership of Representative John Conyers Jr., Congress passed House Concurrent Resolution 57, which declared jazz music as a "national American treasure" that brought "to this country and the world a uniquely American musical synthesis and culture through the African-American experience." However, I find the concept of "African-American experience" to be limiting. It would stand to reason that there are many and diverse black experiences. Depending on what part of the world someone is born into, the socio-economic status of one's family, the shade of one's skin, and a host of other factors, a person who either identifies, or is identified to be, black may experience a vast and extraordinarily variable range of things.

Let me explain, then, what I shall mean here by black music. I understand black music to be a signifier that is a part of what Neil Gotanda called culture-race. He

16. H.CON.RES.57, A concurrent resolution expressing the sense of Congress respecting the designation of jazz as a rare and valuable national American treasure, 100th Cong. 1987. See Appendix A.
explains, "culture-race includes all aspects of culture, community, and consciousness. The term includes, for example, the customs, beliefs, and intellectual and artistic traditions of black America, as well as institutions such as black churches and colleges." He continues, "Only by treating culture-race as analytically distinct from other usages of race can one begin to address the link between the cultural practices of blacks and the subordination of blacks—elements that are, in fact, inseparable in the lived experience of race." To what extent has there been a devaluation of African-American culture-race dynamics in academic jazz music-learning environments?

One of the primary and practical reasons that I identify jazz to be black music is because it is the way in which many jazz, blues, funk, R&B, gospel, reggae, and other musicians perceive their music. Although a musician may specialize in and identify with one category of music, he or she is often compelled to become competent with a multiplicity of African-American musical traditions. In fact, while studying jazz in black communities, musicians and audience members often told me how important it was that I learn how to play traditional blues. At blues venues, the importance of funk music was impressed upon me. Funk musicians often speak about the interconnection of jazz and gospel music and their impact on funk. I know several gospel pianists who are obsessed with learning the jazz musical vocabulary. At black after-hours joints—a black American vernacular term that refers to late-night house parties that persist when bars and public houses close—the musical celebration might begin with a recording of the Gap Band, followed by Earth, Wind, and Fire, followed by a rendition of "Stormy Monday" sung by Neil Gotanda, "A Critique of 'Our Constitution is Color-blind'" in Critical Race Theory: the Key Writings that Formed the Movement, ed. Kimberlé Crenshaw et al. (New York, NY: New Press, 1995), 257-75.

19. Ibid., 269.
a local blues singer backed up by an amateur community band. After the band performs, a recording of John Coltrane might play, followed by James Brown's "Say it Loud, I'm Black and I'm Proud." Given the above, I view these differing musical frameworks as an interconnected web. Thus, 'black music,' or more specifically black American music, describes a continuum of musical activity and thought that has its origins in social spaces of people of African descent. It is comprised of customs and aural traditions with roots tracing back to African slaves in the Americas, and historical and contemporary manifestations perceived by many black community members as representing black identity. This is what I call the black musical continuum.

My proposition is that by viewing jazz as a part of an organic, self-aware spectrum of black musical styles and cultural traditions, a spectrum I refer to as the black musical continuum, we can begin to find solutions to the lacuna of cultural competency and narrow vision of jazz that appear to be all too common in formal learning environments. The black musical continuum provides the basis for a traditionally grounded, but educationally innovative framework for viewing, teaching, learning, and performing jazz that situates it within the true, lived socio-cultural context of black American music. I argue that a renewed and enlightened focus on African-American cultural environments would help jazz educators and administrators better understand how to solve problems of racial disparity and cultural awkwardness or ineptitude within formal programs. Given the history of slavery, segregation, Jim Crow, red-lining, and other forms of institutionalized racism, it would stand to reason that educators need to
learn how this past has effected twenty-first century jazz learning-environments if the problems are to be solved.

**Creative Black Music**

*Creative black music* is a term that some jazz musicians use to identify the music that they make. I first became aware of the term from a jazz drummer in Cincinnati, Ohio named Willie Smart. He explained to me that the word jazz was limiting for him and that he preferred to refer to his music as "creative black music." He drew inspiration from members of the Association for the Advancement of Creative Musicians (AACM) who championed the phrase "Great Black Music," which adorned many albums of the AACM's premier band, Art Ensemble of Chicago. The AACM emerged as a nonprofit organization founded in Chicago, Illinois, formed by pianist/composer Muhal Richard Abrams and several of his colleagues. In 1969, the AACM instituted the AACM School of Music, which was a free music-education program for inner city youths taught by members of the organization who volunteered their time. The association became known for fostering new pedagogical approaches and institutional learning-environments for jazz in black communities. Their conception of black music as a pedagogical framework is similar to my black musical continuum, insofar as they encouraged the mixing of all forms of black music with other musical traditions, including European art music and various forms of music from different world cultures. Yet, regardless of the experimental musical direction, the music-making was to be conceived of and performed

through a black creative and aesthetic lens. For more on the pedagogical and cultural achievements of the AACM, see George Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music*.\(^{21}\)

**Defining Culture**

The term 'culture' is often ambiguously used as a catchall term to group together a number of social phenomena. Monson points out that it is also often used as a code word for race. In *Freedom Sounds: Civil Rights Call out to Jazz and Africa*, Monson offered an anthropological definition of culture based on social practices that will inform my usage of the term. Culture might be defined as:

\[1\] . . . emerging from social practices in a process of contestation and engagement (which occurs over time, that is, history), (2) culture as inevitably mixed and partially overlapping with other cultures around it, and (3) cultures as not bound neatly to space or geography but rather mediated by recording, print, and broadcast media. Culture, then, is not simply about race or ethnicity, but also about the definition and redefinition of collectivities (including races, identities, classes, ethnic groups, genders) through various kinds of social practice, such as playing music, arguing about race, living in the same neighborhood, attending religious services, watching television, marriage, and political activism.\(^{22}\)

From this perspective, a person does not need to have black skin to participate in, and be a part of, *black culture*. It is comprised of a variety of American social practices and cultural artifacts that have their origin in predominantly black social spaces. Sometimes the argument is made that concepts of black culture presuppose the existence of starkly segregated environments and promote notions of essentialism. Yet the complex,


racialized interplay between black Americans and people of other ethnicities has always been part of the black cultural experience. In fact, I argue that a distinctive characteristic of black music is its cultural openness or even inclusivity, extending to people from any background, contingent on their respecting black people/culture and being able to play. This cultural openness allows people from diverse backgrounds access to black music-making environments in order to gain cultural competency. Within the jazz community, the notion of being able to play refers to a musician's attainment of a socially acceptable level of musical proficiency that exceeds basic skills. The percentage of black people participating in a given social activity need not be the defining question of black culture, but rather a series of social and historical dynamics related to black America. Participating blacks may come to view non-black people that respectfully immerse themselves in black culture as community insiders. By contrast, a non-black who, entering into the community, refuses to engage in such immersion may be viewed negatively, perhaps as someone who seeks to appropriate and take advantage of aspects of black culture.

Paul Gilroy's notion of the 'Black Atlantic' informs my approach. In *The Black Atlantic: Modernity and Double Consciousness*, Gilroy argues that the black experience is inherently "transcultural" and "transnational."23 His approach attempts to include the "reflexive cultures and consciousness of the European settlers and those of the Africans they enslaved, the 'Indians' they slaughtered, and the Asians they indentured," which Gilroy points out have been "systematically obscured by commentators from all sides of..."
political opinion. The Black Atlantic, then, becomes a space where constructions of race and nationality inform all interactions between cultural subjects. His analysis differs from traditional models of cultural hybridity, such as syncretism and creolization, insofar as he endeavors to move away from ethnocentric notions of absolutism where cultures begin from untainted origins. For Gilroy, the Black Atlantic is a distinctive space that produced certain kinds of racialized and transcultural experiences.

Along the same lines as Gilroy's idea of the Black Atlantic, Matt Sakakeeny offers the theory of a circulatory system to examine African continuities in New Orleans music. He endeavors to expand "the field of inquiry to accommodate the exceptional levels of diversity, interaction, racial mixing, and cultural creolization in the city" by drawing "attention to how this history of human and cultural circulation has forever been shaped, or purified, by narrators who connect the dots between people, places, and music, such as when the 'discovery' of the birthplace of jazz set in motion a series of events that ultimately redefined a city's musical identity." He continues,

People, places, and music are entangled with their representations in media in discourse and together they constitute a circulatory system. This is a loosely structured system of mobility and interaction, where African ring shout dances meet European military marches; liberating processionals in the streets are captured as sounds, images, and texts; and cultural dynamism is constrained by everything from Supreme Court decisions to researchers who have shaped our understandings of black music.

24. Ibid., 2.
26. Ibid.
27. Ibid., 293-94.
Concepts of Color-blindness and Post-Raciality in Jazz Education

Concepts of color-blindness, post-raciality, and racial etiquette are also important to the following study. Within academia, administrative policies of post-raciality, and social conventions of color-blindness serve to perpetuate a system of racial etiquette in which race and racism is a tabooed subject. Ian F. Lopez defined *racial etiquette* as "a set of interpretive codes and racial meanings which operate in the actions of daily life . . . [and] a way of comprehending, explaining and acting in the world." 28 It is a kind of racialized social contract where students and educators silently agree to avoid publically speaking about race whenever possible. This concept is similar to Charles Mills's notion of a *racial contract*, which he described as an elusive social agreement that ignores the existence of white superiority and European domination. 29 Mills sought to situate the phenomenon of institutionalized racism within the contextual framework put forth by prominent western social theorists such as Hobbes, Locke, Rousseau, and Kant. The elusive contractual agreement prescribes "an epistemology of ignorance, a particular pattern of localized and global cognitive dysfunctions (which are psychologically and socially functional), producing the ironic outcome that whites will in general be unable to understand the world they themselves have made." 30 This unspoken pact not to address racial issues has caused discussions about race to be relegated to private conversations among blacks and others sympathetic to the issue.

30. Ibid., 112.
Eitan Wilf's research corroborates my claims. In his ethnographic study of the jazz programs at Berklee College of Music and the New School for Jazz Contemporary Music, he interviewed students and educators who asserted that jazz is a color-blind music, and that the study of black cultural context is of little import. One jazz history educator told Wilf "It's not a sociology course. . . I try to make the course focused on the music." Wilf explains that:

A number of white Berklee educators I spoke to provided me with a consistent justification for this elision, rooted in the assumption, common in Western modernity, that high art transcends the contingencies of life and can only find expression in the virtuosity of the stable, fixed, decontextualized, and transcendental text (Bauman and Briggs 2004; Gioia 1988b; Levine 1988). They argued that the "timelessness" of high art resides in its detachment from the contexts in which it was created. This modernistic discourse of universal high art implies indifference to factors such as time, place, and ethnicity . . .

Wilf continues that "scholars have convincingly argued that the rhetoric of jazz's color-blindness has often functioned to mask the social inequalities that African American jazz musicians had to cope with." Christopher Doob identified color-blindness as a form of racism in which "whites' assertion that they are living in a world where racial privilege no longer exists, but their behavior supports racialized structures and practices." Post-racial refers to a "period, society, etc., in which racism is no longer institutionalized or no longer exists." In "The Effect of Post-Racial Theory on Education," Christopher A. Warren explains that "post-racial theory is rooted in the

32. Ibid.
33. Ibid.
academic discourse of color-blind methodology," and "its core aim, is the elimination of
the social construct of race in social analysis and academic discourse."\(^{36}\) He argues that:

These byproducts of the United States' nearly 400 year investment in the
social construction of race to create a stratified society; as well as White
supremacy, have created a society in which non-white children continue to
bear the brunt of racial trauma through educational inequality, institutional
racism through Eurocentric curriculum and pedagogy, and race-based
teacher bias.

It is my contention that the application of postracial theory in social and
legislative arenas will fail to eliminate any of the economic- or
curriculum-based inequities within public school education. Furthermore,
I contend that the aim of postracial theory to deconstruct race as a tool for
social analysis will exacerbate current achievement gaps and guarantee
that equity in terms of school funding and quality of nonracist teacher
instruction for non-white students will not be achieved or even
addressed.\(^{37}\)

My research has suggested that color-blind methodology and structural forms of racism
became the norm in many academic jazz learning-spaces. This trend has fostered an
environment where white students and educators believe that people are neither
advantaged nor disadvantaged because of skin color; deny the notion of white privilege;
fear appearing racist if race is discussed; or feel as if they do not have the right to discuss
the subject of race.\(^{38}\) Wilf offers possible explanations for the issue, which hinges the
massive underrepresentation of blacks and other non-whites within jazz programs:

The racial composition of the current body of jazz educators and students
at Berklee might also explain their reluctance to introduce the social
context of jazz into the curriculum. Jazz’s entrance into academia has
taken place in tandem with the increased representation of white middle-
and upper-middle-class players in the jazz world. Against the backdrop of

\(^{37}\) Ibid.
contentious American racial politics, white educators may be reluctant to introduce the history of exclusion, segregation, and bigotry that have been an integral part of jazz's own history.

. . . The contradictions and ambivalences that find expression in educators' and administrators' resistance to introducing courses on jazz's social context into the jazz program's curriculum resurface in everyday classroom reality, especially with respect to jazz pieces that were created as a direct response to American racial politics.39

Historically, this claim differs from the experiences of many white jazz musicians who actively immersed themselves in black music-making environments to learn the music. In these spaces, serious dialogues about race fostered respect for, and the awareness of, black culture. I will explore the practice of whites immersing themselves into black culture in order to learn jazz in a discussion about Steve Davis in Chapter 4. Further, the practice of white jazz-mentor allies supporting black students in university programs will be touched on in Chapter 5.40 Ultimately, the under-representation of blacks in the academy means greater difficulties for departments propagating color-blind social policies to address race-related frictions with their own black constituencies. Economic and cultural factors serve to decrease the opportunities for non-whites to be admitted into formal jazz programs, and this can contribute to drastic disparities within the student, faculty, and administrative bodies with regard to the actual, living jazz community. This is the specter of institutionalized racism at work.

Review of Relevant Literature

**Historiography of Jazz and Jazz Education**

There is debate among jazz historians and educators regarding what should be considered part of jazz education history, as well as jazz history itself, and how they should best be framed. Authors such as Kenneth Prouty have scrutinized the quality and ideology of what has come to be accepted by many academics in the field of music education as standard narratives. Prouty argues that popular written histories of jazz education such as Daniel Murphy's "Jazz Studies in American Schools and Colleges: A Brief History"\(^{41}\) (1994) have become standardized "institutional narratives" that offer a tidy chronological sequence of events that outline the incorporation of jazz into the academy, but failing to explain why they occurred and how they are related to "the larger communities and practices of jazz that were contemporary to it."\(^{42}\) He argues that such narratives reflect a diachronic and evolutionary orientation toward history, common in musicological constructions of Western art music history, that "reinforce the perceptions of a fundamental distinction between academic and nonacademic practices" that act as a "form of disembodiment from its roots."\(^{43}\)

Prouty suggests that jazz historiography and educational historiography have suffered from approaches that focused primarily on institutional benchmarks within the academy and on perceived stylistic distinctions within the music, while failing to analyze


\(^{43}\) Ibid., 79, 88.

David Ake criticizes historians and jazz critics who over-amplify idealized views of jazz as a *hip*, urban music existing primarily in nightclubs, while downplaying or ignoring the prominent role that it has played and continues to play within schools. Ake points out that the majority of today's most influential jazz musicians have spent a great deal of time learning in formal environments, and many of them hold University degrees in music:

College-based programs have replaced not only the proverbial street as the primary training grounds for young jazz musicians but also urban nightclubs as the main professional homes for hundreds of jazz performers and composers. Even so, this far-reaching and seemingly inexorable move from clubs to schools remains ignored, marginalized, or denigrated throughout a wide range of jazz discourse . . . a great number of other musicians, critics, and scholars also seem suspicious of college-based jazz

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education, favoring instead those customs, modes of learning, and venues prevalent during earlier eras or in other places."\textsuperscript{46}

Ake’s main argument is that many prominent jazz critics and historians have failed to discuss adequately the influence of formalized jazz learning-environments. Ake points out that these authors either ignore the influences that institutional education has had on the history of jazz, or relegate it to the margins. He also criticizes writers that hold the perspective that jazz will be or has been ruined by institutionalization. An example illustrative of what Ake identifies as an "antidiscourse" includes Christopher Small, who asserts that "formal courses of training for jazz musicians may signal the end of jazz as a living force; an art that is truly living resists the codification, the establishment of canons of taste and of practice that schools by nature impose."\textsuperscript{47}

Jazz education historiographers often do not address the effects of racial segregation. Periodically, segregation will be mentioned when some of the first black-school educators credited with formally teaching jazz are listed, such as W. C. Handy, James Reese Europe, Len Bowden, John "Fess" Whatley, and Capt. Walter Dyett.\textsuperscript{48} One notable exception to this is Al Kennedy's \textit{Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and Music of New Orleans} which included over 90 original interviews and expansive research about the important role that black public school music teachers played in the foundation of jazz education going back to the birth of jazz.\textsuperscript{49} Until the 1950s and 1960s, most public schools and their communities in the

\textsuperscript{46} Ake et al., eds., \textit{Jazz/not Jazz: The Music and its Boundaries}, 240-43.
\textsuperscript{48} Carter, "Jazz Pedagogy," 10.
United States were segregated by race. Consequently, most student, amateur, and professional jazz bands were also segregated.

The first college degree in jazz ("Bachelor's or Music with emphasis in Dance Band") was offered in 1947 at North Texas State Teachers College in Denton, now the University of North Texas, where M. E. "Gene" Hall, whose master's thesis outlined a prospective college-level jazz curriculum, became the initial faculty member. Hall's curriculum included an arranging course and a laboratory band—that became internationally known as the One O'Clock Lab Band—that performed student compositions and arrangements.\(^{50}\) Although many institutional narratives of the history of jazz education note this, what is seldom mentioned is that North Texas State Teachers College was an all-white school that did not admit its first black student until 1954, and diversity has remained a problem ever since. Many of the earliest schools that offered formalized instruction in jazz were segregated. My question is, how does the history of segregation effect jazz education, not just historically, but down to the present day? Although it is beyond the scope of this dissertation, extensive research needs to be done on the role that segregation and racial politics has played in university jazz departments, beginning at their origins. A better understanding of this history could prove to be helpful in undoing current racial disparities.

One of the first summer jazz teaching programs was the Lenox School of Jazz that began in 1957. With its integrationist stance, the Lenox School aimed to reject the bigotry and segregationist policies that plagued many other educational programs across the

\(^{50}\) Worthy, *Jazz Education.*
United States at the time, while providing a structured, formal approach to learning jazz.

Lenox School attendee David Baker explains,

I'll tell you why it [the Lenox School] became the model, the paradigm for almost all the programs. And people really don't know this, which I find disturbing sometimes, and try to do what I can to help people understand, but with John Lewis and Gunther Schuller and the people who put it together, you had people who actually had teaching experience in a university or in a high school. But you had people who were street cred, people like the Modern Jazz Quartet, the people like Sonny Rollins. And so you had this wonderful, wonderful, as Quincy Jones liked to call it, a "gumbo," And I thought it's a beautiful way to say that what happened there is the reason why jazz classes exist at most of the universities, whether we're talking about Indiana University or North Texas, or even Berkeley.  


Yudkin covers a number of important dynamics, including the conception and organizing of the program, social and economic contexts, and racial dynamics. Numerous pictures and figures of newsletters, newspaper clippings, relevant album covers, and even the menu are included.

*Musicology, Ethnomusicology, and Anthropology*

A substantial body of academic and nonacademic writings exist that survey the relationship of the black community to the meaning of its music, its historiography, and the dynamics of race. In recent years ethnomusicologists, musicologists, and folklorists have contributed a wide range of works concerning jazz culture. Of particular importance

52. Also informative to the origins of academic jazz and the burgeoning market for jazz educational products, and services, see Frank Alkyer and John McDonough, *Down Beat: 60 Years of Jazz* (Milwaukee, WI: Hal Leonard, 1995).
to my work will be biographical and ethnographical accounts that provide a significant
look into the lives of jazz musicians and their cultural environments. Many great jazz
musicians—both black and white—attest to growing up in environments where black
music was well respected and an integral part of their social relationships to the
community. They also often talk about the admiration that local musicians received from
the public, and of how they themselves became role models for many young people. It
was also customary for aspiring musicians to communicate with talented and successful
professionals who were making a comfortable living playing music. I endeavor to point
out important similarities and contrasts between past and present generations of
musicians.

Wilf's *School for Cool: The Academic Jazz Program and the Paradox of
Institutionalized Creativity* consisted of ethnographic analysis of the jazz departments at
Berklee College of Music in Boston and the New School for Jazz and Contemporary
Music in NYC. Wilf provides useful observations that probe the focal contradictions and
more general complexities of institutionalized jazz education. Of particular interest is the
author's examination of the presupposition that great jazz emanates from "the street, a
trope denoting an informal learning environment that is closer to jazz's humble origins in
the earlier decades of the twentieth century." In Chapter 4, "Charisma Infusion:
Bringing the 'Street' Back into the Classroom," Wilf examines salient cultural dynamics
related to the hiring of charismatic, often black, jazz musicians as educators who offered

53. For examples of this, see "Love at First Sound" and "Hangin' out and Jammin'" in Berliner, *Thinking in Jazz: The
Infinite Art of Improvisation*, 21-59. Modern-day examples of this from my ethnographic research are examined in
Chapter 5 of this dissertation.
"stereotypical enactments of sexually uninhibited masculinity, lowbrow behavioral norms, and blackness." I argue that the "street" trope is mostly a vailed reference for black music-making/learning environments, tied to notions of black authenticity. I endeavor to go beyond this trope, rather than using "the street" as a generalized way to denote non-formal jazz-learning environments. In a subsection of Chapter 6 entitled "No Race in This Place: The Politics of Decontextualization and Recontextualization" in particular, Wilf provides a cogent analysis of racial tensions and disparities within academic jazz environments. Taking account of the scope and significance of Wilf's study on the aforementioned institutions, this dissertation aims to further discussion of these issues through the ethnographic examinations of other jazz learning environments, including a Jamey Aebersold Summer Jazz Workshop, music-making spaces of New Orleans, and the case study of a student of jazz born in the 1980s.

Berliner's jazz treatise, *Thinking in Jazz*, provides an ethnomusicological approach to studying jazz culture and its art of improvisation. The author spent more than fifteen years immersed within jazz music-making environments to produce his 883-page work. Berliner uses a variety of methods to examine the a wide range of musical and cultural activities that define the jazz community, including musicological analysis, evaluation and interpretation of materials published by performers and scholars, reflections from his experiences as a jazz trumpeter, and original data from the interviews of 52 famous jazz musicians including Max Roach, Tommy Flanagan, Rufus Reid, Wynton Marsalis, Red Rodney, and Curtis Fuller. He explores the many ways in which

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55. Ibid., 106.
jazz musicians develop and conceptualize their music, while also exploring varied forms of communication and signifying expression used within jazz. The author says that his goal is to increase the ability of readers to understand jazz in much the same way its improvisers do. Of particular relevance to my work is Chapter 2, "Hangin' Out and Jammin': The Jazz Community as an Educational System."

In his book *Race Music: Black Cultures from Bebop to Hip-Hop* (2003), ethnomusicologist and jazz pianist Guthrie P. Ramsey Jr. explored the relationship between black music and African-American identity. Drawing on the work of Samuel A. Floyd, Henry Louis Gates, Albert Murray, and others, Ramsey developed an ethnocultural approach to black music that sets him apart from earlier writers. His approach reflects what has come to be called "critical ethnography," a discipline that seeks to "expose the hidden agendas, challenge oppressive assumptions, describe power relations, and generally critique the taken-for-granted" and is often "explicitly political and critical" where it is acknowledged that "every attempt at representation has consequences and that there is no neutrality." Responding to Sherry Ortner's concept of "ethnographic refusal," Ramsey asserts that non-critical forms of ethnography have served to provide a narrow political picture of subordinate groups, often failing to "grant subalterns an 'authentic' culture that is created out of their own systems of meaning and order and is not merely a response to the situation of social and cultural domination." He continues,

More attention, for example, should be paid to the more "private" spaces of blackness—the "drylongso" ways in which black ethnicity is "performed" outside of the public discourses upon which scholarship usually relies to access and represent black ethnicity. I argue that interrogation of this arena of cultural memory and historical concerns will enable one to perceive more accurately connections that exist among community theaters, collective memory, and musical practice.  

"Drylongso" is an older black vernacular term meaning ordinary or everyday blackness.  

Ramsey believed that the use of oral histories and ethnographic materials helps him to "sketch the emotional, social, and cultural thrust—indeed the poetics—of a 'drylongso,' particularized blackness."  

Ramsey acknowledges that some critics may assert "that too much emphasis has been placed on the idea of a homogeneous racial or ethnic experience and that this represents a romantic view of group identity" or that "bringing into sharper relief the significance of black musical styles to African-American identity, some believe that this constitutes 'essentialism.'" Ramsey explains that "practice theory, in my view, helps to pay careful attention to the ways in which in-group identity can be both 'system' and structure—the thing to be negotiated or resisted—and the agent making meaning within the larger system of hegemony and power structures." In Chapter 1 he provided celebratory ethnographic accounts of his musical upbringing within the black community, and insights into the generation of black musicians who learned to play in the 1970s. He uses a detail-driven narrative approach to recount his experiences, exploring the indispensable contributions of music to the cultivation of his identity as an African-American male. 

58. Ibid.  
60. Ramsey, Race Music: Black Cultures from Bebop to Hip-hop, 34.  
61. Ibid., 35.
Ramsey uses the term "community theaters"\textsuperscript{62} to identify the environments of cultural memory, such as churches, clubs, family narratives and histories, literature, social dances, and so forth. He explains how various communal rituals and cultural exchanges oriented him in cultivating his own understanding and appreciation for black music.\textsuperscript{63} Using a methodology he refers to as "ethnomemoir," Ramsey recounts his family's musical experiences from the 1940s to the 1990s, as a means to examining the relationship among black musical practices, social contexts, and historical memory. In Chapter 2, "Disciplining Black Music: On History, Memory, and Contemporary Theories," Ramsey examines a variety of ways to theorize black music and put his own ethnographic concepts about collective black memory into conversation with other critical approaches.

I draw heavily on Ramsey's methodologies in Chapter 2.

A work that influences the second and third chapters of the present dissertation is Bruno Nettl's \textit{Heartland Excursions: Ethnomusicological Reflections on Schools of Music}. Nettl applies the ethnographic process to his familiar surroundings in a Midwestern university music department. By employing what Nettl calls "ethnomusicology at home," he achieves fresh insights into the social systems of his own surroundings.\textsuperscript{64} He uses the trope of an "ethnomusicologist from Mars" to deconstruct the \textit{ordinary} people and circumstances of "Music Building society." Similarly to Ramsey's unearthing of in-group details and contexts among black music-making environments, Nettl draws upon experiences and observations from universities located in the

\begin{footnotesize}
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\item[62.] Guthrie P. Ramsey defines the "community theater" as sites of cultural memory, i.e. churches, clubs, family narratives and histories, literature, social dances, etc. See ibid., 4.
\item[63.] Ibid.
\end{itemize}
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Midwestern United States, primarily the University of Illinois and Indiana University. Presumably aware that much of his reading audience will be familiar with, if not outright members of, the "Music Building society," he deconstructs its social and cultural contexts, shedding light on details often taken for granted. Examples include the cultural significance of notation, the deification of dead musical icons such as Bach, Mozart, and Beethoven, the concept of the music work, and the composer as a god-like creator. I contribute to this type of reflection by analyzing aspects of my own participation in the Midwestern Music Building society at the turn of the twenty-first century. In essence, much of my work will probe the intersection between Ramsey's *black community theaters* and Nettl's *Music Building Society*.

*Seize the Dance!*, finally, is an autobiographical ethnographic work by Michelle Kisliuk that is based upon her fieldwork among the BaAka people in central Africa. Between 1986 and 1995, Kisliuk made over five trips to visit the BaAka people including an extended two-year stay from 1987 to 1989. She situates her work within the paradigm of performance studies by creating what she called "full-performance ethnography." Kisliuk explains that the "performance approach suggests that the ethnographer should be as explicit as possible about the conditions that delimit her inquiry—in this case, the conditions of field research." Consequently, the field experience and act of writing about that experience become indivisible. The author identifies four interdependent levels for a full-performance ethnography, including ongoing conversations between researcher

65. Ibid., 4.
and subjects, interactive micro-conversations within performance where macro-conversations are implied, the researcher's reflective conversations in the process of discovering and understanding her subjects, and ethnography as a textual evocation of the three preceding levels. Kisliuk defines her work as a "socio-aesthetic performance" that focuses on the experiences and interactions of the author. This approach contrasts with an "ethno-aesthetic approach—used by Feld and Geertz—that seeks to examine systems, including aesthetic systems. Kisliuk's methodology will act as a foundation for my two field studies.

Ramsey, Nettl, and Kisliuk's methods reflect methodological developments in cultural anthropology and sociology that emerged in reaction to the political and intellectual ferment of the 1960s and 70s. In sociology, Parsonian structuralist theories were losing their appeal and considered "too ahistorical and apolitical to do justice to the richness and diversity of social life," while in anthropology "analysis shifted away from taxonomic descriptions of behavior and social structure toward thick descriptions and interpretations of symbol and meaning." Anthropologists such as Jean Briggs, Clifford Geertz, Paul Rabinow, Jay Ruby, Ruth Behar, Philip Salzman, and Warren Perry, cultivated and championed reflexive ethnographic methods. Related to these is critical

67. Ibid.
68. Ibid., 12.
70. Ibid.
theory, a school of thought that advocates the reflective examination of society and culture applying knowledge from the humanities and social sciences, and critical ethnography, which draws on critical theory to provide reflexive inquiry and analysis on social, political, and economic phenomena. In *Critical Ethnography: Method, Ethics, and Performance*, D. Soyini Madison explains "The critical ethnographer also takes us beneath surface appearances, disrupts the status quo, and unsettles both neutrality and taken-for-granted assumptions by bringing to light underlying and obscure operations of power and control." Madison adds that many critical ethnographers feel an "ethical responsibility to address processes of unfairness or injustice within a particular lived domain."

Gary L. Anderson explains, "Critical ethnographers seek research accounts sensitive to the dialectical relationship between the social structural constraints on human actors and the relative autonomy of human agency. Unlike other interpretivist research, the overriding goal of critical ethnography is to free individuals from sources of domination and repression." Phil Carspecken, D. Soyini Madison, Robert Ulin, and George Marcus all cultivated critical ethnographic methods and theories. Relativist and critical ethnographers reject positivist notions of objectivity, and identify their

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73. Ibid.
74. Ibid., 5.
positionality as intrinsically linked to that of the subjects studied. They attempt to recognize and articulate their own perspective as a means of acknowledging the biases that their own limitations, histories, and institutional standpoints bear on their work.

The term autoethnography has come to identify a form of self-reflection that connects the researcher's personal experience with broader cultural, social, and political meanings. It reflects the increased importance of storytelling, personal narrative, and autobiography in anthropology. Garance Marechel explains, "Autoethnography is a form or method of research that involves self-observation and reflexive investigation in the context of ethnographic fieldwork and writing. . . Auto-ethnography is sometimes made synonymous with self-ethnography, reflexive ethnography, performance ethnography, and can be associated with narrative inquiry and autobiography." Marechel continues,

Autoethnography broadly operationalizes three different conceptions of self: self as representative subject (as a member of a community or group), self as autonomous subject (as itself the object of inquiry, depicted in ‘tales of the self’), and other as autonomous self (the other as both object and subject of inquiry, speaking with their own voice). It displays three main intersecting qualitative research traditions: analytic, subjectivist/experiential and poststructuralist/postmodern.

In practice, auto-ethnography is at the juncture of three primary anthropological genres, including native ethnography, ethnic autobiography, and autobiographical ethnography.

Prominent auto-ethnographic authors include Arthur P. Bochner, Drick Boyd, Carolyn Ellis, and Deborah Reed-Danahay.

79. Ibid., 43.
80. Ibid., 44-5.
Jazz Pedagogy and Learning Materials

Jazz educators have produced a wide range of technical method books, theoretical treatises, and works of pedagogical philosophy that influence the culture of jazz education within academic institutions. The National Association of Jazz Educators was itself established for organizing the efforts of jazz education within academia. As colleges began to implement culturally diverse programs, jazz departments rapidly developed. The ensuing groundswell of new jazz students and teachers inspired new learning materials and much philosophical discourse concerning the place of jazz within academia. A handful of periodicals are intended specifically for jazz educators, including the Jazz Education Journal, and Jazz Ed. Peer-reviewed journals in which jazz educators have published include the Journal of Research in Music Education, the Music Educators Journal, the Journal of Aesthetic Education, and the Black Music Research Journal.

One of the most influential and successful jazz educators and publishers to emerge in the wake of the jazz education movement in the late 1960s was Jamey Aebersold, who began selling recorded and notated jazz play-along arrangements in 1967. Although jazz play-along records had existed as early as the 1930s, Aebersold built what amounts to a new industry around the product. To date, Aebersold has produced 133 play-alongs that cover a wide range of jazz-related material roughly categorized by musical style, songs of famous composers, improvisers, and specific skill sets.
achieved success in this venture, his organization developed a series of jazz workshops on college campuses; and his publishing company, Jamey Aebersold Jazz, has published over 4000 different items to date, including method books and other materials as well as jazz play-alongs. Aebersold is also known for having codified an influential jazz nomenclature that has become standard in many high-school and college jazz programs.\textsuperscript{82}

In the present study I view these learning materials as cultural artifacts and examine the important role that they play within jazz learning-environments.

\textit{Critical Race Theory and Whiteness Studies}

Scholars within the humanities have examined a range of subjects concerning jazz, including racial identity and the impact of commoditization and exploitation on historical and contemporary black musical cultures. In the 1960s, progressively-minded legal scholars began to question commonly-held Western social ideologies. Also drawing on critical theory, they established the field of Critical Legal Studies. This group sought to position law more appropriately within the context of its socio-political, economic, and cultural environments. They proposed that it is erroneous to conceive of law as being impermeable to key findings in social science, since otherwise the legal system is structured to preserve and nurture the interests of powerful elites. To do this, scholars would need to deconstruct legal precedents with regard to their internal and relative inconsistencies. As a consequence of Critical Legal Studies, the broader Humanities field

\textsuperscript{82} For more on the influence of Aebersold's nomenclature and jazz pedagogy within the academy, see David Andrew Ake, "Jazz 'Training': John Coltrane and the Conservatory," in \textit{Jazz Cultures} (Berkeley, CA: University of California Press, 2002), 112-45; Kelly Bucheger, "Jamey Aebersold Teaches the World to Swing," \textit{Midwest Jazz} 1, no. 3 (1994): 17-8; Matt Parish, "The Man Who Taught the World to Jam," \textit{JAZZed: Practical Ideas & Techniques for Jazz Educators}, Jan 2012 2012, 36-41. For a biographical sketch of Aebersold and more information about the origins of his publishing company and play-alongs, see Appendix I.
of Critical Race Theory then emerged. Crenshaw, et. al. have explains that Critical Race Theory "challenges the ways in which race and racial power are constructed and represented in American legal culture and, more generally, in American society as a whole." Major themes within the literature of CRT include critiques of liberalism and a new appreciation of storytelling—which had so often been undervalued in mainstream discussions, and revisionist interpretations of historical precedents, nationalism, and institutionalized racism. Scholars from various fields have found CRT methods useful, including sociology, psychology, cultural studies, African-American and African studies, and black music studies. Critical White Studies is an area of academic inquiry that focuses on the cultural, historical, and sociological environments of those who self-identify as white. This field aims to deconstruct white identity and the phenomenon of white privilege.


analysis of racism and white superiority within society and its institutions. By drawing on discourses of critical race theorists, I endeavor to explore complicated issues of race and identity that affect members of the jazz community. My proposition is that Critical Race Studies offer invaluable theories and analyses that can help jazz students, faculty, and administrators better understand, competently discuss, and work to undo, institutionalized racism.

Chapter Overview

Chapter 2, "Ethnomusicological Reflections on Jazz Education," draws upon the work Guthrie P. Ramsey Jr. and Bruno Nettl to construct a critical ethnography of jazz-learning environments at the turn of the twenty-first century. By synthesizing Ramsey and Nettl's methodologies, I endeavor to explore complex social systems that influence twenty-first-century jazz learning-environments.

Chapter 3, "Music-making at a Jamey Aebersold Summer Jazz Camp," presents an original ethnography from data collected during a field study. With the generous support of an Ohio State Ethnomusicology program fieldwork grant, I attended the two-week camp in 2010. Methodologically, I drew on Michelle Kisliuk's full-performance ethnography, involving full immersion in the subject's social setting and the gaining of empirical knowledge about the nature of its culture and music. This study revealed that Aebersold's workshops have fostered a unique cultural milieu that influences not only how jazz is taught in schools around the world, but also how the music is culturally perceived and received within and outside of academia.
Chapter 4, "Dynamics of Race and Gender at a Jamey Aebersold Summer Jazz Workshop," examines both quantitative and qualitative data on race and gender at Aebersold's workshop to better understand the ways in which race and gender affect the music-learning process. The data analyzed suggested that there has been significant underrepresentation of non-white students and women.

Chapter 5, "Mario Abney and Music-making in post-Katrina New Orleans," consists of an original ethnography from data collected during a field study in New Orleans, Louisiana after the Katrina hurricane. With the generous support of an Ohio State Ethnomusicology program fieldwork grant, I lived with and shadowed African-American trumpeter Mario Abney during August and September 2011. Observing Abney and his musical peers provided insight into informal jazz-learning environments that take place in African-American communities. Jazz parades, nightly jam sessions in dimly-lit bars, spontaneous block parties, art galleries, after-hours joints owned by "Mardi Gras Indians" (famous societies of black carnival revelers), high-society engagements at four-star hotels, festivals, and the street corner are just a few of the places these jazz musicians learn and share their music.

The final chapter synthesizes data from the previous chapters to summarize the paradigm of jazz as an indivisible part of the black musical continuum. The model includes recommendations for music school administrators and a pragmatic reframing of curricular methods based on elements from existing jazz programs. Once implemented, this model should dramatically increase the racial diversity of students and educators.
while enhancing appropriate cultural competency among members of the jazz community.
Chapter 2

Ethnomusicological Reflections on Jazz Music-Learning Environments

The personal lives of famous jazz musicians, along with the dynamic socio-cultural environments in which they lived, have been the subject of significant research and representation. Amateur and professional biographers and historians have published biographical and cultural investigations, while romanticized visions of jazz proliferate in fiction and film. Yet, scholarly works on the socio-cultural lives of jazz musicians have been somewhat limited, compared to the critical biographies of notorious figures in other fields. Out of the available literature, we find a handful of shared experiences commonly emerging among past generations of jazz musicians. Recurring themes include: growing up in households where parents exposed them to jazz through listening to records; learning how to play music in African-American churches; personally knowing and looking up to local musicians or music teachers who became their most important role models; playing music as a chance to escape poverty and see the world; learning philosophical and theoretical concepts related to jazz in dark bars after hours; experiencing life on the road touring with dance bands; challenging segregation laws and social norms through musical-social integration; and being affected by the important role
that live musical performances and social dancing played at family or community gatherings.\textsuperscript{85}

Less scholarly attention has been paid to the nature of the shared cultural experiences of more recent jazz musicians. Collectively, most of the musicians I have studied or read about appear to have had very different musical upbringings than their predecessors regardless of their race. In periodicals such as \textit{Downbeat}, \textit{Cadence}, \textit{Coda}, and so on, thousands of interviews exist with jazz musicians that trace their biographical paths, many of which include ample discussions about learning, listening, and playing environments. There are also many interviews caught on film, or audio and used in documentaries or interspersed with live performance footage. In the scope of the present dissertation, I have not studied all of these interviews, although the numerous ones I have read, watched, or listened to over the years no doubt influence me. My question is, what are the common recurring social and cultural themes for jazz musicians born after 1980? Answers to this question reveal details that enhance our understanding of creative black music in jazz learning-environments at the turn of the twenty-first century. In this chapter I examine the relevance of living history/social artifacts in bringing an experiential perspective to the study of jazz education. Consequently, I discuss my personal reflections on becoming a jazz musician at the turn of the twenty-first century by providing an overview of relevant moments within my own life experience. Although my story is only one of many, it reveals a variety of social and cultural experiences that many among the recent generations of jazz students seem to share.

\textsuperscript{85} To see numerous accounts of musicians, such as Vea Williams, Tommy Turrentine, Lonnie Hillyer, Dizzy Gillespie, Max Roach, and others who have fondly looked back on their musical upbringing, and whose stories exemplify many of these themes, see Berliner, \textit{Thinking in Jazz}. 43
There is a large amount of sociological literature on the subject of youth culture, in which the notion of "generation," i.e., the identification of a cultural group based on a distinct age range, is theorized. One of the earliest and most influential theories of generation was constructed by Karl Mannheim in his 1923 essay "The Problem of Generations" in which he made a distinction between the term as defining concrete group for specific purposes, such as family, tribe, sect, etc., and the term as defining social groups. He explains that the sociological phenomenon of generation does not refer to a concrete group of specific people, but rather is generally "based on the biological rhythm of birth and death." He explains that the "generation or age group" shares a "common location in the social and historical process, and thereby limit them to a specific range of potential experience, predisposing them for a certain characteristic mode of thought and experience, and characteristic type of historically relevant action. Any given location, then, excludes a large number of possible modes of thought, experience, feeling, and action, and restricts the range of self-expression open to the individual to certain circumscribed possibilities." Critics of Mannheim's terminology and analysis posit that his definition is more closely relevant to the term cohort. Norval Glenn and Jane Pilcher argue that 'generation' is related to kinship while 'cohort' is "defined as people within a delineated population who experience the same significant event within a given period of time." Pilcher advocates the "use of generation when reference is made to kinship relationships and social generation when reference is made to any cohort related

87. Ibid., 381.
phenomena."\(^89\) For the purpose of this essay, I shall use the term \textit{generation} to mean \textit{social generation} or \textit{cohort}. The notion of \textit{my generation} refers roughly to people born in the United States between 1980 and 1990. With that said, some analysis will also be relevant to jazz musicians born in the 1970s. The commonly shared \textit{locational} factors of such individuals are largely defined by the proliferation of home video game consoles, increased availability of VCRs, cable television, and the introduction to the internet. Although there are many other locational factors one could explore, these are the most important for this study.

I aim to sketch out a continuum of cultural patterns in which aspiring jazz musicians grow up influenced by evolving social norms, family structures, and forms of media, as well as the increased role of formal music learning environments. Drawing largely on the works of ethnomusicologists Guthrie P. Ramsey Jr. and Bruno Nettl, I intend to construct an autoethnography of jazz-learning environments at the turn of the twenty-first century. I endeavor to probe the intersections between Ramsey's \textit{black community theaters}, Nettl's \textit{Music Building society}, and other social structures that fostered my musical development. By synthesizing Ramsey and Nettl's methodologies, I unearth new details about the complex social systems that exist in modern-day jazz learning environments. Readers may interpret some of what I say to be explicitly or implicitly negative in tone, but this is not the purpose of the following chapter. Nettl explains, "members of many societies, confronted with an outsider's uncritical analysis of

their culture, tend to read into the analysis a critical intent." Although I refer to the feelings, perceptions, reactions, questions and assumptions that I had at the time, these do not necessarily reflect my current perspectives. As discussed in chapter 1, Ramsey's ethnomemorid and Nettl's ethnomusicological reflection may be tied to methodological developments in cultural anthropology and sociology that placed a increased importance on critical and reflexive methods. The following chapter draws on reflexive and critical ethnographic theories and methods to construct what may best be categorized as the auto-ethnography of a jazz musician born in 1982.

Music in Early Childhood (Age 1 to 12)

*Influence of Television, Movies, Radio, and Live Music*

My childhood coincided with an increased demand for, and influence of, music and other forms of media made expressly for pre-adolescent children. Throughout the 1900s, adults commonly created children's music used for both entertainment and educational purposes. It was often designed to teach children about their culture, other cultures, and normative issues, facts, and skills relevant to public morality. Since the 1970s, popular music has played an increased role in children's music. Of the 1970s and 80s, Tyler Bickford explains that "at one time children could clearly be seen to move through age-graded 'tastes' – from liking classical music and kiddie music to liking pop generically to settling into preferences for specific genres of popular music, but now brands like Kidz Bop and Disney market the same music to children as young as four and

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90. Ibid., 8.
as old as fifteen (or even older)." He continued that "the category ‘tween' emerged in the early 1990s to identify a marketing demographic of young people 'between' childhood and adolescence—9-12 year-old kids (narrowly, or broadly 4–15 years old) who might otherwise be called preadolescents." I locate my own preadolescent period at the early stages of this tween music industry phenomenon.

I was raised primarily by my maternal grandmother and aunt, who are both white, in a Midwestern, middle-class suburb of Cincinnati, Ohio. Although I did spend some time with my single mother, she endured countless health obstacles that resulted in frequent hospitalization. I did not live with any other children and there were no musicians in my household. Music-making was not a central part of my family's life, insofar as no family members were musicians and no gatherings featured live music or singing (except for the occasional Happy Birthday song or Christmas carol). However, I found myself attracted to music through media sources in my home. We had a big brown wood-framed television that I spent many hours watching. As a young passenger in the car, I listened to my mother or aunt's favorite radio stations, which were either the "oldies" station (music from the 1950s and 60s), or WINK FM, which played contemporary soft pop rock. I also enjoyed going to movies with my aunt, where a large popcorn drenched with liquid butter and a large Sprite soft drink from the theater were an important aspect of the ritual.

Out of the media forms above, I probably spent the most time, and was most influenced by, television and VHS tapes of my favorite movies. I consumed a great deal

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92. Ibid., 418.
of children's programming, all of which featured music. My favorite shows, including the *Elephant Show with Sharon, Lois, and Bram*, *Sesame Street*, *Today's Special*, *Kids Songs*, *Kids Incorporated*, *Reading Rainbow*, *Fraggle Rock*, and *Lamb Chops Playalong*, had memorable theme songs and musical numbers performed by the characters throughout the show.\(^{93}\) Although there were usually no performances by the characters themselves, I could not get enough of the opening musical montages of cartoons like the *Smurfs*, *Gummy Bears*, *David the Gnome*, *Inspector Gadget*, *Duck Tales*, and many others. In retrospect, what was significant about this era of children's programming was the immense diversity of musical influences and styles represented (see Table 1 below).

After listening to the theme songs and show reruns many times, I internalized much of the music. To this day I can recall the songs in my mind's ear\(^ {94}\) and sing them out loud at will, and I periodically quote melodies, such as the theme from *Inspector Gadget* or *Sesame Street*, in my jazz improvisations today.

Table 1 highlights some of the theme songs and children's television music that had been most influential to me. I provided the name of each television program and briefly described the musical genres involved. I define a musical genre to be a category that identifies a piece of music as belonging to a shared tradition or set of conventions. My purpose was not to provide in-depth musical analysis for each, but merely show the diversity of influences found in music that I, and many of my contemporaries, listened to on a regular basis during childhood. If the characters regularly sung and performed music throughout the show, it is indicated. I also used the terms "diegetic" and "non-diegetic,"

\(^{93}\) See Table 1 below.
\(^{94}\) For more on this phenomenon see Kate Covington, "The Mind's Ear: I Hear Music and No One Is Performing," *College Music Symposium* 45(2005).
borrowed from film studies, to describe background music, source music, and sound effects. Diegetic is defined as "located within the action of a film."\textsuperscript{95} For example, characters in \textit{Today's Special} periodically broke into song and dance during the show. The music that the actors made, or acted like they made, on the show is considered diegetic. Another example is when characters on \textit{Sesame Street}, puppet or human, acquire musical instruments to perform, such as "Oscar's Junk Band" performed by Oscar the Grouch and His Junk Band. The song came about when Bob, the adult, was about to throw away an old broom handle. Oscar takes the broom handle to use for his washtub bass, which leads to a song performed by the Muppets that thematized recycling in a manner reminiscent of New-Orleans-style jazz.\textsuperscript{96}

Non-diegetic music and sound is "brought from outside the story world."\textsuperscript{97} This is sometimes referred to as background or mood music, which frames and/or complements the drama of the characters or storyline. In animation and film the term "mickey mousing" refers to musical scoring or sound effects that are synchronized to mirror or imitate the actions of the on screen character.\textsuperscript{98} The sound that occurs whenever Mario jumps in the \textit{Super Mario Bros. Super Show} is an example of this technique. This technique is widely used in most of the children's programing listed below. Film terminology can be limiting and has incited much debate among film theorists. Music and sounds often shift between non-diegetic and diegetic, merge, or fade into one another.

\textsuperscript{95} Robbert van der Lek, \textit{Diegetic Music in Opera and Film: A Similarity Between Two Genres of Drama Analysed in Works by Erich Wolfgang Korngold} (Amsterdam: Rodopi, 1991), 27.
where the ability to distinguish them becomes futile. A common instance of this is when an on-screen character or characters play instruments to the accompaniment of a non-diegetic orchestra. It is beyond the scope of this essay to engage with the complex theoretical debates on film terminology. I merely use these terms and concepts to identify certain aspects of film, theater, and later video game, music.
Table 1: Most Influential TV Themes and their Musical Styles between c. 1975 and 2000.

<table>
<thead>
<tr>
<th>Television Program</th>
<th>Theme Song Style(s)</th>
<th>Musical Styles/Genera within the Show</th>
<th>Air Dates</th>
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<tbody>
<tr>
<td><em>Alvin and the Chipmunks</em></td>
<td>1980s pop-rock</td>
<td>Mostly 80s pop-rock</td>
<td>1983–90</td>
</tr>
<tr>
<td><em>Beetlejuice</em></td>
<td>Orchestral: original score by Danny Elfman featured percussive hits, exaggerated brass, and haunting vocals and organs.</td>
<td>Non-diegetic orchestral music and diegetic sounds</td>
<td>1989-91</td>
</tr>
<tr>
<td><em>The Care Bears Family</em></td>
<td>Upbeat rock oriented toward children.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1986-88</td>
</tr>
<tr>
<td><em>Chip 'n Dale: Rescue Rangers</em></td>
<td>Pop, R&amp;B: performed by The Jets, a band who specialized in pop, R&amp;B, and dance music.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1989-90</td>
</tr>
<tr>
<td><em>Cops (cartoon)</em></td>
<td>Funky pop-rock groove with big band brass hits, related to the James Bond theme.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1988-89</td>
</tr>
<tr>
<td><em>Count Duckula</em></td>
<td>Begun with pipe organ and ominous electronic bass. As the narrator spoke, synth strings come in and evolves into the main them in R&amp;B style.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1988-93</td>
</tr>
<tr>
<td><em>Danger Mouse</em></td>
<td>Consisted of a brass band that played &quot;Spanish Phrygian&quot; motives, driving bass, and vocals.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1981-92</td>
</tr>
<tr>
<td><em>Darkwing Duck</em></td>
<td>Pop, R&amp;B, featured brass hits: performed by Jeff Pescetto.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1991-92</td>
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<tr>
<td><em>Dennis the Menace</em></td>
<td>Rock 'n' roll featuring R&amp;B style tenor saxophone accompaniment and solo. &quot;Dennis the Menace&quot; lyrics are repeated and sang by a female chorus.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1986-88</td>
</tr>
<tr>
<td><em>Duck Tales</em></td>
<td>Pop-rock song written by Mark Mueller and performed by Jeff Pescetto.</td>
<td>Episode musical scores were written by Ron Jones. Non-diegetic music and Diegetic sounds</td>
<td>1987-90</td>
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<tr>
<td><em>Elephant Show with Sharon, Lois, and Bram</em></td>
<td>The opening theme consisted of Sharon, Lois, and Bram singing &quot;One Elephant&quot; set to a music that fuses a rock drum beat with an ensemble of brass and woodwinds playing jazz influenced riffs. Halfway through the song, the genre shifts to a New Orleans second-line style that incorporates a walking bass line, improvised tailgate trombone, improvised trumpet, and clarinet.</td>
<td>Live performances in the show ranged from folk songs, school yard chants, nursery rhymes, lullabies, pop tunes, camp songs, singing games, rounds, and nonsense rhymes that were performed in diverse styles such as jazz, calypso, rock 'n' roll, country, and folk.</td>
<td>1984-88</td>
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<tr>
<td><em>Eureka's Castle</em></td>
<td>Opening and closing themes use a Latin-flavored rock and roll instrumental while the characters mix spoken word and singing.</td>
<td>The show featured the puppet characters performing a range of children's songs in a variety of styles including rock 'n' roll, calypso, ballads, and jazz.</td>
<td>1989-95</td>
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<tr>
<td><strong>Fraggle Rock</strong></td>
<td>R&amp;B, rock.</td>
<td>Live action puppet television show were characters sung songs throughout the show in a variety of genres. Every episode featured two or three original songs co-written by Canadian poet Dennis Lee and Philip Balsam, as well as incidental music.</td>
<td>1983-87</td>
</tr>
<tr>
<td><strong>Disney's Adventures of the Gummi Bears</strong></td>
<td>Rock; theme is known for its catchy lyrics and upbeat performance style.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1985-90</td>
</tr>
<tr>
<td><strong>Heathcliff</strong></td>
<td>80s pop-rock.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1984-86, 1988</td>
</tr>
<tr>
<td><strong>Inspector Gadget</strong></td>
<td>R&amp;B, w/big band jazz influence on bridge section. The theme song melody was inspired by Edvard Grieg's &quot;Hall of the Mountain King,&quot; a song written for Henrik Ibsen's play Peer Gynt.</td>
<td>Many of the background music cues were some sort of variation of the main show's theme melody.</td>
<td>1983-2000</td>
</tr>
<tr>
<td><strong>Kids Incorporated</strong></td>
<td>80s pop-rock, lyrics sung by the child and teenage cast of the show.</td>
<td>Program about a group of children/teenagers who performed in their own rock group. Each episode featured around six musical performances or songs in pop-rock, and R&amp;B styles.</td>
<td>1984-94</td>
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<tr>
<td><em>KidsSongs</em></td>
<td>Pop-rock; &quot;We Want Our Kidsongs&quot; performed by child actors/singers. Keyboard riff and overall style similar to Billy Idol's &quot;Mony Mony.&quot;</td>
<td>Included hundreds of children's songs: nursery rhymes and cover versions of adults' pop songs were produced featuring a variety of subjects that are of interest to kids, e.g. animals, birthdays, the zoo, the amusement park, camp adventure, fantasy, vehicles, etc.</td>
<td>1985-98</td>
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<tr>
<td><em>Lamb Chops Playalong</em></td>
<td>Begun with ventriloquist Shari Lewis rapping lyrics over a funky drum rhythm and sparse bass hits. This is followed by funky R&amp;B background music, vocals, and more rapping.</td>
<td>Includes a number of children's songs in various musical styles. The ending theme &quot;The Song That Doesn't End,&quot; was sung by child actors and puppets while Lewis comically attempts to stop them.</td>
<td>1992-97</td>
</tr>
<tr>
<td><em>Mr. Rogers Neighborhood</em></td>
<td>&quot;Won't You Be My Neighbor?&quot; written and sang by Fred Rogers with musical accompaniment by jazz pianist Johnny Costa, known for his stride style reminiscent of Art Tatum, and his trio.</td>
<td>Costa's trio accompanied the show live in the studio. *99</td>
<td>1963-2001</td>
</tr>
<tr>
<td><em>Muppet Babies</em></td>
<td>Used a &quot;doo wop&quot; 50s progression and vocal style.</td>
<td>Many episodes included the Muppet Babies performing original songs of various styles co-written by Alan O'Day and Janis Liebhart.</td>
<td>1984-91</td>
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<tr>
<td>Paddington Bear</td>
<td>Instrumental big band music emulating swing era &quot;sweet music&quot; with a moderate two-beat feel.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1975-86</td>
</tr>
<tr>
<td>Pee-wee's Playhouse</td>
<td>The opening prelude theme is an interpretation of Les Baxter's exotica instrumental &quot;Quiet Village&quot;. The theme song, which originally followed the prelude, was performed by Cyndi Lauper (credited as &quot;Ellen Shaw&quot;) who sang in a style imitating Betty Boop to upbeat, quirky swing music.</td>
<td>Each show's score consisted of various forms of situational music. The &quot;Puppet Band&quot; included Cool Cat, Dirty Dog, and Chicky Baby whose segments consisted of a walking bass line, percussion, and rhymed spoken-word vocals. Periodically the show would feature popular singers who would briefly perform.</td>
<td>1986-90</td>
</tr>
<tr>
<td>Police Academy</td>
<td>&quot;They Wear the Blue&quot;; rap/hip-hop performed by the Fat Boys.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1988-89</td>
</tr>
<tr>
<td>Pound Puppies</td>
<td>Begun with a funky bass line and a second line, march-like rhythm. Flute comes in with the melody with by a hard-bop like accompaniment reminiscent of &quot;The Preacher&quot; or &quot;Doxy&quot;.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1986-87</td>
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<tr>
<td>Reading Rainbow</td>
<td>Soft R&amp;B with synthesized keyboards, drums, and bass sung by Tina Fabrique.</td>
<td>Each episode centered on a theme from children's literature. Periodically, musical guests performed, such as Sweet Honey in the Rock or the cast of STOMP. Easy listening music would also often accompany the narrators reading the featured children's book.</td>
<td>1983-2006</td>
</tr>
<tr>
<td>Sesame Street</td>
<td>“Can You Tell Me How to Get to Sesame Street?” by Joe Raposo employed a “jaunty” rhythm and simple sing-song melody. Jazz harmonica player Jean &quot;Toots&quot; Thielemans performed with a mixed choir of children, to record the opening and closing themes.</td>
<td>Longest running U.S. children's show. Often featured famous musical guests ranging from jazz musicians to pop-music artists. A variety of musical styles may be heard in each episode.</td>
<td>1969-present</td>
</tr>
<tr>
<td>Smurfs</td>
<td>“The Smurfs Song” featured a mixed chorus singing a simple melody on the syllable &quot;la&quot; interspersed with simple lyrics backed by an orchestra. Halfway through the music becomes a bit ominous as the villain is introduced. Then the primary theme returns to its joyous tone at the ending.</td>
<td>Various classical masterpieces are used as background music during the episodes, among them Franz Schubert's Unfinished Symphony (Symphony No. 8 in B minor), Stravinsky's Firebird, Liszt's Piano Concerto No. 1, Berlioz's Symphonie Fantastique, Tchaikovsky's Nutcracker, etc.</td>
<td>1981-89</td>
</tr>
</tbody>
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(Cont.)

<table>
<thead>
<tr>
<th>Television Program</th>
<th>Theme Song Style(s)</th>
<th>Musical Styles/Genera within the Show</th>
<th>Air Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Super Mario Brothers Super Show</strong></td>
<td>Opening theme entitled &quot;Plumber Rap&quot; is a rap song set to hip-hop rhythms, as well as mickey-mousing sounds and sampled music from the video game the show is based on. Melodically, the &quot;Super Mario Bros. theme&quot; from the original video game is interspersed. The theme has a calypso rhythm and steel drum music. &quot;Do the Mario&quot; is at the end with rapping by Lou Albano who plays Mario to the main Mario theme.</td>
<td>During the cartoon segments, non-diegetic music was played to go along with the scene. These were often prominent singles from famous singers, songwriters, and musical artists of the era.</td>
<td>1989-91</td>
</tr>
<tr>
<td><strong>TaleSpin</strong></td>
<td>Theme in upbeat calypso style performed by Jim Gilstrap and accompanied by an Afro-Caribbean rhythm section, brass and woodwinds.</td>
<td>Non-diegetic music and Diegetic sounds</td>
<td>1990-91</td>
</tr>
<tr>
<td><strong>Teenage Mutant Ninja Turtles</strong></td>
<td>Rock theme by Chuck Lorre.</td>
<td>Recurring background music that reflected the mood of the situation, as well as specific music for recurrent settings such as the Technodrome, the sewers, Channel 6, etc.</td>
<td>1987-96</td>
</tr>
<tr>
<td><strong>The Care Bears</strong></td>
<td>&quot;Care Bears Countdown&quot; is the second theme used for the series and is in an upbeat rock style performed by John Sebastian, founder of the The Lovin' Spoonful.</td>
<td>Non-diegetic music and Diegetic sounds.</td>
<td>1985-88</td>
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<tr>
<td><em>The Letter People</em></td>
<td>&quot;Come and Meet the Letter People,&quot; consisted of acoustic folk guitar, vocals, and woodblock.</td>
<td>Children's literacy program and the television series based on that program. Each letter was represented by puppet characters that sang in various styles, e.g. Mr. H with horrible hair sang a tarantella and Miss O was an &quot;obstinate&quot; opera singer.</td>
<td>1972</td>
</tr>
<tr>
<td><em>The Real Ghostbusters</em></td>
<td>Pop, R&amp;B song composed by Ray Parker Jr., with vocals by John Smith for the cartoon rendition.</td>
<td>Non-diegetic music and Diegetic sounds.</td>
<td>1986-91</td>
</tr>
<tr>
<td><em>Tiny Toons</em></td>
<td>Upbeat orchestral theme by Bruce Broughton with vocals by several of the cartoon characters.</td>
<td>Orchestral scores performed by pop-orchestra were produced for each episode by a variety of film composers.</td>
<td>1990-95</td>
</tr>
<tr>
<td><em>Today's Special</em></td>
<td>Upbeat instrumental, R&amp;B with saxophone riffs and vocals.</td>
<td>Characters sang songs in various styles during the show.</td>
<td>1981-87</td>
</tr>
<tr>
<td><em>Welcome to Pooh Corner</em></td>
<td>Music reminiscent of the the Great American Songbook or Broadway show tunes from the 1930-50s, sung by a mixed chorus.</td>
<td>Stride piano accompaniment may be heard throughout the episodes. Characters periodically sing songs that go along with the story or situation. Non-diegetic music and Diegetic sounds.</td>
<td>1983-86</td>
</tr>
</tbody>
</table>

Table 1: Most Influential TV Themes and their Musical Styles between c. 1975 and 2000.
One of the most interesting questions to ask jazz musicians, especially those who grew up after 1980, is about their earliest memories, or concepts, of jazz music. For every person who acknowledged that there is a type of music in the world called jazz that is performed by jazz musicians, it may be observed that social and cultural circumstances are partially responsible for the construction of, and orientation to, the concept. As mentioned earlier, many musicians from older generations recalled first being introduced to jazz by listening to records with their parents. They also looked at the album cover pictures and art of these records; listened to jazz on the radio; looked at magazines with jazz related images or articles; or saw the music performed live in their neighborhoods. Media outlets often portrayed jazz as a hip music created by talented, cool musicians that did not adhere to the status quo. The degree to which musicians did or did not live up to such stereotypes is debatable, but the sound of the music coupled with its constructed image is what attracted many young musicians to the music.

The earliest recollection that I have of a jazz concept is from three animal puppet characters on the popular children's program *Pee-wee's Playhouse* (1986-90), which I watched from about age four until it went off the air when I was seven. Dirty Dog, Cool Cat, and Chicky Baby formed the Puppetland Band which was a 1950s style jazz combo set in an environment that looked like a New York City alley.  

In each episode Pee-wee, the main character played by Paul Reubens, interacted with these puppets for a small portion of the show. Each puppet exemplified a set of beatnik or jazz-related

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stereotypes including: a cool 'laid back' persona, a smooth rhyming dialect, creators of abstract art, and unique voices. Cool Cat spoke with a raspy voice reminiscent of Miles Davis, while Dirty Dog's voice was deep. Dirty Dog wore a bowler hat and played a puppet sized stringed bass and possessed blood shot eyes that were only partly open with three elaborate eye circles that seem to imply a deficit of sleep, or perhaps, drug abuse. Cool Cat played a set of bongo drums and wore a Dizzy Gillespie style tam and thick black glasses. Chicky Baby had "stringy blond hair covering one of her permanently closed eyes" and also wore a tam hat. During their portion of the show a slow and bluesy jazz bass line accompanied by bongos could be heard, and the characters would often sing and scat using traditional vocables such as "be-bop."

Figure 1: From left to right, Dirty Dog, Chicky Baby, and Cool Cat from Pee-wee's Playhouse. Picture from season 4, episode 2 "Fire in the Playhouse."

104. Gaines, Inside Pee-Wee's Playhouse: The Untold, Unauthorized, and Unpredictable Story of a Pop Phenomenon, 52.
The fact that my earliest memory of a jazz concept is connected with Pee-wee Herman's Playhouse demonstrates how different my path to becoming a jazz musician was from many of my predecessors. I did not see live jazz music for the first time until I was in the fourth grade (age 10), nor did I start regularly looking at images on jazz CD covers until I was 15. Although many of the television shows I watched featured various forms of jazz music, few of them had jazz musicians who performed live, or talked about their music. In addition, learning about jazz was not a part of my elementary school curriculum. Thus, *Pee-wee's Playhouse* presents one of my earliest and most influential media orientations toward jazz as a hip music played by cool musicians that seemed to live above the fray. In addition to the images and mannerisms of the characters, Pee-wee and the other members of the playhouse treated the puppets with a certain kind of respect. Although hard to characterize, the respect and attention they received indicated to me that the puppets were *cool*.

Here, I define coolness to be an admired aesthetic of attitude, behavior, comportment, style, and appearance. As Caleb Warren and Margaret C. Campbell points out "in this sense, coolness is similar to socially constructed traits, like popularity or status (Hollander 1958); objects and people are cool only to the extent that others consider them cool." In *American Cool: Constructing a Twentieth-Century Emotional Style*, Peter Stearns argues "by the 1990s, the word has come to mean many things, but it always suggests approval. . . Being a cool character means conveying an air of disengagement, of nonchalance, and using the word is part of the process of creating the

right impression." I appreciated how Pee-wee and other members of the playhouse treated the Puppet Band with acceptance while the puppets gave off an air of disentanglement and casualness. I thought that it would be cool to be revered in this manner, which caused me to strive to understand why their behaviors were met with respect and why it was attributed to characters given the role of jazz musicians.

The show also had a racially and ethnically diverse cast of characters. Gaines explains that "Reubens wanted the program to more closely reflect the viewing audience, so changes were made to incorporate more people of color into the cast." Positive portrayals of African-American, Latin American, and Asian American characters were a part of the show. Cowboy Curtis (played by the now famous Laurence Fishburne), Reba the Mail Lady, and the King of Cartoons where all played by African-American actors, and had prominent roles in the show. As a young person, my concept of race was still being constructed based on my experiences and observations in the world. I was aware that my skin color was darker, and that my hair was of a different texture, than my mother and aunt, but did not understand why. And I knew that my father had darker skin like mine. Although my family did not make a big deal of race, in public people would sometimes look or treat me strangely. On many occasions I recall black women reaching out to touch my hair having said "oh, he got that good hair. It's so soft." I also saw the contentious looks some people gave my mom or aunt, as if they disapproved of them having a dark skinned child. Such experiences slowly allowed me to understand that I,

and my skin color, was what W.E.B. DuBois described as "a problem." Although I did not understand the dynamics of race playing out around me, I did identify with, and had a special affinity for, the African-American characters on the show.

The music for each episode of *Pee-wee's Playhouse* was very diverse. For example, Season 2, Episode 6 named "Tons of Fun" features many genres of diegetic and non-diegetic music, including 1930s and 40s era swing, 1960s psychedelic surf rock, rock, country, bluegrass, American folk, rap, synthesized music, carnival music, and Middle Eastern themes. There is also a recurring non-diegetic background theme with guitar accompanying playing "rhythm changes" behind a somewhat odd sounding keyboard synthesizer anxiously playing a melody that is a variation of Gershwin's "I Got Rhythm" to a swing rhythm. Two minutes into the show, Pee-wee found a 12 inch record and had his record playing robot play it for him. A recording of swing era vocalist, probably Bob Hope, singing George Gershwin's "That Certain Feeling" backed by a big band became audible. Pee-wee immediately started to lip-synch while he playfully danced around the playhouse to the music. Later, Pee-wee's friend Cowboy Curtis sang a country song, Jambi the Genie rapped, Miss Yvonne clogged to bluegrass, and a recording of "Three Little Sisters" performed by the Andrews Sisters accompanied a black and white video of penguins and a polar bear making music. For a full musical

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109. The relevant excerpt that inspired this thought is from DuBois' *The Souls of Black Folk* in Chapter 1 "BETWEEN me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it. All, nevertheless, flutter round it. They approach me in a half-hesitant sort of way, eye me curiously or compassionately, and then, instead of saying directly, How does it feel to be a problem? They say, I know an excellent colored man in my town; or, I fought at Mechanicsville; or, Do not these Southern outrages make your blood boil? At these I smile, or am interested, or reduce the boiling to a simmer, as the occasion may require. To the real question, How does it feel to be a problem? I answer seldom a word. And yet, being a problem is a strange experience,—peculiar even for one who has never been anything else, save perhaps in babyhood and in Europe." W.E.B. Du Bois, *The Souls of Black Folk* (Rockville, MD: Arc Manor, 2008 ), 11. Originally published as *The Souls of Black Folk: Essays and Sketches* (Chicago, IL: A. C. McClurg & Company, 1903).
sketch of this episode, see Appendix B. The point of my analysis is to evoke the rich creativity and musical diversity of this children's show.

Movies, VHS Tapes, and My Fisher Price Tape-Recorder

In addition to television, I also loved watching VHS tape-recordings at my home of movies that featured music. Many of them were cartoon musicals produced by Walt Disney Pictures. My favorites included The Little Mermaid (1989), Beauty and the Beast (1991), Aladdin (1992), Muppet Christmas Carol (1992), The Lion King (1994), and The Hunchback of Notre Dame (1996). Like the TV show themes discussed above, the movies provided a wide variety of diegetic and non-diegetic musical influences. In subsequent years, music from many of these movies, including Beauty and the Beast, Aladdin, The Lion King, and the Hunchback of Notre Dame, made regular appearances in my elementary school choirs or junior high school concert bands. I became obsessed with much of the music from these movies and could recite almost every movie line and sing every lyric. I often created my own mix tapes—a compilation of songs or other sounds recorded onto a cassette tape—of my favorite songs from the television shows with a small brown and beige, battery-operated Fisher Price tape-recorder with built-in microphone that I got when I was about four years old. I listened to them for hours while I was outside playing on my swing-set. For several years, my life seemed to revolve around the tape-recorder, and I had it with me everywhere. I enjoyed interviewing family members and acting as if I had my own radio show or news cast. I recorded random environmental sounds, made up my own characters (essentially interviewing myself), and covertly recorded conversations and the sounds of daily activities of my family and
friends. Given that I was an only child, access to cohorts my own age, outside of schooling environments, at this point in my life was sparse. This pushed me to creatively find ways to amuse myself, and my tape-recorder was central to this end. I quickly developed a fascination with sound production and strived to find the most effective was to create audio shows that included music and acting.  

My most prized mixed tapes had music from Disney's *The Little Mermaid*, Mary Martin's 1960 made-for-television version of *Peter Pan* (1960), *The Wizard of Oz* (1939), video game music from a host of my Nintendo cartridges (discussed below), and *Mother Goose: Rock 'n' Rhyme* (1990). The latter was a made-for-television musical that aired on the Disney Channel in 1990. It had many similarities to *Pee-wee's Playhouse* in its childlike creativity, but also had musical performances by famous artists, including R&B singer Little Richard, 1980s R&B singer Bobby Brown, glam metal guitarist Warren DeMartini, ZZ Top, the Del Rubio Triplets, and Brian Setzer. *Alice in Wonderland*, a 1985 made-for-TV movie, was another musical that featured a diverse array of popular musical performers. We had taped the show off the Disney Channel and I went through periods where I watched it almost every day. As I did, I was able to sing along with almost every musical performance in the show. If it could be said that 78 and LP records and radio provided a formative audio world for earlier generations, and then I would propose that shows like *Mother Goose* and *Alice in Wonderland* did the same in mine, acting as a kind of dictionary or encyclopedia of eclectic music genres for young people.

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110. For a qualitative sociological study on the challenges of being an only child, see Bernice Sorensen, *Only-child Experience and Adulthood* (Basingstoke, United Kingdom: Palgrave Macmillan, 2008).
Although they might have been geared toward children, these shows featured the idiomatic sound characteristics of many different genres.

*My First Performances*

I started to perform improvised music with a toy guitar and *Fisher Price Star Stage* microphone to my Grandmother and Aunt. The *Star Stage* was a popular battery powered toy in the 1980s that consisted of a plastic microphone connected to a base with two foot pedals—one to control lights and one for a vibrato affect. I would attempt to improvise the words and melodies as if I already knew the song, although I was creating it on the spot. Conceptually, I assumed that all of the music that I had seen on television, and was now experiencing, had been created in the moment by the performers. I imagined that the large groups of musicians I saw all used some kind of telepathy to play together. It seems that my isolation from many other children and musicians in my early years gave me an uninhibited chance to develop a personal conception of music. Some of the most fun I had was making tape recordings of myself playing with my toy guitar and Star Stage. Most included an open-ended, improvised form. I rhythmically strummed my toy guitar and sing a series or words with a bluesy feeling reminiscent of the rock music and blues I had heard. In some cases, I managed to rhyme my improvised lyrics, although I would sometimes make up nonsense words to do so. Every so often I managed to even tell a coherent story through my improvised singing. I incorporated musical conventions such as dynamics, emotional rushing/slowing, stop-time, vocal inflections, dramatic pauses, and shouts, all of which I must have picked up by listening to my favorite music over and over again. The feeling that I had while performing on my soundstage was
beyond words. I felt elation, transport, and freedom every time I performed. These improvised performances were the foundation of my musical concept of improvisation and still influence me to this day. And no matter how bad I may have sounded to my grandmother and Aunt, they always encouraged my creativity. Since I was not around any other musicians to tell me that I was playing the wrong way—or that it was hard to improvise music—I grew up with a autodidactic approach and unique concept of musical performance in which I relied heavily on learning by rote.

Figure 2: The author playing with toy guitar and Fisher Price Star Stage. Photo courtesy of author's aunt Alice Noonan.
The music and sounds in video games played a huge role in my early musical development. The first video games I played were arcades in local stores or restaurants. There was a convenience store up the street from my house that had a coin operated third-person "run and gun" action game named *Contra.* The overall plot consisted of two armed commandos whose mission was to take out an alien terrorist group planning to take over the world. I was very attracted to the arcade game, and always asked my aunt for coins so that I could play it when we visited the convenience store. Although the visuals and interactive gameplay was entertaining, I was truly drawn in by the music. The thrill of being able to control the characters within the game, while energetic rock-like music played in the background, created a unique experience that was quite different from film. Karen Collins explains that "both diegetic and extradiegetic activity" are present in many video games, and that "the player has a conscious interaction with the interface (the diegetic), as well as a corporeal response to the gaming environment and experience (extradiegetic)." Collins asserts that "this element of interactivity distinguishes games from many other forms of media, in which the physical body is 'transcended' in order to be immersed in the narrative space (of the television/film screen, and so on)."

Scholars in the burgeoning fields of game studies and video game sound studies have proposed terminology to identify various aspects of this uniquely interactive multi-

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111. *Contra* (Tokyo, Japan: Konami, 1987), arcade video game.
113. Ibid.
media medium. Theorists such as Collins borrow terms from film terminology, including those indicated above. Collins defines interactive audio as audio that "refers to those sound events that react to the player's direct input." She adds that "music, ambience, and dialogue can also be interactive." Interactive audio in Contra includes the sound effects triggered when the player presses the button that fires the weapon. Collins defines adaptive audio as "sound that reacts to the game states, responding to various in-game parameters such as time-ins, time-outs, player health, enemy health, and so on," while dynamic audio "reacts both to changes in the gameplay environment, and/or to actions taken by the player." In addition, non-linearity refers to "the fact that players have some control over authorship (playback of audio). This will be explored further below. In addition to the corner store up the street, I also was able to play many different coin-operated arcade games at the new Forest Fair Mall Timeout on the Court indoor amusement park. The mall seemed fancy with its ornate design, skylights, arched copper roofs, discount movie theater, large indoor Ferris wheel, high-tech virtual reality center, laser tag arena, among other attractions. When I visited the mall with my Aunt, I would play my favorite games repeatedly. In doing so, I quickly learned many of the melodies by ear and could sing along with the music in the games.

In 1989 I received a Nintendo Entertainment System for Christmas. Like many of my friends, I was thereafter glued to my television, playing video games at least a couple

114. Ibid., 4.
115. Ibid.
116. Ibid.
117. Ibid.
of hours almost every day. The first game that I played was Super Mario Bros. I immediately fell in love with its sounds and music. Although in retrospect I would identify the melodic style as calypso, at the time the video game music from Mario Bros. sounded like its own form of music, not comparable to non-video game music.\textsuperscript{119} The technological limitations of this music contributed to a sound world unlike anything I had heard on the radio, in music class, on television, or in the movies. Collins explains that "the audio of the 8-bit era games represents an interesting tension between game sound aesthetics and the series of pressures and constraints exerted by technology, by industry, by genre, and by the very nature of games themselves. Each machine had a slightly different aesthetic that grew, in part, from the technology that was available."\textsuperscript{120} Early games used sound chips called programmable sound generators (PSGs) to generate sound in games through oscillators.\textsuperscript{121} Collins describes the NES's technical limitations in more detail:

The NES's sound chip, invented by composer Yukio Kaneoka, used a custom-made five-channel PSG chip. There were two pulse-wave channels capable of about eight octaves,\textsuperscript{18} with four duty cycle options to set the timbre. As well, one of the pulse-wave channels had a frequency sweep function that could create portamento-like effects, useful for UFOs or laser-gun sound effects. A triangle wave channel was one octave lower than that of the pulse waves, and was more limited in pitch options, having only a 4-bit frequency control. The fourth, the noise channel, could generate white noise, which was useful for effects or percussion. The fifth channel was a sampler, also known as the delta modulation channel (DMC), which had two methods of sampling. The first method was pulse code modulation, which was often used for speech, such as in Mike

\begin{itemize}
\item \textsuperscript{120} Collins, Game Sound, 34.
\item \textsuperscript{121} Ibid., 12.
\end{itemize}
Since home video games were so new to me, I did not expect a higher quality of audio. Instead, my ears quickly adjusted to the aesthetic that the Nintendo provided. I did not expect video games to sound like music I would hear on the radio, and the immersive experience of gameplay along with the electronic sounds evoked emotional responses that I could not get from other media sources. I enjoyed listening to video game music so much that I recorded much of it from the television with my Fisher Price tape-recorded and listened to it in the backyard while I played on my swing set.

From about first to fourth grade, playing video games was mostly a solitary experience. Since I had no siblings or young friends that lived nearby, much of the time that I spent playing video games was alone, although popular games were the source of discussion among classmates at school. Soon, the Nintendo was outdated and many of my friends were talking about the Super Nintendo. After I pleaded with my family to allow me to upgrade, I received a Super Nintendo Entertainment System at Christmas when I was in the third grade (age 9). The graphics and sound quality had substantially improved, and I continued to be drawn in by the music. One notable game with excellent music was *EarthBound*. The game was developed by Japanese video game creator Shigesato Itoi and the music composed by songwriter Keiichi Suzuki and sound designer Hirokazu Tanaka. There is a large diversity of music genres represented, including jazz, blues, R&B, funk, rock n' roll, surf rock, rockabilly, soft rock, rock ballads, Latin rock,

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122. Ibid., 25.
techno, waltz, tango, Middle Eastern, jazz-rock fusion, and a variety of quirky songs that seemed to defy easy categorization. EarthBound is a role-playing game with a plot that revolves around the main characters traveling the world to collect melodies before defeating the evil alien force Giygas.

In addition to non-diegetic music, there are many scenes where musical groups within the game, such as the Runaway Five—which is an obvious take on the characters from the Blues Brothers (1980) movie—diegetically perform. Later in the game, there is a character named Venus who sings jazz with the Runaway Five as the star attraction. In addition to having a groundbreaking soundtrack, therefore, the theme of music itself played a huge role in the game; indeed, the main protagonist named Ness must battle foes in order to collect bits of a mystical melody with a sound stone to realize his full potential as the world's liberator. As far removed from live performance as the musicians in the game may seem, my interest in playing music substantially grew from having been immersed into EarthBound's world. Moreover, the positive emotions I felt from the diverse musical types found in the game instilled in me the desire to seek out their origins.

From age ten I started to spend the night at friends' homes on weekends—or they would spend the night at mine. Most of these friends were white and of similar social status at school. Most of us were members of the local Boy Scout troop and played together on the same recreational basketball teams. When spending the night, we would have the living room to ourselves, where we watched movies on the VHS player, ate pizza, and played video games until the early morning. In fact, video games were our primary source of entertainment. In some cases, the music inspired us to dance or sing along with the game's memorable melodies. One example is from *Super Mario Kart*, a racing game that featured characters from the *Super Mario Bros.* franchise. The song that

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125. Ape and HAL Laboratory, Shigesato Itoi, director, *EarthBound.*
played if you finished the race in one of the top spots consisted of a merengue beat that had my friend Kevin and me thrusting our arms and fists into the air in unison on the accented beats. When we were at Kevin's house, we could play computer games. A memorable one was *Myst*, a graphic adventure puzzle video game. The gameplay consisted of moving the main character, named the Stranger, through different ages of the seemingly deserted island of *Myst* to find books and other artifacts that reveal details about the back-stories of the game's characters. The music consisted of a forty-minute soundtrack with 26 tracks of synthesized music by Robyn Miller. I characterize the music as "New Age" or ambient music, meaning a style that either "characteristically seeks to develop a mood of relaxation in the listener by reproducing sounds from the natural world, and by the use of light melodic harmonies and improvisation," or else is "characterized by its predominantly electronic textures and the absence of a (persistent) beat, which is designed to create or enhance a particular atmosphere or mood, esp. of relaxation or contemplation." There were few memorable melodies in this music, so it was difficult to sing along with the music. Nevertheless, I really liked something about this dreamy kind of synthesized music. In later years, I came to like and listen to certain forms of New Age music during moments of relaxation, meditation and contemplation. I

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was accordingly influenced by this genre in some of my own jazz compositions and musical improvisations.

Video game music has fundamentally affected the way recent generations of musicians hear, experience, and understand music, which is important for contemporary jazz educators to understand. Although a number of scholars from various fields have analyzed video game content, culture, and sociology, a limited number of ethnomusicologists have specifically examined the influence of video game music and culture on jazz musicians born after 1980. Violence in video games, such as Michael Ward's "Video Games and Adolescent Fighting," is a commonly discussed theme, along with critical studies that probe the sociological effect of video games on young people, including Alexandra Henning et. al. in "Do Stereotypic Images in Video Games Affect Attitudes and Behavior? Adolescent Perspectives." Some notable authors that focus on video game music include Neil Lerner, Miki Kaneda, Evan Tobias, William Cheng, Michael Austin, and Jochen Eisentraut. In the field of game studies, authors such as Karen Collins, Andy Clark, Jon M. Gibson, James Newman, and Frans Mäyrä examine the design and cultural aesthetics of video games, in which music is a major topic of consideration. 


analyzed the video games to influence pedagogical models, including Lily Gower, Gianna Cassidy, and Alex Ruthmann.  

How have video games and their music changed the way jazz musicians hear and understand music? One historical landmark for jazz education and its music-learning environments occurred in 1917 with the first jazz recording. As Carter, McDaniel, Suber, and others point out, recordings were often viewed as the first jazz "textbooks." Recordings and radio changed the music-learning environment. Although I mean not to suggest that video game music are textbooks for learning jazz, I posit that new media forms such as videogames created a distinctive way for young musicians to experience and conceptualize various forms of music in the 80s and 90s that had not existed before. In more recent years as a professional musician, I have performed jazz versions of the *Mario Bros.* themes on the bandstand. I also enjoyed teaching myself to play the "Star Theme" from *Super Mario* on the keyboard in the piano practice rooms at the College-Conservatory of Music. Ultimately, the practice of musicians consciously or unconsciously adopting melodic ideas from favorite games for compositions and live improvisation is only a small dimension of the influence of video game music. The fields of ethnomusicology, jazz studies, and music education may benefit from increased

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133. See Appendix D for the score to "Star Theme."
scholarly consideration and analysis of the ramifications that video games and video game music has had on the lives of jazz, and other, musicians born after 1980.

Elementary School

Mr. Cordell and Multi-culturalism in the 1990s

Some of my fondest childhood memories took place in my elementary school music room. The space itself was technically two rooms that had a removable wall in the middle. Smaller classes would be in one side of the room, which contained a studio piano and about 25 folding chairs with retractable tablet arm desks. On the wall was one big poster that featured children from different nationalities in their traditional clothes all holding hands, and another with renderings of Bach, Mozart and Beethoven. The other half of the room contained a large number of instruments, particularly percussion. There were many Orff instruments, including small xylophones, marimbas, glockenspiels, and metallophones (I will talk more about my experiences with Orff instruments below). The music room also came equipped with a television set used to show documentaries or educational music videos. An example of the latter includes the Drug Abuse Resistance Education (D.A.R.E.) music video, which had a rock band of real police officers who sang the song that we called the D.A.R.E. song. D.A.R.E. was a controversial education program founded in 1983 whose purpose was to prevent young people from using illegal drugs, joining gangs, and committing violent crimes.134 I can vividly recall the chorus of the song:

[final chorus]
D.A.R.E. to keep a kid off drugs
D.A.R.E. to keep a kid off dope
D.A.R.E. to find a kid some help
D.A.R.E. to find a kid some hope
Why don't you help us?"
[end of song]

This video was played for us quite often, which may explain why I can still recall it with such specificity. Perhaps, I was able to remember this, and snippets of many other songs, because my auditory memory was developing.

Mr. Cordell, our elementary school teacher who was white, was a jovial man who impressed me with his piano playing and vibrato-filled falsetto singing voice. Our music classes consisted primarily of singing songs, playing Orff instruments, dancing, learning about musical nomenclature, and learning how to read music. From kindergarten through fourth grade, we often played musical games and sing-alongs. One of my favorites was a Halloween song called "Witches' Brew" by Hap Palmer and Martha Cheney.135 Throughout the month of October, we stood in a circle during music time, singing along with the 1950s style rock recording: "stir it in my witches brew, I got magic—all a kazam a kazoo" while acting as if we were stirring a large, bubbling caldron. Square dancing was another memorable activity. Our teacher used an up-tempo recording of the famous American folk song "The Red River Valley," in which a caller with a southern-drawl yelled lines like "Oh, you lead right on down in the valley/And you circle to the left and to the right/Then you swing that girl in the valley/Then you swing that Red River gal."

The dance consisted of the following:

135. See Appendix F for complete lyrics of "Witches' Brew."
Students circle in sets of six that break into two facing lines of three dancers. Trios are formed by one boy and two girls or one girl and two boys. The three join hands. All sing with great gusto while dancing . . .

Edith Fowke explains that "the song generally known as 'The Red River Valley' is one of the most widespread of North American folk songs" and that "it has been generally assumed that the many versions of the song are all derived from 'In the Bright Mohawk Valley' which James J. Kerrigan published in 1896." For more on the history of the song, see Fowke's "'The Red River Valley' Re-Examined." In the third grade, we even dressed up in Western themed clothes to perform our square dance publicly for our parents and friends at an assembly.

Each year in elementary school (grades one through six), students prepared several musical programs with a choir including everyone in the same grade level. These programs gave us something to work toward in our music classes. My first grade program was called "Peace and Brotherhood," and it combined multi-cultural and patriotic American themes into a thirty-minute show. Many of the students had speaking roles where they portrayed historical figures or symbolic characters, delivered in dialogue or monologue between songs. For instance, after performing a patriotic song entitled "This is Our Flag," a student portraying Betsy Ross said "It was a proud moment for me when General Washington asked me to make this flag with 13 stars and 13 stripes. How beautiful it was, and what an inspiration to all who saw it." Then, we reprised the song "This is our flag / Red, White, and Blue / Before it we stand proudly and true . . . ."

138. Ibid., 163-171.
139. "Peace and Brotherhood," First Grade Play, author in possession of video recording.
is Our Flag" was also the first time I ever performed live on a musical instrument. I was selected to play a medium sized Orff marimba.

Orff instruments consisted of a variety of percussion instruments, many based on a form of African xylophone, developed by German composer Carl Orff in the 1920s to accompany his developmental approach to music education called Orff Schulwerk, or the Orff Approach.\footnote{Mary Shamrock, "Orff-Schulwerk: An Integrated Foundation," \textit{Music Educators Journal} 83, no. 6 (1997): 41-2.} The instruments included miniature xylophones, marimbas, glockenspiels, and metallophones that have removable bars and resonating columns to project the sound, and are easy to move and store. Mary Shamrock explains:

Orff-Schulwerk can be described as a model for the design of learning experiences; its main thrust is musical learning, but it has strong implications for cultural and social learning as well. The teacher employs the central activities described to nurture student development in musical skills and in understandings. The goal is development of individuals who are comfortable with active music making—they can sing, move, play instruments, use speech in rhythmic and dramatic contexts, improvise simply in all of these areas, and combine materials into original forms. The learning activities take place in a group context; ideally, each individual learns to cooperate in group activity as well as contribute to it, with confidence in his or her own abilities as well as appreciation for those of others.\footnote{Ibid., 41.}

The four main tenets of this approach were 1) exploration—discovery of sounds and movement; 2) imitation—including imitating speech, clapping, finger snapping, and dancing; 3) improvisation—encouraging students to build off of the prior two tenants to initiate new patterns and musical ideas to the group activity; and 4) creation—combining aspects of the previous tenets to various musical forms. \footnote{Ibid., 43.} Overall, the curricular approach that we experienced seems to have incorporated many aspects of the Orff
approach, insofar as we practiced improvisation, bodily movement, and learning music aurally through repetition. Although sheet music was periodically used to learn melodies, we learned most music aurally, through imitation of what we heard and repetition until it was engrained in our bodies. Challenging music sections that we could not easily pick up by ear were isolated and sung to us. We then repeated back to him what we heard several times.

Other songs from our first-grade play included "His Name is Martin Luther King"; "We Are the World," which included students from different ethnicities dressing in their traditional attire while holding hands in a circle around a student portraying Lady Liberty; "Grand ol' Flag," where we marched in place and saluted a student playing Uncle Sam; "Yankee Doodle"; "It's a Small World"; and "Dance Indian Man." The primary lyrics to the latter were:

Dance, Dance, Dance, Dance, Indian man
Shake your rattle, beat your drum
Oh it must be lots of fun
Dance, Dance, Dance, Dance, Indian man
Uh-huh, uh-huh.

The music of that song incorporates stereotypical notions of Native American music, including a steady pulse emulating a drum and use of the interval of a 5th in the bass of the piano. Today, this song might be considered culturally insensitive or politically incorrect.

Overall, the curriculum fostered a nationalistic American identity firmly rooted within a Eurocentric and Judeo-Christian paradigm. Despite what seemed to be an emphasis on multiculturalism, we rarely listened to the music of indigenous world
cultures. Although the school was public and not supposed to favor any particular belief system, the religious orientation could be deduced by considering the holiday music used throughout the year. The majority of the music consisted of traditional and novel Christmas songs reflecting Christian religious narratives that define what many would regard as the cultural "mainstream" in the United States, such as "Silent Night," "We Three Kings," and "Deck the Halls." Other European American folk figures such as Santa Claus, Rudolf the Red Nosed Reindeer, etc. were also prominent. One year, I elected to dress up like Rudolf and rollerblade around the stage while my peers sang "Rudolf the Roller-skating Reindeer." A few Hanukah songs would sometimes be incorporated, such as the "Dreidel Song." However, representations of other religious holidays or their representative musics were not usually involved.

Political contexts of the late 1980s and early 90s may have influenced our "multicultural" music education. In *Music in Cultural Context: Eight Views on World Music Education*, Patricia Shehan Campbell explains:

> World music education is not new to teachers, nor is its counterpart, the heavily invoked curricular practice called "multicultural music education." By the mid-90s, elementary and secondary-level music educators in general, choral, and to a lesser extent, instrumental instructors were reflecting in their repertoires the cultural diversity of the American national and some of the many mother-countries Americans claim as their first homes (or the homes of their ancestors). A multicultural approach to subject matter is being upheld by teachers, their administrators, and school boards as a pathway to the reduction of prejudice among students and a means of providing "equity pedagogy" to all students regardless of their racial, ethnic, or social-class group. A small, albeit vocal, group of conservatives warn of a "multicultural mafia" of university professors and lead teachers, who have imposed "ethnocentric, Afro-centric, and bilingual curricula on public schools, but these charges are not easily validated. Nor
have they yet affected the multicultural mandates currently being realized in schools across the country.\textsuperscript{143}

My elementary school was somewhat racially diverse, insofar as there were a variety of ethnicities represented by teachers and the student body. I do not recall being treated negatively based solely on my race. However, I did sometimes feel prejudged with regard to my native intelligence due to my low standardized test scores, struggles in math, and a slow start in learning to read. This prejudice had the effect of furthering my interest in social class and the hierarchies of status groups as early as first grade. I quickly observed that certain students, sometimes referred to as the "smart kids," received privileged treatment by teachers, administrators, and other students. Many of the "smart kids" also happened to be part of the school's social groups referred to as the "cool kids."\textsuperscript{144} This caused me to wonder why certain social groups were considered to be cool, popular, and given preferential treatment, while others did not enjoy such distinction.

My desire to become one of the "smart" or "cool kids" inspired me to continue teaching myself how to dance and sing. I noticed that people responded well to good performances, so I took every opportunity I could to perform for people. Our school had a large talent show at the end of each school year, and in the fourth grade I had a transformative experience dancing to "Billie Jean" by Michael Jackson. At the time, I


\textsuperscript{144} My experience is not unique, and there is an expansive and robust literature on this topic, particularly in the field of sociology that explores the construction of status groups in American schools. For further reading see Murray Milner, \textit{Freaks, Geeks, and Cool Kids: American Teenagers, Schools, and the Culture of Consumption} (New York, NY: Routledge, 2004); Marion K. Underwood, "Gender and Children's Friendships: Do Girls' and Boys' Friendships Constitute Different Peer Cultures, and What are the Trade-offs for Development?," \textit{Merrill-Palmer Quarterly} 53, no. 3 (2007); Sharon Lynn Nichols and Thomas L. Good, \textit{America's Teenagers--Myths and Realities: Media Images, Schooling, and the Social Costs of Careless Indifference} (Mahwah, NJ: Lawrence Erlbaum Associates, 2004); William A. Corsaro, \textit{The Sociology of Childhood} (Thousand Oaks, CA: Pine Forge Press, 2005); Marcel Danesi, \textit{Cool: The Signs and Meanings of Adolescence} (Toronto, CA: University of Toronto Press, 1994).
autodidactically practiced dancing four to six hours a day. Although I was a bit overweight, I could do the Moonwalk—dance made famous by Michael Jackson—the splits, and many other moves I learned from studying videos of Jackson's notorious dances (Jackson can be seen doing the splits in videos from his youth when he was emulating James Brown). On the day of the talent show I was initially a bit nervous, but pushed through and performed. Each show was done twice, once for the younger kids and once for the older. News had spread of my first performance to the older kids, and when my name was announced the crowd went crazy clapping and screaming. It was at that moment that I caught the proverbial "bug" for live performance. The performance helped me increase my popularity within the school, which was something I valued at the time. Increased popularity seemed to affect how both students and teachers treated me. This served to reinforce my desire to develop further my musical and performance skills.

_The First time I Heard Live Jazz_

The first time that I heard live jazz music was in the fourth grade, when the Princeton High School Jazz Ensemble performed for an assembly. It was led by a tall, older, charismatic African-American man named Mr. Johnny Williams. He seemed to exude an aura of coolness, and I immediately hoped that I could associate with him in the future. Once the band started to play, I was awestruck. My friend Tommy sat next to me and we both kept looking at each other, smiling with excitement. The music made me feel so good, and it was unlike anything I had heard or experienced before. The sound, feel, precision, and unity of the ensemble left a lasting impression on me. I admired the freedom of the soloists who stood up to play into nearby microphones, and the two
African-American students on conga drums on the right hand side of the stage. I also noticed that the drummer was African-American. In between songs, several of the students were introduced and talked about some of the other activities that they did at the high school. I thought that it was a great concert, and when I went home that night I told my aunt that I was going to do whatever it took to "get into that band."

The concert also caused me to start actively seeking out and listening to big band music. After combing through all of the stations on the radio, I found one that played big band music, named WMKV 89.3 FM Cincinnati, which was a member-supported public radio station housed in Maple Knoll retirement village. The station mostly played swing-era big band music from the 1930s and 40s, and was the only station I could find that played anything resembling big band jazz. Bands and artists whose recordings commonly appeared were Artie Shaw, Benny Goodman, Tommy Dorsey, Glenn Miller, Count Basie, Duke Ellington, and Louis Armstrong. I listened to the station enough to be able to memorize and sing along with many of the melodies. My newfound love of big band music was not something that I felt comfortable sharing with my peers at school, as I knew no one who also liked this kind of music. Therefore, I kept my enthusiasm private except for my family. My affinity for the music did influence me to frequent certain restaurants that played big band music or jazz standards over the speakers. An example of this is the Olive Garden, where I could hear the music of Dean Martin, Frank Sinatra, Ella Fitzgerald, Louis Armstrong, and other singers of jazz standards.

Another secret I kept from everyone, due to the social stigma categorizing it as boring or quaint, was my enjoyment of Muzak, or easy-listening "elevator music" piped
into restaurants like Bill Knapp's. Knapp's also fostered a birthday tradition where chocolate cake, adorned with a lit candle, was brought to the table while a recording of Bing Crosby's rendition of "Happy Birthday" played through the Muzak pipes. Joseph Lanza explains:

As restaurants, elevators, malls, supermarkets, office complexes, airports, lobbies, hotels, and theme parks proliferate, the background, mood, or easy-listening music needed to fill these spaces, becomes more and more a staple in our social diet. Indeed, background music is almost everywhere: avant-garde "sound installations" permeate malls and automobile showrooms, quaint piano recitals comfort us as we wait in bank lines, telephone techno-tunes keep us complacently on hold, brunch Baroque refines our dining pleasure, and even synthesized "nature" sounds further blur the boundary between our high-tech Platonic caves and "real life."

I became much more aware of the background music in my environments and listened to it intensively, wondering why it made me feel the way it did. My interest in this music substantially increased after seeing my first live jazz performance. I looked forward to listening to the soothing instrumental renditions of pop songs at diners like Frisch's or Perkins'. The gentle sounds of pianos, vibraphones, and string ensembles playing what I now know were seventh and ninth chords sounded different from what I heard on the radio, and I was intrigued at finding out why. In addition, visiting ethnically themed restaurants, such as the Tex-Mex restaurant Chi Chi's, allowed me to hear varieties of Latin American music, especially Mexican, Cuban, and Brazilian.

147. Lanza, Elevator Music: A Surreal History of Muzak, Easy-listening, and Other Moodsong, 2.
The following school year, fifth grade, was the first opportunity that I had to begin studying a musical instrument in school, and I chose the trombone. Why the trombone? As the story goes, when I was about three years old I sat in front of the television watching the Rose Bowl parade and I kept pointing to the trombone players. Ever since then, family members asked me if I still wanted to play the trombone when I got older, and I always said yes. The beginning brass class, where the trombones and trumpets combined, was taught by Mr. Maroon. There were about five trumpet and four trombone players. In another location, Mr. Williams taught beginning saxophones, clarinets, and flutes. In the brass class, we started every lesson by warming up with long tones. After we talked a bit about technique, we tried collectively to play songs and exercises from our *Yamaha Band Student: A Band Method for Group or Individual Instruction* lesson book. Stapled to the inside of the front cover of the book was a daily practice record, which we were instructed to fill out and have our parents sign every week to confirm that we were practicing (See Appendix E). The instructions read:

> Note: Success in the playing of a musical instrument is greatly influenced by the amount of practice performed. Home study sessions of 15 minutes 5 times a week will ensure satisfactory progress. In the space below kindly fill in the number of minutes practiced each day. Parents must verify the time spent practicing for the week with his/her signature. Thank you for your support and your child's education.

If the student practiced 75 minutes a week or more, they would receive an A+ grade for that week. For the first 12 weeks I practiced anywhere from 80 to 90 minutes, but progressively increased the number in subsequent weeks. Some of the first songs that we

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learned to play from the book were "Hot Cross Buns," "Merrily We Roll Along," "Jolly Old St. Nicholas," "Good King Wenceslas," "Camptown Races," and "Old MacDonald."

The first scale that we learned was Bb major, and many of the songs we played were initially in Bb. Before long, we had our first concert, where all of the beginning instrumental students from elementary schools across the district met at our local high school auditorium to perform.

*Pop Music in My Late Elementary School Days*

Prior to age 10, I was often interested in a handful of popular music artists from many different eras, although I did not make much of a distinction between popular music and the other forms of music I listened to. As I became older I started to recognize a distinction between what some called "old-school music" and the current hits on top-40 radio. I listened to "oldies" stations on the radio that featured a large amount of Rhythm & Blues from groups like the Temptations, the Supremes, and the Four Tops. I had cassette tape anthologies of the Jackson Five that I listened to many nights as I was falling asleep, as well as every Michael Jackson album I could find, including *Off the Wall* (1979), *Thriller* (1982), and *Bad* (1986). By 1993, I started to be attracted to certain performers on the transient pop charts. The first was MC Hammer. In 1993, Hammer came out with his breakout hit "You Can't Touch This," for which I developed a great affinity. The song consists of Hammer rapping over top of a sample of Rick James' "Superfreak." My Aunt got me the cassette of the entire album entitled *Please Hammer Don't Hurt 'Em*, which I listened to repeatedly. My Aunt even liked Hammer's music and
bought the album for herself on compact disc, which seemed exotic and special to me because I was most familiar with cassettes.

The thing that actually introduced me to the world of popular music videos was a documentary made about MC Hammer at the height of his fame, called *Hammer from the Heart*. I was allowed to record the MC Hammer documentary from television when it aired onto VHS tape, and it became one of my most watched programs. Clips of his music videos and live performances were scattered throughout the program interspersed with interviews with Jesse Jackson and others regarding Hammer's significance. The documentary also featured behind-the-scenes footage of Hammer's musical tour and interviews with people that he grew up with in the impoverished neighborhood of his youth. This was one of the first places that I saw video of James Brown, who became one of the most influential musicians for me later in life. Hammer was very much influenced by James Brown and featured him in his "2 Legit to Quit" music video. Hammer showed Brown great reverence in the documentary, and I noted that both of my musical idols, Hammer and Michael Jackson, were both greatly influenced by James Brown's music and dancing.

On that same VHS tape was an hour-long program named *Jaleel White Special* by Jaleel White, the actor best known for his portrayal of Steve Urkel on the family-oriented African-American situation comedy *Family Matters*. The program featured a variety of actors who performed songs, including Nell Carter who sang "Let 'Em Have it Just That Way," and Vanessa Williams who performed "Pure Imagination" from the 1971 movie

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Willie Wonka and the Chocolate Factory. Hip-hop oriented music was featured throughout the special as well, particularly with Steve Urkel acting as a sort of "Greek Chorus" where he rapped exposition of the storyline throughout the show. At the end of the program, rappers Kid n' Play performed for a block party. I was particularly drawn to the party atmosphere portrayed in the scene, which I looked forward to experiencing when I became older. I watched my grandmother squirm a little bit whenever I played that section of the tape and she was in the room, which made it that much more endearing for me. She was not a bit any fan of hip-hop, and from what my aunt said, she also did not like her era's pop stars either, when she was growing up in the 1950s and 60s. My aunt explains that she often referred to the Rolling Stones, one of the groups she and my mother listened to at that time, as the "Rolling Uglies."

Around age 10 I started to watch the Music Television (MTV) cable channel. The station played music videos and periodically showed live performances of popular music. Consequently, I was exposed to the music of rock bands, 90s R&B singers, and hip-hop rappers. I periodically watched VH1, the other music video channel, although I did not like its music or themes as much. The station played quite a bit of rock that I did not find appealing and the VJs (video jockeys) did not move me. I also became aware of country music stations, although I rarely watched them. I would not take a deeper interest in country music until years later when I heard that Charlie Parker enjoyed listening to the "stories" in classic country music.150 I also started to listen to 100.9 the Wiz—the local hip hop and R&B station—which meant that I heard the most popular songs over and

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over again every day. My interest in hip hop was partly about my interest in the music, but also what it represented socially. The music was associated with rebellion, revolution, partying, and having a disregard for the status quo or authority figures. The image of young black 'gangstas' (black vernacular English term that means gang member) from impoverished neighborhoods rhyming about their edgy lifestyles was attractive to me. Since I lived in a white suburban household, immersing myself into rap videos made me feel like I was learning about the hidden "black side" of my biracial heritage.

In the sixth grade, I bought my first rap album that was tagged with the new "Parental Advisory: Explicit Lyrics" rating system, which was Snoop Doggy Dogg's controversial breakout solo album Doggystyle. Snoop's music videos became very popular at school, and I wanted the entire uncensored album. I was unsure if they would sell it to me since I was so young, but I went to a nearby Borders Books & Music on my bike and they sold it to me. The first time I listened to it I put on headphones and this, together with the great deal of bad language, actually initially gave me a headache, but I forced myself to keep listening so I would get used to it. I was interested in allowing the music to change my identity, particularly to make me "harder." The term "hard," related to "hardcore," was a vernacular term used to mean "tough" and often was associated with surviving in impoverished black communities or living a 'gangsta' lifestyle. Dawn M. Norfleet explains,

The term "hardcore" contains two key concepts essential in hip-hop, especially of the 1990s: "hardness" (denoting impenetrability, control, and coldness) and "core" (denoting centrality, authenticity, and essence).

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Additionally, hardness carries with it a common, mainstream association with the male sexual prowess and, at the extreme, sexual domination. In the hip-hop value system, hardness represented the ideal for many urban Black males. As a multidimensional, hyper masculine symbol, hardness also provided a standard by which promoters distinguished their "new school" clients from the boasting and relatively simple party rhymes of their "old school" predecessors.\(^\text{152}\)

In *Rap Music and the Poetics of Identity* Adam Krims explains "that there has been at least one relatively stable ethos in reality rap, even in the midst of all the changes: each successive style of musical tracks marks out, in its specific historical period, something which, in the genre system of its time, connoted 'hardness.'"\(^\text{153}\) Krims identifies a number of musical elements that denotes hardness, including an "unfocused but dominating bass (both in terms of balance and in terms of predominance in the mix); radically dissonant pitch combinations; and samples that foreground their own deformation and/or degrees of reproduction."\(^\text{154}\) The sound of the bass became particularly important to me, and I started to increase the bass nob on my boom box to its limit. Krims adds that hardness "provides an important link between strictly musico-poetic features" and "general aesthetic attitudes invested with social and representation value" in which "ghettocentricity and masculinity" are central themes.\(^\text{155}\) Further, hardness itself is associated with blackness and identity.\(^\text{156}\)

Whether I could truly re-program myself to be hard, I had hoped that if I was able to quote this music to my friends at school I would increase my social currency. Since

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154. Ibid.
155. Ibid., 73.
most of the kids at school only knew the radio versions of the singles from the album and had never heard the explicit versions, once I showed that I knew all of the original explicit lyrics, many of my peers gave me more respect and wanted to find out how they could get their own copies. Some friends asked me to dub copies of one cassette for them in exchange for dubbed albums that I did not own. Although I did enjoy listening to certain rappers and hip hop producers, much of my initial interest in rap was based on wanting to fit in, be socially accepted, and be viewed as cool.157

Junior High and High School (Age 13-18)

Junior High Bands

Toward the end of my sixth grade year I auditioned for placement in the junior high school band. Princeton Junior High School covered grades seven and eight, and was housed in a building across street from the main high school. The bands in junior high consisted of concert band, seventh-grade band, eighth-grade band, jazz band, and orchestra. The concert band and jazz bands were the top groups, allowing seventh and eighth graders to be in the group, and demanding extra time commitment outside of the normal school day. I was admitted into the concert band and jazz ensemble. I also ended up being in the orchestra, due to having earned a high seat in the concert band. The concert band met before the school day started, which meant that I had to take the bus that transported the high school students since their classes started about an hour earlier.

than those of the junior high. The jazz band met every other day by grade, thus the seventh-grade members rehearsed together. Twice a week we had full rehearsals that combined both grades. All of our rehearsals took place in the band room, which consisted of a large stadium-style floor with large steps which descended down to where the director stood. Chairs and music stands were neatly arranged around the edges of the large semi-circle, and lockers for our musical instruments were in the back of the room.

Mr. Johnny Williams led the concert band. A typical rehearsal consisted of assembling in the band room, putting our instruments together, playing a bit, and then being led by Mr. Williams in warm-ups. Normally we played two or three major scales in long tones, followed by several other flexibility exercises. Then we took out the music that we were preparing as an ensemble, and started to rehearse it. Each year we would have several large performances to prepare for, including the Christmas concert, as well as solo and ensemble competitions where judges assigned ratings to bands and soloists. After we warmed up, Mr. Williams would begin rehearsing the pieces that we planned on potentially performing publicly in the future. If it was the first time playing a piece, we might try sight-reading it. Mr. Williams then isolated the more difficult sections for more intensive work, where he often sang parts to us so that we could combine our reading of the music with an interpretation of his oral version.

The junior high jazz ensembles were led by Mr. Clark Lucky, an African-American man who also seemed to exude the spirit of jazz to me. Jazz band rehearsals consisted of warming up by playing some major scales and flexibility exercises with a

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158. See Appendix H for details about the OMEA rating system.
kind of funky swing beat in the background. Then we would begin to sight read and rehearse jazz charts from our large red folders. At first, I was overwhelmed by the difficulty of the music. Although much of the literature was created for junior high and high school bands, going from our sixth grade method books to such demanding jazz-band literature the next year was challenging. Each student was assigned a "chair" based on our audition. I was assigned first trombone chair, which I shared with an eighth-grade trombonist. She was an Asian American female with a great ability to sight read and the technical facility to play the music easily. I looked up to her and was blown away by how well she could play music, that at the time I thought would be impossible for me to ever learn to play. Sometimes, during our combined band rehearsals, she would sing parts to me with which I had difficulty. She noticed that my ears were strong, but my reading needed work. She was very encouraging to me and reassured me that if I kept practicing I would eventually start to learn how to play the music well.

One thing that I was never shy about was electing to take improvised solos. Much of the music that we played had examples of solos written in the music as well as the chord changes. I had not learned much jazz theory except an important principle taught to me by Mr. Lucky, which was to go up or down a half step if I played a wrong note during an improvisation. I had also started learning what was referred to as the "blues scales." At that point, I thought that I would be able eventually to learn how to improvise purely by ear. One of my first solo opportunities was on a song called "Jazzman," which was an arrangement of the 1974 hit by Carole King. I examined the solo that was written into the part and took several ideas from it, but I also allowed myself to improvise other musical
ideas from my inner ear as I played. Although I improvised every solo, there were certain aspects of the solo that I liked and played similarly every time.

The jazz ensemble had a number of performances throughout the year, including a fall concert, Christmas concert, various engagements at a variety of venues, and a tour of the elementary schools. Our jazz band uniform consisted of black dress pants, or skirt for the ladies, white dress shirt, black dress shoes and a black vest that said "PJHS Stage Band." The tours consisted of the jazz ensemble performing along with several other groups from the junior high, including a small pops orchestra, the Drill Team, which consisted of female students dancing, and the choir. The small tours were fun and afforded us the opportunity to leave school. The experience caused me to wonder what it would be like to tour around the world as professional musician performing music. In addition, several of us were singled out to talk about our activities and describe what junior high was like to the elementary school students. I was often asked to talk about all of the activities because I was unusually active as a student in junior high. In my on-the-spot monologues I explained that in addition to being a member in the concert band and jazz ensemble, I performed major roles in the school musicals, played football, wrestled, was vice president of the student council, was in the anti-drug organization Princeton Against Substance Abuse, and was very active in the Boy Scouts of America outside of school.

In seventh grade, I also started taking private trombone lessons with Dr. Harold Dimond. Dimond was white and came highly recommended to me from Mr. Maroon who told my Aunt that I had great potential and that private music lessons would be important.
if I ever wanted to fulfill it. Dimond, who was a retired chemist and longtime trombonist, taught me fundamentals about how to develop a proper embouchure, breath support, posture, as well as how to maintain my horn. He put me on a structured regimen of long tones, flexibility exercises, and scales that he would increase in speed every week if I demonstrated competency. He also assigned me etudes and exercises out of several method books, including *Rubank Elementary Method, V. Cornette: Method for Trombone, Melodious Etudes for Trombone*, as well as two homemade swing workbooks featuring common jazz rhythms. Further, he helped me pick out and prepare music for competitions and aided me with difficult passages from my jazz ensemble music. Having a private teacher pushed me to practice more, and I gained a sense of accomplishment whenever I progressed to faster tempos on my flexibility exercises or moved on to harder lessons. I took weekly lessons from Dr. Dimond for about 5 years.

*First Jamey Aebersold Camp Experience*

In seventh grade I received a scholarship to go to a Jamey Aebersold Summer Jazz Workshop. The camp took place at the University of Louisville campus, and I was extremely excited about having the opportunity to learn how to improvise with other like-minded musicians. Although I was unsure what would take place at the workshop, I had a handful of assumptions about what might happen based on my experiences in junior high jazz ensemble as well as the jazz stereotypes I had been exposed to in the media. I thought that there might be deep philosophical discussions about the meaning of life and of jazz music, led in a laid-back, cool environment of educators and students who would live up to my jazz-related ideals. I also thought that there would be a fair mixture of black
and white students—like my relatively well integrated school district—and that the music would be discussed from a distinctly African-American perspective, as it seemed to have been by my junior high jazz band director. I quickly learned that my preconceptions did not align with this particular workshop environment. Out of the hundreds of people in attendance, there were only a handful of black students and teachers. Having been raised by a white family, I had experienced many occasions where I was the only person of color at gatherings, but it bothered me that the camp had so few other black participants.

Many students at the camp seemed to avoid discussing philosophical aspects of music and focused their attention on "mathematical" discussions of musical theory. I was somewhat aware of the ties between jazz and spirituality, and really wanted to talk about jazz-related philosophical concepts with other students and teachers. However, these kinds of discussions were not prevalent. Instead, in order to be accepted by many of the jazz camp cultural insiders, you had to be well-versed in jazz theory. In fact, ability to discuss jazz theory in depth was a status symbol. I will go so far as to say that I thought discussions of music theory were akin to a cultish duty, insofar as community members seemed to be bound together through their veneration jazz theory concepts. Along similar lines, Nettl pointed out that "it makes sense to think of the music school . . . as a society ruled by deities with sacred texts, rituals, ceremonial numbers, and a priesthood." I found it odd that the knowledge and ability to discuss Aebersold's special brand of musical theory superseded that of being able to play one's instrument. Social status was

160. For a discussion of Jamey Aebersold, his influence, methodology and to view a copy of his popular scale syllabus see David Andrew Ake, Jazz Cultures (Berkeley: University of California Press, 2002), 122-27.
awarded to individuals who had a command of the theoretical rhetoric, and I did not fare too well in this regard. I had never been exposed to the concept of music theory—except for Mr. Lucky's doctrine—and I felt intellectually inferior to the musicians around me who had a grasp of this foreign, 'insider' language. Perhaps one could relate this insider culture with that of the insider-hipness counter-culture that emerged from bebop in the 1950s where an ideological bureaucracy informed the speech, dress, and behavior of community members.

As the week went on, I found several like-minded students that also had trouble with music theory and just wanted to get together and play music. I skipped many of the beginner's level theory classes taught by Aebersold in favor of getting together and playing with like-minded musicians. We were a small minority that could have been punished for skipping all of our classes. Most of us did not relate to the other students at the camp who seemed obsessed with jazz theory. I perceived many of the students at the camp to be arrogant, especially the ones who seemed like they needed to prove they understood more music theory than others did; by contrast, I became great friends with the small number of Jamey insurgents. However, I did really like many of the faculty members I worked with, and learned much from my combo rehearsals with the legendary organist Hank Marr, and trombone instructors Rick Simerly, Tim Coffman, and John Fedchock. Listening to them play the trombone with such mastery was an extraordinary experience that provided me with a great deal of inspiration that I carried with me from the workshop. Further, I was impressed by the faculty concerts, featuring combos

assembled from the faculty jazz artists. I was fascinated by how great the faculty
musicians were.

The workshop was a dynamic experience. On one hand, I was encouraged to
pursue music more seriously. On the other, it caused me to begin to become more aware
of racial disparities and other social issues. It was the first time that I recall being in a
predominantly white environment where I felt out of place and very conscious of my
blackness. And the experience inspired much inquiry into the dynamics of race in the
United States, and the nature of black culture and music. This process would ultimately
result in the solidification of my own identity as a black person. More than ever, I wanted
to find groups of black musicians in predominantly black music-making environments to
learn more about music and life. Although I felt as if I did not know much about black
culture at the time, I had the desire to actively seek it out and immerse myself in it. 162

High School

High school afforded me even more opportunities to perform and learn about
music. Throughout those years, I performed in many bands including the top symphonic
band, jazz ensemble, a cappella choir, and spectrum show choir—where I had
opportunities to sing, dance, and play trombone in the same group. Because I played
football, I was not able to be in the marching band. Instead of going out to practice
marching during the football season, those of us associated with fall sports had what was
called the cadet band. Many of my peers took the opportunity to do homework or

162. See Chapter 4 for an ethnographic study of my participation in the 2010 Jamey Aebersold Summer Jazz Workshop.
socialize, but I took the opportunity to practice my private lesson materials on my trombone. During the football season I normally got home around six or seven o'clock in the evening, and after eating a quick dinner, I had two or three hours of homework to do, which meant little time to practice my trombone.

The rehearsals and performances for the high school bands were similar to the ones in junior high. We had several performances throughout the year, especially during holiday seasons. The high school jazz ensemble afforded some new performance opportunities, including a trip to the University of Louisville during the Jazz Week program for ensemble competitions. Every year we prepared our music and boarded a school bus to make the two-hour long drive down to Louisville. The competition portion consisted of the band performing for jazz-educator judges, who would record their commentary into a small tape recording during our performance. Following the performance we would have a short master class with the judges who would critique us. A highlight of the experience for many of us was being let loose on the campus to get lunch on our own. For many of us, it was the first time we had been on a college campus, and it was exciting to be allowed to roam around unsupervised.

Ken Burns Jazz Competition

My freshman year the jazz ensemble entered a special nationwide competition to have the opportunity to appear in Ken Burns' television documentary, Jazz. One of the primary judges associated with this competition was Wynton Marsalis, who was a close collaborator with Burns on the documentary. The competition consisted of our jazz ensemble recording several Duke Ellington arrangements. In preparation for the
recording, the members of the jazz ensemble received compact discs containing renditions of the Duke Ellington compositions we were learning recorded by the Lincoln Center Jazz Orchestra led by Marsalis. I badly wanted our group to be chosen to appear in the documentary, so I practiced many hours along with the Lincoln Center recording in preparation. This was the first time that I had studied big band music with such vigor, practicing along with the recording until I could play every note without any mistakes. Although our band was not chosen, the competition pushed me and countless others to develop musical skills in a new way. When Jazz first aired on P.B.S. in 2000, I recorded every episode and watched them numerous times over the next couple of years. Not only could I sing along with many of the musical excerpts in the program, but I could recite memorable portions of the interviews with the featured musicians and jazz historians.

When DVDs of the documentary were released, my school music department obtained copies for our library. I once asked my jazz band director Mr. Williams what he thought of the documentary. He explained that, although it has its flaws, it could be used as a great educational tool. Ultimately, Jazz inspired me to seek out other documentaries and videos of full-length performances and use them as primary sources to study. Historically, this learning approach would have been comparatively impractical before the proliferation of VHS and DVD videos. I explained to a fellow student musician friend of mine, whose parents bought him the $100 DVD series, that I viewed live jazz videos and documentaries—which I often obtained from the public library—as the new "albums." This is because I would watch and listen to them intensely in the way that I had heard past generations did to records. In addition to documentaries, starting about my
sophomore year I frequently visited my local library and checked out albums of jazz music. I did not know much about the various performers, but I would look at CD covers and choose the ones that looked the most interesting. I did know about Miles Davis and looked for some of his records. One of the first ones that I grabbed was *Workin' with Miles Davis Quintet*. After seeing John Coltrane's name on the cover, I decided to pick up some of his records. The first Coltrane record that I picked up in the library was *Interstellar Space*. The album consisted of saxophonist John Coltrane and percussionist Rashied Ali performing in a progressive style that some would refer to as free jazz. I was blown away by this music and did not really know what to think of it. However I knew it was special and in the coming years I began to investigate it further.

Conservatory Training and the Black Consciousness Community

When I decided to major in jazz performance in college, I was of the opinion that it would be challenging for me to learn how to play a historically black American music solely by studying in a predominantly white institution. I believed that I would benefit from seeking out learning opportunities from within the black musical community. So, in addition to my conservatory training, I made it a point to engage the local black jazz culture. My quest led me into what I will call the "black consciousness community," which I will expound on below, and I developed a dual-cultural model of jazz education that synchronized my black consciousness experiences with that of the conservatory. To succeed with this approach to my own music education, I needed to have an understanding of divergent cultural norms (reminiscent of those used by the first black
jazz musicians to pursue a formal music education),\textsuperscript{163} become proficient in differing English dialects and sub-dialects,\textsuperscript{164} recognize completely different sets of social values, understand opposing aesthetic approaches, profess my allegiance to and be familiar with different sets of musicians, practice divergent repertoires, understand different racial etiquettes,\textsuperscript{165} and adhere to a different set of performance practices to effectively thrive in both jazz learning environments. Sometimes the differentness of the two worlds created tensions that revealed underlying and unaddressed racial strains.

In this closing section I will examine certain experiences from my undergraduate years as a student of jazz exploring the intersection between the black consciousness community and the conservatory. I will forgo writing in detail about my daily experiences at the University of Cincinnati College-Conservatory of Music, or about the specifics of our jazz curriculum. Similar social dynamics within jazz classrooms will be ethnographically expounded upon in Chapter 4 of this dissertation, and curricular issues will be revisited in Chapter 6. For further reading about the culture of college music departments, see Eitan Wilf's \textit{School for Cool} and Bruno Nettl's \textit{Heartland Excursions}, discussed earlier in this chapter. For a survey of quantitative and qualitative details about college jazz curricula at the turn of the century, see Louis Wayne Fisher's dissertation, "A Comparison of Jazz Studies Curricula in Master's Programs in the United States" and

\textsuperscript{163} See Berliner, \textit{Thinking in Jazz}, 55.
\textsuperscript{165} Lopez, "The Social Construction of Race,"165.
Experiences in the Black Consciousness Community

During my junior year of high school I began to make an effort to study jazz outside of school within African-American music-making spaces. This consisted of going to black jazz clubs and spending time in the homes of black musicians of all ages. This exploration led me to a sector of the black community often referred to as the "black consciousness community." What is this community? Since the time of the Civil Rights, Black Power, Black Arts, and Black Consciousness movements in the 1960s and 70s, the term black consciousness has come to refer to a sub-culture within black communities that values black intellectualism, art music, poetry, literature, revolutionary political thought, and social activism. James Cone explains:

Black consciousness is the black community focusing on its blackness in order that black people may know not only why they are oppressed, but also what they must do about that oppression. Because there always have been black people who have resisted the white definitions of blackness, it is appropriate to say that black consciousness is as old as black slavery.168

In *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*, historian Lawrence W. Levine traced the social and cultural currents of black consciousness through archival documents and historical records—especially those documenting musical developments. He asserted that:

> Even in the midst of the brutalities and injustices of the antebellum and postbellum racial systems black men and women were able to find the means to sustain a far greater degree of self-pride and group cohesion than the system they lived under never intended for them to be able to do. . .

> Upon the hard rock of racial, social, and economic exploitation and injustice black Americans forged and nurtured a culture: they formed and maintained kinship networks, made love, raised and socialized children, built a religion, and created a rich expressive culture in which they articulated their feelings and hopes and dreams.  

Furthermore, Levine situates blues music as being an expression of "post-enlightenment consciousness" that blacks did not possess before the end of slavery.

> I identify the black consciousness community to be a loosely bound black sub-culture with ties to a variety of progressive historical and socio-cultural movements and institutions, including the African-American Christian Church, the Nation of Islam, Garveyism, the Rastafari movement, Black Nationalism, Pan-Africanism, and Afrocentrism. Furthermore, a canon of books and a discursive philosophical tradition has coalesced into a distinctive paradigm, which is shared by its diverse adherents. Although small, this sub-culture offers a unique and centered intellectual tradition that profoundly influenced me. Outside of black communities, and particularly within academia, black consciousness, like Afrocentricity, is often met with ambivalence. Mark Lomax, African-

American drummer and DMA graduate at the Ohio State University, asserted "I just think black consciousness scares people." The connotation often attached to black consciousness is akin to that of militant extremists pumping their fist in the air yelling "black power!" Although this is part of the historical legacy, there is a much broader historical and social context to consider.

The organic intellectual life and cultural meaning of jazz found in the black consciousness community may parallel that of the white working-class communities as discussed by Aaron A. Fox in *Real Country: Music and Language in Working-class Culture*. Fox conducted an ethnographic study on country music in the small white working-class town of Lockhart, Texas, where he examined the ways in which meaning and identity produced a particular kind of "class culture." Fox explains that "for the people who appear in these pages, country music is a vital cultural tradition, and a specific kind of intellectual property." To facilitate analysis, Fox employs a process of mediation that he explains "is the discursive production of conceptual and intuitive links between domains of social experience." He continues:

I argue that these arc issues framed in the "organic" intellectual life of the community, sometimes in similar terms, but more often using local

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171. Mark Lomax, telephone interview by author, Columbus, OH, December 6, 2010.
174. Ibid., 21.
175. Ibid., 34.
conceptual language. With the term "material/technical," I mean to call attention to the richness of practical consciousness.176 There is a useful correlation that may be drawn between Fox's "organic intellectual life" and Floyd's discussion of "nonreferential motivation, actions, and beliefs" associated with the black music making tradition in general and the black consciousness community in particular.177

Members of the community used linguistic concepts that only other members usually knew. For instance, some members will substitute the word "overstanding" for "understanding" in everyday speech. Conceptually, a negative connotation is applied to the idea of under-standing an idea, which is to under-grasp something. Thus, overstanding implies going beyond the comprehension of a particular idea. Thus, the concept of a collective black cultural memory is accepted and overstood by members. Floyd defined black cultural memory as the "nonfactual and nonreferential motivations, actions, and beliefs that members of a culture seem, without direct knowledge or deliberate training, to 'know'—that feel unequivocally 'true' and 'right' when encountered, experienced, and executed."178 Shared cultural memories about the history of African ancestors, the realities of slavery, the special feelin' of black music and art, black spirituality, a love of post-structuralist historical and cultural analysis, and the shared experiences of facing racial discrimination and hatred on a daily basis in the United States were relational ties that bonded community members together.

176. Ibid., 35.
When I was sixteen years of age, I began to frequent black bars and jazz clubs with the goal of learning how to play jazz, and I continued to do so when I started school at CCM. On Sunday nights I went to Sonny's jazz jam session, where drummer Art Gore, bassist Jim Anderson, and pianist Jim Connerley formed the rhythm section. Sonny's was a bar in a predominantly black community that older black folks congregated at to drink and socialize. Sometimes, Connerley was the only white person in the entire bar, which was a trend I noticed in many predominantly black spaces in Cincinnati. There would usually be one or two white individuals, often musicians, that gained social acceptance among the black bar community. Initially, the bar seemed like something out of a black 70's movie. Older men would show off their "brand new" 1967 leisure suits, while the older women got intoxicated and sometimes tried to offer me drinks saying, "you so fine baby!"

One Sunday I met an interesting jazz drummer named Willie Smart. I had just started classes in the jazz program at CCM and he talked with me plainly about the struggling jazz scene in Cincinnati and racial divides among musicians. We also talked about my decision to study jazz at the university. He was critical of what he viewed to be a lack of racial and cultural awareness within institutionalized jazz. In an effort to empower me, he told me that as a black man, jazz is my music and that I do not need to feel as if I have to prove something to others by earning a piece of paper (degree), especially from my professors. He said that "I'm already in the fraternity," meaning that jazz was already my cultural inheritance. Smart was accurate in his assessment, as I was a bit nervous about certain racial dynamics playing out at school. In a lecture entitled
"Racism, White Denial, and the Costs of Inequality," Tim Wise has addressed the anxiety that many blacks in academia experience who feel that they must represent all other black people as they proceed with their studies.\textsuperscript{179} He explains that as a white student, when he did not do well in school he did not feel burdened to prove himself in the same manner. Instead, teachers would say that he was just underachieving.\textsuperscript{180} These frank discussions about race within black community theaters gave me confidence to engage with the racial challenges I encountered as a student at CCM.

Issues such as white privilege, institutionalized racism, and black poverty were often discussed in these African-American community spaces. For example, in between sets at the Greenwich Tavern, musicians would often go to the bar and talk with the bartender Kenny about a host of issues, from black politics, racism, poverty, a broken education system in black communities, and of course sports. Although some white university music students did come to the Greenwich, the majority of the bar's patrons were black. Moreover, the presence of whites did not prevent frank discussions about racism from occurring as it did in predominantly white spaces. Another example included a yearly Marcus Garvey celebration where topics of black liberation, black ownership of businesses, black political power, and the Afrocentric education of young people were discussed, particularly by African-American men and women sporting long dreadlocks and wearing essential oils and lotions bought from local black street vendors—or at consciousness community gatherings. Live music, spoken word poetry, documentary films about the civil rights and Black power movements, historical lectures, discussions

\textsuperscript{179} Tim J. Wise, Sut Jhally, and Jason T. Young, \textit{The Pathology of Privilege Racism, White Denial & the Costs of Inequality} (Northampton, MA: Media Education Foundation, 2008), DVD Video.  
\textsuperscript{180} Ibid.
about black economics, were all common elements of these gatherings. Pot-luck style meals consisting of African cuisine and black American soul food were also common. Some members of this community often frequented a local black bookstore that specialized in selling books, VHS tapes, DVDs, CDs, related to all aspects of black consciousness. Such materials were tirelessly studied by many in the community and the subject of much discussion. Clothing, black hair care products, lotions, incense, and oils were also readily available for purchase.

**Psychological Wars and Black Consciousness Media**

As I got to know Willie Smart I began to spend time with his family at his home. He possessed hundreds of VHS tapes, many of them filled with performances of black music that he had recorded throughout the 1990s. He also had numerous videos with lectures or seminars from civil rights activists, black power revolutionaries, and Afrocentric speakers. One video that I found to be profoundly transformative was *Psychological Wars*, which Smart produced with a friend of his, Jere Higgins. It consisted of a sequence of images from television commercials and programs, movies, and other relevant iconography. Adhered to the outside of the tape was a sticker with the following typed text:

> Are Afro-Americans in a Psychological War? What are subliminal messages? What impact does T.V. have on blacks? Are commercials influencing racial esteem? "The Best way to maintain a system of oppression has to do with the psychological control of a people."  

The video portrayed a succession of images while a thought-provoking discourse about the racial significance of the images was narrated by co-creator Higgins. The goal was to

181. Jere Higgins and Willie Smart, *Psychological Wars* (the authors, c. 1990), VHS Video.
challenge racial stereotypes and offer a deconstruction of the injurious, implicitly racist images that were perpetuated. Issues explored were the racial inferiority complex fostered in many blacks due to the "the popular depiction of Jesus Christ is that of a long haired white man," the perpetuation of European notions of what Higgins called beauty throughout the media, a lack of racial diversity in toy dolls and figurines, racism in cartoons, and the appropriation of black music to advertise goods. An example of the latter included:

*Video of Elvis Presley singing "Don't Be Cruel":*

**Narrator:** The image controllers not only can define beauty, but anything can be defined. Even Elvis can be defined as the king. Elvis is capable of being anything the media desires. Fortunately there are those of us who understand the inner workings of media hype.

*Video footage of Jazz trumpeter Wynton Marsalis talking to Ben Sidran (c. 1991)*

**Marsalis:** . . . 'cause most of what is called white is an imitation of something that was called black a long time ago. And that's how it always has been. If you listen to Jay McShann in the forties, in 1956, 1957 that's Elvis. But it doesn't matter what it is musically because it is white in terms of the music industry. Ya see what I'm saying?

This video, and others like it, proved to have a profound effect on me and my music. I became aware of internalized inferiority complexes propagated by years of injurious media images. I began actively to deconstruct and analyze the world around me.

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182. "Deconstruction" refers to a critical reading of texts for the purpose of attempting to analyze aspects that challenge or problematize the original argument. Jacques Derrida is known for introducing many of the ideas associated with deconstruction, and the theory has since been used for a range of studies throughout the humanities and social sciences. See Jacques Derrida, *Of Grammatology* (Baltimore, MD: Johns Hopkins University Press, 1976).

183. For a partial transcript of *Psychological Wars*, see Appendix G. A copy of the full video has also been uploaded to the internet here "Psychological Wars," Youtube.com, 2011, accessed May 30, 2015, https://youtu.be/o9f1XQE6p0U.

184. Higgins and Smart.
using these organically developed post-structuralist methods. Soon these deconstructions became instantaneous and everyday activities, such as going to the supermarket or walking through a toy store, took on a myriad of new meanings. However, an important part of this psychological activation was having the ability to talk and critically analyze these topics with peers and elders. I recall many round table discussions at Willie Smart's house with other "conscious" black people where these critical issues would be discussed for hours. It would not be until graduate school that I was able to engage intellectually with other individuals, particularly my professors and graduate student colleagues, with such vigor.

Another important part of these gatherings was to discuss and recommend books that we had recently read. One person who encouraged me to read many of the essential black consciousness books was Nate Wagner. Nate was several years older than I and was a fellow football alum at Princeton High School. During my freshman year in college, he began to notice that I was seeking black consciousness. I found out that he was incredibly well read, which I very much respected. One day Nate asked me if I had ever read *The Autobiography of Malcolm X*, *The Mis-education of the Negro*, or *Stolen Legacy: Greek Philosophy Is Stolen Egyptian Philosophy*. When I said no, he acted surprised as if he had expected me to have already read them. His expectation inspired me to want to examine them immediately. The legend of Malcolm X has inspired many within the consciousness community, especially black males. Michael Eric Dyson explains:

Although broader cultural investigation of his importance has sometimes flagged, Malcolm has never disappeared among racial and political subcultures that proclaim his heroic stature because he embodied ideals of black rebellion and revolutionary social action. The contemporary revival of black nationalism, in particular, has focused renewed attention on him. Indeed, he has risen to a black cultural stratosphere that was once exclusively occupied by Martin Luther King Jr. The icons of success that mark Malcolm's ascent—ranging from posters, clothing, speeches, and endless sampling of his voice on rap recordings—attest to his achieving the pinnacle of his popularity more than a quarter century after his death.186

Dyson proceeded to identify four Malcolms, as it were, that emerge in writings about his life and career, including: "Malcolm as hero and saint, Malcolm as public moralist, Malcolm as victim and vehicle of psychohistorical forces, and Malcolm as revolutionary figure judged by his career trajectory from nationalist to alleged socialist."187 To this I would add Malcolm the intellectual. Malcolm was known for being a disciplined thinker who had read and analyzed the entire dictionary while in prison. In Spike Lee's motion picture based on The Autobiography of Malcolm X, there is a scene where Malcolm is in prison with the mentor that will eventually guide him toward becoming Muslim. 188 His mentor proceeded to teach him how to examine the etymology of words as a strategy to deconstruct and understand racism that is inherent within. Many of my peers in the consciousness community would employ this strategy to organically seek knowledge. In light of the above, I began to spend hours with the dictionary playing an etymology game. A round may consist of examining a cycle of words. The following poem illustrates the process:

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187. Ibid., 263.
Spirit; Latin root spiritus = breathing (respiration, and of the wind)

Breath; OE braeth = exhalation

Exhalation; related to expiration

Expiration; a breathing out of air; to expire

Expire; latin root ex-spirare, to breathe: see Spirit

Although a literature review could be done on all of the pieces and authors discussed above, I must say a few words about George G. M. James' Stolen Legacy. This book may be described as an Afrocentric deconstruction and reexamination of history built upon the proposition that Greek philosophy was taken from the esoteric ancient Egyptian mystery system. Musically speaking, this text is vital because it is one of several books that inspired me and many of my peers to investigate musical groups that incorporated Egyptian, African, and black consciousness themes. The Art Ensemble of Chicago, whose motto is "Great Black Music – Ancient to Modern," is an avant-garde ensemble of jazz musicians that incorporated African drum choirs and African-inspired clothing into their stage shows.¹⁸⁹ Sun Ra was a jazz pianist and band leader who became known for developing a series of myths and philosophies about himself that drew upon Ancient Egyptian themes and narratives. Ra's writings and band performances reflect Afrocentric, astrological, and futuristic themes. R&B band Earth, Wind, and Fire incorporated Egyptian and other Afrocentric themes as part of their music, stage show, album covers, and marketing and were one of the major groups to bring Afrocentric

themes to the mainstream. Funk innovator George Clinton also adopted themes of Afrocentricity, astrophysics, and futurism into his stage show and marketing strategy. This is exemplified in the following lyrics about the Mothership: "We are back to reclaim the Pyramids." This statement hinges upon the myth that some Ancient Egyptians used spaceships to leave the earth when worldwide calamities ensued. For more on the subject of Afro-futurism, see chapter 4, "Mothership in the Key of Mars," in Ytasha Womack's *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture.*

**BBC and the Designation of Jazz as Black Music**

During my undergraduate studies at CCM, I was commissioned to put together a musical group for a series of performances that would occur on campus. I created a flyer announcing that the B.B.C. (Best Band in the City) would be performing "a wonderful evening of creative black music." We used the phrase *creative black music* to pay homage to the Association for the Advancement of Creative Musicians, who had originally championed the term. After we had put up numerous flyers around the school there was a disturbance within the department. In addition to what appeared to me as dirty looks given to me by students and faculty, many of my flyers were ripped down or defaced. The defaced flyers either had the words "Creative Black Music" scratched out, or comments about how we were "not the best band in the city" and that "jazz is not black music." That experience indicated to me that my actions had exposed underlying and largely repressed racial tensions within the jazz department and conservatory. I had broken the rules of what Ian Lopez describes as *racial etiquette* and Charles Mills calls

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the *racial contract*. According to Lopez, racial etiquette is "a set of interpretive codes and racial meaning which operate in the actions of daily life. . . [and] a way of comprehending, explaining and acting in the world." In this sense, I transgressed against this etiquette by implying that jazz is black music. If I had adhered to the code I would not have identified Jazz as "black" and resisted any urge to do so. Similarly, Charles Mills proposes the concept of a *racial contract*, which is an elusive agreement that leaves implicit the existence of white superiority. Ultimately, the contract implied "color-blindness" and revealed racial tensions just below the surface.

Conclusion

In this chapter I synthesized autoethnographic methodologies put forth by Ramsey and Nettl to trace and, to some extent, critically examine the music-learning environments associated with my own upbringing. Mine is just one of many that could be garnered from any number of musicians from diverse backgrounds. My intention was to reveal a good deal of social and cultural experiences that I and other jazz students share who grew up in the 1980s and 90s. First hearing jazz on children's television and movies; being influenced by video game music; first experiencing public performances in elementary school plays; participating in school jazz ensembles; touring and competing with school bands; going to jazz camps to study improvisation; and pursuing jazz performance degrees in college: these are all themes that recur in my discussions with younger jazz musicians.

My narrative also serves to illustrate racial challenges that accompanied my development as a jazz musician. I associated jazz with black culture and increasingly constructed an identity around my concept of the music. As a biracial youth who grew up in a predominantly white environment, I felt compelled to seek out and immerse myself in black music-making environments. This led me to what I call the black-consciousness community, in which I fostered a love of learning and critically reassessing racialized historical narratives I had been taught since childhood. Was my experience with that community rare or unique, or was it common amongst jazz musicians of my generation? This question will be ethnographically explored in the following chapters.
Chapter 3
Music-Making at a Jamey Aebersold Summer Jazz Workshop

Introduction

Jamey Aebersold is one of the most significant jazz educators and music publishers in the world. Today, his organization runs a series of popular jazz workshops on college campuses, and his publishing company is currently producing over 4000 different method books, jazz play-alongs, and other materials. For almost 40 years, Aebersold ran a series of summer jazz workshops at the University of Louisville in Louisville, Kentucky. In addition to the U.S. and Canada, workshops have also been held in England, Australia, Germany, New Zealand, Denmark, and Scotland. Since their inception, these workshops have attracted many of today's most prominent jazz performers as students or teachers. At the 2010 workshop I attended there were over 60 of the nation's most respected jazz educators and performers assembled to provide intensive hands-on training for hundreds of students of all ages and skill levels. One of the phrases often used in Aebersold's promotional materials is that "anyone can improvise," and an effort is made to attract beginners as well as musical professionals. The standard workshop curriculum included theory classes, ear training, combo performances, and master class sessions given by faculty. All instrumentalists are

encouraged to participate, including less prominent instruments such as strings and vocalists.  

My initial research suggested that Aebersold's literature and jazz workshops have fostered a unique cultural milieu that influenced not only how jazz is taught in schools around the world, but how the music was culturally perceived and received within and outside of academia. Despite the significant influences that Aebersold's workshops have had on the nature of the jazz community, to date there has been no ethnographic research done on any of his workshops. Much of the critical scholarship produced about Aebersold primarily focused on jazz pedagogy or the history of jazz education, but not the distinctive cultures produced as a result of his contribution to the institutionalization of jazz. My primary questions were as follows:

1. What is distinctive about the learning environment at the Aebersold Summer Jazz Workshops and how has it affected the continuum of cultural experience within the jazz community?

2. How do the complex socio-cultural dynamics of race at these workshops influence the constructions of individual 'jazz' identities and affect the overall process of music-making?

Theorizing the Aebersold Jazz Workshop Community

In Heartland Excursions: Ethnomusicological Reflections on Schools of Music, Bruno Nettl conceived of the students, faculty, and administrators of Midwestern

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193. For a biographical sketch of Aebersold and more information about the origins of his publishing company and play-alongs, see Appendix I.
university schools or departments as part of a distinctive social grouping called Heartland University Music Building society. Here, the term "society" represented a larger community of smaller communities in which the dynamics of public and private social relationships were shared from one university music department to the next. Nettl explains that "it seems to me that a small and specific set of principles of social organization govern the relationships among people in the Music Building in their everyday contacts, and that these same principles govern their relationships in their roles as musicians."195 Nettl located the fundamental spaces of societal interaction inside the "music building," where he identified three principle classes: students, teachers and administrators.196 Secondary groups may have included "beginners and advanced [students], players and singers, strings and winds, men and women, majorities and minorities, conductors and the conducted," all of which could be identified as being a part of the "American society and academic society at large."197

To facilitate ethnographic analysis and explanation, I identify two principal populations related to Aebersold's domain: Aebersold Jazz Educational society and the Aebersold Jazz Workshop community. The former refers to the large-scale social sphere beyond the summer workshop made up of secondary school jazz departments and university schools of music in which Aebersold's educational resources, jazz curriculum and pedagogy, official jazz nomenclature, sense of humor, moral outlook, etc., touches and influences a larger public. In "Publics and Counterpublics," Michael Warner extrapolated three senses of "the public," including the public as a social totality, concrete

196. Ibid., 45.
197. Ibid., 44.
audience, and/or a group that develops as a result of circulated texts. Further, a public may be viewed as a relation among relative strangers where boundaries are set through discourse conventions rather than by external frameworks like kinship. In the case of the Aebersold Jazz Educational society, common ties may be present among secondary school and university students in jazz-related ensembles or courses, jazz educators, and professional musicians that have encountered content from Aebersold's domain. The degree to which Aebersold's domain influences a particular community may vary greatly depending upon a host of factors, including the extent to which theories, curriculum, pedagogy, products endorsed by Aebersold, and social conventions cultivated at his public workshops, circulate and are adopted by members of the jazz community. Here, I draw on Alan Merriam and Raymond Mack's notion of a non-geographically based jazz "community of interest" where musicians "participate to some extent in the occupational role and ideology of the professional jazz musician. They learn and accept at least some of the norms . . . regarding proper and improper language, good and bad music, stylish and unstylish clothing, acceptable and unacceptable audience behavior and so on." The Aebersold Jazz Educational society is part of the larger jazz community.

The Aebersold Jazz Workshop community, also referred to as Aebersold Workshop community or Workshop community for short, denotes a specific segment of the Aebersold Jazz Educational society, geographically bound within the confines of the University of Louisville and its music building during the course of the summer jazz workshops. Aebersold's weeklong workshop is often referred to as a "jazz camp" by

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199. Ibid., 56.
200. Berliner, Thinking in Jazz: The Infinite Art of Improvisation, 772; Merriam and Mack, "Jazz Community," 211.
community members, although both the two-day and week-long events are officially called "workshops."201 Above, "community" broadly implies "a group or network of persons who are connected (objectively) to each other by relatively durable social relations that extend beyond immediate genealogical ties and who mutually define that relationship (subjectively) as important to their social identity and social practice."202 Its principle members are made up of students, faculty, and administrators. Students are those individuals that pay to participate in the workshop, and faculty members are those being paid to teach. I make this point because many faculty members view themselves as eternal students and feel they learn as much, if not more, from the workshop experience than those they teach.203 Some faculty members have dual roles as teacher and administrator. A small number of people who are not musicians or educators, but carry out various tasks to help the workshop run smoothly also fill administrative roles.

Members of the Aebersold Workshop society "identify and classify themselves and the components of their world in a number of ways."204 Some of the ways in which students form group associations include: the instruments that they play, the combos that they are placed in, the theory courses that they are assigned to, having a shared admiration for particular jazz musicians, having a shared interest in specific styles of jazz, age groups, having shared attitudes about musicianship, racial and ethnic backgrounds, educational backgrounds, occupations outside of the workshop, and so

201. "Jamey Aebersold Summer Jazz Workshop" may also be referred to as "Aebersold Workshop" or "workshop" throughout the essay.
204. Ibid., 55.
Some of the ways in which faculty members form group associations include: the primary instrument that they perform and teach with, the faculty combos that they perform with during the workshop, their status as professional musicians outside of the workshop, their potential status as famous public figures outside of the Aebersold Jazz Educational society, their status as professors or directors of jazz departments within academia, their tenure as a member of Aebersold's Jazz Educational society, possessing both faculty and administrator roles, etc. Among faculty, one's professional status and public activities outside of the Workshop community can have a particular influence over the kinds of group associations that develop, and respect shown to them, by other members of the community. In addition, long-term faculty members and students receive a fair amount of public recognition for their involvement with the Aebersold Jazz society, and where applicable, achievements within the jazz community.

Within many institutional music-learning environments, grading systems and formal requirements define power dynamics. Music students often simultaneously want to gain expertise from their professors and strive to earn the highest grades possible. Regardless of how well the students perform music, if their grades are not high enough they may not graduate or have access to higher levels of education or teaching opportunities within academia. Further up the ladder, in some cases tenure-track or tenured professors of music may have certain performance, publishing, and community service requirements enforced by administrators that they must meet to maintain or raise their status within the academic hierarchy. Outside of the academy, where there is no formal grading structure, primary factors of power include money, the access to higher
performance status among musicians, and the access to more challenging/fulfilling
music-making opportunities. Charismatic bandleaders that possess the musical talent to
command respect from other musicians, visibility or popularity as a public artist, and the
monetary resources to afford retaining prominent musicians, can wield power within the
jazz community. Administratively, some of these prominent bandleaders may have
contractual obligations with record labels, booking agencies, promotors, and/or
management companies that perform various tasks related to the "music business" for
artists and their band projects. Sometimes, these administrative organizations can wield
power over an artist by influencing certain artistic decisions, controlling the amount of
publicity, and/or administrative support they may get for their particular projects. In some
cases, a record label or promotor may not sign, or may drop, an artist that does not
continue to make commercially viable music within their specified jazz-related niche.

Given that there is no grading system, that money does not play a major role
outside of students paying for the workshop or otherwise compensating the faculty
members and those administrators from the music industry do not influence the decisions
of faculty or students, what are the dynamics of power within the Aebersold Jazz
Workshop community? My proposition is that the primary forces of power within the
community include:

1. The student's potential access to specialized knowledge about, and
experiences with, jazz improvisation through Workshop community
faculty members.
2. The inspiration and motivation that may come from the respect, admiration, encouragement, and constructive criticism shared by one's peers (both students and faculty).

A student's ability to gain access to various levels of specialized knowledge is dependent primarily upon the theory class level, and on interpersonal relationships with combo instructors, instrumental master class instructors, and other faculty members. Certain kinds of information are accessible to all members of the Aebersold public, such as Aebersold's seminar on jazz musicianship that is open to everybody. Yet, a student must be at a certain level of knowledge to gain access to theory courses with more advanced content, or combos led by the most sought-after jazz educators. Along with instrumental masterclasses, all of these activities happen in more private settings, to which the Aebersold public as a whole does not have access. In these more intimate settings, students are more likely to develop interpersonal relationships with faculty members that may result in informal conversations where students can gain specialized information not part of the formal curriculum, additional private lessons, and/or opportunities to become an apprentice to a faculty member mentor within or outside of the workshop.

In addition to the prospect of receiving specialized knowledge and experience, gaining and maintaining the respect of one's peers is very important to most students and faculty members in the Aebersold Workshop community. Having community members acknowledge their skills or musical potential can engender positive emotions and become an important source of inspiration for students and faculty performers. Many of the private and public social interactions among community members are fundamentally a
source of inspiration to practice longer, study harder, and strive to be valued by their peers. Todd Thrash and Andrew Elliot offered a tripartite conceptualization of the formal properties of inspiration including transcendence, evocation, and motivation. They explains that

Transcendence refers to the fact that inspiration orients one toward something that is better or more important than one's usual concerns; one sees better possibilities. Evocation refers to the fact that inspiration is evoked and unwilled; one does not feel directly responsible for becoming inspired. Finally, inspiration involves motivation to express or make manifest that which is newly apprehended; given the positive valence of this aim, inspiration is conceptualized as an appetitive motivational state.²⁰⁵

Some community members may initially reject the idea that praise from other students or respected faculty members plays a central role in their educational process, claiming that they just play music for the love of the art form and don't really care what others think. Yet, this is in itself a culturally-inspired sentiment adopted by many members of the Aebersold society, as well as Nettl's Music Building society.

A great deal of learning takes place within the workshop environment based upon social reinforcements from various forms of praise and/or criticism. When students perform actions that impress other students or faculty members, they are often greeted with cheers or clapping during a performance, or congratulatory comments and pats on the back after. And the opinions of the most respected jazz educators are particularly prized, as they are known for giving some of the strongest criticisms when necessary. Further, it is challenging to gain certain kinds of praise from them, which makes such

exchanges rare and valuable. Examples of sought-after or well-respected jazz educators at the workshop included David Baker, Jerry Coker, Rufus Reid, and Jamey Aebersold. In such cases, students highly regard praise given to them from these educators. I will explore the ways in which praise and criticism act as a major locus of power among the Aebersold Workshop community throughout the essay.

Methodology

The following is an exploratory ethnographic study based upon my experiences as a student at Jamey Aebersold's Summer Jazz Workshop from July 4 through July 16, 2010. This study relied on the collection and interpretation of new and existing data in order to develop an understanding of the socio-cultural landscape in which music was made at Aebersold's workshop. I assumed the role of a participant-observer, specifically drawing upon what Kisliuk's theory of "full-performance ethnography." I entered the field armed with a variety of necessary materials, including notepads, a minidisk recorder, digital camera, two digital camcorders, blank sheet music, and my trombone. I also brought my trombone/guitar effects pedal and percussion instruments, both of which I used to enhance personal rapport with my interlocutors. By periodically performing at jam sessions with my trombone processed through my effects pedal, or playing my clave blocks during Latin jazz tunes, I gained respect and trust from students and faculty. Also, my ability to style-shift between Midland American English and African-American

206. Kisliuk, *Seize the dance!: BaAka Musical Life and the Ethnography of Performance*, 13-4. To see my full review of contributing aspects of Kisliuk's socioesthetic ethnographic approach, see Chapter 1 of this dissertation.
Vernacular English allowed me to gain trust and effectively communicate with a variety of interlocutors under differing circumstances.  

Each workshop consisted of a six daylong session that started on a Sunday and ended on the subsequent Friday. I attended both sessions and had different objectives for each. During the first week of the study I focused on the first-hand experience of being a student at the workshop by totally immersing myself into the role. As a result, I refrained from taking ethnographic video notes and conducting formal interviews with students or faculty during this week. I took most of the written and audio notes during the first week as a student. During the second week, I shifted my focus to that of an ethnographer seeking to understand the socio-cultural dynamics of the workshop, with an added focus on interacting with administrative staff and faculty members. Among the faculty, I aimed to be viewed as a jazz educator which, I hypothesized, would allow me to have more intimate discussions about jazz culture and pedagogy with them. Consequently, I conducted numerous interviews and captured many significant discussions during the second week.

In the following study, I freely draw on and synthesize data collected from both weeks. Furthermore, having been a student of the workshop several times when I was in secondary school, I periodically reflect on relevant experiences I had in earlier years. The ethnography is organized into several sections. First, I discuss how students learn about,
sign up, and prepare for the workshop. Second, I explore the facilities and the kinds of social interaction, music-making, and music-learning that took place in these spaces. Third, I examine aspects of the formal music-learning program and environment. Fourth, I consider informal educational practices including a mentorship/apprenticeship system. Fifth, I explore the significance of particular rituals that occur at every workshop. I continue my analysis of the workshop in Chapter 4, where I model the dynamics of race and gender through an examination of objective and subjective data.

Aebersold Jazz Workshop Community Culture

Learning about the Workshop

Potential attendees learn about the existence of Aebersold's Summer Jazz Workshops in a number of ways. Middle school, high school, and college students in jazz ensembles or music programs are usually notified about the series of workshops through their band instructors, professors, or private lesson instructors. Jamey Aebersold Jazz sends educators and music department heads promotional materials, such as large banners intended for school bulletin boards. Advertisements also run in relevant trade magazines and academic journals, simultaneously targeting students and educators. Some music programs offer scholarships that students can apply or be nominated for, all of which cover part or all of the tuition for the workshop. I had received several scholarships from my school's music boosters in both middle and high school to attend summer workshop sessions. Educators, in the role of a musical mentor, may also strongly advise a particular group of students to attend the workshop if they show strong interest in, or strong
potential to learn, jazz improvisation. Experiences with their school jazz ensembles at jazz festivals or competitions, such as the University of Louisville's "Jazz Fest," which draws high school jazz bands to perform and receive feedback from music-educator judges, can also get students interested in the workshop.

Word of mouth from friends or leading musicians may also inspire students to want to attend the workshop. In many jazz bands and programs, the best improvisers enjoy a high social standing among peers and garner respect. Some students see developing a high degree of jazz musicianship as a unique way to obtain social capital within their school or community. Attending the jazz workshop can act as a status symbol that indicates the seriousness of the student to become a better musician. Parents, teachers, and peers may all be impressed and show support for jazz students, telling them that they are going to attend the Aebersold Summer Jazz Workshop. This positive social feedback can act as partial motivation for the student to want to go and spend more time practicing. Some students also attend year after year. In some cases, during the workshop long-distance friendships are forged, and students look forward to reconnecting with their Aebersold Workshop community friends annually. In addition, Aebersold's organization does a good job of keeping in touch with past attendees. Information is always sent urging students to sign up for the next year's workshop, along with a letter that the student wrote to themselves while at the workshop about what they would have liked to have accomplished over the past six months. I will discuss this practice further below in the section on workshop rituals.
In addition to secondary school and university students, many adults not affiliated with academia come to the workshops. In conversations I had with many of these students, a range of themes emerged as to their inspiration for attending. Some explained that playing music was their main hobby. There individuals usually had jobs not related to music or education, or were retired. For some of them, attending the workshop was the way that they chose to spend their vacation time and money. In certain cases, parents attended with their children, or in one case, the whole family participated. Some adults played music in school, or even pursued degrees in music during college, but did not follow music as a career. Yet, the workshops allowed them to stay in touch with the love that they have for making music. Some older adults told me that they had always wanted to take music lessons and study jazz improvisation. Thus, the prospect of attending the workshop inspired many adults to seek out private lessons before attending. Some viewed their participation at the summer workshop as a kind of spiritual retreat. Although they did not pursue music as a profession, they have experienced what they describe as a spiritual connection by coming to the workshop. I talked with one man that explained how coming to the workshop and continuing his musical studies were part of a spiritual quest.  

Registering for the Workshop

Students were able to register online through the current year's Summer Jazz Workshop website or by mail. To register online, the prospective attendee had to use a credit card and pay a non-refundable $50 deposit to hold a spot. The registration process

consisted of making an online account with the website, completing a series of questions and forms, and paying the deposit. After being taken to a confirmation page, the registrant would receive a confirmation packet through email that included a red jazz handbook with content about jazz musicianship, a white handbook that had detailed information about the week's activities, the code of conduct agreement for students under the age of 18, the invoice/receipt, and a checklist of important reminders and deadlines. The balance could be paid with a check or money order via mail. To register via ground mail service, the registrant was to download and print out the application. After filling it out and signing the code of conduct form if applicable, enclosed with a minimum $50 non-refundable deposit, the registrant would receive a confirmation packet via email or ground mail. In years past, including when I went in 2010, the red and white workshop handbooks were also physically mailed to each student with information about the workshop. Applications had to be received prior to that year's deadline. In 2010 the deadline was June 1. In addition, the allotted student capacity of certain instruments, such as piano and guitar, can fill up quickly preventing some registrants from enrolling with those instruments.

210. In general, the white booklet had logistical information about the workshop, and the red packet has general introduction to the pedagogical approach to jazz improvisation championed by Aebersold and featured at the workshop. See "Summer Jazz Workshops Handbook," (Summer Jazz Workshops, 2010), pamphlet; Jamey Aebersold, Jazz Handbook (New Albany, IN: Jamey Aebersold Jazz, 2010).
Preparing for the Workshop

Musical Preparation

Details about preparing for the program were found on the workshop's website as well as inside the white handbook received after registration. They explained that each student must informally audition and fill out a jazz music theory test in order to be placed in the correct combo and music theory class. It was emphasized that the student is not auditioning for a space at the workshop, but is diagnostic in nature for the purpose of faculty members assessing the skill level of each student to place them in the right theory class and combo. The handbook attempted to reassure the reader that there is "absolutely no need for you to be nervous or apprehensive about the audition." In addition, it was mentioned that the audition acted as an opportunity for faculty members to get to know the students that they would be working with throughout the week. Each student was auditioned by faculty members that specialize in their instrument. That meant, as a trombone player I would be auditioned by the trombone instructors.

Despite the attempts at reassuring students to not be nervous, the prospect of auditioning was daunting for some, especially to first-time attendees. With that said, the audition and testing process played an important role in encouraging students to begin learning about theoretical elements fundamental to Aebersold's pedagogical approach. When I first attended the workshop in junior high, I did not know what to expect or what I needed to work on. I had not had any music theory or improvisational training, except for my jazz band director's suggestion to use one's ear and "go up or down a half step" if

211. Aebersold, "Summer Jazz Workshops Handbook."
you hear yourself on a "wrong" note. After I had been exposed to Aebersold's pedagogical approach, and general value system of the Workshop community, in subsequent years I worked with other students who were already adept at jazz theory to advance my understanding in hopes of being placed in higher level theory classes. Being in higher level classes meant higher social status, which provided me with inspiration when I was in high school. In addition, a number of published resources were recommended to students to aid them in preparing for the workshop, including:

- *Practicing Jazz: A Creative Approach* by David Baker
- *How To Practice Jazz* by Jerry Coker
- *Improvising Jazz* by Jerry Coker
- *The Jazz Language* by Dan Haerle
- VOL. 1 *How to Play Jazz and Improvise (CD/Bk)* by Jamey Aebersold
- VOL. 21 *Gettin It Together (2 CD/Bk)* by Jamey Aebersold
- VOL. 24 *Major & Minor (2 CD/Bk)* by Jamey Aebersold
- VOL. 42 *Blues In All Keys (CD/Bk)* by Jamey Aebersold
- VOL. 54 *Maiden Voyage (CD/Bk)* by Jamey Aebersold
- VOL. 70 *Killer Joe (CD/Bk)* by Jamey Aebersold

In 2010, the prospect of auditioning pushed me to practice quite a bit to prepare for the workshop. Having been to the workshop before, and being well acquainted with the material that would be on the theory test, my primary focus was to work on my endurance and stamina. Although this detail was not discussed within the introductory

literature, I had remembered how sore and fatigued my embouchure became within a few days of the intensive musical workshop. One year, I could hardly play my instrument when I left because my lips were too sore. It took me several days to recuperate in which I only gingerly played long tones until the soreness went away. The overall focus of the handbook literature is on the mental demands and certain conceptual approaches to playing jazz. In the "Music Preparation" section of the handbook, it stated "the more you know and can play, the more you'll get out of the Week. Scales and chords are waiting to become friends with you. Memorize some melodies too!" However, I did not come across any warnings regarding the physical demands that it might take to play as long and hard as most students do during the course of the week. Thus, this is something that had to be experienced by each first-time participant. Students who have never been to a jazz workshop like this may not have realized how much endurance, or as many jazz musicians say, "chops," would be necessary to study and play music all day for the duration of the workshop. In years past, the intensive playing schedule helped me to understand and prepare for the physical demands of pursuing a music degree at a conservatory of music.

To prepare for my two-week stint at the workshop in 2010, I practiced four to five hours a day for several weeks leading up to the workshop, and often rehearsed or performed with bands I was a part of later in the day. I also busked (played music on the street) quite frequently, as I have found that activity to help me build endurance like no other musical process. I knew that if I were to withstand the workshop for two weeks, I

would need to have exemplary endurance. I also endeavored to impress the faculty members with my audition. I thought quite a bit about what songs I would like to play for my auditions. I knew that I would audition twice, once per week, so I chose the jazz standard "All the Things You Are" for the first week and "Giant Steps" for the second. During the first week I wanted to show myself to be a competent and more advanced student of jazz. But I aimed to really impress the second week, which I assumed my ability to fluently play "Giant Steps" on the trombone would accomplish. It is common for students that have been to the workshop to put a lot of thought and effort into their audition with the goal of being assigned to the more advanced and prestigious combos. Although, some may deny this among peers to convey a heightened sense of cool.

Personal Items and Supplies

Each student was instructed to bring an instrument as well as pens, pencils, and notebook or manuscript paper. Guitar and bass players were instructed to bring their own amplifiers and extension cords, with the exception being musicians flying to Louisville. In that case, the musicians were to contact the workshop coordinators by the given deadline to ensure amplifiers would be available. Drummers were told to bring their own drum sets, unless they were traveling in via airplane. Yet, they still needed to bring their own cymbals. Vocalists, flautists, and string instrumentalists were instructed to bring their own microphones or pickups if needed. Piano players had access to the numerous acoustic pianos in the rehearsal spaces, practice rooms, and concert halls. Arrangements were made to store the equipment of drummers, bassists, and those with amps, but there was no storage available for horn players. Students had the option of applying for dorm
accommodations or procuring a hotel room. Most students opted for the dorm rooms, which were double-occupancy and assigned based on gender and age. If a student preferred to share a room with a particular person, the workshop coordinators had to be informed of that preference before the June 1st deadline. The dorms were bare, so participants were asked to bring sheets, blankets, pillows, pillowcases, towels, washcloths, soap, and other toiletries. Students must have also decided what dining experience they preferred. The workshop offered a meal plan that used a catered service with different menus each day served in a private ballroom. Those who chose the meal plan might also hear live jazz from faculty combos during every lunch session. For students that did not sign up for the meal plan, Aebersold listed a number of restaurant options within walking distance.

*Age Policy for 17 and Under*

Students of all ages were welcome, but special policies were in place for students under 18. Parents of minors must have signed the workshop's Code of Conduct Participation Agreement. Parents were warned to not send their children to the workshop if they deemed them to not be mature enough. The white workbook pointed out that:

- Staying up all night making noise or otherwise disturbing others
- Sleeping in
- Skipping classes
- Inappropriate behavior with persons of the opposite sex
- Wandering from campus
The handbook explained that

If your child or ward is not able to behave in a respectful, responsible, and courteous manner, we will call you and send them home immediately without refund. We reserve the right in all cases to determine what is inappropriate conduct by minors, and we accept absolutely no responsibility for any behaviors in which they may engage that is destructive or endangers themselves or others. ... WE HAVE SENT PEOPLE HOME AND WILL DO SO AGAIN WITHOUT HESITATION IF OUR POLICIES ARE NOT RESPECTED.

Minors have special meetings, curfews, and must check in with administrators every day to confirm their whereabouts. However, attendance was not taken in larger classes or seminars, so students may not receive repercussions for skipping them. This is not the case for combos, which is usually a small group where each person's participation is important for the music-making process. Besides check-ins and curfews, minors have a fair amount of autonomy at the workshop. For many children, the workshop offered them their first experience that resembled college dorm-life and gave them an early orientation toward living and studying on a university campus. This could make them more comfortable with college if they choose to attend university following secondary school. With that said some minors did find ways to band together and defy some of the rules without being caught by administrators.

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214. Ibid., 6.
215. Ibid.
Exploring the Facilities and their Related Activities

*Arrival and Check-in Music Building Lobby*

As I drove onto the University of Louisville campus toward the Music Building, I noticed a sign welcoming participants to the Jamey Aebersold Summer Jazz Workshop. After parking my car in the parking lot next to the Music Building, I walked into the main lobby, which was bustling with activity. Dozens of people were walking around, talking to one another, or making their way to the sign-in area. I noticed a wide range of ages, from participants that looked to be in middle school, to some older individuals possibly in their sixties or seventies. Although I saw three or four younger and older women, the majority of people were males. Most of people in the lobby had instrument cases in their hands or slung over their shoulders. An infectious air of excitement filled the room. Many people had smiles on their faces as they greeted and talked with other participants in the lobby. The lobby acted as a primary meeting place for participants and faculty members throughout the duration of the workshop. Participants and faculty members casually interacted with one another in the main lobby all week long (see Figure 4). Many students met for the first time and musical friendships were cultivated in this area.
Toward my right-hand side near the large recital hall entrance was the registration area, which had a short line of people waiting to be served by several young administrators behind a counter. After waiting in line for a few moments, a young woman asked for my name. After learning it, she found me on the list in front of her and handed me a packet of information. I thanked her and stepped away. Inside the envelope were several items, including a document entitled "Sunday Schedule" that contained a checklist for the rest of the day's activities. First, it instructed me to put on my ID badge and keep it on all week while on campus conducting workshop business. The nametag was attached to red lanyards donated by D'Addario, a manufacturer of instrument strings.
The company's name was prominently featured on the lanyard, and in the weeks to come I was asked several times by people not associated with the workshop if I was a guitar player, since the company is associated mostly with guitars.

Figure 5: Summer Jazz Workshops ID badge. Photo by the author.

Point number two of the checklist gave instructions for completing my audition. It explained that I was to go to the assigned room and wait in line outside. Auditions were on a first come basis, and usually took less than five minutes. The checklist also included information about completing the theory test, signing into the dorm, dinner, the mandatory meeting for minors, the general meeting and concert scheduled for evening, and rental equipment information for those taking advantage of the services. Also in the packet were several pages that made up the theory test, which I discuss below further. After registering, I briefly explored the lobby and main hallway areas. Along a wall in the lobby was a table filled with free information including additional red Jazz Handbooks,
trade magazines, Aebersold Jazz catalogs, and other free materials. There was also one of several displays of archival photographs with famous jazz musicians and educators performing or teaching at Aebersold Workshops in years past. Some of the photos were noticeably dated, as evidenced by the faded quality of the picture, clothing styles of the people in the picture, and hairstyles. I took the opportunity to pick up a new catalog, several free magazines, and endeavored to find a practice room to warm up before my audition.

Audition

After warming up with a series of long tones, scales, and melodies of jazz standards, I made my way to the trombone audition room. Outside of the room was a line of about four or five trombone players eagerly awaiting their short audition. As I approached, the students looked at me and smiled or nodded while saying hello. We informally exchanged pleasantries, and one of the students told me how nervous he or she was about the audition. It was his or her first time at the workshop and he or she did not know what to expect. Having been to the workshop before, I tried to put his or her mind at ease and explained that the auditions were only for the purpose of placing them in the right combos. A couple of the students were sitting with their backs against the wall while filling out their theory tests which they held in front of them. The "Sunday Schedule" paper said that it was important to get the audition done first, but that the theory test could be filled out while waiting in line.²¹⁶ I wanted to continue to keep my

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²¹⁶ "2010 Summer Jazz Workshops Sunday Schedule Checklist," (Jamey Aebersold Jazz, 2010), pamphlet.
mouth piece warm by buzzing it with my lips periodically, so I decided not to start on my theory test yet.

Before long, it was my turn to enter the audition room, where trombone faculty members Rick Simerly, Tim Coffman, and Steve Davis were sitting. They greeted me and I introduced myself briefly. Simerly and Coffman were both long-time associates of Aebersold and were trombone faculty members when I first attended the workshop in 1997. They asked me to play a couple of scales, which I did with no problems. They then asked if there was a particular blues I would like to play and I said Thelonious Monk's "Straight, No Chaser," which was accompanied by Steve Davis at an acoustic piano. After a couple courses Steve stopped and smiled. Then they asked for another tune and I said "Blue Bossa," which is one of the most popular songs played by beginners at the workshop. Finally, they asked for one more standard, and I said "All the Things You Are." They asked if I could handle playing with a very fast play-along rendition, and I said sure. After finding the track and hitting play, I heard Jamey Aebersold's voice through the stereo system rapidly say "1, 2 — 1, 2, 3, 4," and then the bass, drums, and piano in the recording hastily began. The track was a bit faster than I had anticipated which pushed me and caused me to focus more intensively while soloing. The melody to "All the Things You Are" is traditionally interpreted differently each time it is played, meaning there is no one-way to phrase or embellish the melody. In contrast, the on-the-spot interpretations of melodies in certain songs, such as "Blue Bossa," remain relatively standard which makes them good songs to play in unison with musicians who have never played together before.
While playing "All the Things You Are," I sang/imagined the words and melody of the song in my mind's ear a fraction of moment before it was translated through my trombone. Jazz mentors had advised me to learn the words to songs and sing them in my head while playing. Researchers in psychology and cognition studies have called this phenomenon "musical imagery" which may be "defined as the introspective persistence of a musical experience in the absence of direct sensory instigation of that experience."\(^{217}\) This is not to be confused with "involuntary musical imagery" which is defined as a "piece of music that comes unbidden into the mind and repeats outside of conscious control."\(^{218}\) Both of these terms and definitions are limiting, and there is a lack of research or explanation regarding this phenomenon as it relates to improvised jazz music. In the case of a jazz improviser who strives to play the music in their head in the moment, there may or may not be "direct sensory instigation." Moreover, to what degree is improvised music beyond the conscious control of the improviser? Since I was used to playing "All the Things You Are" at a slower tempo, being confronted with a faster tempo instigated a heightened focus that urged me not to play the song in a manner I was most accustomed to, inspiring me to let go and truly improvise—reordering bits of musical jazz language that I heard in my head or playing material I technically had hard-wired into my muscle memory from hours of practice.

Through my audition, we begin to see the important role that play-along recordings enjoyed within the realm of the Aebersold Workshop community. The act of walking into a room and playing along with a record of background musicians has


\(^{218}\) Ibid., 260-61.
become so commonplace that it is useful to consider how unusual that might have seemed to most musicians 100 or even 50 years ago. In past generations, educators or mentors may have surprised young apprentices on the bandstand with very fast tempos to push them out of their comfort zone. Here, within my audition the education process had already started, insofar as the instructors noticed that I was a more advanced player and decided to challenge me with a fast play-along rendition to see what I could handle. Different play-along versions featuring varieties of tempos have been recorded for the most popular jazz songs, and the faculty members must be somewhat knowledgeable of the catalog in order quickly to locate a background recording fit for the student's competency level. Ultimately, after two choruses, Davis stopped the play-along. All three smiled and thanked me for the audition and I left the room. As I left, the next trombone student walked in. One student asked me how it went and what I played. I said it went fairly well and shared the names of the tunes.

**Week 2 Audition** - Students that attended both weeks of the workshop were required to audition each week. As explained earlier, during the first week I sought to immerse myself in the role of "student" and be viewed as an advanced student of jazz. Thus, I purposely chose songs for my first audition that were very standard. During the second week I endeavored to come across as a professional musician and bourgeoning jazz educator. By the second audition the faculty members knew how I played from working with me during the previous week. Before the audition, I had revealed to them that I was a doctoral student using my experience at the workshop as an ethnographic case study. Suffice it to say, in the second audition I wanted to impress them and leave a
much stronger impression. Thus, when asked what song I would like to play, I said
"Giant Steps" which garnered an upbeat and surprised response from the educators. They
had not seen me play a song like "Giant Steps" during the first week, and they were eager
to see how I would handle the complex changes. John Coltrane's "Giant Steps" is
considered a test piece among many members of the Aebersold Jazz Educational
community.219 Ake asserted that "indeed, it is safe to say that no piece enjoys as much
prestige or overall 'aura' in all of jazz education as this one ["Giant Steps"] does."220

They asked me what tempo I would like to do "Giant Steps" at and I requested
one of the medium tempo play-along renditions. Following Aebersold's "1, 2, — 1, 2, 3,
4" introduction I started playing the melody along with the play-along. I was familiar
with the play-along track they selected, as I had practiced with it in the past. I started to
improvise following the melody. I had learned how to play on songs like "Giant Steps"
and "Countdown" while I was an undergraduate and graduate student at the College-
Conservatory of Music University of Cincinnati circa 2005. To learn it, I had listened to
Coltrane's solos enough to be able to sing-along with them by ear. In addition, my close
saxophonist friend Ryan Wells, who is white, had transcribed Coltrane's solo on paper.
He had created his own analysis and categorization of every long or short ii-V-I pattern,
and other devices used by Coltrane. He gave me a copy of his analysis and I was able to
identify material that "laid well" on the trombone. I spent months working out and
solidifying ideas so that I had a bank of predetermined material to start with. Although I

219. For an analysis, and discussion of the significance, of "Giant Steps" see Philippe Michel and Katharine Stocks-
Gustave, "Giant Steps: Freedom Won Over/By Constraint," Jazz Research Journal 3, no. 1 (2009); Ake, "Jazz
'Training': John Coltrane and the Conservatory,"129-34.
220. Ake, "Jazz 'Training': John Coltrane and the Conservatory,"129.
never played the same solo twice, I was able to draw from a variety of predetermined ideas while improvising, an approach that I had to rely more on here than with other kinds of tunes. My ability to play over the changes impressed the educators, and Davis eagerly asked if I could play it at a faster tempo. I said that I could to a certain extent. He then put on an extremely fast version of "Giant Steps" which forced me to let go and trust that my technique would enable me to play the song. Although I teetered a bit, I was able to competently 'hang' with the faster play-along rendition.

After playing the song the trombone instructors congratulated me on pulling it off. Simerly mentioned that he would need to revisit the song and work it back up. Simerly's humbleness caught me off guard a bit. I explained to him that I had been inspired quite a lot by his rendition of "Giant Steps" from his album "Simple Complexity," which I had bought from him in the late 1990s when I first attended the workshop.²²¹ His masterful execution of brilliant jazz vocabulary was something that I had listed to almost every day at one point after obtaining his CD. I had dreamed of being able to play like that on such a difficult song in the future. Although I did not feel as if I had the same freedom or flexibility on the song as Simerly did in his rendition, I appreciated the kind words. This reveals an important social dynamic that served to perpetuate a certain kind of education environment. Honest praise and acknowledgement of one's achievements by faculty members can act as a significant source of inspiration. In turn, students can impress and inspire faculty members with their talent, exuberant attitudes, and respect for their artistry.

In this case, I had been initially inspired by Simerly's recording of "Giant Steps" to aspire to one-day learn how to play it. Transcendence occurred within me through hearing this record. When peers tried to discourage me saying "trombone players can't play on 'Giant Steps,'" I would just play them Simerly's recording and they would be amazed. I knew it was at least possible to play on the song well. Also, through evocation I attributed much of my inspiration to Simerly's recording, and was motivated to express myself—or as Miles Davis has put it "feel like that"—as if I were to be urged to develop the necessary skills to express music in accordance with the way in which I felt. Then, the praise that I received at my audition for having impressed the instructors engendered a pleasurable sense of accomplishment while simultaneously reinforcing my motivation to continue practicing to become a better musician. In addition, as indicated by Simerly, my performance of "Giant Steps" inspired him to want to revisit the song to sharpen up his own approach to it. This, of course, is only one example of a kind of motivational and inspirational transference that is common within the Aebersold Workshop community.

Theory Test

After I completed my first audition, I found a bench to sit on in the hallway and proceeded to take my theory quiz. There was a fair amount of secrecy about what was actually on the quiz, although self-testing jazz theory assignments are provided in the red Jazz Handbook. I had also received additional theory assignments in the mailed registration packet. Given the secrecy, I will not share specific questions from the test here. But, I'll make up several questions illustrative of the style of the test, drawing on the

222. Bill Kirchner, A Miles Davis Reader (Washington: Smithsonian Institution Press, 1997), 137.
freely available theory assignments as examples. Example no. 1 is to write the notes to
the scale associated with a particular chord symbol. For instance, if C-7 is provided, I
would write "C, D, Eb, F, G, A, Bb, C (Minor/Dorian)." Within Aebersold's
nomenclature, "-" is used to signify a minor chord_scale, although "mi" or "m" are other
conventional methods used by jazz musicians (C-7 = Cmi7 = Cm7). A similar
assignment to test scale knowledge would be writing the scales using whole (W) and half
(H) step sequences. Thus, if example no. 2 were C-7, I would write "W, H, W, W, W, H,
W." Some of the test questions consisted of chords that may be considered more
complex, including altered dominant 7th chords with upper extension notes. Example no.
3 is to complete the II-V7-Ii-V7alt-i chord sequence. If there is an EbΔ7 (also known as
Ebmaj7 or EbM7) in the "I" column, I would need to write Fm7 in the II column and Bb7
in the V7 column. Example no. 4 tests the students' knowledge of intervals. Questions
such as "the 2nd tone of the Eb majors scale is ___" would demand that I fill in the black
with "F." Students never exposed to jazz theory would not know how to answer many
of these questions. Students in this situation were asked to put their name and I.D.
number at the top and turn the test in blank. After completing the test, I took it to the
registration desk and put it into the designated theory quiz drop box.

The Dorms and Review of the Weekly Schedule

After submitting my theory test, I drove to my assigned dorm, Kurz Hall. It was
the newest residence hall at the time, and located a short drive, or walk, away from the

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223. Theory assignments may be found in Jamey Aebersold, Jazz Handbook (New Albany, IN: Jamey Aebersold Jazz, 2010), 41-5.
224. For Aebersold's "Scale Syllabus" and nomenclature see ibid., 14.
Music Building. Upon entering, I gave my name to the young woman at the front desk who told me my room number and handed me my key. After finding the room I went back out to my car and retrieved the rest of my belongings and brought them to my room. Adults were in separate dorm areas from minors. Some occupants had a roommate, although I did not. There was to be no practicing in the dorm rooms since some University of Louisville students were taking summer courses and living there. Overall, the activity and socializing in the adult dorms was quite different from the minors' residence halls. Although there may have been times when the adults talked and briefly socialized in the dorms, this did not occur often or for extended periods. However, I noticed that the minors socialized much more in their dorm lobbies and rooms. Minors had a curfew and needed to be back in their dorms by a particular time in the evening. On one evening, I walked with a group of younger workshop attendees back to their dorms, and I noticed that there were a number of them meeting and talking in the dorm.

After getting my possessions into my room, I took a shower and prepared for the evening's activities. I reviewed the schedule and saw that the first general meeting and faculty concert would start at 7:30 p.m. in Comstock Recital Hall, located adjacent to the music-building lobby. I assumed that we would find out our theory class and combo assignments before or after the mandatory general meeting. I also browsed the daily schedule for the week. Monday's schedule read as follows:

**MONDAY**

- Breakfast at Masterson's: 7:00am - 8:15am
- Under 17 Check-In @ School of Music: 8:00am - 8:20am
• Theory Class: 8:30am - 10:00am
• Jazz Musicianship: 10:00am - 11:00am
• Combo Rehearsal: 11:00am - NOON
• Lunch at Masterson's featuring LIVE JAZZ!: 12:00pm - 1:30pm
• Master Class: 1:30pm - 3:00pm
• Combo Rehearsal: 3:00pm - 4:30pm
• Dinner at Masterson's: 5:30pm - 7:00pm
• Piano Voicing's Workshop; Not just for pianists!: 6:15pm - 7:15pm
• Under 17 Check-In @ School of Music: 7:00pm - 7:20pm
• Faculty Concerts: 7:30pm - 10:00pm
• Jam Sessions: 10:00pm - 11:30pm
• Under 17 Check-In @ Dorms: 10:45pm - 11:30pm

*All times are approximate and are subject to change.\textsuperscript{225}

The daily schedule for Monday through Thursday was mostly the same, with the exception of Thursday's faculty concert being in Masterson's restaurant at 8 p.m.\textsuperscript{226}

Friday's schedule was considerably different:

Breakfast at Masterson's 7:00am - 8:15am

Under 17 Check-in @ School of Music: 8:00am - 8:20am

Theory Class: 8:30am – 9:30am

General Meeting: 9:30am-10:15am

Master Class: 10:15am - 11:00am

\textsuperscript{225} "Summer Jazz Workshops Handbook," (Summer Jazz Workshops, 2010), pamphlet.
\textsuperscript{226} The significance of Masterson's will be discussed later in the essay.
Combo Rehearsal: 11:00am - NOON

Lunch at Masterson's: 12:00pm - 2:00pm

STUDENT CONCERTS **: 12:00pm - 5:00pm

Return Rental Equipment: NOON - 3:00pm

Dinner at Masterson's: 5:00pm - 7:00pm

Under 17 Check-In @ Dorms: 10:45pm - 11:00pm

Moreover, it was stated that the workshop is officially over for each student after their combo has performed on the final day.

Classrooms and Practice Rooms

Before I made my way to the first general meeting and faculty concert, I visited some of the classrooms and practice rooms. The classrooms in the music building were used mostly for combo rehearsals, masterclass sessions, smaller theory classes, private lessons, and pick-up jam sessions. Periodically, an individual or small group of students found open classrooms available to practice various materials related to the workshop. The section of the music building that housed practice rooms were another space of significant social interaction. Although many students went into practice rooms by themselves to work on materials they learned in theory classes, masterclasses, musicianship lectures, and/or combo rehearsals, it was common for people to enter practice rooms together to work on melodies or improvisational skills.

One memorable experience during the first week consisted of working on materials in a practice room while one of the youngest students at the workshop stood

227. "Summer Jazz Workshops Handbook."
228. Ibid., 24.
outside looking in watching me. I stopped, smiled at him and opened the door. I had talked with him briefly the day before and he had said he hoped to get the chance to practice with me. I asked if he would like to go over some things, and he was excited to come in to the room and start playing. In this case, I took on the role of a mentor or older, more experienced student. I put down my trombone and went to the piano and we worked a bit on playing through blues changes. In between periods of making-music we had some informal discussions about music and philosophies of life. Philosophical discussions about concepts not directly related to music have long been a source of inspiration for members of the jazz community. It is hard to pinpoint the extent to which such conversations are common among others at the workshop. Although some students and educators participated in philosophical or metaphysical dialogues, they seemed to be in the minority. However, when these discussions do occur they can be a great source of musical inspiration for those involved. My interaction with the impressive young trumpet player was very inspiring for me. Moreover, according to him, our session was inspirational for him as well. Steve Davis, who played a mentor role for me at the workshop, said he had seen me working with the young man throughout the week and praised me for my efforts. This acknowledgment served to provide me with additional inspiration.

For younger students or non-professional musicians, the practice rooms may be the first space where they are exposed to students that are more advanced or professionals who diligently practice for long periods on a high level. This was certainly my experience the first time I came to the camp as a middle school student. In middle school, I did not
know many other music students that spent more than an hour practicing every day. And many students did not practice at all outside of school. Without having been around musicians that spent that kind of time and energy practicing, I did not know the amount of hours that the best musicians devote to honing their craft. So, just walking around the practice rooms and hearing people really working on material left an impression on me about what advanced students do to become good. In addition to this positive social influence among peers, faculty members also pointed out the importance of practicing. In this environment, the students and faculty that were looked up to and considered "cool" helped to foster an overall attitude within the community that practicing long and hard was a favorable thing to do. It is one thing for a schoolteacher to say that it is important to practice, but it is another to be exposed to the work ethics of highly regarded musicians within the camp culture.

Concert Halls

The music building had two main concert halls, including the 558-seat Margaret Comstock Hall, located in the main lobby of the north side of the building, and the 140-seat Malcolm Bird Recital Hall. Comstock Hall acted as the primary large group-meeting place for formal activities including general meetings, Aebersold's jazz musicianship lectures, faculty concerts, jam sessions, and combo performances. Sound equipment was set up for the faculty combo concerts and remained on stage all week so that it would not take long to adjust the sound levels and reposition microphones for the nightly concerts. Along the back of the stage was a row of portable, mid-sized acoustical

shells adorned with huge facsimile photos of famous jazz innovators, including Sonny Rollins, Charlie Parker, Dizzy Gillespie, Miles Davis, Slide Hampton, Art Blakey, among a few others. There was also a photo of "Jive Cola" on an upper left-hand shell that stood out with little explanation of why it was there. I assumed that it was an old brand of cola intended to provide a nostalgic ambience related to the 1950s or 60s. Bird Hall was primarily used for theory classes, combo rehearsals, pick-up jam sessions, and combo performances. The seats were situated in multiple rows on an inclined plane with the performance area in the front at the bottom. There were no special photos or posters in this room. Throughout the day, particularly during periods when there were no combo rehearsals or theory classes, students might walk by Bird Hall for the express purpose of hoping to encounter an informal jam session. I shall write in more detail about the social significance of the activities in these spaces below.

_Aebersold's Jazz Bookstore_

The Aebersold Jazz Bookstore was a significant institution within the summer jazz workshop universe. In addition to housing thousands of CDs, DVDs, method books, fakebooks, and play-alongs, the space was an important sphere of social activity where participants and faculty members commune to enjoy discovering new music and educational tools together. In an era when record stores specializing in jazz were becoming obsolete, the Jazz Bookstore offered a unique opportunity for members of Aebersold's Workshop community to share their love and excitement for jazz with one another. On the days I visited the bookstore, dozens of students were milling around, looking through CDs and books. Some individuals were paired up with one or two
friends periodically pulling something from a stack of CDs and excitedly showing it to their neighbor. In some cases, one person would hold up a book or CD and read it together with a friend, discussing the potential merits of the item.

It was easy to make new friends in the bookstore. I gravitated to the section housing method books for trombones. I flipped through dozens of books, noting items I already had and things I had never seen before. A sampling of the titles I browsed included *Maiden Voyage Solos for Trombone* as played by Rick Simerly, *How To Play Lead Trombone in Big Band* by Mark Kellogg, *Patterns for Jazz* by my earliest combo teacher Jerry Coker, *J.J. Johnson Exercises and Etudes for the Jazz Instrumentalist in Bass Clef* by J.J. Johnson, *J.J. Johnson Solos* transcribed by John Leisenring and Hunt Butler, *Doodles: Exercises and Etudes for Mastering Trombone* by Dale Cheal, *New Orleans Classics: Minus Trombone* by Rick Trolsen, *Advanced Flexibility for Trombone* by Greg Waits, *Jazz Bones: The Worlds of Jazz Trombone* by Kurt Dietrich, *Charlie Parker's Omnibook in Bass Clef* with 60 transcriptions by Jamey Aebersold and Ken Slone, and *J.J. Johnson's Last Concert* DVD, to just name a few. The aforesaid was but a fraction of the materials available for one instrument, yet each major instrument had numerous resources available. As I browsed through the items, a fellow trombonist walked over. We began to talk about the items that we already owned and ones that we may purchase in the near future. I gave him a quick review and description of *J.J. Johnson Exercises and Etudes*, which I had owned for some time. He had some CDs in his hands and told me I should check out a table on the other side of the room that had some good sales on CDs of famous trombonists.
This kind of interaction was common in the bookstore space. It was remarkably welcoming environment to jazz enthusiasts who were able to express and share their interest of jazz with their peers. As an educator, Aebersold frequently emphasize the importance of listening intensively to music. In the bookstore, there were hundreds, if not thousands, of reasonably priced jazz CDs, and hundreds of students that passed through excited about exploring them throughout the week. Furthermore, expressing one's knowledge of different albums, musicians, and educational tools in the bookstore could increase your social capital among peers. Even if your interlocutors never heard you improvise or perform, it was possible to garner respect and status for showing how knowledgeable you were about various bookstore items and associated jazz facts.

For younger students, the jazz bookstore was one of the first places where they were able to buy jazz albums. The first year I attended the camp in 1996, I bought several CDs based primarily on the way the covers looked, or if I happened to recognize a musician's name. I had already heard the name J.J. Johnson several times so I thought it would be good to get a couple of his CDs, including *The Eminent Jay Jay Johnson, Volume 1* and *Volume 2*. However, I had seen a CD with an airbrushed black and white picture of Frank Rosolino holding a trombone and thought to myself "he has a trombone, I should get this." At the time, I had no idea who Frank Rosolino was, but part of the fun was just buying random CDs and hoping they would be good. The album was *Fond Memories of Frank*, a compilation of Rosolino's music released in 1996 by Double-Time records, a jazz record label started during the 1990s by Jamey Aebersold. The CD turned out to be one of my all-time favorite jazz trombone albums. The first track was
Rosolino's famous recording of "All the Things You Are," which simultaneously became one of my favorite jazz standards and renditions of the song. I share the above anecdote to offer insight into the way in which students were introduced to the music of important jazz musicians because of the immersive, exploratory environment fostered in the bookstore.

The bookstore was located in the basement of the music building in the largest concert band rehearsal room. This was also the site of the theory class taught by Aebersold himself, thus the room was filled with chairs in the center facing a table with his overhead projector and mixer connected to PA speakers. The CD case *Passionate Ballads* by Harry Pickens was propped up on the overhead projector while its sounds of jazz piano ballads played, creating a soothing ambience. Also on the table were dozens of overhead projector transparencies, which Aebersold used during his lectures on jazz theory and musicianship. The walls of the room were covered with various posters and pictures. Many of them were large posters depicting the covers of different volumes of Aebersold play-alongs. There were also portraits of famous jazz musicians, such as Dizzy Gillespie and Eddie Harris. Resting on a blackboard was a large facsimile of Art Kane's famous portrait "Harlem 1958," or more commonly referred to as "A Great Day in Harlem," showing fifty-seven celebrated jazz musicians posing with local children in front of a Harlem brownstone.²³⁰

On tables circling the perimeter of the room were dozens of boxes with hundreds, or perhaps even thousands, of CDs. The CDs were organized with various labels that

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²³⁰ For more on this iconic photograph see Charles Graham, Dan Morgenstern, and Art Kane, *The Great Jazz Day* (Kansas City, MO: Da Capo Press, 2000).
signified what kind of items might be found in nearby stacks. There were also quite a bit of CD tags labeled "$4.95 Bargains," and "$5.00," etc. There was a range of jazz artists in the collection including legendary figures such as Joe Henderson, Lee Morgan, Dave Brubeck, Miles Davis, Ella Fitzgerald, and Art Blakey. There were also CDs of modern-day artists, many of which taught at the workshop or were associated with Aebersold in some way. Examples included Jim Snidero, Tim Armacost, and Rick Simerly, all of which had been faculty members. Although I cannot be sure that there were none available, I did not come across many artists that would be considered free jazz or avant garde. By contrast, there were several titles that would be considered jazz fusion.

Formal Classes and Performances

*First General Meeting, Faculty Concerts, and Celebrity*

The general meeting started on Sunday evening at 7:30 p.m. and, according to the informational materials, "everyone must attend this important meeting held in Comstock recital hall located adjacent to the lobby of the School of Music." It is possible that this first general meeting was the event that garnered the greatest number of students and faculty in one space at one time for the whole week. Although there was another general meeting at the end of the workshop, there were noticeably less people in attendance for it. In general, it seemed as if students were very eager to see what was in store for them, as the air of excitement had continued to expand. Comstock hall offered the opportunity to sit down on the ground level in front of the stage or in a balcony that curved around the perimeter in the top half of the hall. I chose to sit up in the balcony so that I could

231. "2010 Summer Jazz Workshops Sunday Schedule Checklist," (Jamey Aebersold Jazz, 2010), pamphlet.
observe the stage as well as the audience. Overall, the goal of the meeting seemed two-fold: 1) to share general information about camp policies and provide an overview of the week's activities; 2) to generate great anticipation for how much fun the students would have during the workshop.

It was at this meeting where one could begin to observe how much love, respect, or admiration the students had for Jamey Aebersold, as well as many of the jazz faculty members. Students often developed affinities for particular faculty members based on their instrument and distinctive characteristics of their playing. Other factors, such as race, gender, personality, and the opinions of one's peers seemed to contribute to the admiration developed by particular subsets of students for certain faculty members. Of particular import were conversations that students had among themselves about faculty members. In such cases, one student who had heard the musician play in the past would tell someone else how great they are. Such interactions presumably influenced the perceptions and expectations of the listener with regard to the performers discussed.

There were a handful of faculty members, however, who rose to what I identify to be "celebrity status" among their peers. These musicians were able to draw large crowds every time they performed at faculty concerts and were generally able to move the crowd to cheers with their performance abilities. Students who treated them similarly to mainstream musical celebrities adored them. In "Seeing and Being Seen: the Moral Order of Celebrity Sightings," Kerry O. Ferris has examined the celebrity sighting as a public-
place encounter in which certain micropolitical issues related may be observed. Ferris explains:

Celebrity is a master status conferred largely (but not entirely) by the expectations and reactions of others (Adler and Adler 1989, 307-8), making celebrities a distinctive type of stranger in public place encounters and indicating that distinctive interactional rules—a kind of celebrity etiquette—must be in place for these encounters.

. . . Ordinary folks who recognize celebrities in public must decide whether to treat the meeting as a stranger encounter or an encounter with a known other and must then decide how to demonstrate deference to the celebrity's special status.

Both encounter strategies were used by students approaching their musical idols at the workshop. Some approached nervously and then clearly showed their deference toward the celebrity faculty member. In other cases, students would wait and hope to be acknowledged by their idol. Within a performance or major assembly setting, the celebrity faculty members often received louder applause from spectators when first announced, before performing a single note. In such instances, their reputation evidently preceded them. Although many sociologists focus on forms of celebrity that have to do with the propagation of mediated forms that lead to someone being famous for being famous, most faculty member celebrities had gained that status due to their playing abilities. They therefore had to live up to the hype surrounding them if they were to maintain an honorific status within the Workshop community. Likewise, if certain

233. Ibid., 239-40.
234. In contrast to economically based status groups, Max Weber identified status situations based on the "social estimation of honor." He explained that "This honor may be connected with any quality shared by a plurality, and of course, it can be knit to a class situation: class distinctions are linked in the most varied ways with status distinctions." Above, Weber creates a theoretical frame to explain aspects of autonomous social hierarchies that are not governed by material forces alone, unlike economic class. Max Weber, Hans Heinrich Gerth, and C. Wright Mills, From Max
faculty members consistently captivated the audience every time they soloed, their status could rise to the point of celebrity treatment from students by the end of the week.

Suffice it to say, the namesake of the Workshop got a very spirited applause from the crowd when he first took the stage. As Aebersold began to speak I notice many students smiling and staring toward the stage. Many seemed captivated by the slender man from Indiana with a slight Southern drawl and folksy personality who told them what would be in store for them during the coming week. Some of the younger students leaned forward on the edge of their seats, while others crossed their legs and sat back looking relaxed and seemingly content. Aebersold's persona as a mythical figure within the community seemed to encourage many students' rapt attention. Those new to the community learned of the generalized respect for Aebersold by observing the behavior of those around them.

Aebersold periodically expressed his deadpan humor by throwing in dry jokes from time to time without cracking a smile. Students in the audience tended to respond in different ways. Some students seemed to laugh at every joke or humorous statement uttered by Aebersold. Others laughed only after others around them laughed, as if they did not actually get the joke but did not want to be left out of the merriment. Others wryly smiled at the jokes, and a small group showed little to no reaction. I conjecture that Aebersold's celebrity status drastically influenced the way in which his humor was received. Aebersold's distinctive humor seemed to cultivate an upbeat yet serious atmosphere among community members. He used a very conversational style when

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public speaking and often interacted with the crowd. In one instance, a crowd member yelled toward Aebersold on stage asking "did you play ball today?" Aebersold is known as fan of playing basketball, and it's said that he plays recreationally almost every day. Aebersold replied "well, I did play a little ball," which was followed with a bit of laughter and cheering.235

Overall, faculty at the Aebersold Workshop did not reflect the "new forms of charismatic, stereotypical indigeneity" that Wilf observed among some professors at Berklee and the New School. Wilf noted that a number of jazz educators projected an anti-institutional persona, where they might come into a class using objectionable language or telling risky stories with sexual undertones.236 He surmised that this attitude contributed to an attempt at a kind of institutionalized authenticity that tried to mimic nonformal "street" learning environments, i.e., what Max Weber called "routinization of charisma."237 Although a faculty member might be a bit more expressive in a one-on-one situation, I did not see attempts that would connote what Wilf labeled as "iconoclasm, anti-institutionalism, lowbrow behavior, and male-centric interactional norms."238 Of course, interpreting such behaviors is relative to the observer, but there were never instances where educators used bad language directed at students, such as one instance that Wilf observed in a university classroom.239 Furthermore, I would not describe the tone as pretentious or pompous as some might say of certain university music-learning

235. Jamey Aebersold, "First General Meeting" (live presentation, Margaret Comstock Concert Hall, Louisville, KY, July 4, 2010).
236. Wilf, School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity, 87.
237. Ibid.
238. Ibid.
239. Ibid.
environments that project an aristocratic air of superiority. I would describe the behavior of the faculty as implying a wholesome and "all-American" stance, i.e., possessing qualities characteristic of American social ideals, including honesty, clean-cut appearance, industrious work habits, and mindfulness of one's health (I'll discuss Aebersold's anti-smoking campaign below).\textsuperscript{240} Aebersold set the tone for this wholesome atmosphere during his talk.

After Aebersold's introductory workshop address, the faculty concert began. For some participants, the faculty concerts were themselves worth the price of admission to the workshop. They have become institutions unto themselves where some of the best jazz musicians and jazz educators in the world come together to form combos and perform every evening. The combos usually consisted of faculty members who did not regularly play with each other in bands outside of the workshop. I presume that a great deal of thought went into forming each faculty combo, as each seemed to showcase differing qualities based upon the specializations of the musicians selected. For instance, if a particular faculty member was known for playing ballads, they would most likely be featured playing ballads. Alternatively, if they were known for playing bluesy hard bop music, such as Gene Walker and Bobby Floyd, those musicians were often paired together and the music highlighted their strengths. Although most faculty combos performed from what is viewed by community members as a standard jazz repertoire, periodically a group would play original tunes composed by one of the members. Some

Faculty combos also specialized in what is sometimes called post-bop, contemporary or modern mainstream jazz.  

Faculty members originated from somewhat diverse backgrounds. Some were primarily music educators at high schools or universities who occasionally performed professionally. A few were people who attended Aebersold's workshop as a youth, and they continued to come to workshops and developed strong relationships with Aebersold and other administrators of the workshop and were ultimately offered a faculty role. Other faculty members primarily worked as professional musicians and recording artists outside of the workshop. In addition to touring and recording, they periodically did residencies or masterclasses at schools. And a number of faculty members strove to balance the worlds of teaching and performing. An example of the latter is Steve Davis, who played with a number of high profile jazz artists and groups, including the acclaimed New York-based band One for All. In addition to his active performance schedule, he was an associate professor of music at the Hartt School and taught at the Artist’s Collective, founded by Jackie and Dollie McLean. In addition, like many of his high profile performer/jazz educator peers, he gave master classes and/or residencies at schools.

The faculty concerts were a fundamental part of Aebersold's curriculum. The importance of seeing professional jazz musicians perform live was not only emphasized

241. Regarding the notion of 'post-bop,' see Michael Miller, Complete Idiot's Guide to Solos and Improvisation (Indianapolis, IN: Alpha Books, 2004), 182-3. Also, as Barry Kernfeld has explained, "A vague term, used either stylistically or chronologically (with divergent results) to describe any continuation or amalgamation of bop, modal jazz, and free jazz; its meaning sometimes extends into swing and earlier styles or into fusion and third-world styles. It emerged as an attempt to circumscribe the eclecticism which has characterized jazz from the 1980s onwards." Grove Music Online, s.v. "post-bop," accessed May 29, 2015, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/J752800.
through the teaching of Aebersold and his faculty, but was inferable from the central role the concerts played at the workshop. They constituted one of the few types of gatherings where all students and faculty members were expected and strongly encouraged to attend. With that said, depending on the popularity of the faculty members performing, the number of people in the audience fluctuated. Combos with faculty celebrity members tended to be the most significantly well-attended concerts. One of the most popular faculty combos were those that included Antonio Hart on alto saxophone, Steve Davis on trombone, and Jim Rotondi on trumpet. With only a few exceptions, the format and structure of the faculty jazz concerts resembled jazz concerts held within the wider jazz community. An administrator or non-performing faculty musician announced the names of the individual musicians as they took the stage. There was no combo "band leader," and faculty members usually took turns counting-off or initiating tunes. Sometimes a combo designated a particular faculty member as the person to count-off tunes. In such instances, performers with a strong presence that displayed leadership characteristics on stage emerged as what seemed to be an unofficial combo leader.

One unique characteristic of some faculty concerts was the practice of having leadsheets of the chord changes shown through an overhead projector on stage while a non-performing faculty member used a finger, or a pen/pencil, to indicate which chord was being played through the duration of the song. This was done while the melody was played as well as the solo sections. This was an educational practice used most often during jazz standards for helping beginners to become oriented to understanding common jazz forms and chord structures. The overhead was located on stage left out of the way of
the band, and Aebersold himself was often the faculty member who assumed the pointing duties. The overhead projector used transparencies, which are thin sheets of transparent flexible plastic that can be photocopied on, and drawn on with a dry-erase marker. In some cases, transparencies of leadsheets were produced, while in other cases the chord changes were written down on a blank transparency sheet.

Audience engagement seemed to depend on the faculty performers. Groups that featured the faculty celebrities drew the largest and most engaged crowds. During these performances, some audience members often leaned forward in their seats with their eyes fixed on the stage. When soloists played in a characteristically intense bluesy manner, a number of audience members would respond with cheers or vocalizations such as "yeah" or "wooo!" Others that did not vocally cheer started smiling and/or clapping. This "bluesy" material consisted of various elements characteristic of the blues influence in jazz, including growls, moans, slides, bends, held notes, vibrato, idiomatic blues phrases/vocabulary, and an emotional emphasis on the flatted third, fifth, and flatted seventh scale degrees. Sometimes an increase in dynamics occurred to accentuate the bluesy moment. The audience also responded favorably to well-executed climactic moments in solos in which the performer had built up a great amount of tension which was released with any number of idiomatic devices, such as a dynamic held note or bluesy material. Audience members also reacted positively to virtuosic playing coupled with emotional intensity.
Jam Sessions

The summer jazz workshops had both formal and informal jam sessions throughout the week. With a few exceptions, formal jazz sessions followed the faculty concerts. The formal jam sessions were usually led by faculty members and took place during the times on the schedule allotted for "jam sessions." Historically, well-known local jazz musicians often led jam sessions, and the combos were often comprised of advanced players. The leader of the jam session invited people up individually to sit in on particular songs. Sometimes they would ask the person coming up to the stage what song they would like to play, other times they would expect the person to know, or "hear," certain songs.242 Aebersold's sessions possessed similarities and differences from older jam session models. After the faculty concerts, faculty members hosted multiple jam sessions in various classrooms and concert halls. Students were free to roam from room to room looking for a session that they would like to participate in. Given the large amount of people that would try to access the jam sessions, most were open and allowed students to join without any invitation.

One session I participated in took place in a classroom led by the bassist Tyrone Wheeler. When I walked in, a young student was soloing over an F blues. There were about 10 or 11 horn players lined up in a semi-circle all excitedly waiting for their turn to play. When one student finished playing, the next student to the left would begin playing. Most of the students in the semi-circle were younger and more inexperienced community members. I took out my trombone and jumped into the long line, as did several others

242. For more background about the history of the jam session as an important jazz learning-environment, see Berliner, Thinking in Jazz: The Infinite Art of Improvisation, 41-4.
who came into the room after me. Some students seemed to adhere to an unspoken
etiquette to play one or two choruses only, since there were so many people waiting to
solo. However, sometimes students decided to take longer solos, which could elicit nasty
stares from onlookers, or sometimes even cause the faculty facilitator to give a
disapproving glance.

In jazz circles outside of the Aebersold Educational society, this kind of jam
session is sometimes referred to as "being like an Aebersold jam session," with the
distinctive characteristic of a long line of less-experienced instrumentalists eagerly
awaiting their turn to improvise. To use a phrase coined by the jazz drummer Willie
Smart, Aebersold's sessions were a "kinder, gentler jam session."243 Outside of formal
educational settings, jam sessions have historically had facilitators who could show
'tough love' to inexperienced players. A player who couldn't "hang," that is, competently
play along with the song, might be asked to leave the stage and to not come back until he
or she had "hit the woodshed" (practice room). In extreme cases, musicians were even
physically threatened, harmed, or publicly embarrassed if they did not play well. One of
the most famous jam session stories is of a sixteen-year old Charlie Parker, whose
apparently inadequate skills prompted Count Basie's drummer Jo Jones to throw a
cymbal at his feet during his solo.244 In contrast to this kind of session, Aebersold's
sessions were open and welcoming to inexperienced participants. When it was obvious
that a student was a beginner and a bit nervous, the jam session facilitator might praise

University Press, 2006), 19.
the student for his or her bravery, and encourage the student to keep on practicing.


There were also a handful of advanced jam sessions populated by more experienced players. Sometimes these sessions were not facilitated by faculty members, but were self-run by the student participants. Some were held by members of a particular student combo in the room that they rehearsed in during the day. Songs considered to be a bit more advanced were usually performed during these sessions, such as "All the Things You Are," "Stella By Starlight," "Just Friends," "Alone Together," "Oleo," "A Night in Tunisia," "Donna Lee," "Confirmation," "Cherokee," "Giant Steps," and "Invitation." The more advanced sessions usually had fewer students, lined up in a semi-circle waiting to play, and each student took much longer solos, or "stretched out." In both kinds of sessions, and throughout the workshop, when students wanted to change up the mood they might say "let's play some funk." Although on some occasions a rhythm session might play a funk- or rock-like background to a jazz standard, the go-to "funk" song was usually Herbie Hancock's jazz-funk-fusion hit, "Chameleon."

Not generally covered in the curriculum were idiomatic approaches to playing funk, R&B, or fusion. This presented a problem since many students seemed to think that playing "funk" was inherently easier than swinging to jazz standards. Among many, there
was an attitude that if you could play straight-ahead jazz, then you could automatically play funk or R&B with no additional study. One notable exception was a sixteen-year-old white girl from Chicago who I suspected studied funk music with some seriousness based upon how she sounded during her solo. In between songs I asked her if she listened to a lot of Maceo Parker, and she confirmed that she had. What students sometimes called "Latin tunes" were also treated as easy and not worth as much focus as learning to swing. Few students showed a mastery or understanding of the idiomatic and rhythmic distinctions between funk, R&B, or Latin jazz. Yet, there were no faculty or student authority figures in some of these student-led sessions to indicate that they needed to pay a bit more attention to the distinctive stylistic characteristics of those genres. Without guidance, many students seemed to be unaware that their interpretations of these styles needed considerable work. This was in stark contrast to attitudes about bebop or post-bop idioms where students were considerably more self-critical and intent on exemplifying the genre, even if they already demonstrated a fair amount of competency.

Overall, Aebersold's jam sessions were public gatherings where large numbers of students were able to perform and socialize with musicians that they would not normally interact with in this way. Throughout the week, students rehearsed with their combos on a daily basis, yet the sessions provided an opportunity for students to meet and play with many non-combo members. As a result, following songs it was common to see students talking with one another and exchanging names, telephone numbers, and social-media addresses. During the course of the evening, some students participated in multiple sessions; others found a particular session that they liked and stayed there. The sessions
normally started to fade away after 11 p.m., given that many of the students were less than eighteen years old and had to be back in the dorm by the 11:30 p.m. curfew. Many of the adult participants also took the opportunity to walk or drive back to the dorms at this time to get rest before the next day's festivities. Yet, there was also some older students who looked for sessions that were going to last a bit longer. Others found their way to the practice rooms to get a bit of practicing in before heading back to the dorms.

Class Assignments and Social Status

An interesting cultural observation that I made at the workshop was that theory classes and combo assignments contributed to social status among students. Depending upon which theory class a student was placed in, or what combo director they were assigned, peers viewed the student differently. Further, if students did not get into the desired class, they would sometimes express their disappointment. Based on the theory test taken earlier, students were placed into theory classes and combos based on their ability level. Assignments were posted on the walls in the large lobby area of the music building, which was a meeting place for students and staff as discussed above. Several students asked me what theory class and combo I had been assigned. I said that I was in Jerry Coker's combo and Baker's theory class. One of the students shook his head approvingly and explained that Coker's combo is one of the best—second only to Baker's combo. During the second week of the workshop, I had the opportunity to be in Baker's combo as well. I asked the student what the hierarchies of the theory classes were, and he

246. During the second week of the study I was in David Baker's combo.
explained that Jamey Aebersold taught beginners, Dan Haerle intermediate, Pat Harbison advanced, and David Baker also taught an advanced theory course. Two other students joined to discuss details of the social hierarchy based upon combo instructors.

During the discussion, I noticed that one young saxophonist was eager to show off his music theory knowledge. He did this by discussing each educator's specialized theoretical approach. He explained that Baker's class consisted mainly of playing through bebop vocabulary outlined in his book; Harbison spent a lot of time discussing upper-extension triads and alternate chord changes; and that Haerle and Aebersold were elementary with their focus being mostly on chord(scale relationships. The student concluded by saying that he was not sure if he would go to the theory classes this year because he already knew and could easily play all of the material covered in each class. Consequently, he expressed displeasure in not being challenged enough by the theory classes in particular and the workshop in general.247 Although students were encouraged to attend every class, attendance was not taken in the theory courses and they seemed to be the ones that students periodically skipped the most. If they did so, often they would go to a practice room to work on the songs they were learning for their combos, or sometimes even meet up with other students to form an informal jam session. Some students also decided to disregard their assignment and sit in on the theory class with the instructor that they preferred.

As I discussed the dynamics of the jazz workshop with the other students, all of which happened to be white, one of them proceeded to name some of the other jazz

camps that he had attended and compared them to Aebersold's camps. I was less familiar with these other camps, and interested to hear a bit about them. Our conversation revealed that a small community of young students (roughly 14-18 years old) existed who traveled from jazz camp to jazz camp pursuing their advanced jazz music educations. I found out later that some of these students were "stars," or well-known jazz students in the world of formal jazz education. During the camp, I continued to talk with these students. After developing a better rapport with them, I asked them questions about their concepts of race and their understanding of jazz history. Some of the students became uncomfortable with the discussion, while others explained that race did not really matter anymore. Yet, two of the students realized that they did not know much about black culture and were interested in hearing more of my perspectives on the subject.248

Theory Courses

As indicated above, there were a number of theory courses assigned to students based on their level of knowledge. Each theory course featured an overall difference of focus related to the specialty of the educator. Topics ranged from learning to play simple ii-V-I patterns and the chord/scale approach in Aebersold's or Dan Haerle's courses, learning to systematically apply bebop vocabulary in Baker's theory course, or exploring advanced concepts like upper extension triads and "trane" changes in Pat Harbison's classes. In all of the theory courses, students were to have their instruments assembled and handy to play examples in unison. This method was used to varying degrees depending upon the style of the educator and content to be covered. For instance, much

248. To see more discussions about race at the workshop, see Chapter 4.
of Baker's classes consisted primarily of Baker at the piano explaining concepts, demonstrating them on the piano, and then instructing the students in the large concert hall to play along. This might be repeated continually until it sounded as if a majority of the students were able to play it with no problems. Although Baker often referred to his method book, or handout, he tended to downplay the notion that each lick had to be mastered before moving to the next. The focus was on repeatedly playing and applying the approaches discussed.

Baker emphasized that it is important to rise above just playing licks, and that it takes dedicated long-term practice to gain a sense of mastery over bebop language.249 Throughout the history of jazz education there has been debate over the best methods to use for students. Critics within the jazz community have argued that Baker's methods place too much emphasis on learning bebop licks and musical vocabulary. Periodically, Baker addressed the criticism and explained that such an interpretation of his approach is unfounded. In one class he explained:

One of the things that is appalling, and I hear it because I run my own camp in Virginia, and I spend a lot of time in the camp playing, is that we learn a bunch of licks and we think that's playing music. That's like giving somebody the topic to a sentence by Shakespeare or somebody and having them recite it and saying "that's mine. Oh, I really got that together."

(Laughter from crowd)

So basically what I would like to do is to get you comfortable before we move into the lingua franca of this music. Do you understand what I'm saying by the lingua franca? The lingua franca is whatever the basic language that is common to almost all people, for instance in China it's something called, what was that when they tied Latin into it . . .

"Esperanto." (Crowd member)

249. For more on Baker's theory master class, see Goecke, What is 'Jazz Theory' Today?, 71-2.
Esper—yeah. Well what we're trying to do, and this is the thing that I find missing almost all the time, is the language. What we do is we learn in this like reciting the alphabet. And I'm not interested in that, there's nothing interesting in that except to show me that you can recite the alphabet. So what we're going to do is find out how we rise above just this business of a set of licks and patterns and things. You don't talk like that when you talk at a cocktail party—unless you're ripped (laughter). That's your problem then.

Above, Baker made an analogy between music and language, more specifically "bebop" as the lingua franca of jazz. He emphasized that learning his system of bebop licks is not an end, but the means and a starting point to become more fluent in jazz improvisation. And he did it in an appealing way, periodically inserting humorous sentiments.

Later, he explained that Charlie Parker virtually invented the chromatic techniques of bebop, and that he just codified it to make it easier for people to access. After demonstrating the scale on the piano, he continued:

Bebop scale is the scale which is, the scale which underpins almost everything that has happened in American [music] since 1946. And that includes the things that are happening with Herbie, and happening with John Patitucci, and all the other players. It's an assumed thing that you should do this. If you know that, then there is a building place. There is a lot to build our musical church on. If you acknowledge it.

After demonstrating the lick one more time, he instructed the students to play with him while he accompanied. Baker's teaching style brought the material in the theory course to life for me. Years ago as a younger student of jazz, I had tried to go through Baker's method books on my own without any instruction. Without the context that Baker provided during his course, I wrongly assumed that the approach was just about playing a bunch of licks, similar to his critics. Yet, Baker's engaging, witty, and humorous

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251. Ibid.
dissemination of the information drew me in and held my interest long enough for me to fully appreciate the simplicity and the logical, systematic nature of his approach. This, in turn, inspired me to want to practice this material. I felt as if I knew what I could do with an increased understanding of the specific vocabulary that Baker shared. Following each theory class, I found myself practicing the vocabulary on my trombone and piano as much as possible. I did not have to force myself to do so as if it was something good for me, but I wanted to play and explore the system as much as possible. Granted, I had been exposed to variations of Baker's system taught by other educators, but something clicked for me during the first session with Baker.

Figure 6: Faculty members and jazz theory instructors David Baker (front left) and Pat Harbison (front right) in the music-building lobby talking. Faculty member Gene Walker is in the back to the right of Harbison. Photo by the author.
During the second week, I took Pat Harbison's advanced theory course. First, the classroom environment of Harbison's course was very different from Baker's large recital hall. There were far fewer people in Harbison's class, making the experience a bit more intimate. Second, Harbison's approach, and the content he covered, was quite different from Baker. Students were instructed to play along consistently throughout the duration of Baker's course. In contrast, Harbison used a white dry-erase board in the front of the classroom to work out and explain complex ideas while student attentively listened. Many students were seated at desks holding note pads or staff paper taking copious notes. After writing out and explaining ideas on the dry-erase board, Harbison usually grabbed his trumpet or sat down at the piano in the front of the room and demonstrated what he just explained. There were no handouts or method books directly associated with Harbison's class.

In addition to advanced theoretical concepts specifically related to traditional jazz theory, abstract intellectual and philosophical concepts about music were discussed. In one instance, Harbison engaged in a dialogue about musical tuning systems, which lead to a discussion about a meditative practicing technique for scales using an Indian tambura drone. In response to a statement about tuning, Harbison responded:

*Harbison:* Yeah, but you know back in the old days, the idea (inaudible), a chord on a tuned piano is perfectly in tune like that same chord would be in a string section if you had string players that actually listened to the chord—every one of those notes are going to be just a little bit higher or lower than the piano. Because this [pointing to the piano] is an entire series of compromises.
Student #1: (inaudible) . . . all over time, still continue years from now—we might have evolved our, you know, what we consider as an in tune piano?

Harbison: You just made me think of something. I think I hear more and more kids who grow up with piano tuning and tuners, and they don't know what it sounds like on a brass quintet to actually get the notes in the right place. And then the chord never rings like it would if that particular chord was perfectly in tune. On the other hand, I wonder if we could get electronic keyboards to actually take every chord and really tune it.

Student #1: Hmm.

Harbison: (inaudible) That takes a real music/techno geek.

(Several students laugh)

Goecke: Yeah, we have to keep in mind you talk about tuning systems and Western harmony versus these other concepts; it's a cultural, theoretical construct of the group.

Harbison: You got it.

Goecke: Now in the West we've developed that kind of evolution idea, the Darwinian idea that things progress or evolve to being better, but that's pretty much been disproven or hadn't been looked at like that by most music theorists in modern times.

Harbison: Most music theorists don't take an ethnographic approach to things like that. Yeah.

Student #1: In a classical world setting, where you have one key center you tune to just intonation basically, you tune those chords as they ring.

Harbison: Right.

Student #1: But the problem is in jazz, most jazz, you are using lots of key centers in one tune, and you have to compromise because there is no such thing as a perfect intonation that will get both a C Major chord and a Db Major chord.

Harbison: Right.

Student #1: And even your wind players in a big band play those chords perfectly in tune they are not going to line right up with a keyboard or guitar. . .

Student #2: Jazz uses so many dense harmonies, that some notes aren't going to sound or ring together.
Harbison: Not in the same way, yeah. This is just off to the side, but one of the things that I've been doing a lot, when I do what we're going to do today, a lot of times I'll practice this stuff, one scale at a time. . .

Our excursion into a theoretical discussion about temperament and intonation was quite different from the discussions in Baker's course. The much smaller class size lent itself to these kinds of discussions, along with a liberal, open-minded tone fostered by Harbison. The sense of exploration was not restricted only to music, but there was an openness to consider different ways of thinking and approaching jazz.

The discussion about tuning led Harbison into the practicing method that he planned to share. Here, there is a slight philosophical undertone about incorporating relaxation into the process of practicing:

Harbison: What we're going to do today is we're gonna take about a half an hour, and we're gonna practice just one scale and it's gonna be meditation on the sound of that scale. This is the kind of thing, like when I'm practicing scales, (inaudible). . . I'll take the scale from whatever tune I'm working on, whatever scale kicked my butt the other day, I'm going to practice that scale in isolation for 20 minutes or so. And probably for the first 15 minutes, I'll set the alarm on my phone to go off, and for 15 minutes I'll play all different kinds of patterns and exercises on that scale. Then the alarm goes off and I'll (inaudible), go wash my hands, make a cup of coffee come back and set my alarm for five more minutes and then I'll just improvise, kind of a cadenza or recitative or close study, or whatever you want to call it, where I will wonder around inside of that scale that I've been practicing mechanically and just explore it some more. And then my 20 minutes will be up and tomorrow I'll probably do a different scale. Whatever scale kicked my butt.

252. Pat Harbison, "Advanced Jazz Theory" (lecture, University of Louisville, Louisville, KY, July 14, 2010). Video in the author's possession.

today, when I'm working on my tune that's the scale that I'll work on tomorrow.  

Harbison then explained that he practiced these scales over tambura drones he found on the internet that were made for practice by musicians of Indian classical music. He then played a recording of the tambura drone and continued to describe his practice technique:

It really grounds my ears in a different way and puts me, again, in that meditative place. When I practice scales I'm not doing this—this is not like the Jazz Olympics or something. Right, I don't like to practice like I'm training for the Olympics, I like to practice like I'm training to put myself at peace and at one with the scale and almost creating an antidote to the hectic nature of our current natural way of thinking in the Western world.

Figure 7: Pat Harbison's Theory Class during week two of the Aebersold Jazz Workshop. Photo by the author.
Harbison shared a non-traditional practice method for scales coupled with a bit of his philosophy about music as a tool for relaxation. His statement about not training for the "Jazz Olympics" is a commentary on the notion that many musicians within the community seem to share about the best musicians being the ones that can play many notes fast. He offered an alternative approach to practicing where the musician meditates on a scale, not only to learn it, but also to use sound and vibration to calm and relax oneself. He then mentioned that we would work on the F diminished whole-tone scale since we did not do well on it the day before. He explained that we should practice these scales using the range of our solos. Then, he started to play the F diminished whole-tone scale. After playing through it once, the class joined in, playing along with their instruments.

Above, I have offered only two small examples from Baker and Harbison's courses. There were, of course, many other exercises, discussions, and illuminating concepts covered in both. Each educator had different philosophies and approaches that evoked different aspects of the music. Yet, the differing theories seemed to complement one another well, and make for a well-rounded jazz theory curriculum. On a broader level, I find that the differing theoretical approaches reflect a historical tradition in which each jazz student had to become his or her own theorist. Ingrid Monson wrote:

In the absence of a formalized jazz pedagogy, all jazz musicians in some ways had to become their own music theorist, devising harmonic approaches and individualized practice routines that enabled them to maximize their aesthetic agency and creative success on the bandstand. . . . To become one's own theorist—to have one's own concept that in turn

255. The diminished whole-tone scale is also referred to as altered dominant, altered, or super Locrian mode. It's build of HWHWWWW, F-Gb-Ab-Bbb-Cb-Db-Eb. See "The Scale Syllabus" in Aebersold, Jazz Handbook, 14.
leads to the expression of one's own voice—was among the highest aesthetic ideals of the art form. To become an improviser at this high level was to become aesthetically self-determining in a world in which other forms of self-determination or agency were more easily frustrated."

With that said, students that are not in the advanced classes are not usually exposed to the notion of becoming one's own theorist. Some students seek the comfort of a strict, regimented, theoretical system where they are taught exactly what to play. Students with this mindset may find Baker's codified bebop system to be comforting, while Harbison's liberal approach might seem daunting. One student mentioned to me that he liked Baker's approach, but really did not understand the point of some of Harbison's methods. Another student told me that he felt Baker's approach was too strict, and liked Harbison's open-minded methodology.

Jazz Musicianship and Instrumental Masterclasses

Jazz musicianship was an important theme at the Aebersold Workshop. I define jazz musicianship as knowledge, skill, and artistic sensitivity in performing jazz music. Although all of the courses touched on elements of musicianship to a degree, the two formal seminars that primarily focused on musicianship were Aebersold's series of jazz musicianship seminars, and the instrumental masterclasses. Jamey Aebersold was the instructor for the jazz musicianship seminars, each of which was held in Comstock Hall. They covered a variety of topics including ear training, good practicing habits, practical
information about techniques applicable to all jazz musicians, and abilities that every serious student of jazz should be working to develop. During his seminars, Aebersold made use of an overhead projector, acoustic piano, alto saxophone, and microphone. With the overhead, he used transparencies of song leadsheets as well as short notes or affirmations that helped him get his point across. In one example he put up a transparency that said

MEMORIZING MELODIES, SCALES AND CHORDS GIVES COURAGE TO ONE'S IMAGINATION.

—Famous New Albany, Indiana Saying

Aebersold interacted with the audience quite a bit. In one instance, he asked the crowd to raise their hands every time he played a melody that they could recognize. He played a few bars of "Satin Doll," and a fair amount of people in the audience raised their hand. Then he played a few lines of "Perdido," and people in the audience raised their hands. Then "Stablemates" followed by "Sweet Georgia Brown." He then asked what basketball team was associated with the latter, to which people in the audience said the "Harlem Globetrotters." Aebersold then exclaimed "I love this one." Then he played the melody to Coltrane's "Moment's Notice." After confirming the title of the song to the audience he added that it was on the famous Blue Trane album from 1957. He then played the melodies to "Giant Steps" followed by several ballads, including "I Can't Get Started" and "Autumn in New York."

257. Jamey Aebersold, "Jazz Musicianship" (lecture, Margaret Comstock Concert Hall, Louisville, KY, July 7, 2010). Video in the author's possession.
After the identification of melodies, he asked the audience to identify the song while he outlined the chord changes. In general, he outlined chords using the 1-3-5-7 scale degrees played in rhythmic succession. He counted himself off and then proceeded to outline the changes to "Groovin' High." After several bars of outlining the chords, many students raised their hands signifying that they knew the song he was playing. He followed "Groovin' High" with outlining blues changes. Both of these exercises seemed to accomplish a number of aims. First, by having students raise their hands as he played through various melodies and chord changes, he was able to gauge how advanced the audience is and make adjustments. The seminars were open to all students, but Aebersold seems to focus on very general principles particularly suited for beginners. Second, Aebersold's use of peer pressure seemed to inspire many students who were not raising their hands to want to learn in order to be a part of the group. With so many peers raising their hands to identify a number of jazz standards, students that did not yet know the songs might feel obligated to learn. In a sense, there was positive reinforcement around the importance of memorizing jazz melodies. Third, Aebersold demonstrated skills that he felt all jazz musicians should have, including the ability to play jazz melodies and improvise over memorized chord changes without relying on accompaniment.
Aebersold also emphasized the importance of singing the music that is in one's head. To demonstrate this he asked for a volunteer. Many students raised their hands and he pointed to an older gentleman who then quickly made his way to the stage. Aebersold sat down at the piano and asked the student what instrument he played. After looking at his own nametag, he said "drums," which was followed by loud laughter and clapping. After the cheering died down, Aebersold told him to use his ear to sing along to the chord changes that he would improvise on the piano. Aebersold proceeded to play some chord changes, and the man, who was not a vocalist, did what instructed. The student was able to scat sing melodies that fit the chord changes fairly well. When he was finished, everybody clapped. Then Aebersold reinforced the point that it is important for jazz musicians to be able to sing along with chord changes and ultimately be able to play and improvise the music that they hear in their head.

Individual instrumental masterclasses also tended to focus on general musicianship skills related to a specific instrument. Faculty members that specialized in the relevant instrument taught them. Thus, Rick Simerly, Steve Davis, and Tim Kaufman
taught my trombone masterclasses. Each masterclass featured different themes and topics that ranged from how to warm up, flexibility exercises, trombone maintenance, how long to practice every day, jazz theory, and how to enhance one's ability to listen to jazz trombone playing. Toward the end of the week there was also a listening session where we traced the historical lineage of the trombone by listening to audio clips of famous jazz trombonists going back to the 1920s. On some days, the trombonists split into smaller groups and then worked with the faculty members individually. Each educator developed his own short program, focusing on different practical exercises and musical ideas. Play-along recordings were used quite a bit within our sessions. After talking through an exercise or set of chord changes, we would have the chance to take turns improvising along with the play-along records. Periodically, Steve Davis accompanied us on piano as we worked through various exercises. For more of my ethnographic analysis of the trombone masterclasses, particular the question and answer session between students and faculty, see "Aebersold Camp Trombone Masterclass" in my thesis "What Is 'Jazz Theory' Today? Its Cultural Dynamics and Conceptualization." 258

Jazz combos play a central role in the summer jazz workshop. Combos were led by one faculty member each and include students of similar skill levels. Since there were a limited number of rhythm section players, some of the most novice participants were in combos that used Aebersold play-alongs during rehearsals. These combos are then able to perform with a faculty rhythm section for their Friday recital. Yet, the majority of the combos consisted of a live rhythm section, along with several horn players. I participated in the two combos considered the most advanced, led by Jerry Coker during the first week and David Baker during the second. Coker, born in 1932, is a jazz tenor saxophonist and world-renowned jazz educator and performer. In the 1950s he worked as
a freelance musician and played with a variety of prominent ensembles, including Woody Herman, Fred Dale, the Mel Lewis septet, and others. In the 1960s he returned to teach at Indiana University, and then headed the Duke University jazz ensemble in 1976/77. He then taught at a number of colleges, including the University of Miami, North Texas State, and the University of Tennessee. He wrote several books on jazz improvisation, music theory, jazz pedagogy, jazz keyboards, and jazz history. Coker's *Patterns for Jazz* method book is widely used among members of the Aebersold Jazz Educational society.259

In Coker's combo we simultaneously focused on the basics of jazz improvisation as well as the ability to play a diverse range of jazz musical styles. Coker is renowned for his sharp ear for music. Some of the students said that it seemed as if he had *Jedi-hearing*, referencing the superhuman abilities associated with the Jedi characters in the *Star Wars* franchise. The implication was that Coker listened intensively and could hear what seemed to be everything. Coker emphasized the importance of being able to improvise within the chord changes while striving to master advanced harmonic configurations. On the first day, Coker said that we would explore different jazz "vehicle types," ranging from bebop and standards to more contemporary-sounding jazz. Coker said that he would like to get through 15 to 20 tunes over the next several days. As mentioned above, combos performed their final recital on Friday. Each instructor decided how to select the final song. Coker explained that after we played through those many songs, we would select a number of potential tunes to vote on for the recital. Then, we

would tighten everything up the selected tunes on Thursday and be ready for our four-minute performance on Friday. Coker also had us play through some more contemporary tunes that featured uncommon melodic forms and challenging structures.

Baker's combo rehearsals were in Bird Hall, which allowed us to spread out quite a bit. Our combo focused on playing bebop tunes and standards. On the first day, we sight-read some famous bebop songs, in which I hung on for dear life. As we played, Baker walked around a bit, then sat down crossing his arms while leaning forward, signaling that he was intensively listening. Then he stood up and walked around a little bit more, looking as if he was homing in on every note we were playing. Periodically, Baker would surprise us by asking us to do somewhat unorthodox things that an advanced jazz musician should be able to do. In one instance he requested that we trade sixes on a 12 bar blues. Conventionally, musicians are used to trading four- or twelve-bar phrases, so trading sixes was different for some of us. After several choruses, most of us started to get the six bar phrases in our ears and were able to trade with no problems. As simple as the request seemed, I had never traded sixes on a blues before, which caused me to hear the 12 bar blues changes differently.

After playing through each song, Baker usually talked about the strengths and weaknesses of our performance. If something did not work, he let us know. Initially, he was concerned with the way in which the guitar and piano players worked together. On the first day, after playing our first song, Baker immediately approached them and had a quick discussion about what should take place when a guitar and piano play together. He explained that they must listen to each other and trade off accompaniment responsibilities...
so that they would not step on each other's toes. Following this discussion, he noted the members of our combo were already professionals, so he would be pushing us a bit harder. He explained that he was not interested in getting us to learn many licks and other basic elements, but wanted us to be digging into some more advanced aspects of combo playing and listening.

Figure 11: David Baker's combo rehearsal from week two of the Aebersold Jazz Workshop. Photo by the author.

On the final day of the Aebersold Workshop, each combo performed in either the bird Recital Hall or Comstock auditorium. For some students this would be the first time that they ever performed live in a combo situation for people outside of the Aebersold Workshop community. Although the majority of the audience was other students and
faculty members, a handful of parents, friends, and community members came to watch. Many of the parents would then help transport their child home. In most cases, combos assembled off stage and got a last-minute pep talk from their instructor before taking the stage to perform. In some cases there was time to rehearse a bit, but not always. In general, each student was allowed only one or two choruses of improvisation so that the songs would not go too long. Moreover, when it was time for a particular group to perform, they would take to the stage, adjust the microphones, and somebody would count the music off. Sometimes the faculty member would count them off, but in the more advanced groups one of the students would elect to do so. During week two in Baker's combo, we had decided to play Ray Noble's "Cherokee" as fast as we possibly could. Ultimately, we played the song at 350 beats per minute and each of us took a chorus-long solo.260

Informal Educational Opportunities and Extracurricular Activities

*Mentorship/Apprenticeship System*

Aebersold's workshop allowed students to interact with great jazz educators, many of whom were legendary within the jazz community. Most students were in awe of the superlative playing abilities of the more talented faculty members and valued the opportunity to spend time with them in masterclasses, jam sessions, private lessons, combo rehearsals, performances, and theory classes. The dynamic and unique system of mentoring initially could grow from interactions in these classes. I define mentorship as an interpersonal developmental relationship in which a more experienced and
knowledgeable individual guides a less experienced or less knowledgeable one. Most of the mentorship relationships that developed during the workshop were short-term, lasting the duration of the workshop. However, in some instances students worked with their mentors outside of the workshop environment to continue their education. I categorize the workshop mentorship relationships into two categories: formal and informal. Formal mentorship relationships commonly occurred between combo instructors and/or masterclass leaders and their students. After combo rehearsals or masterclass sessions, individual students might approach their favorite faculty member with questions or comments and the educators are usually obliged to answer. For students that showed interest in a particular masterclass or combo instructor, the faculty member might offer to give his or her student short private lessons focusing on specific elements the faculty member thought was most important for that student.

Combos offered a particularly excellent opportunity for mentorship. As mentioned earlier, combos consisted of about five to ten students selected among peers with similar abilities. One formal aspect of mentorship within combos was the personal letters that combo instructors wrote to each of their students at the end of the week. The letter might highlight things that he or she feels the student needs to work on, and at the same time, identify strengths that the student possesses. Usually, the message was upbeat and inspiring. At the end of the first week, my combo instructor Jerry Coker wrote:

    Michael

    Thank you for bringing into our group a strong sense of leadership, a great quantity of listening experience, an infectious musical spirit, and an obvious devotion to the music!
Yeah, work on sight-reading, but you're not that far from achieving your goals!

Love in Christ

Jerry Coker

7-9-10

When I need a bit of inspiration to practice or focus on my jazz studies, I sometimes refer back to Coker's and the other combo instructor's letters that I have accumulated. Coker is one of the sought-after faculty members I alluded to earlier, and his observations and praise mean a lot. It also acted as a reminder for me to sharpen up my sight-reading skills. While reading charts that are more challenging for the first time during our rehearsals, I often had trouble. Nevertheless, after I had worked on the material for a while, I usually could play it without any issues. This is why Coker kindly pointed out that sight-reading was one of my weaknesses and that I should work to improve those skills. This letter reinforced our discussion and inspired me to continue developing those skills beyond the workshop. In addition, Coker is a devout Christian, hence his salutation in the letter. The topic of religion did not usually come up in conversation within the Workshop community, but Coker had expressed to me in an interview that he found strength and inspiration through his religious faith. He also wore a necklace with a symbolic Christian cross.

Another formal mentoring relationship I developed during the workshop was with Rick Simerly. Constructive criticism is an important part of the mentoring process. Along with pointing out positive elements that a student does well, the best educators also

261. See Appendix J to see a scanned copy of the letter.
identify weak points and suggest remedies. I talked with Simerly after one of our masterclass sessions and asked if he would be willing to give me a private lesson. He said sure, and we met privately toward the end of the second week. At the end of our lesson, Simerly said that he liked my sound, but thought that I should experiment with a smaller bore horn. During the workshop, I used a silver Bach 36 which had a .525 medium-large bore. It is a slightly bigger horn than a standard tenor trombone, whose bore usually ranges from around .480 to .510. I noticed that Simerly made the suggestion very gently, saying that a smaller horn might give me greater control over my volume and the faster material that I play. Although he did not say it, I assumed that he viewed my volume to be consistently too loud. In response, I mentioned that I often play with funk and R&B bands that demand a louder style of playing. However, I knew to what he was referring. I did have to play loud to generate the tone I wanted, and there were times when I would attempt to play a note and would not hit it as clearly as I should have. If I played the note a bit louder, it would sound. It was a message that I feel I needed to hear. I took it seriously and appreciated him sharing his thoughts with me. It can be difficult for a faculty member to suggest different equipment to student within the context of the workshop. A student may not have the money for new equipment, or could be working on an embouchure change, be set on developing a certain kind of sound, or any number of other factors. Yet, the effective mentor is not just a supporter, but also someone who inspires and challenges their pupil.

Following the workshop, I thought long and hard about his recommendation. I had used the same trombone for over ten years and had not really thought about getting a
new one. I was used to, and had always liked, using a bigger horn. Nevertheless, about a year after the workshop I started trying out smaller trombones in music stores to see how I liked them. I did notice how much easier it was to move around the smaller horns, and how my airstream moved through with less resistance. After much research, I decided to purchase a used King 3B with an F-attachment, .508 bore, and 8-inch bell. King 3B is considered to be a classic jazz trombone and is quite a bit smaller than the Bach 36. The new instrument improved my sound, and I can thank Simerly and his role as an Aebersold Workshop educator/mentor for inspiring me to consider looking into a major change of equipment. This kind of mentoring interaction would not normally happen during any of the formal courses. However, more formal mentorship relationships provide the opportunity for educators to get to know students and give them more targeted advice and criticisms.

In some cases, these interactions could grow into something a bit more informal. I identify informal mentorship relationships to be ones that go beyond the scope of the workshop's formal structures. Although it might have been encouraged, it was not mandatory for educators to work with each student outside of the formal workshop environment. In addition, students were not required or necessarily encouraged to seek out mentorship relationships. Thus, many students did not strive to go beyond the public teacher-student relationships developed during combo rehearsals and masterclasses with faculty members. For the mentorship relationship to develop, student and faculty members both needed to make an effort to connect with one another. Students usually must have engaged with faculty members showing their interest to learn more. They must
'hang,' as it were, to show a potential mentor that they were serious about learning. Faculty members then had to agree to share more of their time and knowledge. The concept of 'hanging out' entails community members informally socializing with each other away from the formal courses. Students seeking informal mentorship relationships with faculty members were very much interested in hanging with them outside of class.

In some instances, educators would invite particular students to eat with them or participate in extracurricular activities. One evening during the first week, I was talking with one of the top youth saxophone students while sitting on the steps in front of the music building after the day's activities. After quite a lengthy discussion with me, his masterclass and combo instructor called him on his cell phone and asked if he wanted to go bowling. The student said yes, hung up, and expressed his excitement at the opportunity to hang out with his instructor informally. Such intimate interactions can become fond memories and inspirational moments that students remember for the rest of their lives.

I had an informal mentorship relationship with Steve Davis. One memorable interaction took place following the final set of the faculty performance on Wednesday night at Masterson's during week two. The faculty members who had performed were packing up their gear and I saw Davis and initiated a conversation. After we talked for a few minutes he asked me if I wanted to play his horn. I was shocked, because that is something that I very rarely let anyone do on my own trombone. I said that I would love to and ran to the back where my stuff was to grab my mouthpiece. However, it was too small for his horn, so he said I could use his mouthpiece if I did not mind. After wiping it
off well I assembled it and began to play. The sound was amazing and the horn felt very easy to play. It was at this time that Aebersold came over and talked with both of us. I had told Davis about my research project and he had talked about it with Aebersold. Aebersold was curious about my research and I briefly explained what I was doing. After a brief discussion, he walked away and Davis told me to play a little more on his horn. I started to improvise some things and then he asked me to play one of my ballads. A bit nervous, I began to play "Here's that Rainy Day." As I played Davis said, "he sounds great on that horn." As I played, the melody there was one note that I missed and he quickly said "F#" and I made the correction. Once I finished the melody, I pulled the horn away and began to look at it.

_Goecke:_ This is a bad horn!

_Davis:_ What do you like about it?

_Goecke:_ What I like immediately about it . . . (I play the first phrase of Charlie Parker's "Ornithology") . . . there's, every once in a while I miss a note or get that little fuzz, it's like it doesn't respond [on my horn].

_Steve:_ It kinda takes care of ya, right?

_Goecke:_ Yeah, yeah.

_Davis:_ It sorta rolls it like, "it's okay."

_Goecke:_ Yeah, it's like you don't have to work as hard.

_Davis:_ There's something buttery about this horn. I mean it's like a big instrument. [talking to another musician in the vicinity listening to the conversation] He's used to playing with a big sound so you can handle it. A lot guys pick it up and can't play it.

(Then I improvise on the diminished scale for a bit and move into the melody of Solar.)

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263. It may be noted that 'bad' means 'good' within this vernacular context.
264. I am referring to the issue I discussed with Simerly that resulted in him suggesting a smaller horn.
**Davis:** The thing is, I don't let too many guys play my horn, let alone my mouthpiece. I do once in a while, very rarely, I swear to God. It might have been years since someone played my horn.

**Goecke:** Wow.

**Davis:** James Burton, and John Hasselback, this cat from Buffalo. But, I've been hearing you and getting to know you a little and you got the sound and the spirit. I trust you. I put my horn in your hand any day. Cause you got it man. You got the sound, you're special. Like I can hear the sound right away and it's like, that's my horn. If you give it to someone not ready to fill it, you know, it's... I hear it, but I hear you. This horn has told to me, the metal on this thing, I don't know what it is but it accommodates. I don't often see someone else play my horn, I mean Frank Lacey's played it, Hayword and Vince Gardener when I was in Lincoln Center 4 or 5 years ago. Michael Dease played it a couple years ago a little bit. A couple guys.265

Emotionally, I felt honored, riveted, yet also nervous. I felt as if I would need to live up to the superlative comments. This is an experience that a number of jazz musicians have expressed experiencing when interacting with their heroes or mentors. The desire to impress, or not let down, a jazz mentor might instill an important amount of inspiration within the student. This inspiration could then be used to diligently practice longer and study harder.

Davis then began to tell me the story of how he procured the horn. Within the informal mentorship tradition, storytelling is an important part of the interaction. Especially when told by the mentor. Historically, jazz musicians have been known for living interesting lives, being involved in unique experiences, and having the ability to share their stories fascinatingly. Davis explained that he had his trombone for 21 years and that it was the one that had been on all of the recordings that he had ever made,

which to date was over 100. He said that it was 1988 and he was a student of Professor Jackie McLean, or "Pappa Jackie" as he called him. Jackie McLean was an influential African-American alto saxophonist and jazz educator known as one of the leading protagonists of the hard bop era. Davis said that he received a phone call at 6:30 a.m. and heard McLean leaving a message on his answering machine. He said that Nat, presumably Nat Adderley, had planned on taking him to New York to pick up some instruments for his music center, but that he had "gotten the runs." He wanted to know if Davis would pick him up in a couple of hours and drive him. He said that he would be there and hurried over to his house in Litchfield. Davis remembered that the community had a special vibe and was very "soulful." It was a sunny day and McLean drove around with Davis telling him stories about hanging with Bud Powell, Charlie Parker and growing up in Harlem. They drove through several neighborhoods and McLean said "that's where Bud lived on 133 Street" and "that's where me and Sonny [Rollins] used to do this" and "that's where me and Walter Davis was when he moved from Newark and had a gig there."266

Davis then explained that all this actually happened after he had already received the horn. He backed up and proceeded to talk about the famous repair shop on 46th Street with the attendant named Roberto and owner named Saul. Davis explained that many famous jazz musicians had their instruments repaired there. Davis continued:

\[\text{\textit{Davis:}}\quad \text{Want to tell you this while you're holdin' my instrument. I want to tell you this. Man, so we're there and it's like nine in the morning. By 10:30 it was done. Benny Golson comes in the shop and says "Hey Jackie how you doin'" and I'm just}\]

266. Ibid.
sittin' there like, (gasp).\textsuperscript{267}

After Golson and McLean talk for a while, Saul brought out a bunch of Bundy clarinets, trumpets, and an old baritone saxophone that is to be donated to McLean's artist collective. Davis carried them outside to the car and returned to the shop. He was speaking with the Saul about trombones.

\textit{Davis:} "Okay Jackie, I got a professional bore trombone, but your little kids can't use that. It's too much for him." Then Jackie said, "this is one of my babies from the college. Davis, do you want to try the horn?" And I was like "um sure." And man he put it up there on his thing and this thing came out and, you should have seen it twenty one years ago. It was used, but it was hummin', I mean it was beautiful. . . I looked at it like, "oh my God." Jackie was like "go on and try the horn son," so I took it in the corner, took out my mouthpiece and blew a few notes. He was talkin' to Golson, this was 1988, I was playing and then Jackie came by and said "like warm butter." And so then Jackie said, "do you want the horn?" "Yes, I want the horn!" He said, "hey Saul, how much you want for the horn?" Saul was like this [makes a funny facial expression], because he was going to make some money on it. Saul said, "Jackie, anything for you. Give me 400 bucks. Promise me that you won't make a killing on resales."

\textit{Davis:} I played it and I knew—best horn that I ever played in my life. So we walked out of the place, and I paid nothing. [Jackie said] "You send me a check. [to Saul] He's gonna send you a check in the mail." And I walked out of the place without even paying. When does that happen?\textsuperscript{268}

Davis allowed me to participate in the important ritual of storytelling. Here storytelling means the improvised transmission of happenings or connected series of happenings. There are several purposes for the storytelling tradition among jazz musicians. First, the stories can elicit a great sense of pride and responsibility to the apprentice who is brought

\textsuperscript{267} Ibid.
\textsuperscript{268} Ibid.
into the story. The pupil may feel as if they have the potential to become a part of the lineage of great musicians discussed. Second, the storytelling process preserves and promulgates cultural information. Contained within the stories are important figures and events worthy of historical record. In addition, the unspoken implication among interlocutors is that the apprentice is to relate the story to his or her peers, especially their future pupils. For example, during the course of his story Davis mentioned that McLean told him narratives about spending time with his musician friends, who happened to be some of the greatest musicians in history. He talked about times when he was the apprentice having his mentor share historically significant stories with him about experiences with great musicians. He also shared stories with me of his own experiences. Following the jazz workshop, it did not take long before I was sharing my experiences of hanging out with Davis and playing his horn with my music peers and pupils at home.

Third, the stories sometimes reveal information about morality within the community. In this example, a moral code indicated that a mentor is to put time and resources into their pupil to enable them to get the tools and information necessary. In the story above, McLean uses his status within his community to allow Davis to obtain a trombone that he would otherwise have not been able to afford, or maybe even know was on the market. These stories often have an uncanny ability to humanize musical figures whose reputations have become legendary. An aspiring student may realize that these great musicians were humans just like them, and that it is possible for them to become great. Yet, this humanization process can somehow make the musicians discussed that much more remarkable. In formal jazz history courses or texts, sometimes personal
stories and larger social contexts are not emphasized or discussed in depth, perhaps due to time constraints. Musical achievements, with whom a particular musician worked with, famous albums, the ways in which they shifted theoretical paradigms related to music, etc., were discussed. However, humanizing stories are sometimes not emphasized, especially if the jazz history teacher never spent time developing relationships with any significant figures within the aurally transmitted historical lineage of musicians. The best jazz history teachers I have had in formal settings have been the ones that have participated in this storytelling tradition, and had numerous personal stories working with significant jazz figures.\textsuperscript{269} Such stories show that the musicians were not only great soloists with high social standing, but also dynamic and talented people that worked hard to develop their musical expertise and personal characters.

\textsuperscript{269} One of my mentors at CCM was the trumpeter, bassist, pianist, composer, and professor of music Brad Goode. We had many informal interactions outside of formal settings and he shared numerous stories of his relationships with significant musicians such as Von Freeman, Curtis Fuller, Clark Terry, and many others. Goode had took part in this storytelling and apprenticeship tradition, and brought it into his formal jazz history and other courses.
The internet and social media have played an increasing role in social interactions and music-learning among members of the Aebersold Workshop community. Since the late 1990s, jazz students, including Aebersold Workshop community members, have regularly discussed jazz theory on internet forums. Thousands of students and jazz connoisseurs from around the world use these online forums to discuss standardized approaches to jazz theory. In addition, something of a community character may be observed through the way in which students expressed themselves and by the kinds of content interlocutors chose to focus their attention on. Here, I use the term "community

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character" to denote the mental and moral qualities distinctive to the Aebersold Workshop community. In this online public environment, many students are seeking support and understanding about certain concepts. Yet, other participants endeavor to show off their knowledge to others in a way that is viewed as arrogant. This sometimes causes arguments with other members who find the individuals behavior to be egotistical. In other instances, forum members debate the merits of one musical ideology over another, thereby publicly having some influence over certain trends toward one set of theoretical conceptualizations over another.

In Aebersold-related forums, many participants debate, defend, and ultimately circulate Aebersold's pedagogical methods. In addition, in some cases, criticizing Aebersold's paradigm can result in ostracization from the group. The degree to which these conversations carry over into the Aebersold Workshop space cannot be scientifically deduced, but correlations between the two are prominent. Given that many students discuss the workshop in these forums, and that some students I talked to at the camp mentioned that they did use the forums at some point, it may be observed that the online forums act as important public spaces where certain ways of thinking about and discussing jazz-learning are socially reinforced. For details and analysis of online forums inhabited by Aebersold Workshop community members, see my thesis "What Is 'Jazz Theory' Today?"

In more recent years, social media sites such as Facebook have gained prominence within the Aebersold Workshop community. In the past, students and faculty

271. To see my analysis of several examples of online conversations among Aebersold community members, see Goecke, "What is Jazz Theory' Today?, 101-15.
members exchanged names and telephone numbers with the intention of contacting one another after the camp. Although this still happens quite a bit, sometimes one community member will ask the other if they have a Facebook account, and just exchange names. If either of them go online, within a short period of time a "friend request" is sent. If one of them has a cellular phone with internet access and a Facebook application, they may send a friend request immediately, before the completion of the conversation. Through Facebook, students may send private messages to one another, tag each other in pictures or videos from the workshop, post on each other's wall, look at the musician fan pages each other "likes" to become exposed to new artists, and join Facebook groups with other workshop members.

I was tagged in several pictures and videos taken during the camp by students. Figure 14 is a photo taken on Friday of the first week. Earlier in the week, I had spent some time talking and making-music with a young African-American saxophone player named Marquis. I had talked with him about some of my experiences playing music on the street, and how valuable it can be to developing one's creativity, endurance, and musical personality. I had mentioned that if we ever had the chance to go outside and play on the street, I would take him. On Friday, after we had both performed with our combos, we came across one another in the music-building lobby. After a short discussion, I asked if he would like to go outside in the front of the music building and I would show him the kinds of music I play on the street. I started by showing him how I commonly establish a groove by playing a bass line, such as the line from Herbie Hancock's "Chameleon," and then alternate between bass line, horn hits, melody, and
melodic improvisation. This was done by playing in a call-and-response like fashion.

Once we had played for a few minutes, a handful of other students came over with their instruments to join in. Others started dancing along. Marquis' mother was there, had seen him perform at his combo performance, and would take him home. As the music heated up, she grabbed her phone and shot some short clips of the spontaneous musical session.

Several days after the session, on July 16, 2010, Marquis posted a series of videos entitled "Aebersold Blow Out Jam Pt.1 and 2." Part One was posted with the following note:

ok. It's the last day of the First week of Jamey Aebersolds Music Workshop, everyone's goin home, and how did we end it? with a jam session. really this was just going to be a real quick jam session between Myself and N.Michael Goecke. (trombone player) but it developed into something much bigger. way more instruments joined in, we gained a huge crowd of people video taping, Mr. Jamey Aebersold himself came and danced, and we jammed in the blazing hot sun on the street for two straight hours. No Breaks

The note to Part Two said:

Before y'all comment im sorry for the quality of this one.lol If you want to know the story behind these two videos read the first ones description. I wasn't even gonna upload these videos, but due to popular demand by the people involved I did anyways. Tag away.lol

I'm kinda dissapointed that I only have about 4 minutes of this when it got soooo much better and lasted two hours. If ya'll find some more let me know.273

273. Notes retrieved from private Facebook accounts. The location has been withheld to protect the privacy of the informants, accessed October 15, 2015.
Ten to fourteen people were "tagged" in the video. Tagging was the process by which a link was made between posted content, such as a video or picture, and a person's Facebook profile. When someone was tagged, they were notified of who did it and on what piece of media. Depending on the privacy settings of the person tagged, the item might have been added to the person's timeline, which was akin to a public clipboard where account holders could share messages, articles, videos, pictures, etc., with one another. In this case, Marquis tagged people who were featured in the video as well as friends whom he thought would appreciate seeing it. People that Marquis did not tag, but were in the video, could be tagged by others or themselves. In addition to the videos, I was tagged in several photos that others had captured of the event. Patrick Magwood
tagged me in Figure 2, which features Marquis, a percussionist named Patrick, a student named Ben, myself, and others making-music in front of the music building while Jamey Aebersold (center front), and another student named Ben danced along. In the comment section of the photo, I interacted with Patrick and Marquis:

 Posted by N. Michael Goecke on July 28, 2010 at 11:34pm

 Jamey Dancing! It's documented.

 Posted by Marquis on July 28, 2010 at 11:35pm

 ikr? finally .lol

 Posted by Patrick Magwood on July 29, 2010 at 12:10am

 I think I've caught a piece of jazz history here. Jamey Aebersold dancing haha

 YouTube has also played an increased role in the lives of many Aebersold Workshop community members. YouTube is a video-sharing website where individuals, media corporations, and other organizations upload video content that can be accessed by anyone who has the software, hardware, and an internet connection (provided that they do not live in a country that bans access to the site). Since its founding 2005, it has increasingly become an essential tool for music educators and students. Some of the educational content commonly accessed by students is recordings by famous musicians, videos of live performances of amateur to professional musicians and ensembles,

274. "ikr?" is a acronym shorthand using in text messaging and social media for "I know, right?" For more on what has been called SMS language, or textese, see Richard Harper, Leysia Ann Palen, and A. Taylor, The Inside Text: Social, Cultural and Design Perspectives on SMS (Dordrecht, Netherlands: Springer Publishing, 2005).
275. Notes retrieved from private Facebook account. The location has been withheld to protect the privacy of the informants.
recorded masterclasses, and instructional videos that range from the maintenance of one's instrument to advanced music theory. Although Aebersold requested that students not videotape any of the activities of the workshop, except the final combo concert, during concerts and at masterclasses there were still students that recorded with their cellular phones or small video recording devices. Some of the content found its way to YouTube. Aebersold also has a YouTube account with about 23 videos on it with clips of faculty performances or theory class presentations. The most viewed video is a master class given by saxophonist Eric Alexander, which has over 20,000 views and was uploaded in 2012. The least viewed and most recent video uploaded in 2014 is a promotional video for The Lobster Theory: and other Analogies for Jazz Improvisation by Greg Fishman, which consists of the author explaining his book's approach to teaching concepts of jazz theory. Moreover, when I did a search for "Aebersold summer jazz workshop" in the YouTube search engine in 2016, dozens of videos come up of performances. Most of these videos were either faculty concerts or student combo recitals.

Jerron, a sixteen-year-old African-American piano student from Atlanta, GA explained how important Youtube was for his initial exposure to jazz music:

For me it was a combination of things that just made me really want to get into it. Number one it was the blues, the sound of the blues was real interesting and I started listening to a lot of B.B King and that's when I got into jazz. Through B.B. King and then finding other musicians that were related eventually, all into traditional jazz. Another way, I found a video on YouTube of Herbie Hancock playing "Cantaloupe Island," one of his most popular songs. And it's probably, you type Herbie Hancock on YouTube it's the first result, it's got almost three million hits on YouTube and it was incredible to see him at that concert. That was one thing that made me see it, and I said, "wow, that's incredible." Then I saw a few

other things, like I said I discovered McCoy Tyner on the internet, through finding other musicians and definitely I was influenced by some church musicians too because I would go to church and see what they do and say I really wanted to do that, that was really cool.

. . . But I don't have the easiest access to see a lot of concerts so I discovered a lot of this stuff just through YouTube. I'm so glad we have Internet because otherwise I may not have really discovered jazz and being able to dive into it the way that I did. And I remember I was studying with a classical teacher and I realized that it was time to leave when she couldn't take me into jazz because that's what I wanted to study. I remember, I wanted her to teach me chord progressions and she said, "Google it." I said this is not me and I studied over the summer by myself and I realized that in jazz you need a good mentor, so I started working with a church musician, and that's how it started for me. That's when I had my first "jazz lesson," because up until then I had just been trying to figure out by myself.278

Jerron's story signified the important role that the internet had played for younger musicians who looking to study jazz. In Jerron's case, YouTube offered a virtual space where he searched for Herbie Hancock and was presented with a number of videos to watch. He chose the most popular video of a live concert and fell in love with the music. Then, YouTube made it easy for him to find videos related to the Hancock's performance in the "related videos" section along the outskirts of the screen. In addition, YouTube was known for tracking every video watched by account holders and then applying an algorithm behind the scenes to recommend related videos every time the account holder signed in to the website. Thus, once an account holder shows interest in live jazz concerts, YouTube starts to suggest more and more content that their algorithms deduce would be of interest to patron.

Rituals and Traditions

Aebersold's Workshop has a number of happenings I refer to as rituals and traditions. I draw from Nettl, who conceived of college music schools "as a society ruled by deities with sacred texts, rituals, ceremonial numbers, and a priesthood."\textsuperscript{279} For the following analysis I define ritual secularly as a repeated action or patterns of behavior that possess deep social and cultural meaning within the Aebersold Workshop community.\textsuperscript{280} I define tradition as a network of beliefs, statements, or customs "handed down by non-written means (esp. word of mouth, or practice) from generation to generation."\textsuperscript{281} Given my broad definitions, a number of the activities discussed above could be identified as rituals or traditions, such as faculty concerts, auditions, jam sessions, photos of jazz 'deities' on the main stage, combo performances as a rites of passage, etc. Below, I endeavor to discuss practices that reoccur from year to year, but are usually not explicated in writing or disseminated to community members. One exception is my analysis of the Masterson's faculty concert and final meeting, which were mentioned in the printed schedule. However, the former was special, insofar as there were no other formal faculty concerts that took place outside of music building and to which the public was invited. In addition, there are traditions that occur within the final meeting which were not written down in any agenda, but are known and anticipated by established community members. Note that that these rituals and traditions were common

\textsuperscript{279} Nettl, \textit{Heartland Excursions: Ethnomusicological Reflections on Schools of Music}, 5.
at the time of my field study, but could have since changed or been discontinued in recent years.

*Anti-Smoking Display*

Aebersold was an avid anti-smoking advocate and promoted the cause during the workshop. One memorable tradition tied to Aebersold's desire to stamp out smoking was the anti-smoking display he put up in the music-building lobby (see Figure 15). On the back of the table were two preserved human lungs. On the black left was a lung labeled "lung cancer" and on the right it was compared to a "healthy lung." The visual starkness of the two human lungs in a highly visible place at the workshop engendered discussion, and sometimes jokes, from community members. Those that made jokes often did so as they smoked in order to fain scrutiny. Toward the middle of the table was a jar with a label that said "Quart of Tar." Inside of the jar was a visibly dark, sticky substance. It read "this gloppy, icky stuff represents the tar that collects in just one year in the lungs of a one-pack-a-day smoker. Imagine what size jar it would take to hold the tar after 20 years—if the smoker lived that long."282 Health EDCO, a provider of health education resources, produced the jar of tar. To the right of the jar or tar was a bag full of empty cigarette boxes, all of which had UK government sanctioned warning labels on them with messages such as "smoking clogs the arteries and causes heart attacks and strokes."283 In the front left was a booklet named "Quit Easy" on how to quit smoking. To the right of that was a brochure titled "Cold Hard Facts," and to the right of that was another brochure named "50 Things You Should Know About Tobacco: The Ultimate Weapons

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283. Ibid.
of Mass Destruction." The brochure contained information about the risks of smoking as well as political support for banning smoking in restaurants. This display, along with other anti-smoking messages found at the workshop, has become an Aebersold Workshop community tradition.

Figure 15: Anti-smoking display in the Music Building lobby. Photo by the author.

*Aebersold's Picture Displays*

Throughout the workshop, I noticed Aebersold taking pictures with a professional looking camera. On Aebersold's workshop website, photos taken presumably by him or his staff were found in galleries for a number of years dating back to 2001.  

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most impressive photo displays were erected near the lobby and adjoining hallway. The display consisted mostly of photos of high profile jazz artists in which Aebersold had some association, as well as members of the Aeberosold Workshop community that have a high social status. A number of the high profile musicians included Dave Liebman, Gene Walker, Bobby Floyd, Conrad Herwig, Lee Konits, Billy Hart, David Baker, Jerry Coker, Ron Carter, Curtis Fuller, Kenny Garret, Antonio Hart, Rufus Reid, with dozens of others. In some pictures, Aebersold is posing with the other subjects of the photo. The age of the images range from picture to picture. There were vintage black and white photos that seem to date back to the 70s or 80s, as well as newer photos taken within the past two or three years. There were a few comedic photos sprinkled in that is illustrative of the dry sense of humor displayed by some high profile members of the community. An example included a picture of six insects of the same species stacked on one another with the caption "PREHISTORIC CHEERLEADER PYRAMID" written at the bottom with a black marker. The humor seemed to arise from the shock of a picture of insects with a quirky title in the middle of dozens of photos of great jazz artists.

Aebersold's passion to stamp out smoking continued with anti-smoking pictures sprinkled in. There was a picture of a Bob Evans restaurant sign that said "WE ARE NOW NON SMOKING." There were a number of pictures of Aebersold's personal life, including one of him at a gym posing with basketball companions, and one of him as a child with his friends, a black and white one of Aebersold's 1953 Ford automobile. There was also memorabilia, such as a copy of the cover art for the first Volume 1 "A New Approach to Jazz Improvisation" and an autographed photo of famous basketball coach
Bob Knight. More pictures were located on a secondary display further down the hall. In addition to some musicians not featured on the display nearest the lobby, was a number of photos and newspaper clipping honoring Hank Marr, who happened to be my first ever combo instructor in the late 90s. There was also a picture of Aebersold playing a banjo, which I will discuss further below.

Ultimately, the photo displays accomplished a number of socio-cultural goals. On a personal level for Aebersold, it was akin to him sharing his photo album with a number of friends who are also passionate about jazz. It was also a way for Aebersold to honor and recognize musicians, long-time students, and associates that he values. On a practical level, by showing his alignment and association with some of the greatest jazz musicians in history, Aebersold elevates his stature within the larger jazz community. An elevated stature can lead to more students and merchandise sales. For Workshop community members, seeing Aebersold with jazz greats and famous people could reinforce their perception of his authority within the community. The photos also illustrated some of the specific performers and educators with which Aebersold aligns himself. Although there was a photo of Wynton Marsalis, I did not see many musicians at the workshop who would be associated with him through a Lincoln Center affiliation. I also saw few musicians whom I would affiliate with the AACM. Although it is beyond the scope of this essay to examine the segmentation of various groups within the jazz Educational society, it is important to acknowledge a number of segments possessing diverse value and belief systems. For Aebersold community members, the photos served as a reminder of the kinds of jazz and musical artists condoned by the community leaders.
Masterson's and Discussing Faculty Member's Playing

It has long been a tradition at the Aebersold Workshop to hold a concert and banquet at Masterson's restaurant and reception hall on Wednesday night. Masterson's was housed in a large, and old, building that emulated nineteenth-century German architecture. It was very dark with dark brown wooden pillars, black stone floors, large wooden doors with big metal handles, and very high ceilings. As a youth I remember feeling a bit intimidated by the place, which may have been why it was so exciting and fun to be there. Even as an adult, I must admit being a bit excited going into the building. However, I learned that this would be the final year that the Aebersold Workshop could use the facility, as it was going to be torn down in subsequent months. Ed Green explained that Masterson's, "the Old Louisville mainstay . . . was an institution of sorts in its heyday" but that "in more recent years, the restaurant closed to focus on its events and catering business." The 65-year-old business would soon be moving and the old building was to be demolished, making way for new apartments and restaurants. Thus, many members of the Aebersold Workshop community who had fond memories in the restaurant, including myself, were saddened by this news.

In the center of the building was a very big ballroom where the concert took place. Although faculty concerts were held every night, this was the only concert that students were asked to buy a ticket for, which was $5. The concert was also open to the public and local jazz enthusiasts, family members of students, and friends of the

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performers would all show up for a night of jazz. The first group to perform featured Columbus natives Bobby Floyd on Hammond B-3 organ and Gene Walker on tenor saxophone. Floyd and Walker were two of the African-American faculty members, and their combos were known for featuring a bluesy, down-home kind of jazz reminiscent of Jimmy Smith and Lou Donaldson. Students and staff both remarked about the bluesy feel of their combos in discussions about their favorite faculty combos. After giving my ticket to the attendant guarding the entrance, I entered and immediately felt the blues hit me in the chest. I looked to the stage and saw Floyd ecstatically playing his Hammond B-3 organ behind Walker's heavy alto sound. The large room had what seemed like a couple hundred people all sitting around round banquet tables. Toward the front, many young and old jazz fans were on the edge of their seats, transfixed by Floyd and Walker. Some of them periodically clapped or yelled in response to the faculty band.

I wandered to the back of the room where there was a table against the wall. I put my trombone and bag down on the table and stood there observing the scene. In between songs, adults made their way to the bar to order drinks. During one song, an older white couple stood up and began to swing-dance to the music. Although they received some odd stares from others in attendance, they continued to dance as if they were the only people in the room. Another section of the audience sat and watched the concert without much expression on their face or bodies. Some of them had their legs crossed and arms folded as they took in the music. Unlike the onlookers toward the front of the audience, these folks seemed not to physically or vocally respond to sections where Floyd used call-and-response patterns. At the conclusion of the first set, many people were talking
and milling around. I heard announcements made as people talked about the previous set of music. I heard Aebersold's voice, followed by a female voice demanding that children under 18 who had not yet signed in to do so immediately. She then said the names of each child who had not checked in.

One topic that students liked to discuss when they were not in close proximity to faculty members was their opinions of them. As I stood along the wall, a slender African-American man with a shaved head approached me and began to speak about the performance we had just watched:

*Sharrieff:* That Bobby Floyd is sharp, right?
*Goecke:* What's up?
*Sharrieff:* I said, Bobby Floyd be gettin' off, don't he man!
*Goecke:* Oh man, that's the cat man! Yeah man!
*Sharrieff:* That's right. He be gettin' off! He no play no games. Have you ever heard him on piano?
*Goecke:* Yup.
*Sharrieff:* He's just as good on piano too.
*Goecke:* Yep. That's where I'm at is up in C-Bus, so I go out to his jam session.
*Sharrieff:* So you're from around this area?
*Goecke:* Yeah. About two and a half hours north in Columbus.
*Sharrieff:* Okay.
*Goecke:* Cuz that's where both those cats are at, Gene and Bobby.
*Sharrieff:* Gene is vicious too. As a matter of fact of all the horn players here, I like Gene's style the best. You know?
*Goecke:* Old school, yeah.
*Sharrieff:* I like Antonio, don't get me wrong, Antonio is a bad cat.
*Goecke:* Yeah.
Sharrieff: But Gene is, you know—the play a different kind of horn from tenor to alto, but Gene has that—he's old school, I like his phrasing and what he says.

Goecke: Yeah.

Sharrieff: . . . But, you ain't got too long to go before you up there with your trombone like that.

Goecke: awe man, I'm tryin'

Sharrieff: You sounded good the other day.

Goecke: Awe, thanks man.

Sharrieff: For real man. I had to stop and look like, 'whose that blowing that trombone? I said, man that's that cat in that theory class with me. I love a good trombonist, you know. Cuz I had to take a semester of that in college. And it's hard; I used to get headaches from that shit. I passed the course, but I don't remember nothing about it.

Goecke: Right, right.

Sharrieff: You know, it's just something about the way the trombone sounds that if a cat has his style and everything, it just comes across so sweet. I saw Slide [Hampton], he came here one year and he was like that. . . And you know who else I like, and I keep forgetting his name, but there's a white cat here who plays the trombone and I like his style, too.

Goecke: Probably Steve, Steve Davis.

Sharrieff: I can't remember, I always forget his name. He's got a close hair cut and a little belly, and his height is between yours and mine. That's probably the guy your talking about right?

Goecke: Probably, yeah, because out of all of them he's the one that got that Slide, Jay Jay thing.

Sharrieff: Yeah, he's got that laid back, sorta like. . .

Goecke: Yeah.

Sharrieff: What's your name brother?

Goecke: Michael.

Sharrieff: Michael. Sharrieff, nice to meet you Michael.287

We had settled into a conversational pattern that displayed characteristics of African-American Vernacular English. As we talked, people continued to walk around and talk among themselves. I could hear a saxophone player who played on the second set in the background warming up his horn. I could smell whisky from the nearby bar and a burst of cool air from the air-conditioning system blew across my face. Sharrieff and I proceeded to talk for some time, even when the next set begun. I learned that he was a piano player from Texas and had been coming to Aebersold's Workshop for 9 years straight. He also noted that he had personally known Aebersold for over 40 years and had a close relationship with him. Sharrieff expressed his love for jazz music and asserted "Jazz is the only thing in the world that is fair." He felt this way because, as he explained, there are no short cuts to becoming a great player and you can become as good as the time that you put in. I then told him about my research which prompted him to express his views about topics discussed within the black consciousness community, including slavery, Ancient Egypt, institutionalized racism, and race relations within jazz education. Within the context of the Aebersold Workshop, our conversation was unique, as it was a talk that not many at the camp could or would have had.

*Final General Meeting and Writing Yourself a Letter*

The final meeting afforded Jamey Aebersold one last chance to address the entire community before the end of the workshop. He gave general information about how the rest of the day would unfold. Then, he recognized the elder statesmen of the community who all played key roles within Aebersold's Educational society and Aebersold Workshop community from the beginning. In this ritual of honor, Aebersold recognized...
David Baker, Jerry Coker, Dan Haerle, Ed Soph, and Rufus Reid. Aebersold announced each statesman and said a few words about them. Once they were all on stage, they stood in a line and posed as community members took pictures and paid their respects through cheering.

![Figure 16: From Left to Right, Jamey Aebersold, David Baker, Jerry Coker, Dan Haerle, Ed Soph, and Rufus Reid. Photo by the author.](image)

After honoring the statesmen of the community, Aebersold picked up a banjo and started to tune it. He said a few words and then a man with a tuba walked out on stage and sat next to Aebersold while the crowd cheered. Aebersold was preparing to perform a
duo with banjo and tuba, which has become a tradition that occurs on the workshop's final meeting. Aebersold's father had been in a banjo group called the Indiana Banjoliers, and once a week the group rehearsed in his home during his youth. At the age of five, Aebersold began to study the piano, and then switched to his father's tenor banjo. I would propose that the ritual banjo performance is a way for Aebersold to honor his father and express something of his own deeper identity. Before the performance, Aebersold and the tuba player engaged in some light-hearted Vaudeville-like comedic banter. Aebersold strummed the banjo and said "perfectly tuned" into the microphone. The tuba player played a couple of low brash notes and said "I'm in tune." Aebersold made a humorously sour face and looked over at him while the crowd laughed. From year to year, it appears that there are minor variations regarding exactly what is said. When I attended the workshop in the late 1990s, I recall a similar sequence of events to conclude the workshop. In 2011, Aebersold stroked the neck of the banjo and said "this one's never been damaged by fire. (inaudible) When we get to that last chorus and go fast, other banjos have caught on fire (laughter from the audience)." He then asked the tuba player

Aebersold: what would you like to do?
Tuba Man: Um, I only know one song.
[Audience laughter]
Tuba Man: The World is Waiting For [hesitation] the Sun?
Aebersold: "The World is Waiting for the Sunrise." Yeah, and you know it?
Tuba Man: Sort of.

289. Jamey Aebersold, "Closing Meeting" (live presentation, Margaret Comstock Concert Hall, Louisville, KY, July 17, 2010). Video in the author's possession.
In another variation, the joke about tuning took place after the song discussion, and it was a bit longer. This version included Aebersold using baby powder on the neck of the banjo to make it slicker, which also elicited laughs from the audience.

After the introductory banter, Aebersold began "The World is Waiting for the Sunrise" in a style reminiscent of traditional New-Orleans-style jazz. The tuba played the bass part while Aebersold covered the accompaniment and melody. "The World is Waiting for the Sunrise" was a popular ballad published in 1919 with lyrics by Gene Lockhart and music by concert pianist Ernest Seitz. Numerous versions of the song have been recorded in various musical genres, but the song has come to be associated with what Rosenberg called "banjo show tunes," and is featured in some beginning banjo method books. Audience members had mixed reactions at first. I was seated in the balcony along the right-hand side wall and could look down into the audience to observe reactions. Some laughed or smiled as the song started while others looked surprised—given that banjo-lead New-Orleans-style jazz music had not been discussed or performed during the course of the workshop. Nevertheless, following the tuba's solo section, most of the audience applauded and some continued to clap along to the beat. Following the finale of the song, the crowd applauded loudly and Aebersold proceeded with the program. He thanked everyone for coming and then thanked all of the staff.

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Before the conclusion of the meeting, Aebersold told the audience to take the piece of paper and envelope provided to them. They were instructed to add their address to the envelope and the date on the piece of paper. The large white envelope had Aebersold's company address at the top left and "Jazz: Anyone can Improvise" below. He then instructed everyone to write down "what you would like to accomplish by January of next year," six months from the time of the workshop. He explained that he would mail the letter to the student in January, which would include the next year's Aebersold catalog and workshop registration form. I recalled enjoying this tradition when I had attended the workshop in the past. The workshop had put me into intensive mental state of musical learning, and a glimmer of that came back six months later when I opened my envelope. Moreover, I was encouraged to hold myself accountable for what I wrote while in this intensively musical moment. This is an intelligent marketing campaign, insofar as many workshop attendees are repeat customers that come back year after year. I kept my letter brief and listed things that I wanted to accomplish:

Dear Michael,

Jazz camp has been a great experience! You need to continue to do the following:

1. Spend a lot of time with the David Baker bebop language. Work on the bebop scales and master the basic licks.

2. Work on altered harmonies (melodic minor).

3. Investigate smaller-bore horns.293

293. Notes in the author's possession.
Although I had spent quite a bit of time studying bebop scales and licks during college, I had never experienced Baker's approach. After applying some of his simple exercises, I was able to play a number of things that I had been hearing in my head, but not executing properly. Although it was language from the bebop tradition, I was most excited to use the language for some of my upcoming jazz-funk fusions and free-jazz performances. During Harbison's theory course, we had spent a lot of time on altered harmonies. Again, I had studied them in college, but there was so much I was not yet able to hear or play, and I wanted to enhance my ability executing in this arena. As noted above, within a formal mentorship encounter, Rick Simerly had suggested that I consider looking at smaller-bore horns. Although I knew I did not have much money to spend on a new horn, I planned to start saving my money and exploring various types of trombones. It took me a couple of years, but I did finally get a smaller-bore horn, which I use as my primary instrument today.

Conclusion

In sum, I return to two of the primary questions with which I began this chapter: What is distinctive about the learning environment at the Aebersold Summer Jazz Workshops, and how have they affected the continuum of jazz cultural experience within the jazz community? To facilitate ethnographic analysis and explanation, I coined terms relating to two principal populations within Aebersold's domain, including the Aebersold Jazz Educational society and the Aebersold Jazz Workshop community. The former referred to the large-scale social sphere beyond the summer workshop, made up of school jazz departments and university schools of music in which Aebersold's educational
products and systems were influential. The Aebersold Jazz Workshop community referred to a specific segment of the Aebersold Jazz Educational society, geographically limited mostly to the University of Louisville music building for the duration of the workshops. I argued that Aebersold's Workshop community had significant pedagogical and curricular influences, not only on institutionalized jazz education, but on socio-cultural currents throughout the broader "jazz community." I identified major ways that the Aebersold Workshop community built group associations through the formal and informal roles that students, faculty members, and administrators played. I found that the students formed group associations around their instruments, the combo and theory classes that they were assigned to, and the ways in which they shared admiration for particular jazz icons. Faculty tended to form group associations around many of the same elements as students. In particular, they developed relations based on the combos that they performed in during the workshop, their variable status as professional musicians outside of the workshop, their variable status as famous public figures within and outside of the Aebersold Jazz Workshop Society, their standing as professors or directors of jazz departments, and their length of association with Aebersold's Educational society.

To understand the overall historical, social, and cultural contexts of the workshop, I considered historical currents surrounding the workshop's founder Jamey Aebersold and examined the cultural and pedagogical dynamics of the Workshop community. Aebersold, who initially aspired to become a jazz musician, found himself teaching music in addition to studying and practicing. Ultimately, his educational methods, products, and workshops organically developed as the need for them arose. He adopted the philosophy
that "anyone can improvise" and sought to make such learning accessible to wider populations while fostering ways to allow top professionals to train student-musicians. The workshop environment that emerged gave students of jazz a supportive environment for learning while simultaneously fostering a safe haven for professional musicians and educators aligned with Aebersold's organization to thrive. I proposed two primary dynamics on which the community's power structure is based including 1) potential access to specialized knowledge about, and experiences with, jazz improvisation through Workshop community faculty members and 2) access to respect, admiration, and constructive criticism from one's peers (both students and faculty).

Drawing on Kisliuk's methodology of full-performance ethnography, I examined the significance of the music building and its facilities as the primary spaces in which the Aebersold Workshop community gathered, socialized, and learned about jazz improvisation. Of particular import was the music-building lobby, as a central space for meeting and socializing; Aebersold's Jazz Bookstore, which fostered a communal interest in listening and studying jazz; concert halls, used for seminars and performances; classrooms, used for a number of smaller functions; and the practice rooms, which fostered an environment where individual and communal practicing was celebrated. Through an examination of the formal classes and performances of the workshop, I was able to show how pedagogical and curricular structures influenced social norms among students and faculty. In private conversations with community members, I uncovered some of the ways in which students gained social status among their peers based on the theory classes and combo instructors to which they were assigned. Students also gained

231
status by demonstrating how knowledgeable they were about advanced institutional forms of jazz theory. Adept improvisers also could win the admiration of their peers. I also discussed elements of the hierarchical structure among faculty members, primarily based on their variable status as professional musicians, educators, and long-term affiliations with Aebersold.

Correspondingly, I considered informal educational opportunities available to students and their related social impact. Although perhaps not formally modeled, at least not publically, an informal mentorship/apprenticeship system was well-established. Students could submit themselves as mentees by going out of their way to spend time with certain faculty members after classes, rehearsals, during meals, or in between workshop activities. On the other hand, certain faculty members may have seen something they liked in a student and reached out to them, offering to meet, play, or socialize with them outside of the curricular activities. Given the large number of students versus faculty members, not every student participated in an extracurricular mentorship opportunity. In many cases, students that did not go out of their way to pursue such a relationship, or were most interested in the formal curricular content, did not engage in obtain non-formal mentorship. Although the mentorship period might only last for the duration of the workshop, some students kept in touch with their mentors after the event. In some instances, a student might choose to go to a particular college music program to study with their Aebersold musical mentor. In other instances, a student might use connections with their mentor to access performance or other opportunities.
Social media platforms acted as informal spaces for members of the Aebersold Workshop community to discuss theoretical concepts, support each other's music-learning, share pictures and videos from the workshop, keep in touch with friends made during the camp, connect with faculty mentors, criticize community members for not adhering to accepted ways of behaving or thinking, and discuss the significance of filmed live jazz performances and jazz albums. For many, Facebook acted as a personal, and virtual, address accessible to anybody with the name of the community member. Workshop members shared their names with one another in the way that former generations would share telephone numbers or addresses. And individuals frequently shared digital photographs, videos, and highlights of their experience at the workshop with friends and family through social media. In addition, video platforms such as Youtube provided quick access to classic recordings of songs that students were encouraged to learn to expand their repertoire. It also may have acted as an important introduction to live jazz performance for potential jazz student aspirants who did not have easy access to live jazz music or musicians.

Overall, the Jamey Aebersold Summer Jazz Workshop was a dynamic music-learning environment that met at the intersection of the wider jazz community and academia. Formal approaches to music education merged with a variation of the apprenticeship system that has long been a cornerstone of jazz-learning. The immersive experience offered younger students an opportunity to see what it is like to "live the music," if only for a week. From dusk until dawn, one's life seemed to revolve around learning how to improvise play jazz. For faculty members, the workshop offered a place
to perform and share their love of jazz with a captive and enthusiastic audience. After years of hard work to become professional jazz musicians, many were invigorated by the opportunity to share their love of music with other members of the Workshop community.

In the next chapter, I continue to examine the Aebersold Summer Jazz Workshop by considering dynamics of race and gender.
Chapter 4
Dynamics of Race and Gender at a Jamey Aebersold Summer Jazz Workshop

In the following chapter I examine quantitative and qualitative data related to race and gender at the Aebersold Workshop. In the first section, I analyze race and gender statistics collected at the workshop. In the second section I draw on critical, reflexive, and auto-ethnographic methods to analyze views on race from a small number of Aebersold community members. As is common in reflexive ethnographic works, I insert myself into the discussion as a participant and member of the Aebersold community. I attempt to be transparent about my biases and perspectives during interactions with interlocutors and analyze how my involvement may have influenced the trajectory of the conversations.\footnote{294} Race was a tabooed subject at the Aebersold Workshop, and therefore not often discussed openly. If racial discussions were more common, it might have been more effective to observe community members discussing race and then objectively analyze them accordingly. Perhaps this would be ideal. Given the proscribed status of racial discourse, however, in most cases I needed to initiate conversations about race with my informants. Contextual limitations included my skin color, insofar as being black and asking black and white students about racial issues could be intimidating. In addition, since I did not conduct formal interviews with set questions, my own views about race enter into the

\footnote{294. For further explanation about reflexive theories in ethnography, see David J. Nightingale and John Cromby, \textit{Social Constructionist Psychology: A Critical Analysis of Theory and Practice} (Buckingham, England: Open University Press, 1999), 228.}
discussions. Another limitation is the small number of interviews I include. Some of the conversations presented, however, were similar to informal conversations I had with a number of other students. Although the topic or racial competency demands additional quantitative and qualitative research, I contend that the data and analysis I present in this chapter can act as a starting point for a much-needed discussion about race education.

Quantitative Data about Race and Gender at the Workshop

There is a limited amount of data available regarding the race and gender of Aebersold Workshop community members. Information regarding racial identity or ethnic background is not collected or shared publicly. Some attention is given to nationality, insofar as Aebersold announced that 1/7 of the people who attended the workshop were from a variety of countries outside of the United States. During one public meeting, Aebersold invited people not from the United States to stand up and be applauded. Partial data regarding age is also shared publicly with Workshop community members. During one of the public gatherings during the second week, Aebersold announced that there were 130 students under the age of 21 and 225 students 21 or older (355 total students). This data was only for the second week of the workshop. Aebersold mentioned that there has been a trend, over the years—and not a good one—toward older students outnumbering younger students. Aebersold pointed to the school system as a primary factor and proposed that the cutting of music programs in primary and secondary schools, along with an increase in elementary school closures across the

295. Notes in the author's possession.
United States, is partially to blame. Nevertheless, an equivalent discussion of race has not been a public part of the Aebersold Workshop self-representation.

To facilitate analysis and discussion on the topics of race and gender, I have unpacked and organized data from the second week of the 2010 Jamey Aebersold Summer Jazz Workshop. Faculty information included in Table 2 was collected from the white handbook officially distributed before the workshop. On pages 28-36 of this handbook were given the names and short biographies of 69 faculty members. I included 68 of the 69 individuals listed, as I was unable to personally meet, or locate an image for, just one of them. To determine the race and gender of individuals for this study, I analyzed observable racial and gender characteristics from visual field notes as well as photos and videos of each member that were freely available on the internet. Table 3 is based on a sample of workshop students, taken from among those who attended Aebersold's musicianship masterclass on July 12, 2010. The sample size is 67 students total, which is roughly 19% of the total number of students in the workshop as a whole. Table 4 is based on an examination of my jazz theory class with Pat Harbison on July 16, 2010.

There is no universally accepted classification for "race," which is widely accepted by scholars to be socially constructed. Thus, attempting to identify and analyze racial designations is inherently problematic. My observations may or may not correlate with the chosen racial identity of each individual, the racial designation that may be put on them by others, or their actual ethnic heritage. Observed genders also may or may not

296. "Summer Jazz Workshops Handbook," (Summer Jazz Workshops, 2010), pamphlet.
correlate with the chosen gender identity of each individual. Below, I share my racial and gender perceptions based upon my own socially constructed conceptions of observable racial and physiological characteristics, including skin color, hair color and texture, and certain morphological facial features. I make said observations as an ethnographer (participant-observer), as a self-identified black American, as a person who identifies with the male gender, and as a member of the Aebersold Workshop community. I present this not as an in-depth analysis, but as useful and revealing data. I include three categories: white, black, and Asian. Since I was unable to ask subjects what race they identify with, I exclude Hispanic as it is challenging to determine if someone has Hispanic ancestry through analyzing visual characteristics alone. Given that the Aebersold Workshop is a racialized and gendered community that consisted of people from societies in which the concepts of "race" and "gender" do have social, cultural, and legal ramifications, I submit that my observations are meaningful to some degree.

**Racial Data**

After considering the observable racial characteristics of 68 faculty members listed on the Summer Jazz Workshop handbook, I have identified 57 white (84%) and 11 black (16%) individuals. I saw no Asian individuals and it is generally not possible to determine Hispanic ancestry by observing physical features alone, as whites and blacks might both also identify as Hispanic.
<table>
<thead>
<tr>
<th></th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Members</td>
<td>57</td>
<td>11</td>
<td>-</td>
<td>68</td>
</tr>
<tr>
<td>Percentage</td>
<td>84%</td>
<td>16%</td>
<td>-</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 2: Race of Faculty Members

Table 3, taken from a random sampling of 67 students observing a musicianship seminar in a photo taken by the author, 61 appeared to be white (91%), 5 black (8%), and 1 Asian (1%).

<table>
<thead>
<tr>
<th></th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>61</td>
<td>5</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>Percentage</td>
<td>91%</td>
<td>8%</td>
<td>1%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 3: Race of Students from Masterclass Sample

Table 4 is taken from a relatively small sampling of students from Pat Harbison's theory class. Attendance fluctuated from day to day in this class, thus the numbers shifted a bit on a daily basis. Yet, the racial percentages displayed in Table 4 remained fairly consistent from day to day.  

297. Notes in the author's possession.
<table>
<thead>
<tr>
<th></th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>14</td>
<td>2</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>Percentage</td>
<td>87.5%</td>
<td>12.5%</td>
<td>-</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 4: Pat Harbison's Jazz Theory Class

**Gender Data**

Table 5, based on 68 faculty members at the Aebersold Workshop, 66 were male (97%) and 2 female (3%). In light of the traditionally gendered roles of certain instruments within the jazz community, it is relevant to mention that the two female faculty members taught violin and voice. 298 Table 6, based on the 67-student sample in a musicianship seminar, indicates 56 seemingly male (83%) and 11 seemingly female (8%) students. Table 7 illustrates a sample from Pat Harbison's theory class and shows 16 males (94%) and 1 female (6%). As mentioned above, attendance fluctuated from day to day in this class, thus the numbers shifted a bit on a daily basis. Yet, the percentage of different genders remained relatively consistent.

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Members</td>
<td>66</td>
<td>2</td>
<td>68</td>
</tr>
<tr>
<td>Percentage</td>
<td>97%</td>
<td>3%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 5: Gender of Faculty Members

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>56</td>
<td>11</td>
<td>67</td>
</tr>
<tr>
<td>Percentage</td>
<td>83%</td>
<td>17%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 6: Students from Masterclass Sample

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>16</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>Percentage</td>
<td>94%</td>
<td>6%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 7: Gender in Pat Harbison's Jazz Theory Class

**Discussion about Data**

The data shows that white faculty and students attending the workshop greatly outnumbered blacks and Asians. In general, these observations correlate with a comprehensive demographic study performed by Kenneth Elpus and Carlos R. Abril in 2011 on high school music students in the United States. Their results indicated "21% of American high school seniors participated in band, choir, and/or orchestra in 2004."300 The racial demographics among these were as follows: "White (65.7%), Black (15.2%), Hispanic (10.2%), Multiracial (4.3%), Asian (3.8%), American Indian/Alaska Native (0.7%), and Native Hawaiian/Pacific Islander (0.2%)."301 Although the Elpus and Abril

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300. Ibid., 134.
301. Ibid.
study included more than just jazz students, a consideration of their study to better understand the racial disparities within the Aebersold Workshop community.

Elpus and Abril explain:

Race and ethnicity were found to be significantly associated with high school music participation. Specifically, white students were found to be a significantly overrepresented group in school music ensembles and Hispanic students were found to be significantly underrepresented. The overrepresentation of white students may not come as a surprise to many music educators who have anecdotally noted that students in their ensembles are overwhelmingly white, even while the overall ethnic makeup of their school changes rapidly (Abril, 2009a). The relative absence of Hispanic students among the music student population should be of great concern to music education practitioners and researchers.302

Elpus and Abril proposed several reasons for the lack of participation among underrepresented groups, including a decrease in the number of schools offering music and an emphasis on "tested subjects," the changing interests and needs of students, and economic factors.303 In general, "music students tended to come from families with higher socioeconomic status."304 Are economic factors the primary reason for the disparity in racial participation, or are other issues more to blame for this disparity? Further research is needed to understand the possible causes of the racial disparities within the Aebersold community.

There was quite a difference in the representation of different genders from Elpus and Abril's data compared to what I collected from the Aebersold Workshop. In 2004, they found that 61.1% of music students were female.305 Why does it appear that there is a disparity between the amount of females in concert bands and orchestras versus jazz

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302. Ibid., 141.
303. Ibid., 138.
304. Ibid.
305. Ibid.
bands? Monson suggested that the "symbolic intersection of masculinity, music, and race perhaps explains the persistence of jazz as a fraternity of male musicians." McKeage added that "historically, women instrumentalists were not included in jazz pedagogy; much of the training for musicians happened in nightclubs and performance venues that were predominantly male." Furthermore, "the lack of role models and mentors has also been identified as a reason women are underrepresented in jazz." This point is particularly relevant to Aebersold's workshop, where there were very few potential women educator role models and mentors.

As mentioned above, the two women faculty members taught violin and voice. At the workshop, females students were associated with most of the instruments. I do not recall any instrument that did not have at least one female student. Although, I note that most of the female instrumentalists I observed or spoke with were under 35 years of age, with a majority being under 21. This contrasted with males, of whom a significant number were over 40. Ultimately, McKeage found that attitudes toward participation in jazz are influenced by gender and the cultural dynamics within jazz departments, and that women often discontinue their jazz studies for three main reasons:

(a) an inability to link jazz ensemble participation to career aspirations; (b) institutional obstacles to participation that included the structure of degree programs, ensemble requirements, and pressure from studio teachers to specialize in a primary instrument; and (c) the jazz environment, which included comfort levels in jazz ensembles and jazz pedagogy (McKeage, 2002).

308. Ibid., 345.
309. Notes in possession of the author.
310. McKeage, "Gender and Participation in High School and College Instrumental Jazz Ensembles."
Further research is needed to better understand the possible causes of the racial disparities among women students and faculty members.

Qualitative Data about Perspectives on Race at the Workshop

Among the student and faculty bodies, opinions about race seemed to differ based on age, race, gender, and geographic/social origin. In general, older white students seemed uncomfortable with talking about the topic of race. Others appeared to reject or resent such discussions and denied that race is an important factor in today's society. In one case, explored below in the section on Sharrief and Tom, a student attempted to deny that race is still a problem today, embracing a 'post-racial' outlook. Older black students tended privately to assert frustration with racial issues. Our conversations showed, however, that they tended to keep racial opinions to themselves because they felt that the majority of white students did not welcome the topic. There was a diversity of opinions and experiences regarding race among younger students. I noticed that many younger students were not accustomed to discussing race, and did not seem to have considered opinions on the issue. Initially, most did not perceive that there were any disparity issues or race-based cultural clashes at the workshop. A few young white students did signify that black cultural perspectives were important to them, yet these students seemed to be in the minority. In the following section I explore several conversations among students about jazz education and race. These conversations suggest that race is in fact a complicated issue at the workshop, and most of the students I talked with were either ill-equipped to engage in discussions about race, or uncomfortable in doing so.
Perspectives about Race from Younger Students

I had the opportunity to speak with more than 30 younger students about their experiences at the workshop. Below, I will explore several representative discussions. First, I had the opportunity to speak with two younger students named Amanda and George near the music-building lobby following a faculty recital. Both were in high school and looking forward to going to college the next year. George was from Cincinnati, and unsure if he wanted to pursue music in college. He said that he did not want music to become a job, but would like to continue to enjoy performing. Amanda was from Chicago, and planned on going to Indiana University to study music education. She explained that her life had been positively touched by her music teachers and wanted to follow in their footsteps. I had first met Amanda, who was 16, during a jam session filled with more advanced young players. When we played Herbie Hancock's jazz-funk fusion song "Chameleon," I was impressed with her sound and stylistic competence in funk music. To initiate our talk, I asked, "Who are your influences on the horn—who have you listened to a lot?" She replied, "My biggest influence on the horn is Maceo Parker." I exclaimed, "I was going to say . . . because a lot of cats don't know about funk up here and I heard when you were playing and I was like, 'she is listening to funk.'" Interestingly, hearing about her interest in funk caused me to style-shift into a tone characteristic of African-American Vernacular English. To build rapport I told her that I had had the opportunity to play with George Clinton through my musical association with Miles Davis' former bassist Foley McCreary.

After talking a bit about the overall workshop experience, I asked Amanda and George a few questions related to race and ethnicity. First, I asked if they thought that musical issues related to race, ethnicity, and cultural heritage were being addressed at the workshop. Amanda replied, "Probably not at this camp, I don't think." George added:

Not at this camp, but I just think, anybody who wants to be able to make music should be able to make music, no matter who they are they should be able to make music. It shouldn't be a race thing. Jazz may be invented by one race, but it should be universal.\(^{312}\)

George seemed a bit uncomfortable with the questions about race and ethnicity. Although I agreed with him that everybody should be able to make music, I was troubled with his supposition that awareness of race, or of the historical and cultural contexts of jazz, is somehow exclusionary. I explained that some cultural theorists say if you want to learn how to play a particular kind of music, then you must immerse yourself into the music-making culture. For example, if interested in Indian classical music, non-Indians commonly seek out Indian teachers and music-making communities to learn. I then asked what they thought about the term "black music":

**Goecke:** What do you think about the term "black music"? Like what does that do to you? Do you have a way to define it or does that create a certain type of idea in your head or something? What does that word mean to you?

**Amanda:** I would probably think "soul." I don't know. I feel like I can't speak without much experience because I have to admit I come from a pretty white suburb, but I feel like they get more into it sometimes, they're not just trying to be like "Well I'm trying to play everything that Bird plays, and that's all I'm trying to do." They get, I don't know. (Laughs) . . .\(^{313}\)

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\(^{312}\) Ibid.

\(^{313}\) Ibid.
Amanda suggested that the concept of "black music" parallels the concept of "soul."

Although soul may refer to a specific genre of popular music originating in the 1950s, the connotation that I interpreted here was related to certain emotional qualities or feelings often associated with forms of black music.

George: I will have to agree with Amanda, soul music is some of the best music I hear because you know, you hear Sharon Jones singing and she is like awesome and she just gets so into the music, you know it's just—when you get into the music, that's what music really is. You are supposed to just dive into it. And some people are just like "I'm just gonna learn the scale and play all the changes completely correct," it's just not as good as when you just get in — it doesn't matter if you make a few mistakes as long as you are in it.314

What does it mean to "get into the music"? Amanda suggested that some jazz students within the Workshop community do not display the emotive qualities of "soul." She referred to the stereotype of a student who aspires to be able to play all of Charlie Parker's material verbatim, yet they do not know how to "get into the music." George agreed with Amanda and pointed to the stereotype referring to students who just want to learn scales and play changes perfectly. Here, playing music with emotional expressivity was related to understanding black culture and race.

I then asked to what extent they would consider jazz a form of black music, or if they thought it was a controversial concept.

Amanda: Technically, since it wasn't mainly inspired by African music, originally I guess (uncomfortably laughs). Well I think it's hard to say, I think now it's kind of permeated the entire world, I think it's pretty international if you know its roots.

314. Ibid.
George: It started as black music and now it's kind of worldwide and "I play jazz horn, I like jazz" you know. It doesn't matter who you are you can play jazz.315

Again, the supposition from George is that because jazz is embraced and played by the world that it is no longer black music. In other words, if jazz were still black music, it would somehow exclude non-blacks. If this premise were true of other musical traditions, such as European or Indian art music, then it would seem offensive to use these terms to specify the specific type of musical continuum in this way. If the same semantic standard was applied to these other traditions, it would be considered indecorous to use the terms "Indian" or "European" to describe those respective continua of musical styles or performers. I make this point not to criticize George, who was a younger student, but to show a potential deficiency in the Workshop curriculum.

Amanda, George, and I continued to have a substantive discussion about jazz, black culture, and the blues. On one hand, the conversation reminded me of common discussions about race I had within African-American music-learning spaces. On the other hand, it reminded me of my introductory lectures on the first day of teaching my own "Survey of African-American Music" courses. I am sensitive to the fact that these young people may come from predominantly white living environments where non-formal discussions about race are limited and formal education about ethnicity and racism may be nonexistent. Is it the responsibility of school systems to provide an in-depth education on the phenomenon of race? Given the history of jazz music, should jazz educators and administrators be responsible for providing education about the racial and

315. Ibid.
cultural dynamics informing or surrounding the music? Is it important to equip students with the tools needed to understand and discuss race, black culture, and their relationship to jazz history?

I also discussed issues of race with Jerron and Alex on the final day of the second week in the lobby. Jerron was a 16-year-old African-American piano student from Atlanta, GA, and Alex was a 16-year-old white tenor sax player from Indiana. It was the first time that both young men had been to the workshop, and they agreed it had been a great experience. Alex said that it was "overwhelming but it was amazing, it was just hours and hours of information, but I'm just waiting for it all to sink in." Jerron agreed and added "it was truly incredible and I don't think I would have realized that had I not been to two other programs and been able to compare the two. The live music and seeing how the musicians communicate, it was more than music that we were learning. It was learning how to communicate with other players upon the stage and different things to play off of with musicians." Jerron and Alex exemplified two younger students that had both received various degrees of historical, cultural, and racial education outside of the workshop. Consequently, both seemed very comfortable discussing related issues.

Jerron is from an African-American community in the southern United States and appreciated that he experienced less racial tensions during the workshop environment than in Atlanta:

*Jerron:* In the South in particular areas, everything is white and black. Everything about the South that I have noticed, being in the South, because I'm from the South and I've seen the way

317. Ibid.
things are. If I'm hanging out with different kinds of people they have a tendency to single me out as being whatever I am, but being among musicians it doesn't matter wherever you are they all have that good, cool vibe about them and it doesn't matter what race you are. I've noticed that.

_Alex_: It's like a big family, I mean, I can go anywhere if I find any jazz musician and we can talk for hours about, how Eric Dolphy played the alto sax. I mean you can talk for hours about any one subject and it's just like, they are kind of like a brotherhood I guess, you know, it's like a family.

_Jerron:_ Nobody judges anybody.  

Jerron alluded to having experienced racism growing up in the southern United States and, as a result, appreciated the welcoming workshop environment where community members did not seem to focus on race. Alex then asserted that the jazz community is like a "big family" of shared interests and experiences that go beyond race. I then asked about the importance of black culture to them and each answered a bit differently based upon their personal experiences and knowledge:

_Goecke:_ You mentioned jazz coming out of black culture, how important do you think it is to have at least some knowledge of black culture to study it, or to hang out with musicians that are in places that are considered to be really like high level, black musical spots? Is that something that you think about or—

_Jerron:_ Well, I think about it more so now with Gospel music. If you ever go to a church and you see jazz musicians play these are jazz musicians, and a lot of them play jazz, but they are a lot of church musicians. Because there is one thing I noticed, is being in any particular, I think that's probably the only place where I mostly see predominantly black jazz musicians is mostly in the church. But aside from that, everything else, it just seems to mesh together, the cultures, and there really is no

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318. Ibid.
color. But when I see gospel musicians, things are a little bit different, but I believe the principles still apply the same ideas.

Alex: And it used to be like that, I mean in Harlem in the 30's and 40's it was like the renaissance in black culture you know, there was everyone playing there—endless amounts of musicians and even like writers, everyone that was a major black figure in the arts was in Harlem, pretty much. And slowly over time it meshed together in New York, but I mean, all the music happened in Harlem for sure, that's where it began and it still lives.\textsuperscript{319}

Jerron related the concept of black culture to his experiences among jazz musicians in the African-American church with which he grew up. Alex pointed to the Harlem Renaissance, a period known for innovation and refinement within black culture. Alex seemed to have a more advanced knowledge of jazz history than many of the other students I interviewed. He explained that he had learned a lot from his saxophone teacher and mentor back home; whom he pointed out had been nominated for a Grammy by the age of 19 and now is the middle school band director for his district. Here, we discussed the tradition of musicians relating memorable stories about their jazz-related experiences, and Alex was already participating:

Another big thing of mine was going through the lineage of jazz. My saxophone teacher now was my middle school band director, and he is ridiculously good, I mean, he was Grammy nominated at 19, he is a great player and he made like, the first time he played happy birthday for some kid it felt like, because it felt like \textit{blues} and I was just like "that is awesome, I got to play.

... Miles Davis said, I mean, one of the best moments in his life was the first time he saw a jazz concert, it was Dizzy Gillespie and Charlie Parker together, and a few years later he was inspired, he got to play with them. After Dizzy left Charlie Parker band he became the trumpet player and

\textsuperscript{319} Ibid.
Charlie Parker is the greatest jazz musician that ever lived basically, other than Louis Armstrong. That was great stuff.\footnote{Ibid.}

I include this background to offer greater context as to where Alex is coming from. It was apparent that he was knowledgeable about jazz history, and from his story we can deduce that he had an inspirational and effective jazz teacher/mentor.

One of the questions that I asked most of the subjects I interviewed had to do with the concept of black music. I was curious what the term meant to Workshop community members. When asked about the term "black music," the young men responded:

**Alex:** That's what jazz grows out of, I mean black music—the first thing I think of is spirituals that turned into the blues, and they just sang that as a way to express themselves in really like a communal thing. They did it together, they played—they sang the songs and there was a way to help them get through life when they were working, like when they were working for anyone. Singing songs and making music together really helps to pass the time a lot quicker and during hard times. That's what I think of when I hear the words "black music."

**Jerron:** When I think of black music I believe that the term used to exist at one point and I believed that it changed the music and the way that people used to sing music because you used to see things about, back with classical music and if you were writing a church hymn and you were playing and you played a note, you would play a note that was a bit dissonant in the chord—just because one thing about jazz over time dissonance has become a real big thing and having not—there's rules in a lot of classical music. You write a hymn and there is like a dissonant chord you can get ex-communicated from the church and deny your entrance into heaven. That's how things used to be. Back in the early 17th century, back when the big Catholic Church, everything was real big and it affected parts of everyday life. But it's a good example to see how black music has changed everything, but I don't believe it's a term nowadays, I believe it's a music for everybody to enjoy. And I
hate when somebody goes down the list in my I-Pod and they label everything as white or black music. And it bothers me to hear that stuff because its music that anybody can enjoy.\footnote{Ibid.}

Above, Alex associated the term black music with its historical roots, i.e. work songs, spirituals, and the blues. Jerron argued that the term existed, but was potentially more relevant to past generations. He credits black music for being primarily responsible for bringing an increased amount of what he identified as "dissonance" to Western music. Engagement with that claim lies beyond the scope of this essay, but from an ethnographic standpoint, I'm interested in the social significance of Jerron's statement. As with George and Amanda above, the perceived connotation of the term black music was one of segregated performance and listening habits: if music were designated as "black," it would mean that not everybody would or could partake. And among Jerron's friends, it seemed as if "black music" meant music that black people listen to. And if there is a "black music" for blacks, then it would follow that there is a "white music" for whites.

Given the above, one might think there is a valid argument to be made against the broad usefulness of the term "black music." If the term is viewed as inherently divisive and confusing, should it be used at all? Yet, if the term is no longer used, what term or concept may be used to broadly identify the continuum of musical traditions that emerged through the African diaspora, and specifically with regard to its American developments? Is it important to observe and identify the shared characteristics that have been distinctively attributed to African diasporic musics? Is it important to understand the aesthetic underpinnings of jazz that are commonly considered distinctively black? If the
connotation of blackness is tied to aesthetically pleasing "soulful" performance practices, as it seemed to be with each interview subject above, is it not important to examine it?

We continued:

_Goecke:_ Okay, so if we went with what you assumed there, that would mean that the term "European classical music" means that only European classical people are supposed to listen to it.

_Alex:_ Off that, I mean, that's who it was intended for, I mean no one, before they came over to America even, it was intended for that audience and it's not that that way anymore because we are...

_Goecke:_ But do we still use that term or is there a better term—another way to talk about it that's effective?

_Alex:_ That is a factor for sure, it's still called, I mean, all the famous composers, you know "Romantics" and all that kind of thing. I guess, yeah, I never thought about it that way.

_Jerron:_ Me either, but I'm going to have to agree with him.322

I then shared my theory of black music as a continuum of African diasporic musical activity. This prompted Jerron to recall details about Hancock's "Watermelon Man"

_Jerron:_ One thing about Herbie Hancock, he talked, one of his earlier albums, and he talked about he wanted to create a song that really defined the black experience and that song was "Watermelon Man." Whenever he comments on that song he is talking about a song that defines the black experience and that turned into "Watermelon Man" and it was supposed to be like a quick little, because "Watermelon" goes like (sung melody), and he actually patterned that off of phrases that he heard. I definitely believe to plan music you want to put all the emotion in playing that music you have to fully immerse yourself in that experience.323

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322. Ibid.
323. Ibid.
Earlier I asked if students could learn everything they needed to from recordings, or if it was important to also participate in music-making cultural environments outside of school:

Alex: I don't think it's all about recordings at all. I think it's a lot, maybe it's more of a culture, like immersing yourself with other musicians so in life it's much more about communication.

Jerron: . . . I believe that if that's the culture that you need to immerse yourself in order to capture that sound that you want and play the way that you want to you have to fully immerse yourself and put yourself in a situation where you can just feel all that emotion. If its pain, emotional pain, and you are playing a sad ballad then you need to have, really, if you want to play it to the best of your ability then you need to have had that feeling at some point in your life.\(^{324}\)

To put these remarks in context, we just talked a bit about the importance of culture and jazz-learning. The extent to which my argument influenced Jerron's perspective is not clear. However, in order for both subjects to get into this discussion of race and culture, I felt it necessary to share my own perspectives and provide a framework for the discussion. From a curricular standpoint, it seemed to be taboo for educators to suggest to a student that he or she engage in black culture to learn about certain aesthetic characteristics. I continued:

Goecke: . . . You say, you can do it just through a record or does it help to be at a go and go and hang out a little bit.

Alex: Charlie Parker said "if you haven't lived it you can't play it" and I think that's important. If you are playing a sentimental mood and you don't know what it's like to be sentimental you are not going to be able to play in a sentimental mood.

\(^{324}\) Ibid.
Going back I’m going to contradict myself in what I said earlier, you do have to immerse yourself fully in whatever it is. If you want to get that sound that you hear a lot of, say black music and you want to really capture that sound you got to be around them, because I know, I was listening to these musicians in concert every single night, it’s really opened up your ear and listening to them right live in concert. And I believe you have to do the same thing to whatever sound that you want to. You have to go and listen to them in concert, because listening to concert is so much better than listening to recordings. So, realizing that fact I believe that you can get everything that you want off of records a lot of it you have to be a part of that experience.

The conversation above is of an old debate within jazz education, which is the extent to which someone can learn jazz without immersing himself or herself in a live music-making culture. The extent to which one can and should translate their life experience into music is a conversation that traditionally concerned members of the larger jazz community. Of course, geographic location and institutional resources can limit access to certain jazz music-making communities; however, I would argue that the attitudes and priorities of educators could have a significant impact on the perspective of students when it comes to understanding issues of race and the importance of cultural competency.

*Discussions about Race with a Faculty Member*

**Steve Davis** — After having had the opportunity to play Steve Davis' trombone in Masterson's, we walked toward the exit and found ourselves in a room alone near the exit. We started to have a very candid discussion about race, jazz education, and his

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325. For a discussion about Hancock’s use of pre-existent musical material from the Babenzele people of central Africa in his 1973 recording of "Watermelon Man," as well as the black nationalist thought that inspired his artistic decisions for the project, see Jerron and Alex, interview by author, Louisville, KY, July 17, 2016; Mark Andrew Berry, "Musical Borrowing, Dialogism, and American Culture, 1960-1975: Bob Dylan's "Self Portrait," George Rochberg's Third String Quartet, and Herbie Hancock's "Watermelon Man"" (doctoral dissertation, State University of New York at Stony Brook, 2006), 168-205.
concerns about academia. He explained "a lot of times as a white guy you feel like you can't talk about it [race]."\textsuperscript{326} He continued:

[in academia], you have to reconcile so many — ironies to just do it. It's heavy, it's not some \textit{little bow wrapped around it}, so "we play jazz —" are you kidding me?\textsuperscript{327}

I understood Davis' expression about the "little bow wrapped around it" to refer in part to the way in which jazz has come to be conceived of, marketed, and presented within academia and middle-class white America as a simple, wholesome, and fun pastime. It speaks to a naiveté that many have about how "heavy," or in other words \textit{serious}, jazz is.

He continued:

As a white guy, as an Anglo Saxon W.A.S.P., 43 years old, I got a family and teach in West Hartford and all that, there is so much more. So why do I get ripped a little bit, why do I go through things, go through stress? Because I'm hurting inside about this shit and I'm trying to deal with it and reconcile it and figure it out and relate. And so many people that look just like me, or that look like you are, or look anywhere in between don't get it. I'm telling you man.\textsuperscript{328}

What is the source of Davis' pain? Why does he want to get "ripped?" What is really meant by the music not being something that you can wrap a "little bow around?" Insofar as it is difficult to fathom this delicate subject, I will endeavour to illustrate what Davis is referring through an examination of the iconography from the October 2005 edition of \textit{Downbeat} magazine's "Student Music Guide: Where to Study Jazz" (pages 87 to 166). \textit{Downbeat} puts out an annual guide featuring a long list of jazz programs from across the United States. Details about each program are set down, such as the number of jazz or music majors, degrees offered, and jazz ensembles available. Interspersed on the pages of

\textsuperscript{326} Davis, 2010.  
\textsuperscript{327} Ibid.  
\textsuperscript{328} Ibid.
the 2005 guide were articles and ads about many of the jazz programs listed. Many of these ads featured numerous pictures of students and educators. The most frequent image was that of clean cut, well-shaved, college-aged white male students dressed up in suits or dress casual attire, performing jazz.

For the following analysis, I draw on Stuart Hall's theoretical model of encoding/decoding.\(^\text{329}\) I do not purport this data to be perfect. It is based on my visual interpretation of the images. I encourage anyone to obtain a copy and take a look and also calculate gender and racial discrepancies. In Table 8, I categorize the images of people in the 2005 *Downbeat* "Student Music Guide" into two primary roles: student and teacher. They are then divided into race and faculty status. People signifying student roles were usually dressed nicely, and playing an instrument or singing. Teachers were typically well dressed and either leading an ensemble, helping a student one-on-one in a private lesson setting, presenting in a masterclass setting, or presented through faculty headshots. Out of the 373 people I examined in the guide, 251 of those representing students were white males (68%). White female students accounted for 9%, many of whom were featured in jazz vocal groups. Black male students accounted for 8%, white male teachers 6%, black female students 3%, and well-known black male teachers 2%. White female teachers, well-known white male teachers, black female teachers, and Asian students accounted for less than 1% each. Overall, whites made up 84% of all people in the guide, followed by blacks (15%), and Asians (less than .5%).

<table>
<thead>
<tr>
<th><strong>Perceived Race &amp; Roles</strong></th>
<th><strong>Number</strong></th>
<th><strong>Percent of all Sampled</strong></th>
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</thead>
<tbody>
<tr>
<td>White Male Students</td>
<td>251</td>
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</tr>
<tr>
<td>White Female Students</td>
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<td>White Male Teachers</td>
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<td>Black Female Students</td>
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<td>3%</td>
</tr>
<tr>
<td>Famous Black Male Teachers</td>
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<td>2%</td>
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<td>2%</td>
</tr>
<tr>
<td>White Female Teachers</td>
<td>3</td>
<td>Less than 1%</td>
</tr>
<tr>
<td>Famous White Male Teachers</td>
<td>3</td>
<td>Less than 1%</td>
</tr>
<tr>
<td>Black Female Teachers</td>
<td>2</td>
<td>Less than 1%</td>
</tr>
<tr>
<td>Asian Students</td>
<td>1</td>
<td>Less than .5%</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>370</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 8: Demographic Representation in 2005 *Downbeat Jazz* Student Music Guide by Roles
<table>
<thead>
<tr>
<th>Perceived Race &amp; Roles</th>
<th>Number</th>
<th>Percent of all Sampled</th>
</tr>
</thead>
<tbody>
<tr>
<td>White Students and Teachers</td>
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<td>84.5%</td>
</tr>
<tr>
<td>Black Students and Teachers</td>
<td>56</td>
<td>15%</td>
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<tr>
<td>Asian</td>
<td>1</td>
<td>Less than .5%</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>370</td>
<td></td>
</tr>
</tbody>
</table>

Table 9: Demographic Representation in 2005 *Downbeat* Jazz Student Music Guide by Race

My argument is that racial and gender discrepancies, coupled with an iconographic approach that primarily targeted college aged upper middle-class white males, is one example of the image with which Davis took issue. This example characterizes some of the tension that exists among Aebersold Workshop community members. Some students and faculty could look at the *Downbeat* student guide and see fun college opportunities. Others may look through it and see massive racial, gender, and cultural inequities. Davis expressed pain and frustration in not knowing how to "reconcile" the ironies. On one hand, it was great to have hundreds or thousands of young people excited to learn about jazz in a formal setting. On the other hand, it was saddening to see such stark racial discrepancies that were impolite to discuss. Davis explained that when he was coming up in the 1980s, he had to deal with the history of jazz, black culture, and racism. He had to "pay his dues" and "earn his stripes" to gain the respect of the black musicians with whom he associated. He remembered being the only white guy
in Jackie McLean's band and finding himself often the only white person in a room full of black people.

Davis explained:

I remember when you had to just go try to stand in Bradley's and go get a drink at the bar and stand next to John Hicks without him looking at you like, who is this —? You know it didn't matter if you were playing with Buhaina [Art Blakey] or something, you're still a little ofay, \(^{330}\) lil. You see and I mean I'm not saying it should be a negative thing, not at all. There is a reason for that— that John Hicks would look at me sideways like that. I got to play with him later when I earn my stripes and then it was beautiful man, what a great guy. Great guy and just one of the greatest piano players.

And see, like nowadays it seems like, it doesn't matter what your race or economic up bringing is, if you grew up urban or suburban, it's getting really glazed over big time and we are too good for that, jazz musicians are too insightful and beautiful and real for that, too truthful for that, it shouldn't come to that, you know. It shouldn't be so easy because it wasn't so easy when I was coming along and I can't even imagine 20 years before me, 50 years before me, just dealing with music. 70 years before us now, 100 years before us now, oh man, trying to be together and play and you know and what the black cats had to do just to travel, just to travel. Just to get into the gig. \(^{331}\)

Above, Davis candidly discussed some of what he experienced as he pursued his music education. In addition to his studies at the University of Hartford, Davis made it a point to hang out with black musicians in African-American music-making spaces. As a white musician, it was a rite of passage to be accepted by the best black musicians.

He added that there are many young people coming up that are well-studied and able to play changes, but that "it ain't heavy anymore. It's light. It's all lightweight. Facebook, ya know—really? It's getting really glazed over. Big time. And we're too good

\(^{330}\) "Ofay" is a pejorative term used to mean white person.
\(^{331}\) Davis, 2010.
Aesthetically speaking, a black sound could be defined as a set of sonic choices that evoke a certain *feelin'* within the listener. Truthfulness and realness are other important culturally significant themes pointed to by Davis. Truthfulness and realness may refer to an intersection between the quality of one's music and personal character. It is part of a socially assembled morality code in which a musician is to be honest and genuine with themselves and others, despite the possibility of social or economic penalties. For instance, a dedicated free jazz musician who records a smooth jazz album for the express purpose of making money may be accused of not being real or truthful to themselves artistically. And in this case, Davis said that jazz musicians are "too truthful" to allow the fear some members of the jazz community have with confronting racial
disparities and cultural histories to result in a devaluation of black aesthetic qualities. For Davis, the glazing over of racial, historical, and economic consciousness has had negative consequences on the aesthetic and artistic integrity of jazz music.

*Sharrieff and Tom's Race Debate*332

On the third morning of the second week of Jamey Aebersold's Summer Jazz camp, a black jazz piano student in his 40s, named Sharrieff, sat in a room at the University of Louisville's music building, growing agitated. About 30 fellow Aebersold campers, all attentively listening to the jazz trumpeter and world-renowned music educator Pat Harbison during his advanced theory class, surrounded him. Harbison sat on a piano bench near a black baby grand with his trumpet in hand, as he discussed concepts about jazz improvisation and techniques for musical practice. Out of about 30 campers in the theory class, there were 3 Caucasian females, 3 African-American males, and about 24 Caucasian males ranging in age from 14 to 72. Black ink on the white dry-erase board communicated abstract musical information through a special code. "ii-V-I," "V/V," "Lydian-Dominant scale," "BMaj7," "upper-extension triads," and "Coltrane Changes" adorned the board next to symbols derived from western musical notation. As Harbison continued to speak, Sharrieff looked more and more frustrated. He squinted while slightly shaking his head and crossing his arms in front of himself. Sharrieff's disposition stood out from his fellow campers, who are listening with rapt attention. Continuing to talk, Harbison stood and walked to the dry-erase board to make an addendum next to the material concerning upper-extension triads. As he did so, Sharrieff raised his hand. When

332. Some of the passages in this section appeared verbatim in Goecke, "What is 'Jazz Theory' Today? Its Cultural Dynamics and Conceptualization."
Harbison turned back toward the class, he saw the hand and called on Sharrieff to speak. He said, "Man, black people practice differently from white people! What you're talking about won't work for everybody."333

Some campers appeared to be uncomfortable as they looked down toward their instruments or crossed their arms. Harbison was slightly taken aback, but seemed as if he wanted to keep his cool. He acknowledged the statement, but then tried to move along with the session. I, a fellow black musician, was amazed by the comment and perked up a bit. My eyebrows rose slightly as I looked around at the reactions of others. I experienced a moment of what W.E.B. Du Bois has described as double-consciousness.334 The term was used to describe a black person whose identity is divided into several factions because of a social sphere formed around race. He saw double consciousness as a useful theoretical model for understanding the psychosocial divisions existing within American society, where subjects would be forced to identify themselves within two differing realities. Du Bois describes double consciousness as:

A world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two warring souls, two thoughts, two reconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.335

I became very aware of my blackness and conscious of how I should or should not react. I assumed that some people would look over at me to see if I smiled in support of the

333. Conversation in Pat Harbison "Advanced Jazz Theory" (lecture, University of Louisville, Louisville, KY, July 16, 2010).
335. Ibid.
statement, or looked surprised or disapproving. Internally, the statement emotionally tore me. I identified with the frustration that Sharrieff's body language and voice inflections suggested. On one hand, I found that black musicians who have participated and been immersed in black music-making environments do often conceive of, and practice, music differently. And, I was frustrated that the cultural competency of black music was not normally addressed or acknowledged in many academic jazz spaces. On the other hand, I found Harbison's theoretical approach to be fairly unique, intuitive, refreshing, and loose enough to allow for organic creativity. Although it did rely heavily on advanced and technical theoretical concepts such as upper extension triads and superimposing "Coltrane changes" on songs (i.e., imposing melodic improvisations using "Giant Steps" or "Countdown"-inspired chord changes—characterized by a root movement down by major thirds—over standard chord changes), his approach seemed practical and useful to me. I also appreciated Harbison's brief discussions about some of his spiritual conceptions about jazz performance. He implied that aspects of his practice sessions were akin to meditation.

The room remained quiet after Sharrieff's statement. Although it looked as if Sharrieff had tried to suppress his racially charged comments, he was unable to do so and did look a bit relieved after his statement. I looked around and noticed that the comments seemed to have hurt and frustrated some of the white campers who seemed to carry a great deal of ambivalence about the issue of race and jazz studies. Unlike some jazz settings outside of the institution, many of these students were sheltered from racial issues and education in their schools or at music camps. Race was certainly a tabooed
subject, whose complexities have engendered an implicit racial etiquette among students, faculty, and administrators.\textsuperscript{336} That evening, I had a private discussion with Sharrieff during a faculty concert at Masterson's restaurant. After talking about issues of race in jazz education, he brought up the incident that occurred during theory class earlier in the day. He explained that he perceived Harbison's practice methods to be too Eurocentric and not applicable to all students. He also told me that one of the other students, named Tom, took issue with his comment, and approached him to talk after class. Tom was a white male in his 50s, who made his living as an attorney and enjoyed playing music as a hobby. Sharrieff explained that Tom asked him what he meant by his comment, which spurred a brief debate about the issue. Sharrieff did not go into detail about what was discussed, but said that he did not want to start any contentious arguments. However, he insisted that he would not hesitate to assert and defend his strong beliefs about jazz and race. Suffice it to say, this would not be the last debate between Sharrieff and Tom.

Following Harbison's theory class the next morning, Tom began to question Sharrieff again.

\textit{Tom:} The process of improvisation is not the birthright of any culture in any corner of the globe.

\textit{Sharrieff:} I think that you may disagree with me.

\textit{Tom:} Of course I do.\textsuperscript{337}

As we left the classroom, the conversation became heated. The two men ended up standing in the University of Louisville music-building lobby, next to a table occupied by free catalogs and booklets. Numerous students rushed by Sharrieff and Tom en route to

\textsuperscript{337} Conversation with Tom and Sharrieff, Louisville, KY, July 16, 2010. Audio recording in author's possession.
their next class or rehearsal. Some 14- and 15-year-old boys and girls tooted saxophone cases alongside 50- and 60-year-old men proceeding to their next activity. Some students slowed down to listen to the impassioned discussion happening near them. Others stood in the lobby and tried to appear as if they were not listening, while revealing uncomfortable looks on their faces. On the other side of the lobby was the large wall with windows that made the warm sun shining outside visible. I approached the two men and began to listen:

\[\text{Sharrief}: \quad \text{You got to understand one thing. The overall thing is this: jazz music, it was meant to be stolen, but it couldn't. It was meant to be stolen. You take cats like Jamey Aebersold . . .} \]
\[\text{Tom}: \quad \text{How can you own it? What do you mean?} \]
\[\text{Sharrief}: \quad \text{It's ours! We own it, it's ours! It's ours! Anyway you look at it, it belongs to us.} \]
\[\text{Tom}: \quad \text{It's a process, it's a creative process.} \]
\[\text{Sharrief}: \quad \text{It's a creative process, but it still belongs to us. It came from us! Out of our genes, not yours! It comes from our genes, it belongs to us. You contributed to it—that's how you take ownership in part of it. But it did not originate with you. Just like hip-hop did not originate with you, just like our style of dress did not originate with you.} \]
\[\text{Tom}: \quad \text{There were elements. The triplet came out of Africa; the tempered scale came out of Europe. They got together. It's all what you bring to it.} \]
\[\text{Sharrief}: \quad \text{Later on, but in the beginning it came from us. It originated with us.}^{338} \]

Both individuals made common, albeit extreme, arguments from two different ends of the spectrum. Tom articulated the problematic assumption that triplets came from Africa and that melody came from Europe. Scholars and musicologists have penned many books

\[^{338}\text{Ibid.}\]
exploring this debate, yet I will point out that the concept of a 'triplet' is itself European and African-American melismatic and ornamented melodic styles strongly seem to resemble indigenous African vocal styles. Yet to this point, scholars have been unable to prove exactly where every individual black American musical element came from. However, in black music the creative lens in which such elements were filtered is of particular significance.339

Tom also argued that jazz is a creative process that is not owned by any particular race of people. Many critics have articulated this position over the years. John O. Calmore pointed out that "these critics argued that jazz is not primarily an African-American art form because anyone can learn to play it; jazz has no particular social content—specifically, it in no way pertains more closely to black experiences, perceptive modes, sensibilities, and so on than it does to white."340 One common response to this argument is there are many great non-white performers and composers of European and western classical music. Yet, it is usually not purported that such music is non-European because outsiders became masters of the idiom. In Some Problems in Jazz Research, Lewis Porter highlights this issue:

Many white writers say that because whites play jazz, it cannot be black music. These are confusing two separate issues. Everyone knows that some of the great opera singers are black, but no one would say that, therefore, opera is black music. Jazz and classical music both have an international appeal and require great deal of technical skill, which can be mastered by persons of any culture. On the other hand, it is not valid to try

339. For a discussion about the way in which musical concepts have been imposed upon African musical traditions, see Kofi Agawu, "The Invention of 'African Rhythm'," Journal of the American Musicological Society 48, no. 3 (1995): 380-95.
Porter's point alludes to the politics behind defining what jazz music is and is not. Ultimately, naming and defining the terms used to identify musical traditions construct power relationships that influence the direction of the music. Those who have the ability to define a musical tradition or record a musical history exhibit a profound influence and power over the musical subject.

Sharrieff emphatically argued that jazz is black music and that white people have tried to steal it. For Sharrieff, where the music originated was of the utmost importance when determining who should and should not 'own' it. But what does it mean to own a musical style? For Sharrieff, ownership was connected with the power to innovate and control the destiny of the music. His argument was that some whites attempted to exclude blacks and sought to control the destiny of jazz. Within this frame, the attempt to develop a post-racial jazz academy was equivalent to developing an institution meant to exclude blacks from participating.

Historically, black and white jazz musicians have had impassioned debates and arguments based on race. Monson explains:

Although essentialist discourses were often used to draw the line between black and white in the heat of argument, the raising of the racial boundary was frequently circumstantial and compensated for by practical personal relationships and much longer histories of knowing one another within the jazz world. These debates were in some ways public rituals of racial catharsis in which the white representatives were made to stand symbolically for the whole history of white racism and the African-

American representatives were made to exemplify the entire history of racial injustice. During heated arguments, the distinction between the personal and the sociological, the micro and the macro frequently collapsed as the structural became personal.\textsuperscript{342}

The conversation quickly became personal for Sharrieff, and it appeared to be somewhat cathartic. It was as if much of what he had been holding back over the years due to racial etiquette was coming out. And perhaps since Tom was bold enough to confront Sharrieff about his race-related comments; Tom became the symbol of white racism and of the appropriation of black music. At face value, some passersby may have assumed that Sharrieff just had a problem with white people. However, during our conversation the night before, Sharrieff expressed his deep love and respect for Jamey Aebersold. He explained that he had known Aebersold for many years, and that Aebersold had personally helped him out in the past. He also mentioned that Aebersold had donated a lot of money and resources to underprivileged youths, although the jazz educator preferred that such philanthropy not be publicized. Thus, Sharrieff seemed to have great ambivalence about the state of jazz. On one hand, he asserted that jazz was stolen by whites from blacks. On the other hand, he did not direct his blame at Aebersold or other famous white figures. At this point, I wonder if "ownership" could mean "respect," and acknowledging that the origins of the music are black American.

At this point, Tom snatched one of the free educational catalogs from the table and opened it up. He pointed to a page that depicted the Academy's standard representation of the blues scale:

\begin{verbatim}
Tom: What is this?
\end{verbatim}

\textsuperscript{342} Monson, \textit{Freedom Sounds: Civil Rights Call Out to Jazz and Africa}, 280.
Sharrief: Improvisation, jazz, whatever. 
(Tom points to something inside the booklet.)

Sharrief: The blues scale? The blues scale? Did you hear anything about the blues scale in that room? 

Goecke: The blues scale is really a codification or way to explain the music that came after the fact, ’cuz cats like Robert Johnson didn't play [or] think about a blues scale, he played the blues.

Tom: The blues, right? Those are the notes, the choice of notes that were in that vocabulary.

Goecke: Well, not necessarily. There are other ways to actually teach the blues . . .

Tom: I'm not talking about teaching it, I'm saying . . .

Goecke: . . . or talk about it, because that's where we're at right now—is talking about the music, which is a totally different animal than [playing it]. . .

Tom: You have to be able to talk about it to identify [the] historical questions he's talking about.

Goecke: You are right, but the question becomes from what perspective do you talk [about jazz] from. From what cultural paradigm or background . . . you have to develop a way of explanation that's conducive to the people or the culture from which you are trying to communicate, right?

Tom: Helpful too . . .

Goecke: No, conducive—able to communicate. If I start speaking in a different language that you don't understand, then that's not going to be helpful—if you want to use that word—it's not going to be useful. Effective. You know?

What is really meant by "the blues" in this conversation? To what extent might the term blues be what Stuart Hall called a "floating signifier?" Hall posited that race is a "discursive construct" that is incapable of having a fixed meaning. He explained, "Race is a signifier which can be linked to other signifiers in a representation. Its meaning is

343. "That room" refers to Pat Harbison's advanced theory classroom.
344. Conversation with Tom and Sharrief.
relational and it is constantly subject to redefinition in different cultures, different moments. There is always a certain sliding of meaning, always something left unsaid about race. Hence, race is a floating signifier.\(^{345}\)

My argument is that the term \textit{blues} is emerging as a racially-charged floating signifier. Attempting to come up with a definition for the blues that everyone would agree on is quite a difficult task. The term \textit{blues} is not only associated with dozens of musical genres and styles, but for many it also denotes an indescribable feeling, attitude, culture, era, lifestyle, musical style, literary style, or identity. Depending on the particular cultural backgrounds of an individual—or the culture(s) he or she is actively immersed into—the aforementioned categories could be and usually are considerably different. In the \textit{New Grove Dictionary of Jazz}, Paul Oliver explains that \textit{the blues} are:

\begin{quote}
A secular, predominantly black American folk music of the 20th century, which has a history and evolution separate from, but sometimes related to, that of jazz. . . [The] 'blues' can also mean a way of performing. Many jazz players of all schools have held that a musician's ability to play blues expressively is a measure of his quality. Within blues as folk music this ability is the essence of the art; a singer or performer who does not express 'blues' feeling is not a 'bluesman.' Certain qualities of timbre sometimes employing rasp or growl techniques are associated with this manner of expression; the timbre as well as the flattened and 'shaded' notes . . . so distinctive to the blues can be simulated, but blues feeling cannot, so its exponents contend.\(^{346}\)
\end{quote}

Blues music has functioned as an important source of cultural identity for people of many ethnicities; however, the blues is often associated with the lived identity of peoples of African descent, especially in the sociopolitical context of the United States. The blues

theorist Amiri Baraka asserted that "the Blues Aesthetic must emotionally and historically carry the heart and soul of the African antiquity, but it is also a Western Aesthetic, i.e., expressing a western people, though African-American."\(^{347}\) In discourse, "blues" sometimes appears to become synonymous with the racial term "black." In a social sphere governed by a domineering racial etiquette, talking about the blues can sometimes be a way for musicians to allude to blackness or the black experience without explicitly signifying it. In such cases, music and social meanings are embedded into the term. The blues may also be invoked to refer to a style of performance that prominently features bluesy characteristics such as slides, moans, growls, etc. A big-band leader might say, "Play that section more bluesy" to elicit these qualities. It may also be discussed as if it were an esoteric black religion that only a handful of people can understand or feel. In such instances, the argument is sometimes made that the blues cannot be discussed, but only felt. From this perspective, the blues may be viewed as a metaphor for life itself.

For many, the blues represents a kind of freedom or liberation. In response to the notion that jazz is merely a complaint about hardship, famous jazz saxophonist Branford Marsalis articulated this position in a 1996 interview for Ken Burn's documentary series Jazz:

\textit{Question:} The blues aren't a complaint, though, are they?

\textit{Marsalis:} No, they're not. The blues are about freedom. The blues are about freedom. You know, there's, there's liberation in reality and when they talk about these songs, when they talk about being sad? The, the fact that you recognize, the fact that you recognize that which, which pains you is a very freeing and liberating experience. It's just, it must be strange for other

cultures where you spend most of your time trying to pretend like you don't have any of these problems or any of these you know, situations. When I hear the blues, the blues makes me smile. You know, and they can be talking about gettin' the blues but it's just, it's like such a positive thing, you know? It's but, when you listen to a guy like Sun House or a song called "Death Letter" which is sheer genius, you know, you know,
". . . woke up this morning with my eyes seeing red,
I got a letter this morning said my, my, my love was dead. . . "
you know,
". . . looked at her stretched out there on the coolin' board. . . "
you know,
". . . didn't know I loved her. . . "
you know, it's just like, you know,
". . . 10, 000 people at the burial ground, didn't know how much I loved her 'til they put her down. . . "
But when I hear that it's so great, you know, it's so wonderful, it's not like, "Oh this is terrible. Oh this is so sad." This there's such a freedom in that, you know, there's such a freedom in, in, in, in that recognition.348

Branford accomplished several things in his response. First, he challenged the myth that the blues are inherently sad. This is still a prevalent assumption that some jazz students and music educators make. He asserted that the ability to identify what pains you is liberating. Second, to better articulate his point, he sang the words to a blues song. As he sang it, he was not sad, but smiling. Although the content is tragic, the process of using song to address irksome circumstances can be cathartic. Historically, the blues have expressed countless contradictions. On one hand, the blues are understood to be an expression of sorrow birthed from the lives of African slaves. On the other hand, the blues are viewed as a liberating musical and cultural force that can cause great joy and

happiness. Is it possible for happiness and sorrow to co-exist within a musical piece? If so, is it possible to teach these complex dynamics within a formal classroom setting?  

Blues also may be used to identify a type of composition, 12 bar chord progression, scales that contain "blue notes," or songs where performers employ blues scales. In formal jazz settings, I have talked with many students and some educators who tend to assume this concept of blues, similar to Tom. The blues scale seems to represent the blues for Tom. I interject that the blues can be taught and discussed in a manner that is not based on the codified information in the "How to Play Jazz" booklet he was holding. I have often been critical of the narrow interpretations of blues within academic jazz circles. After Tom held up the blues scale for us to consider, I began to address the question of cultural competency. I explained that theorists in ethnomusicology have come to refer to "music as culture," which evolved from the concept of "music in culture." I explained that this perspective does not seek to separate music from culture but to understand that music is culture itself. Tom said that it sounded like I was using a verbal "sleight of hand," but that he would need a moment to take in the concept.

Tom then asserted, "We are in search of one thing, that is, some level of truth. And truth is a common denominator in any culture. Would you agree with that?" I quickly replied, "No," and he asked why I would not agree. I began to explain that we would first need to define truth. Sharrieff quickly interjected:

349. For an insightful study of the social and cultural import of the blues, see Albert Murray, Stomping the Blues (New York, NY: McGraw-Hill, 1976).
Ultimately, you have to accept what was done to us during slavery and how we were re-taught things. You understand what I'm sayin'? If we did it our way and you look at us before slavery, then it totally contradicts what you say. You understand what I'm sayin'? We were re-taught, when we were brought over here as slaves, our whole culture was stripped from us. Our whole way of thinking was taken from us. And then we were free and taught different ways of doing things. All people come into power do that to the people that they subjugate. The next group of people comin' to power is going to do that too, also. You understand what I'm sayin'? Whoever was in power, you see what I'm sayin'? But that wasn't our way. Our way if you go back to our culture and study it thoroughly, it was totally different from the way that you think right now. 351

The dynamics of our conversation about the blues took three distinctive directions. Tom emphasized the compositional nature of blues. In an attempt to shift the focus from technical to social definitions of the blues, I engaged in a discussion about cultural competency related to musical culture. Then Sharrief invoked the tragedy of slavery as a way to articulate his grievances about the annihilation of indigenous African societies and the appropriation of black American culture.

In an attempt to show the importance of cultural immersion as a plausible and necessary educational model, I told him about a great Caucasian tabla player I knew from Cincinnati. I explained that this musician had a profound love for and obsession with Indian culture. He spent his life not only learning book knowledge about it, but also totally immersing himself into it. He frequently took extended trips to India where he sat at the foot of a guru learning musical mastery and cultural competency. His wife also happened to be Indian. Due to racial issues in the United States, there was a double standard when it came to cultural education. Many people would not question this musician's love of Indian culture and his immersion into it in order to learn the art of

351. Conversation with Tom and Sharrief.
Indian classical music. However, it was taboo to suggest that non-black musicians must love, respect, and immerse themselves in black culture for the sake of learning how to play black music.

I told him about my ethnomusicology dissertation topic that examined the complex intersection of race and culture in jazz education. I explained that one of my initial research questions was, to what extent could one learn jazz without knowledge of black American culture or history? I then explained my definition of black music as a continuum of sociocultural musical experiences. Tom said that he disagreed with the very foundation of my thesis and that "you don't have to be immersed into the culture." I then brought up the names of several white musicians who were famous for performing and hanging with black musicians. Tom asserted that we needed to break down what we meant by immersion, and offered names of musicians who he thought were not raised in "American Black culture," including Horace Silver (which I thought was a curious example since Silver is of mixed racial ancestry—consequently, considered to be black—and who was particularly immersed in black culture). The discussion continued:

**Sharrieff:** Let me say this then. Maybe this will help you. All the creative new forms of music that have been created here in America, who created them? We did. We did! R&B, soul, soft jazz, hard jazz, hip-hop, its all ours. Think about it, it's not a racist statement. It's the truth!

**Tom:** I think it's kind of like trying to make a point with a shotgun.

**Sharrieff:** No I'm not, that's the way that you're looking at it. You're taking offense of it . . .

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Tom: I understand the sense in which you're coming from, but I also think that in a way it is a very overused statement. I think when you really get down into it and look at it . . . there's a lot of pride and other emotions. The irony is that here we are, all three of us Americans, and I think that where we can all agree is it's certainly, if you take the cultural and the racial stuff—put it over here for a second . . .

Goecke: but you can't though!

Tom: for a second, and say that it's American music. It was born here, in that sense, right? It was born on these shores and it came from America, did it not? This music. Okay, the irony is that we are standing here having intelligent discussion on elements that we can agree and disagree on, that music is being taken away from 'the US.'

Above, Tom articulated a viewpoint seemingly shared by many students and educators of jazz. However, it has not been often articulated because educators and African-American students have not emphasized its importance or held their peers accountable to recognize it. It is problematic to ignore the "cultural stuff" of jazz. But, what is the "cultural stuff" of jazz? Does this conversation make up the stuff of jazz culture? I would propose that it does.

The debate continued for several more minutes. Tom argued that jazz is not only not black music, it might not really be American anymore, given its popularity in Europe. Then a discussion about Miles Davis ensued. Sharrief defended Miles Davis as Tom called him the "biggest fucking bullshit artist," and racist. As the debate about Davis continued, I saw some young children walking by starring at us. I wondered if they had ever been exposed to a racially charged debate such as this one. Although these kind of frank discussions about race were common in dark jazz bars at 1 a.m., they were rare.

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353. Conversation with Tom and Sharrief.
within the cloistered sphere of an Aebersold camp. This conversation revealed the taboo racial dialectic that was so often avoided in these formal settings: black versus white; ownership of black music; subjugation of musicians—on and off the bandstand; Bill Evans as a model and symbol for white jazz musicians versus Miles Davis for blacks; the proposition of jazz as a post-racial world music; the elevation and promotion of young white jazz musicians over equally or more talented blacks in the media; and the primacy of jazz as an "American" music. As the conversation came to a close, Tom continued to make a case against cultural immersion:

Tom: . . . your culture in your place. You two guys, I bet you . . .

Goecke: I grew up in a white family.

Tom: (surprised look) alright, see . . .

Goecke: We can get into this now, we can take this wherever you want to go, you know what I mean? I didn't grow up in the black community; because I wanted to learn this music as an outsider, I immersed myself into the black community. ..........

Sharrieff: (clapping and smiling)

Tom: (Pointing to a picture of Conrad Herwig) Do you think that his trombone playing brings less to the evolution of the music than Jay Jay?

Goecke: (louder) I've hung with this cat, man. He loves black culture! This cat loves black culture. I know this cat.

Tom: Do you think that he played lame before he got so deep into black culture? You go ask Dan, when he showed up at North Texas State how he played. Go ask. Or. What do you think . . . Point/set and match, how many black guys do you think Rotundi354 hung out with in Butte, Montana? How many of his friends even listen to jazz? How much black culture did he hang out in? Do you think that all his playing evolved after he got to New York?

Goecke: I don't know, 'cuz I don't [personally] know him.

354. Jim Rotondi (b. 1962) is a jazz trumpeter and one of the more popular educators at the Aebersold Workshop.
Tom: He was a mother-fucker when he was 16. But, I'm sure that you will do a beautiful job with your thesis. Email me a copy. I mean, in a way, that's the beautiful thing about this music. The place it happens. The people it comes out of.  

Tom then talked about his upbringing. He grew up in New York City and he said that his idea of jazz was profoundly influenced by posters of musicians who were playing at the Village Vanguard published in 1971. He explained that he went to the Vanguard to see Bill Evans and Ahmad Jamal every other weekend when he was 16 years old. For him, that is what jazz was. He thought that New York was where it was all happening. But then he came to a Jamey Aebersold Workshop and heard Eric Alexander, a white musician from Montana, and was blown away. This caused him to realize that this music was not just a New York and Chicago thing, but was taking place around the world on a high level.

At the end of the discussion, I walked outside into the humid 90-degree heat. I looked at the sunshine bouncing off the dark green leaves of a nearby tree. As I walked down the steps in front of the music building, a young student came over and seemed as if he wanted to say something about the conversation that he overheard. He asked me how things were going and I said that I was just getting some air before combo rehearsal. We exchanged pleasantries and I went downstairs to a vacant hallway to warm-up my trombone.

Monson shed further light on the historical context of racially charged debates like the one above:

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355. Conversation with Tom and Sharrief.

280
The venting of anger toward individual white people in the jazz community, of course, displaced a great deal of structural anger on a particular individual. At these moments the structural was personalized and embodied in the figure of someone who could be only partially responsible. Yet the challenging of white authority was certainly a healthy and necessary impulse, even if at its most extreme a logic of payback dominated. These debates forced non-African-Americans to think about racial issues in jazz whether they liked it or not. Many of the white people who went through these uncomfortable events without sinking into a reactive discourse of reverse racism emerged on the other side with stronger individual relationships to the African-Americans in the jazz community and an even deeper commitment to whatever sense of togetherness the jazz world offered.  

How does Sharrieff and Tom's discussion fit into the historical context outlined by Monson? In Sharrieff and Tom's case, they did not know each other before the confrontation and, as far as I know, did not become friends' afterward. Sharrieff expressed controversial perspectives about race, and Tom confronted Sharrieff to debate him about it. Although I did not agree with all of Sharrieff's statements, I found Tom's approach to be disrespectful. He did not approach Sharrieff wanting to hear him out, but seemed as if he wanted to pick a fight intending to push buttons and win the debate. One of the most interesting dynamics to me was the young children that stood by and watched the debate. Some of them looked as if they had never seen two people have a racially fueled argument. For a moment real passion and emotion emerged based on the underlying issues of race that were seldom publically addressed in institutionalized and predominantly white music-learning spaces.

The debate showed that significant educational work is needed within jazz studies to address issues of race. Because of the socially constructed racial-etiquette system that

pervades academic jazz, issues of race remain elusive. Consequently, many do not perceive a problem until an impassioned debate like the one above occurs. This problem will not go away if it is simply ignored. Formalized jazz studies must better integrate race and black studies into its curriculum, as David Baker initially suggested in his *Jazz Pedagogy* almost 35 years ago. Informed discussions about the nature of institutionalized racism would allow students to better understand and confront social problems before they uncontrollably erupt. In black music-learning spaces, race is a subject that is frequently discussed. Racial injustices that occurred in the news, personal experiences of discrimination, economic inequalities, et cetera, are freely discussed. Such discussions often fuel the conception of inventive theoretical approaches to music or new songs. Through the infinite art of improvisation, negative feelings about race are constructively channeled into music. This has historically been the case with jazz since its beginning, and remains so to this day in predominantly black music-making environments.

**Conclusion**

The study sought to examine quantitative and qualitative data related to the dynamics of race and gender and showed that there is an underrepresentation of certain racial and gender groups within the Aebersold Workshop community. To determine the race and gender of individuals for this study, I analyzed observable racial and gender characteristics from visual field notes as well as photos and videos of each member freely available on the internet. The study was not presented as scientific, but as an analysis of ethnographically collected data. After analyzing the faculty members, 84% were white while 16% were black with little to no representation from Asian or Hispanic individuals.
Out of a random sampling of 67 students attending a musicianship seminar, I projected that 91% of the students were white, 8% black, and 1% Asian. In a random sampling of 17 students from one of my theory classes, I determined that about 82% were white, 12% black, and 6% Hispanic. Gender disparities were also present, with 97% of the faculty being men and 3% female. Out of a random sampling of 67 students, 83% appeared to be male and 8% female. And in the theory class sample, 94% were male and 6% female.

Also, there were very few pictures of female jazz artists posted on the walls in contrast with the numerous photos of males. I argued that racial and gender disparities among the Aebersold Workshop community should be of great concern to administrators. Further studies should be conducted to gain a better understanding of these disparities while finding ways to increase the number of underrepresented racial and gender groups.

I also analyzed data about the ways in which race affected social dynamics through observation and interactions with Workshop community members. I noted that there was little emphasis on racial or cultural studies in the pedagogy or curriculum. I argued that using colorblind pedagogical methodologies within jazz education is problematic, as it served to perpetuate "racial etiquettes" and offered a narrow view of the cultural origins of jazz. Historically, jazz offered disparate groups a space to confront and discuss issues of racial inequity. Among many members of the jazz community, discussions about race, music, and culture went hand-in-hand, which often resulted in interlocutors having an advanced understanding of, and ability to articulate, racial issues.

Among members of the Aebersold Workshop community, there are a range of beliefs about race. Some younger students have not thought or had many discussions about the
topic. In some cases, this made what appeared to be an uncomfortable subject to consider, and even harder to address. I argued that an increased emphasis on race and cultural education in the pedagogy may better equip young students to talk about racial problems and cultural dynamics.

I also examined a candid discussion I had with Steve Davis who expressed concerns about racial and cultural disparities. He explained that he felt an underlying pressure to not to talk about related issues of race and black cultural dynamics with other students and faculty. Further, he criticized what he viewed to be a somewhat passé attitude toward jazz that pervaded jazz education. To illustrate Davis' point, I collected and shared data related to race, gender, and music building society roles from a *Downbeat* Student Music Guide. The study revealed a stark overrepresentation of images portraying white male college aged students. They overwhelmingly displayed characteristics associated with clean-cut, affluent, wholesome, all-American, upper-middleclass white Americans. The discrepancies and clean-cut imagery illustrated in the *Downbeat* Student guide correlate with those of the Aebersold Workshop society. My study leaves many important questions unanswered. Why do racial and gender disparities exist so prevalently within formalized jazz spaces? What institutional, or non-institutional, forces exist to hold administrators of jazz programs accountable for racial disparities?

I assert that the underrepresentation of certain groups of people create systemic problems that are all the more evident within jazz studies. Yet, the elusive racial contractual that sanctions color-blindness is, as Mills put it, "an epistemology of
ignorance, a particular pattern of localized and global cognitive dysfunctions (which are psychologically and socially functional), producing the ironic outcome that whites will in general be unable to understand the world they themselves have made." When issues of racial disparity are brought to light, some feel as if they need to defend or explain themselves. In my view, Mills point serves to express that racism is a systemic problem that plagues predominantly white institutions. Yet, institutions are made of up of people that can change them when there is a priority. What will it take for it to become a priority to solve these underlying racial problems? It must be understood that color-blindness is a newer and more elusive form of racism. A prioritized focus on critical race and culture studies within jazz education could serve to start the process of undoing the problems of color-blindness. Additional research is necessary to examine the extent to which racial disparities effect jazz education and to decide on what measures need to be taken to solve the problems.

Chapter 5
Mario Abney and the Intersection Between Jazz, the Black Community, and Academia in Post-Katrina New Orleans, LA

The following ethnography consists of original data collected during fieldwork conducted in New Orleans, Louisiana in 2010. With the generous support of an Ohio State University Ethnomusicology program fieldwork grant, I lived with and shadowed trumpeter Mario Abney (b.1977) during August and September in 2010. Abney is a black American jazz musician born and raised in Chicago, Illinois. His primary instrument is trumpet, although he is also a formidable drummer, percussionist, and composer. Abney earned a bachelor of arts in Education Studies with a focus on jazz performance in 2004 from the historically black Central State University in Wilberforce, Ohio and has taught music privately and in elementary schools. Also in 2004 he was invited to become a member of the HBCU (Historically Black Colleges and Universities) All-star Big Band. During this period he produced his first album, entitled "Spiritual Perception," and became a prominent musician in the Midwest and South, often traveling to major cities to perform. He also became a well-known busker (street musician), and was featured in a report about street performers on NPR's "All Things Considered" in 2005.

358. HBCU (Historically Black Colleges and Universities) All-star Big Band was established in 2001 by Dr. Larry Ridley, Executive Director of the African-American Jazz Caucus whose mission is to promote and preserve the cultural heritage of jazz. See "African American Jazz Caucus Official Website," AAJC Inc., 2014, accessed January 15, 2016, http://www.aajc.us/.
While performing at the Dayton Riverwalk Festival in 2007, Abney heard the Hot 8 Brass Band from New Orleans, Louisiana perform, which caused him to become interested in potentially moving to the Crescent City\textsuperscript{360} to further his musical career.\textsuperscript{361} With limited money and resources, he moved to New Orleans with Clarence Slaughter and Julian Addison, both members of his quintet. Their move took place during a period in the history of New Orleans when a number of native and non-native musicians were migrating to the city to take part in the revitalization of the local arts culture.\textsuperscript{362} During his first year, Abney immersed himself in the local black music-making community. His talent and drive afforded him the opportunity to perform at notorious local jazz clubs and festivals with a number of prominent New Orleans musicians, including Charmaine Neville, Ellis Marsalis, Delfeayo Marsalis, Irving Mayfield, Bill Summers, George Porter Jr., and others. He became a member of Lagniappe Brass Band, Yojimbo, and led three of his own bands, including the Abney Effect, the Mario Abney Quintet, and the Avant Garde. Starting in 2010, he made his first of many appearances playing himself on the hit HBO television show \textit{Tremé}, a drama set in the Tremé/Lafitte neighborhood following Hurricane Katrina.

I selected Abney for this study for several reasons. After having determined to do fieldwork at a Jamey Aebersold Summer Jazz Workshop, I desired to do a contrasting study of a potentially less-formalized music learning-environment in which jazz is a

\textsuperscript{360} "Crescent City" is a nickname for New Orleans derived from the crescent shape of the Mississippi river curving around the city. See Harald Bauder and Salvatore Engel-Di Mauro, \textit{Critical Geographies: A Collection of Readings} (Kelowna, British Columbia: Praxis Publishing, 2008), 82.

\textsuperscript{361} See Appendix K for a full biographical sketch of Abney.

strong signifier of black identity for musicians and audience members. My understanding was that, although there had seemed to be a disinvestment of jazz among younger black generations across the country, and although the city was recovering from the devastating effects of Hurricane Katrina (August 2005), a predominantly black jazz music-making community still thrived in New Orleans. If this turned out to be true, I would endeavor to find out what role institutionalized jazz education played for local musicians within that environment. Is there a greater respect and emphasis on black cultural forms of music-learning? Do racial disparities exist within New Orleans college jazz programs as they do in others? Do college students studying jazz work and socialize with members of black brass jazz bands, which are often composed of black youth who learned how to play music in non-formal environments? What is the role of "straight-ahead" jazz, and what are the most common black musical forms performed by local musicians who identify themselves as "jazz musicians"? To what extent do issues of race and ethnicity influence the conceptualization and making of music? Given the diverse forms of music called "jazz" in New Orleans, how is jazz defined? Finally, what is the usefulness of framing jazz music in New Orleans as part of the black musical continuum? Given that Abney was simultaneously well situated in the jazz, black, and academic music-learning and music-making communities, I determined that he would make a compelling subject for this study.

The Project

The jazz culture of New Orleans is vast, and it is beyond the scope of this study to explore it in its entirety. This is also not meant to be an in-depth analysis of one type of
New Orleans jazz community, e.g., brass bands or traditional (trad) New Orleans-style jazz. The primary focus of this study is to examine the relationship between non-formal and formal jazz learning-environments. Consequently, I focused the primary part of my study on Mario Abney and a number of his peers with whom he lived and professionally worked with in New Orleans. I met Abney around 1999 when I started to go out to local jazz clubs in Cincinnati, Ohio. As mentioned in chapter 2, Abney and his friend and saxophonist Stacy Dillard frequently performed at these clubs. Several years later, we became bandmates in Rolando Matias' Afro-Rican Ensemble based out of Columbus, Ohio. We performed together in the ensemble for several years before Abney moved to the New Orleans in 2008. He told me that I had an open invitation to visit him whenever and I asked if I could collect ethnographic data during my visit, to which he enthusiastically agreed. I stayed with him for the duration of the study. His roommate was the drummer Julian Addison, and the saxophonist Clarence Slaughter spent quite a bit of time visiting the house. Their home was located near the New Orleans entertainment districts they often performed in, and right next door to a prominent club that programmed live music. I soon learned that Abney's home was a hub for musicians, and throughout the day musician-friends of Abney or Addison dropped by to talk about music and/or discuss upcoming music-making opportunities. My association with Abney and his interlocutors also enabled me to meet with prominent elders of the jazz community, including Harold Battiste, Ellis Marsalis, Mardi Gras Indian Ivory Holmes, and cornetist Jack Fine.
I also spent some time collecting data within the University of New Orleans jazz department. During my visit to the school I interviewed a number of students, some of whom performed regularly with Abney. I sat in on several classes, including a jazz improvisation course taught by guitarist and associate professor of jazz Brian Seeger. I also interviewed Seeger, as I will explore in the following chapter. But, in the short time I spent examining the college's jazz program and talking with its students, I observed many similarities to jazz and music programs that have been ethnographically studied in other writings, including Wilf's *School for Cool*. As discussed in Chapter 1 Wilf and others use "the street" trope to indicate non-formal jazz learning-environments. I argue the phrase is frequently a veiled reference for black music-making/learning environments. In the following chapter, I endeavor to go beyond this trope, and do not use "the street" as a generalized way to refer to non-formal jazz-learning environments. In light of the limited amount of scholarship that examines the gray area between formal jazz education and non-formal learning environments, I focus much of my discussion on the latter, and refrain from offering ethnographic descriptions of the University jazz courses I observed.

363. For my review and analysis of this work, see Wilf, *School for Cool*. Wilf, *School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity*, 5.

290
Methodology

The following is a "full-performance" exploratory ethnographic field study, which relies on the collection and interpretation of new and existing data in order to develop an understanding of the socio-cultural landscape in which music is made within portions of New Orleans' jazz community. I assumed the role of participant-observer and endeavored to gain access to the black music-making environments as well as the jazz department at New Orleans University to observe, participate, and collect the accounts of present-day jazz students, educators, and musicians. I entered the field with a variety of materials, including notepads, a minidisk recorder, digital camera, two digital camcorders, my trombone, percussion instruments, and my trombone/guitar effects pedal, the latter of which I intended to use to gain rapport with certain interlocutors. The events discussed in this ethnography are roughly organized chronologically with the objective of showing the improvisational nature of the lives of my informants. By *improvisational nature*, I mean the way in which many musicians live day-by-day, not knowing what exactly will happen or with whom they will have the opportunity to make music. Although Abney had a handful of performances on his calendar, many music-making opportunities emerged hours, or even moments, beforehand. Unexpected opportunities to make music were so common that the unexpected was to be expected. Surprising jazz parades, nightly jam sessions in dimly lit bars, impromptu street performances, spontaneous block parties, ad hoc art gallery performances, music-making at after-hours joints owned by "Mardi Gras Indians" (famous societies of black carnival revelers), high

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291
society engagements at four-star hotels, and street-corner jams are just a few of the experiences and circumstances that my association with Abney afforded me within a matter of days.

**Use of Google Maps and Google Earth**

Google Maps is a web-based mapping software service developed by the Google corporation that offers high resolution satellite imagery of the Earth's surface, easily navigable street maps, 360 degree panoramic views of streets (called "Street View," and captured by a vehicle with a mounted camera), and route planning for personal vehicles, public transportation, and walking. GPS turn-by-turn navigation is also available. It provides options for seeing the names of roadways, cities, districts, businesses, parks, bodies of water, and famous landmarks, and features a powerful built-in search engine. Google Earth is a downloadable desktop program of a virtual globe that shares much of the same data as Google Maps. These two programs were particularly useful during the writing phase of this essay. Although I did my best to take copious written, video, and audio notes, I did not always record or remember the name of a street, club, or landmark, owing to the large number of locations visited and to the spontaneous nature of our travels. Thus, I found it very useful to revisit later on many of the locations recorded in my notes with Google Maps/Earth. Where available, historical view settings allowed me to compare the way locations looked from year to year. As I scrolled through spaces in street view, or studied the driving and walking routes we journeyed, I often recalled useful details and simultaneously gained a fuller perspective of how location contributed to social and cultural dynamics.
Literature Review

The ethnographic and filmographic works of Alan Lomax have been a great source of inspiration for this study. From 1978 to 1985 Lomax traveled the American South and Southwest with a television crew to document regional folklore. He produced a five part American Patchwork Series which included "Jazz Parades: Feet Don't Fail Me Now" and "The Land Where the Blues Began." In these two episodes he enters black communities and films performances and discussions about music with local musicians and community members. I watched both of these during my freshman year of college and they became an early inspiration for my becoming an ethnomusicologist. I was particularly fascinated by the footage of black brass band parades, and the exuberance with which the interviewees talked about their black roots and traditions. For this study I took note of Lomax's effective approach to interviewing and collecting data. He seemed to be conversant with the regional dialects of the people he was studying and used a conversational style that put his informants at ease, even while talking about painful and sensitive topics. Ultimately, this chapter's basic idea, that a predominantly black jazz music-making community still thrived in New Orleans, is partly due to my interactions with Lomax's work.

There is a range of academic works on topics related to the music-making culture and history of New Orleans, including the Mardi Gras Indians, Congo Square, the post-Katrina cultural revival, the history of jazz, and the survival of African culture and rhythm in New Orleans music. Works that contribute directly to the following chapter

include George Lipsitz's "New Orleans in the World and the World in New Orleans," Michael Smith's "Behind the Lines: The Black Mardi Gras Indians and the New Orleans Second Line," Richard Turner's "Mardi Gras Indians and Second Lines/Sequin Artists and Rara Bands: Street Festivals and Performances in New Orleans and Haiti," Jason Berry's "African Cultural Memory in New Orleans Music," Michael White's "Reflections of an Authentic Jazz Life in Pre-Katrina New Orleans," and Alexander Stewart's "'Funky Drummer': New Orleans, James Brown, and the Rhythmic Transformation of American Popular Music." Informative was Al Kennedy's *Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and Music of New Orleans (Studies in Jazz)* which included over 90 original interviews and expansive research about the important role that public school music teachers played in the foundation of jazz education. Also helpful was Sunpie and Breunlin's *Talk that Music Talk: Passing on Brass Band Music in New Orleans the Traditional Way* which uses interviews and photographs to explore traditional methods used to teach brass band music in New Orleans. A number of archived broadcasts of the "American Routes" radio show, produced by Nick Spitzer, folklorist and professor of anthropology and American studies at Tulane University,

proved to be very helpful in expanding my understanding of New Orleans music and musicians.

One of the foremost ethnographers and journalists on the music and culture of New Orleans is Matt Sakakeeny. In addition to his articles "New Orleans Music as a Circulatory System" and "Under the Bridge: An Orientation to Soundscapes in New Orleans," of particular import for this essay is his Roll With It: Brass Bands in the Streets of New Orleans, an ethnomusicological exploration of several black brass bands, including Rebirth, Soul Rebels, and Hot 8. Throughout the book, Sakakeeny provided lucid descriptions of brass band music-making; historical contexts of the city, its music, and musicians; and analysis of racial, political, and economic dynamics. Of particular note is that the author does not have any difficulty calling the music he studies "black music." This is significant, given the controversy surrounding the term when applied to jazz within some academic contexts (see the debate between Sharrief and Tom in Chapter 3 as an example). Sakakeeny's use of the term "jazz" is rooted in the history of black music, and demonstrates my concept of a black musical continuum. He explained that:

I came to black music by way of blues guitar playing, listening sessions at American Routes, and excursions to fife-and-drum picnics in the Mississippi hill country, jook joints on the outskirts of Memphis, zydeco dances in the bayou, and habitual outings in my adopted hometown. There was more to it, though, for my attraction to black music was motivated by a fascination with race, informed by the racial polarization I witnessed in my actual hometown as well as my father's liberal musings on morality.

and injustice from the perspective of an ethnic minority, of which my classes in public schools and conservatory taught me little.\textsuperscript{371}

And he explained that the studies in his book primarily concerned black men who came of age in the post-civil rights period. He continued that:

The experiences of New Orleans musicians like those in the Hot 8 Brass Band say something about the vitality of local black culture. They also say something about the insecurities of life for many in urban centers across the United States at the start of the twenty-first century, a perilous state of unending limbo that has been described as precarity. There is much to celebrate here in the way that these young men use tradition to provide people with a sense of community through music, their success in reconfiguring tradition to resonate with contemporary experience, and their ability to accumulate status and earn a living by playing music in diverse contexts.\textsuperscript{372}

I endeavored to contribute to this body of work by sharing the experiences of young black New Orleans jazz musicians who seamlessly travel between a variety of black musical "jazz" experiences, from "straight-ahead" jazz, to R&B, to jazz-funk/rock fusion, to traditional jazz, to hip hop, to street music, etc.

Many of the musicians that Sakakeeny discusses make a living performing with brass bands, and these bands draw from much black music, including bebop. Sakakeeny describes one instance when the "horns play a series of fast bebop phrases."\textsuperscript{373} Yet, the degree to which the brass band musicians are able to play various forms of jazz is not discussed with specificity. My question is, how common is it for brass band musicians to have the musicianship and flexibility to play "straight-ahead" bebop gigs, jazz with more complex chord changes (e.g. Coltrane's "Giant Steps" or "Countdown"), read big band charts, improvise avant garde jazz, or play Latin jazz? These are all things that a certain

\textsuperscript{371} Ibid., 2-3.
\textsuperscript{372} Ibid., xv.
\textsuperscript{373} Ibid., 120.
class of people that identify themselves as "jazz musicians" can do. Abney, Slaughter, and Addison have all been accepted by, and played with, brass bands (Addison is currently the drummer for the Dirty Dozen Brass Band and Slaughter played with the Hot 8), yet they also have the musical flexibility to play the aforesaid jazz styles. Thus, one of the goals of this study was to find out if different classes of "jazz" musicians existed in New Orleans. If there was evidence of this, I planned to interrogate the different musical expectations and lines of demarcation that these various classes experienced.

August 24, 2010

*Welcome to the Deep South*

I packed my car and left for New Orleans on August 24, 2010. Initially I had planned on leaving a couple days earlier and spreading the trip into two days. Yet, it took me longer to get prepared than expected, so I was determined to make the 14 hour drive in one night. I left Columbus Ohio at 4 p.m. and arrived on the outskirts of New Orleans at sunrise. I stopped at a Pure Gas Station a number of miles outside of New Orleans to use the facilities and I ended up falling asleep for about an hour in the car. Before I left, I wanted to document my stop. I had periodically been making short video notes about my trip, and thought this would be a good opportunity. I took my camera out and started filming the area surrounding my car while talking a bit about my drive. I was not filming any of the people at the station for any length of time, but mostly the general layout and sign for the benefit of my own memory. As I started to film the gas station's sign, an
older white man in a truck drove up behind my car and blocked me in. He proceeded to interrogate me about what I was doing and why I was filming:

*Man 1:* What's going on?
Goecke: Huh?
*Man 1:* What's going on?
Goecke: How you doin'?
*Man 1:* All right. Why you takin' pictures?
Goecke: Huh?
*Man 1:* Why you takin' pictures?
Goecke: Why am I takin' pictures?\(^{374}\)

He did not identify himself as working for or owning the gas station, and was not wearing any uniform that would signify his association with the company. He just felt as if it was his right to interrogate me while blocking my car in.

*Goecke:* I'm talking a video.
*Man 1:* Why?

Although I did not have to tell him why I was filming, and as far as I knew I was not breaking any laws, I decided to be cordial and treat him as an informant.

*Goecke:* For one thing I'm an ethnomusicology student at the Ohio State University, and I'm down here doing [research], working on my dissertation.

As I said this, another vehicle with two white men, also not showing any sign of working at the gas station, drove up and pinned my car in from the side. The driver got out of the car and walked over to the man speaking with me and said

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\(^{374}\) Conversation with the author, New Orleans, LA, August 24, 2010. Video in the author's possession.
something to him. At this point, I was a bit nervous. As a black man traveling alone in the Deep South, my primary trepidation was dealing with racist men or law enforcement officers that may want to do me harm. Internally, I'm having a dialogue of double consciousness with myself, keenly aware that my dark skin, thick dreadlocks, and facial hair may be viewed as threatening by bigots. I wondered if I was an elderly, or even young, white woman appearing to be on vacation taking a few pictures while at the gas station, would these men have pinned in her car and asked her why she's taking pictures?

I was experiencing a moment of what Dr. Joy DeGruy Leary might diagnose as "Post Traumatic Slave Syndrome (PTSS)," or what members of the black consciousness community call "Post Traumatic Slavery Disorder." Based on years of historical and psychological research, Leary posited that generations of untreated symptoms similar to those of Post-Traumatic Stress Disorder were systemic among people of African descent based on a history of race-based violence inflicted against them. She asserted that this caused serious psychological and emotional problems among black people. In my case, being pinned in and combatively questioned stirred up images of lynching and unwarranted police beatings of black people as I stood there. Instinctively, I used my intellect as a tool, recalling African folk stories of clever animals, such as the

378. Ibid., 117-25.
trickster monkey, that outwit their potential assailants. In the past, when I've been confronted in an adversarial manner in similar situations, I noticed that my use of uncommon academic words or concepts, such as "ethnomusicology" or "institutionalized jazz education" catches the assailant off guard, as if they were not expecting those words to come out of my mouth:

_Goecke:_ For one thing I'm an ethnomusicology student at the Ohio State University, and I'm down here doing [research], working on my dissertation."

_Man 1:_ Okay, well I didn't know.

_Man 2:_ (Inaudible)

_Goecke:_ Yeah, basically I'm just in town visiting and doing a study.

At this point, I turned off my video camera and got into my car to leave. The man drove forward so that I could back up. As I did so, Man #2 and his passenger glared at me, as if to say "you aren't welcome here."

Perhaps some readers would ask why I include this story in a musical ethnography. I argue that this account provides an important ethnographic context for my study. It characterizes the ever-present, looming specter of racial violence and police brutality that many people of color deal with on a daily basis in the United States. Similar stories were regularly discussed in black collective memory sessions, and became the inspiration for musical pieces or improvisational techniques. For some musicians, this experience is one of the most important "jazz education" lessons a black musician can experience. As an ethnographer, I can say that this is an honest account of the potential dangers involved in my study, expressing a situation or point where I become nervous.
about a particular kind of ethnographic or cultural interaction. At any rate, these men became my initial informants, and welcomed me to Louisiana in their own way.

August 25, 2010

*Arrival and Preparation for Street Performances*

I arrived at Abney's home early in the afternoon. Abney lived on St. Claude Street, located in Faubourg Marigny, which is in the New Orleans seventh ward. His home was several blocks from the famed section of Frenchman Street that housed many of the popular live music venues we'd visit over next several days, about a mile away from the heart of the French Quarter, and a little over one and a half miles from the Central Business District. Due to financial issues, Abney was without access to his vehicle and would sometimes walk to the nearby entertainment districts to perform. He also caught rides with friends, taxis, or buses. Abney lived on one of the two sides of a "shotgun" style home. His side of the duplex, which he shared and split the rent with Addison, was about 1000 square feet of space.379 Most of the nearby buildings looked older, but were in a variety of conditions. Some looked as if they had been rehabilitated and given a new paint jobs while others were falling into disrepair. Still others were boarded up with no occupants. Some spaces featured a place where a building used to be, but had been demolished. Up the street I could see signs that said "Fast Tax Income Tax," "Checks Cashed: Quick Cash Check Cashing," "Pay Day Loans," and "T-Shirts for All Occasions." On Abney's side of the street was an Islamic Center and a 10,000 square foot

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379. According to the Orleans Parish assessor's website, the land area, of which the building snugly fit into, was a bit more than 2000 square feet. I'm withholding some details about the location to maintain the privacy of my subjects. "Orleans Parish Assessor's," accessed January 17, 2016, http://nolaassessor.com/search1.html.
commercially zoned building that appeared to be for sale. Next door was a well-known jazz club and restaurant named Sweet Lorraine's.

I knocked on the door and within seconds Abney opened it with a big smile on his face. Instinctively we simultaneously raised our right hands up, stepped forward, and vertically grasped each other's hands (similar to an arm wrestling grip) while hugging in an a-frame position where the primary bodily contact is the shoulders. We embraced for one to two seconds and then released while sharing verbal greetings "what's up" and "what's going on, man?" This combination of vertical handshake and hug is a common stylized greeting among black American men. It has a variety of names, including hip-hop hug, pound hug, man hug, and one-armed hug, among other vernacular terms. This greeting can take a number of different variations. It can range from a vertical handclasp with an inferred hug, where there is a slight shoulder motion toward the other person with the gesture cut short before shoulder contact (this is more common among total strangers meeting for the first time). On the other extreme, the embrace of the hug may be held for five or more seconds. This sometimes occurs if two close friends haven't seen each other in a long time, or if the more dominant hugger is particularly comfortable with non-verbal displays of affection.

After greeting Abney, I walked in and greeted Addison with a hip-hop hug. Abney asked how my trip was, and I said that overall it was good until I reached the gas station at the outskirts of the city. I told him about my encounter with the white men pinning in my car and harassing me. He seemed angered, but not surprised at the incident.

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However, he said that it was not like that as much in the city, especially in sections that were primarily African-American. After a quick chat, Abney told me that he had a couple of meetings in town to acquire potential gigs (musical engagements for his band). Following those meetings he wanted to go play on the street in the French Quarter because he was low on cash, and asked if I would like to join him. I said of course and asked him what kind of set-up he would be using on the street. He took me into his bedroom area in the middle of the apartment and showed me a brand new Roland Cube Street amplifier, which was a lightweight portable amp that runs on eight AA-size batteries. It was equipped with two XLR microphone inputs as well as a number of other inputs and outputs common on amplifiers. Finding a way to amplify one's sound on the street in a low-cost way with minimal weight can be a challenge, which Abney solved with this unit. He then connected a portable music player to it to show me the sound quality. I asked him how he transported it, and he told me that the amp could fit in his backpack.

I told him about the street rig I brought with me, which consisted of a small Fender amp, marine battery and inverter for power, and my guitar effects pedal. To transport the rig, I brought a lightweight foldable shopping cart that holds the battery and backpack containing my effects pedal, wireless microphone, an inverter, trombone stand, and trombone case. The significance of this interaction was the sharing of creative thought from one street musician to another. Busking offers a number of problems that each street performer must solve. Some logistical problems include how much gear to take, how best to transport the gear, the length of time it takes to set up and tear down,
how the set-up will look on the street, how to accept donations to avoid and discourage theft (I've had my bucket stolen in the past, which, due to the later attachment of a dog leash, has frustrated attempts at theft since then), travel, parking, and personal safety. Since there is no standard understanding how to deal with these problems, each street performer develops uniquely different solutions. Moreover, performers often appreciate the creative and intelligent ways of solving these problems, which can become the subject of conversations that lead to bonding. I was impressed with Abney's simple set up. The amp was lightweight and very portable in his backpack. Thus, he was able to easily carry the amp on his back, and trumpet case in his hands. This approach is significant because many street musicians that do not have a battery powered amplifier use marine or car batteries with power inverters to provide a portable electrical input. Obviously, the weight of these batteries makes this set-up harder to transport.

Street performers must also consider legal problems. I asked Abney how the police treat street performers and if there are any circumstances where performers were stopped. He said that overall, police do not bother you in the French Quarter, but that there is an ordinance preventing street performing on Bourbon Street. I also asked if street performers were territorial and become mad if another person sets up in places that they claim are "their spots." He explained that there are some musicians and brass bands that consistently set up in the same spot and are usually left alone by other musicians, yet the relationships among buskers are not too contentious. Finally, there is the problem of making money. A large part of making money on the street is about, as a real estate agent might say, "location, location, location."
Stand: Modeling Audience Response to Street," Roland Kushner and Arthur Brooks analyze the socio-economic dynamics involved with busking compared to concert-hall performance. They explain that:

Almost all major cities have locations known to residents, business visitors, and tourists as frequent venues for street performance. Busking is often viewed as a counter-cultural activity, but is in fact practiced by many amateur and semi-professional (and even fully professional) performers as a way of earning revenue from performing without the institutional structure of booking agents and presenting organizations.

Sometimes, it may be lucrative to set up in a populated area with a lot of "walk-by traffic." These spaces could be known for having street performers. Other times it may be effective to set up off the beaten path where street performing is less expected.

Another significant factor for making money as a street musician is the quality of the performance and music. Can one's performance, in our case music, draw people in and inspire them to leave a tip? Kushner and Brooks explained that since "busking lacks mechanisms to ensure payment by the audience in exchange for consumption of the product," it resembles a "public good," and some patrons will donate in the spirit of goodwill regardless of the quality of the performance. To be truly successful, however, one must remember "both aesthetic preferences and altruism in response to supplication play important roles in determining willingness to pay." The context of each street performance is of particular importance for knowing how to make money. Performers may alter style and instrumentation based on the performance location and circumstance.

382. Ibid., 69.
383. Ibid., 66.
384. Ibid.
Playing before or after a concert or sporting event, on a neighborhood street corner during lunchtime, or outside of county fair, may inspire differing performance approaches. For our first street performance, Abney told me he would bring his amplifier and trumpet, which afforded him the choice to play tracks with his portable music player while we played acoustically over the top. Further details about selected street performances between Abney and his interlocutors are discussed later in the chapter.

_Hustlin' For "Steadies"

One of the themes that run throughout this essay is the determined creative effort used by Abney to make his living as a professional musician in New Orleans. For this I use the black vernacular term _hustlin'._ Although some uses of this term have a negative connotation related to obtaining property illegally through deceitful means, here I use the positive usage that means to work hard and creatively to survive by doing what the average person might not do. We left Abney's apartment at about 4 p.m. to head for the central business district, where Abney had meetings with the entertainment managers at a four-star hotel as well as at Harrah's casino. We got into my car and drove down there. Parking was scarce, and after driving near the hotel we found a parking lot. We exited the car and unloaded our gear since we planned to walk to the French Quarter to street perform after the meetings. On the walk to the hotels, Abney explained that he was determined to find a steady weekly performance for one of his bands. This would enable him to have some financial security and not need to rely as heavily on making money on the streets or as a sideman of someone else's band. Although he loved doing both of those things, he wanted to be in control of his own projects and advance the status of his own
bands. Abney told me that he was, in a sense, starting over again because he had been away from the city for several months taking care of personal issues in Chicago. He mentioned that before he left, he had some steady gigs and did not perform on the street as much for a period.

When we entered the lobby of the four-star hotel, I sat down on a couch in the corner and observed Abney as he walked up to the receptionist at the front desk. He was wearing a black tank-top undershirt; yellow, black, and grey checkered Beverly Hills Polo-club brand shorts; a thick black belt with a large silver buckle; a black skullcap, and black sneakers. He walked toward the receptionist where two black women were standing waiting to talk with the attendant. Abney walked up to them and started exchanging pleasantries. When the receptionist walked up, who was also a woman, Abney said something to her that she seemed to find endearing. Abney seemed to have his charismatic charm on full display as he sought to procure his gig. At first, I was unsure what to make of the interactions. I did not know if his behavior was part of a social strategy to win friends and influence people, or if he was flirting. Yet, I came to find out that many inhabitants of New Orleans are very personable and greet strangers all the time. I recalled that some college friends who grew up in the southern United States complained about how people in the Midwest think it is strange regularly to greet strangers. The receptionist signaled to wait one moment, and a tall light-skinned black man with a shaved head wearing a suit came walking from the back and greeted Abney with a formal horizontal handshake. They sat at a table for several minutes to talk. Then,
they stood up and talked a bit longer until Abney handed him a card and walked toward the exit.

Next, he had another quick meeting at Harrah's casino up the street. Following this, we proceeded to walk to the French Quarter, which took about fifteen minutes. We set up our gear on the corner of St. Ann and Decatur Street outside of Café Du Monde. There was quite a bit of walk-by traffic and across the street I could see vendors selling paintings. Abney found two black chairs from the nearby café which we used as seats. After setting up, Abney played some long tones on his trumpet to warm up. Then, he walked up the street a ways and found a red milk crate to use as the tip receptacle. He placed his open backpack inside the crate so that the money would go into his backpack. It also made for a neat and tidy appearance, with only his amp to his left and trumpet case under his chair, and prevented paper money from potentially flying out if a gust of wind rolled by. To start with, I played several funk bass lines while Abney played trumpet over top. After several minutes, Abney grabbed his portable music player and started a straight-ahead Jamey Aebersold play-along to act as a background as we improvised. After about an hour, Abney called a friend of his to confirm a street jamming session that was to start in about an hour and a half. Since we'd not made too much money in this first session, we decided to pack up, walk back to the car, and drive back to Abney's so that he could pick up his drums for an evening street session.
The evening session took place on the corner of Decatur and St. Peter, across the street from the Corner Oyster House. We parked in a legally questionable spot that was in eyesight of where we were playing. Abney said they have parked there in the past with no problems and if a police officer or tow-truck showed up, we would be able to jump in and quickly move the car. When we arrived, saxophonist Clarence Slaughter, bassist Barry Stephenson, and guitar player Josh Starkman were already setting up. The educational and economic backgrounds of the assembled musicians were diverse. Stephenson and
Starkman had both been undergraduate students at the University of New Orleans, studying jazz. Stephenson was becoming a young, in-demand, black bass player in town. I emphasize that he is a young black bass player here, as many older black jazz musicians lament that there are very few younger black bass players competent enough to play across the full spectrum of the black musical continuum (i.e., a jazz bass player). Since being in town, Stephenson developed a musical relationship with Abney. Stephenson called Starkman to see if he was interested in playing on the street with Abney. In an interview with Starkman, who was white, I learned that this was the first time that he had played music on the street. He grew up in an affluent gated community near Fort Lauderdale, Florida. He started taking guitar lessons at age 14 and began researching the music and history of American music. His first exposure to a concept of jazz music came when he was about 15 or 16, and he said that he was initially trying to figure out the difference between jazz and blues. This was complicated further when his father gave him a Weather Report album that he said was also jazz music.

Florida State was the first time that he studied jazz formally. He explained that the department was run drummer and percussionist Leon Anderson, who was from New Orleans. He was mentored by Ellis Marsalis and Victor Goines, and performed internationally with numerous artists. Starkman said that he taught using a more traditional apprenticeship model:

Their approach to teaching is aurally, it's not like "here's these patterns." It's all like, "check out this album, or play with me—I'm going to put you on some gigs." It's like apprenticeship, like how it's supposed to be in my opinion. And that's what I feel gets lost on a lot of younger dudes, is either they don't want to seek out older guys, or they are just not aware of these older musicians. And any town you go to that has more than 100,000
there's bound to be at least one or two really bad players there. You know, some guy you've never heard of before. Rodney Jordan used to say all the time, "go find yourself an old dude. He'll kick your ass and teach you how to play music." That's the thing that I find, you know, I've been here a brief moment. There are some really young talented musicians but I don't get the feeling that a lot them are looking for that sort of apprenticeship, or like seeking out, you know, "how did this guy make a living, how do I play for people, how do I get people interested in what I play." Because you can be the most talented dude in the world and sit in your house all day.

There were a number of jazz studies majors in town that did not street perform. My question was, why do some jazz majors in New Orleans street perform and others do not? Starkman's attitude toward seeking out older mentors and hanging out with musicians wherever and whenever possible speaks to his willingness to explore activities such as street performance. He explained that Anderson emphasized the importance of "the hang," which is a phrase used in the jazz community to denote spending as much time as possible socially with other musicians, especially mentors. The theory is that through social interaction, younger musicians learn socio-cultural aspects of jazz music-making that cannot be taught formally in school. Starkman added that the FSU jazz department was fairly diverse, with over 40% of the students being black. When asked if jazz was taught within a black musical context, he explained that "there was always an emphasis that it is black music. I mean it can obviously be disputed this way and that but I mean, at its foundation, if there weren't black people I don't think there would be jazz music, there would be something completely different."  

386. Ibid.
Slaughter's background was a bit different from that of the other musicians. Slaughter, who was black, never finished high school, which obviously precluded him from pursuing a degree in jazz. While growing up in Dayton, Ohio, he was mentored by jazz saxophonist and educator Gene Walker. He became somewhat of a young prodigy on the saxophone, developing a virtuosic technique and advanced musical vocabulary that could rival musicians twice his age. He was only 18 years old when he moved to New Orleans with Abney, and had already played with numerous prominent bands and toured with Trombone Shorty's popular band. We played for several hours, with Abney on the drums the whole time. We covered a wide range of music, including bebop/hard bop, Latin jazz, jazz-funk/rock fusion, traditional New Orleans jazz, and songs made famous...
by New Orleans brass bands. Songs included Miles Davis' "So What," James Brown's "Cold Sweat," Sonny Rollins' "Doxy," "Cherokee," "All the Things You Are" (with a back beat), Jimi Hendrix "Who Knows," George Clinton's "Flashlight," "Girl from Ipanema"—joined by a woman singer passing by—Rebirth Brass Band's "Do What you Wanna," and "When the Saints Go Marching In," among many others. There were also quite a few fully improvised pieces, where horn riffs were developed in real time over a modal background. Sometimes we took turns verbally calling out or suggesting tunes in between songs, and other times Mario, Slaughter, or I would start playing a melody and the others joined in. All of us took turns playing extended improvised solos on most of the songs, while passersby gathered to watch for a few minutes and then moved on.

Crowds that assembled were usually between two and ten people who watched while smiling, bobbing their head, and moving their body to the music. Periodically, audience members would come up to shake Slaughter's, or my, hand and tell us how much they appreciated the music. Some identified themselves as being tourists, locals, or musicians. Abney, Starkman, and Stephenson all moved to the music as they played, but did not walk too far from the bubble of space surrounding them, owing to the constraints of their cords, or in the case of Abney, drums. By contrast, Slaughter walked around quite a bit while playing, sometimes going up to audience members for a moment to play a bit of his solo directly to them. As the night progressed, the foot traffic died down, and we decided to quit. Abney counted the money and split it evenly between all of us. After loading my car, we were off to Irvin Mayfield's Jazz Playhouse at the Royal Sonesta Hotel where Abney said a jazz jam session would be taking place until midnight. I will
revisit our time there below when I recount one of our first black collective memory sessions.

August 26, 2010

Daytime Preparations

For much of the morning and afternoon, Abney was on his phone talking with other musicians organizing events for the next couple of days. While the Cuban music clip from the menu screen of a DVD plays in the background repeatedly, Abney calls musicians that he hopes will agree to play a 15 to 20 minute audition gig for the Windsor hotel. In the first call, he explained that the gig would be for the entertainment manager and staff, and be upstairs. He told the player to wear a suit or jacket and that he really wants to impress them. He explained that he was "tryin' to get some steadies," meaning he hoped the audition would translate into reoccurring weekly performances at the hotel.

The musician Abney was talking with was also a member of his Abney Effect band, and told Abney that there was another member of the band that would be unable to perform due to a conflicting performance because of the big Saints professional football game that evening. Abney said that he would forget about the game and asked if the caller would forward him the contact information of a couple of other musicians that could fill in. As he wrapped up the call, he confirmed that the musician knew where the Windsor Court hotel was, emphasized to him to be punctual, and requested that he text him the contact information as soon as possible.
He then calls another musician, Justin, and has a similar discussion to confirm his participation in the Windsor Court audition gig. Again, Abeny implored him to not be late. He then called Barry Stephenson, who he had hoped would agree to play bass. With Stephenson, who he periodically called "B," Abney code-shifted into speech that is characteristic of black vernacular English. He explained that "I'm gonna hit ya'll cats up wit like twenty bucks or something. . . no need to bring an amp, just your bass." Since this was an audition, Abney either had to recruit musicians to do it for free or pay them something out of his own pocket. Even with very limited resources, Abney prioritized taking care of his musicians and planned to pay them $20. He mentioned several times that he considers his bandmates family.\(^{387}\) Abney's conversation with Stephenson continued for quite some time. Abney increasingly used uplifting and inspiring language to make his points. Recently Abney's band was featured on an MTV television show and the subject came up:

> Don't hold it too long, because you got greater things coming. And to whom much is given much is required. We have to understand that we got blessed on that level to do that, but those people that bask in that moment and wallow in it, like "yeah I made it," and I know you ain't sayin' that, you know what I'm sayin', but there's a part of us as human beings, there is a part of us that can fall comfortable into that and believe that we are marked for success. You keep pushing forward. We got to keep pushin' forward like that shit didn't even happen. Because it's over now. Not the blessings of it, but that moment of being on MTV for the first time, people seeing it, that's over.\(^{388}\)

Here, Abney showed his role as a bandleader and mentor through sharing a bit of wisdom with a younger bandmate. He encouraged his mentee to be thankful for the blessing of

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388. Ibid.
having been on MTV, but not to relax as if they made it. Essentially, he is saying that they must keep hustlin', i.e., working hard.

Abney's leadership and inspirational speaking style is sometimes akin to a religious person in a black church or a black preacher. During the discussion, he was reminded of a scripture and runs over to find his book to read from:

This part don't pertain necessarily to you because of what it says, but: "Live joyfully with the wife whom thou lovest all the days of the life of thy vanity, which he hath given thee under the sun, all the days of thy vanity: for that is thy portion in this life, and in thy labour which thou takest under the sun."

So of course, what you find do with your hands right now, you supposed to do, and enjoy it. It says enjoy it because when we die, we can't celebrate it. But, you still gotta put it into perspective because you still living. You got to have joy, but you still got to live and go past it. That's your portion. Whatever we're blessed with that's the portion that we're blessed with on this planet.389

Essentially, Abney reiterated his message to avoid letting the appearance on MTV go to one's head with this short verse from Ecclesiastes 9-10 (King James Bible). I include this here as a representation of the importance of spiritual philosophies to Abney. He grew up as a devout Christian, but in recent years had been investigating other ancient texts and spiritual schools of thought. Inspired by traditions within the black consciousness community (see Chapter 2), he had been studying a variety of ancient wisdom texts as well as the teachings of black consciousness scholars. For Abney, spiritual philosophies and wisdom teachings were an important part of music-making, insofar as it was an important part of self-transformation that, in theory, can lead to a musician's increased ability to produce and share their art. He explained "music ushers in spirits," which is a

389. Ibid.
notion connected with African spirituality. On a practical level, his inspirational words of wisdom were used to keep his bandmates excited about making music.

**Black Collective Memory Session**

The first black collective memory session I discuss happened between Abney, Addison, and me following Abney's phone call with Stephenson. Addison had just arrived home and Abney started telling him what happened the night before:

*Abney:* Look, so we playin' last night, and they're playing the last tune and we come in. They play a ballad and they don't have cats coming in and shit. This a jam session! So, cats supposed to be sitting in since it was a jam session.

*Goecke:* So it was supposed to be a jam session? It was supposed to be that?

*Abney:* If you want to call it that.

*Goecke:* Okay, I'm asking because I'm still learning about what the whole thing—

*Abney:* No, that don't represent New Orleans. That's some other shit. You got to go to the Candlelight, dogg [friend].

*Addison:* Someone was talking about the Candlelight.

*Abney:* Shit is fuckin' swinging man! Them motherfuckers be—I'm talking about there's always that one point in the solo everybody just start clappin' and soloist stand up while everybody start clappin', and everybody start dancing and shit, I mean there's always that point you will just see the shit boiling.

Abney starts stomping on the ground in time while talking and looking at Goecke and Addison intensively:

*Abney:* At first you look at the legs doing like this, and everybody on the bandstand playing, and next thing you know everybody
Above, Abney and I are recalling events that took place the previous night. The peculiar event that had Abney upset was when the person running the jam session started a song and then left for the evening. He had seen us walk in, and we assumed he would call us up to play. Nevertheless, he left early before the end of the song. When we walked on stage, the piano and bass player showed no interest in playing. In fact, they seemed annoyed that we wanted to sit in. We found it odd because musicians at jam sessions are traditionally willing and ready to play with anybody if it is not an exclusive session. Perhaps the leader needed to get to another gig, or the other musicians did not want to play longer than they were being paid for. To this idea, Abney replied:

My whole thing is we got to go into the music. If this is what we do, this is what we do—and don't let that moment be lost and people not be able to be reached over bread [money]. No matter what side the game you on, whether you're on the street side or the class side, or the traditional side, or the straight-ahead-head side.  

What Abney expressed is how important it is to him that musicians not only selflessly make music, but also touch other people with it. Given the above, not wanting to take advantage of an opportunity to play music, or to half-heartedly play music, is a shameful transgression. In addition, he offered generalized categories or different classes or group of musicians based on the type of jazz music played, or the group with which they might most identify. Specifically, he referred to street musicians, students in formal jazz-

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391. Ibid.
learning environments, performers of traditional New Orleans jazz, and jazz musicians with a value system that privileges straight-ahead jazz over all other kinds.

Abney repeated the sequence of events again with a bit more clarity, sparking me to recall additional details. In these collective memory sessions, the same series of events may sometimes be articulated several times within the same conversation. Each time it is discussed, additional details are often recalled and added to the narrative. Also, Abney recalled a session at the Candlelight. He tried to convey the energy and musicality characteristic of his experience of the musical gatherings through descriptive imagery, melodic vocal inflections, and stomping on the ground in musical time. This session, and others like it, serve to build social bonds between interlocutors through 1) evocatively recalling events, sometimes resulting in reliving/recreating the emotions involved, 2) sharing criticisms of actions and ways of thinking considered to be unacceptable by members of the group, and 3) sharing idealized visions of how it could or should be if others were not to transgress against that which was valued. The above conversation is characteristic of several black collective memory sessions that I participated in, or listened to, during the course of my fieldwork. Following this conversation, the three of us parted ways to different parts of the house and started practicing. Abney was practicing with a Louis Armstrong Hot Five recording of "Ory's Creole Trombone." Addison was playing drum rudiment exercises on a small drum pad. Moreover, with my trombone, I worked on a challenging melodic riff that I had played with Foley (Miles Davis' former lead bassist) in a tribute concert for Catfish Collins in the near future.
Windsor Court Hotel Audition

The Windsor Court Hotel is a four-star, elite hotel where the cheapest rooms can cost over $300 a night for one adult. Elegantly adorned was the lobby area with numerous couches, chairs, wooden tables, flowers, art, framed proclamations, and seventeenth and eighteenth century paintings of European royalty (e.g., a portrait of the Prince of Wales and his sister by Nicolas de Largillière, 1656-1746). The performance was supposed to start at 5 p.m., but some of the musicians were late, despite Abney's insistence that they be on time. This frustrated him, as he knew this would be deemed unacceptable by the hotel management. Once everyone arrived, the musicians set up in an upstairs room filled with expensive looking couches, chairs, and tables. All four musicians wore suits and ties, as per Abney's request. The piano player used the hotel's baby grand piano, while the drummer had a simple kit with a bass drum, high hat, ride cymbal, and snare drum, which he often played with brushes in order to keep the volume-level down. Abney played his trumpet with a Harmon mute in a style very much inspired by Miles Davis. They played several straight-ahead jazz standards, mindfully keeping the volume low. Many of the audience members ignored the band and talked over them. At the end of the first song, no one clapped. After a period of uncomfortable silence, Abney looked as if he was going to start the second tune, but then paused for a moment and then said "how are you all doing?" Two or three people in the back of the room clapped, but most of the other patrons started talking louder. Abney introduced the members of the band and announced that they would play a rendition of "Caravan." Overall, most audience members, of which were mostly older white men wearing shirts and ties, were focused on eating or talking to
nearby patrons.

Figure 19: Mario Abney's impromptu quartet auditioning at the Windsor Court Hotel. Photo by the author.

After the performance, Abney stood outside in front of the hotel with the other musicians as they waited for the valet to retrieve their cars. He paid them what he had said he would and thanked them. Abney said that he did not think that he would get the gig, particularly because they did not start on time. We can only speculate as to what the patrons thought of the performance. Contextually, this was a case where the musicians were to provide relaxed background music for an upper class, affluent audience. It seemed as if Abney and the other musicians were not used to playing gigs where the audience totally ignores the music. Because of the lackluster audience response, some
readers familiar with New Orleans may ask why I included this story when there are so many great musical stories to tell where the audience is engaged and the musicians are on fire. Some might say, "that's not New Orleans," as Abney said about what happened at the jam session a day before. Such thoughts point to a number of values connected with the kind of experiences that would be considered authentically New Orleanian, and those that would not. Although ethnographically defining what is and is not understood as authentic can be a complicated task, such sentiments can provide insight into the ideology of the people, and groups of people, who share them. It is true that it may not be the side of New Orleans that is often celebrated in film or prose.

Whether or not this experience seems 'authentic,' it accurately reflects the vicissitudes associated with being a professional jazz musician and life-long jazz student in and around New Orleans. Spending hours on the phone calling and inspiring band members; paying musicians out of one's own pocket to make a project work; playing gigs with less than enthusiastic audiences; trying hard to get bandmates to show up on time; putting in time that is more demanding than many 9 to 5 jobs; and being ordered by police to stop playing due to a noise ordinance, are experiences shared by many musicians inside and outside of the city. As New Orleans poet and journalist Kalamu ya Salaam has written "living poor and Black in the Big Easy [New Orleans] is never as much fun as our music, food, smiles, and laughter make it seem." With that said, New Orleans may be one of the only American cities where you can play for a relatively indifferent crowd in a hotel, then walk up the street and sit in with a brass band consisting

of almost 20 black musicians playing for a crowd of dozens of people on a street corner. I will explore this experience below.

_Sitting In with the To Be Continued Brass Band_

After the Windsor Court audition, I drove Abney back to his house to change and prepare for the night's activities. He wanted to go busk on one of the streets in the French Quarter near Bourbon Street. During the short drive from Abney's house, he told me he wanted to see if a band that usually sets up on the corner of Canal and Bourbon Streets was playing. He said that they regularly play there and draw large crowds. As we drove up Canal Street past Bourbon, I heard the boisterous and spirited sound a brass band and saw about 40 or 50 people in a crowd engulfing the musicians. It was a block party, and Abney told me they are out there playing almost every day, despite the city trying to shut them down by enforcing a noise ordinance on Bourbon Street several months prior. Their name was the To Be Continued Brass Band (TBC), and they were started by young black men who grew up in the 7th and 9th wards in 2002. At that time the core members were young, most being in middle or high school. For its members, the band was an alternative to a life of gang violence and drug sales, which members said, was the path for many of their peers. Before hurricane Katrina, they were gaining notoriety with Quest Love of the Roots wanting to do a project with them that could have afforded them international recognition. However, Katrina tore the band a part, as many of its members lost their homes in the flood and moved to other cities. However, in the years following Katrina,
the band reassembled with some old and newer members and started playing on the corner of Bourbon and Canal Streets again. 393

Two months prior to my arrival, city officials were trying to prevent the band from playing on the corner where TBC became famous. Sakakeeny explains:

In the evening of June 15 to be exact, "Quality of Life" police officer Roger Jones was ordering the To Be Continued Brass Band to cease and desist their performance at the corner of Bourbon and Canal Streets. Band members faced a court summons if they refused to sign a form acknowledging they had violated Section 30–1456 of a city ordinance, which Jones produced on New Orleans Police Department letterhead adorned with the names of Mayor Mitch Landrieu and Police Chief Ronal Serpas: "It shall be unlawful for any person to perform any street entertainment on the sidewalk of Bourbon Street…between the hours of 8:00 pm and 6:00 am."394

Abney told me that members of the community rose up in opposition to the city's ordinance, which led to the administration relenting and allowing them to play on the street corner again.395 Yet, this continued to be a struggle for all street performers as city officials regularly tried to pass and enforce legislation that would limit the agency of street performers. This relationship is problematic, because "New Orleans's economic survival is dependent on young musicians to renew culture and to do so in publicly accessible spaces, but the corner where musicians gather slips into a gray zone between competing discourses of marketing, policies of governance, and value chains of the cultural economy."396

394. Sakakeeny, Roll with It: Brass Bands in the Streets of New Orleans, 70.
395. For more on the community backlash and politics involving the Vieux Carré Property Owners, Residents, and Associates, Inc., who is known for working with the police and city council to try and outlaw street performing as a part of their gentrification efforts, see ibid., 71.
396. Ibid., 70-1.
Sakakeeny explains that "the TBC is the most recent in a long line of bands that got their start playing for tourists' tips in the French Quarter, and some of those musicians—including the founding members of Rebirth—have gone on to successful careers."397 The primary music-learning environments for the members of TBC and other local brass bands were on the streets, in churches, and, in public schools. Particularly influential on the sound is the tradition of marching bands in black schools "where high school bands emulate those of historically black colleges and universities such as Southern, Grambling, and Florida A&M." Sakakeeny continued:

In New Orleans school marching bands are also integrated within an expansive tradition of street music performance, including jazz funerals, second line parades, Mardi Gras Indian ceremonies, and Mardi Gras parades, and they serve as a feeder system for the brass band tradition. Band directors require students to learn the rudiments of reading and playing music in an ensemble while luring them with arrangements of contemporary popular music, known as "radio tunes" [melodies from contemporary pop music] . . .398

The music-learning methods for these black youth today are similar to those of the past. Jazz emerged around the turn of the twentieth century in New Orleans, from relatively poor, working-class black communities in a racially segregated society where blacks occupied the subordinate position. Musicians synthesized a variety of musical elements from African, black American, European, and Caribbean antecedents to create a distinctive musical tradition that would become known as jazz.

Unique educational models and ways of thinking about musical improvisation emerged that relied less on music reading and logical analysis and more on oral, aural, visual, verbal, and physiological modes of learning. Within this context, what I refer to as

397. Ibid.
398. Ibid., 39.
*organic jazz education* emerged as a process and musical tradition that unfolded through musical, visual, verbal, and physical interactions among jazz musicians over time.

Monson explains,

> In the absence of a formalized jazz pedagogy, all jazz musicians in some ways had to become their own music theorist, devising harmonic approaches and individualized practice routines that enabled them to maximize their aesthetic agency and creative success on the bandstand.

In a sense, the improvisational tradition that developed allowed students to draw upon useful musical experiences from a variety of sources while asserting their own personhood through an individualistic approach to music. Paul Berliner explains that "Many of the African-American band teachers did not actually teach improvisation but their sympathy and respect for jazz encouraged students to apply the general skills they had acquired through more formal musical education to their practice of jazz." This point is significant because it illustrates how certain educators fostered inspiration among students through social interaction. Moreover, in black high schools and colleges, many of which do not have jazz ensembles and are not connected to the formalized methods of jazz education developed over the past forty years, the marching band became a musical safe haven and environment where many students learned to play, including Louis Armstrong himself.

Since the emergence of jazz, black musicians have developed a curious and indirect relationship with music colleges and universities. Berliner explains that black students who were able to extend their rudimentary music education from public school

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into higher-learning institutions would blend the "differing worlds of musical knowledge, thus contributing to a mutual artistic exchange that continually enriches jazz tradition." 401

Ultimately, many of these black musicians would return to their home communities and share the knowledge that they learned with their peers. Such knowledge can be disseminated directly or indirectly by musicians and community members like Abney.

There is an observable gap between the social circles, musical values, and performance practices of many black brass band jazz musicians and the students of all races enrolled in college jazz programs. There is evidence that many students in formalized jazz programs and, as Abney said, "straight-ahead-head" jazz advocates ignore or disregard brass band music, considered as not being "real jazz." New Orleans clarinetist, jazz historian, and educator Michael G. White recalled that:

A year with the university's stage band exposed me to widespread prejudices: most music teachers and modern jazz musicians generally disdained authentic New Orleans jazz. They viewed the earliest jazz style as primitive, musically valueless, Uncle Tom music; or they confused it with its commercialized, comic, and bland imitation, Dixieland jazz. 402

I argue that this disdain or, at best, negative attitude that regards the music as simplistic and easy can be seen as applied to a number of styles within the black musical continuum, including blues, funk, R&B, and hip-hop—all of which influence the music of bands like TBC.

Musicians such as Abney, Slaughter, and Addison have the training and musicianship to act as the competent agents and connective tissue joining these disparate parts of the jazz community. I place Abney in the tradition of musicians that have studied

401. Ibid., 55.
in formal and non-formal spaces, but synthesize and process it all through a black musical context and recirculate it among the community. To be an effective conduit between these different jazz communities, one's musicianship must be of the highest order. On one hand, many of the jazz educators and students that disregard the importance of studying traditional and brass band jazz, or other non-jazz styles of the black musical continuum such as funk, R&B, or hip-hop, are unable competently to play those styles of music. They may also not be knowledgeable of local social conventions that would allow them effectively to communicate with and immerse themselves in the brass band community. On the other hand, many brass band musicians have not studied straight-ahead forms of jazz and would be uncomfortable sitting in at those kinds of jam sessions or gigs, such as the one at Irvin Mayfield's Jazz Playhouse. But Abney is among a rare class of jazz musicians that have the musicianship and social competence to be accepted into these disparate jazz-learning communities.

After Abney and I parked the car, we walked toward the corner of Canal and Bourbon Street. The vibrant polyphonic sounds of five trumpets, five trombones, three drummers, and a tuba player filled the air. The musicians stood with their back to the wall of a Footlocker shoe store, adorned with a huge painting of the store's logo and name. The somewhat close proximity of the building across the street created a natural echo for the band. Older and younger black men wearing white or black sleeveless undershirts (vernacularly referred as "wife-beaters" or "beaters"), black t-shirts, or no shirts at all intermingled with a string of college aged white and Latino men and women dancing by

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403. Since my fieldwork, the Footlocker is no longer at this location and the famous wall insignia has been painted over. This data was obtained examining Google Maps "street view."
as they headed toward the Bourbon Street entertainment district. A white box, presumably repurposed from scraps to be thrown away, was in front of the musicians as a receptacle for tips. A slender black man also walked up and down the length of the crowd holding up a brown box actively soliciting tips. Some of the black men in front of the band were dancing in a shuffling style, keeping their feet very close to the ground. As Alan Lomax pointed out, "if you want to shake all over like the second liners are doing, your feet have got to hug the ground. This is another part of the African heritage, the sliding step." Lomax's musical description of a street band in the early 1980s is just as relevant for the TBC band:

These New Orleans jazzmen danced with their horns. They also play with tone, range, whooping, yelling, and laughing. They are part of a street ballet with a cast of hundreds where everybody is doing their own thing right on the beat. This isn't chaos, it's black tradition right out of Africa.

[Film footage of a West African ceremonial parade with dancing similar to that of the New Orleans dancers.]

This is how West Africans parade with the band an integral part of the dancing crowd...

As I came into close proximity to the band, the trumpets and trombones repeated the song's primary bluesy theme several times, followed by a short interlude which consisted of a syncopated melodic material in which trombones broke into harmony. This was followed by a return to the primary bluesy for two measures. Then the trumpets played a rhythmic call in which the whole band subsequently responded with a syncopated riff. This was followed by a strong unison phrase that erupted into a flurry of improvised growls by a couple of trumpet players, along with a trombone player executing bluesy...

404. Lomax, *Jazz Parades: Feet Don't Fail Me Now.*
405. Ibid.
run the length of an octave. Other horn players improvised runs, leading to another short syncopated interlude section. As Lomax described:

From a distance the band has a big goal for unity, but close in you can hear the bandsmen breaking out of the arrangement in hot licks responding to each other. 406

The foregoing evocation of the musical form above aims to demonstrate the unique nature of some of this music. I should note that many of the musicians do not necessarily think of their music in those terms, but rather understanding the music implicitly or 'naturally,' by ear. Although not all of the songs possess complicated melodies or formal structures, there are songs that would require a degree of musical and cultural immersion to learn. This is also true of traditional New Orleans jazz, which students of post-bop suppose is rudimentary and easy until they try to do so themselves.

Wynton Marsalis, New Orleans trumpeter and director of Jazz at Lincoln Center in New York, recalled thinking that the music of Louis Armstrong was easy until he tried to play it and discovered how challenging and sophisticated it was. In an interview he explained how his father Ellis Marsalis got him to take the music more seriously:

My father would always say, "man, you have to check Pops out." And I was, "man I don't want Pops." And in New Orleans too, there is so much what we call "Uncle Tomming" goes on, there's so much of that that goes on, playing Dixie, shuffling, in my time I hated that with an unbelievable passion—when I was going up. There's no way for me to even express the type of anger and hatred I had toward that type of behavior, so I could not appreciate Armstrong.

But when I left New Orleans, and I was in New York at that time, my father sent me a tape, it was a cassette tape. And it was of Louis Armstrong playing Jubilee. He was like, "man why don't you learn one of these Pops solos." So I put it on and it sounded easy. It was Louis Armstrong playing

406. Ibid.
Jubilee, and I thought "man this is easy." I'm used to playing all these fast solos, Freddie Hubbard, Dizzy Gillespie, so I put it on and started to work on it. Man, I could not play this solo at all. Just the endurance of Louis Armstrong—he never stopped playing. He was always up at high B's, and when I got to final chorus I called my father and said "man, I didn't understand about Pops." He just started laughing and said "that's right." 407

Today, Marsalis is a strong proponent of Louis Armstrong's music and legacy. His story demonstrates how certain forms of jazz within the black musical continuum were viewed as too simplistic, old, or rudimentary. Yet, when musicians sit in or play the music without proper study, they commonly find themselves unable to do so effectively.

While the music was playing, Abney walked up to one of the TBC trombone players that he knew in the band and told him he brought a friend that plays trombone to make sure it was okay that I sit in. Abney soon waved to me and I put my trombone together and walked over toward him and his trombone-playing friend. Using my ear, I caught onto some of the bluesy riffs and fit in to what was being played to the best of my ability. After a while, one of the trombone players started to take a solo. Another trombone player soloed after him. Then they looked at me and I took a solo. I had noticed that the musical vocabulary employed by both trombone players, and myself, was massively influenced by jazz and funk trombone innovator Fred Wesley—whose style was greatly influenced by J.J. Johnson and Wayne Henderson. In the way that J.J. Johnson inspired a "school" of jazz trombonists, I would argue that Fred Wesley produced a diverse school that influences a range trombonists that specialize in funk, jazz-rock fusion, R&B, Latin jazz, to hip-hop, to the brass bands. Many of his signature licks, the organization of solos, and tone conception influence many of these trombonists.

Based on the prevalence of funk and rock-influenced music in many spaces representing the black musical continuum, I once questioned if funk, whose language emerged from blues and bebop/hard-bop influences, was becoming the new default black musical language. Although I'll forgo further analysis of this question here, for an in-depth analysis of the influence of funk rhythms on New Orleans music, see Alexander Stewart's "'Funky Drummer': New Orleans, James Brown and the Rhythmic Transformation of American Popular Music." 408

After sitting in with the TBC band for about a half hour, Abney and I adjourned to go set up and street perform elsewhere to make some money. Usually, when one sits briefly with other street performers already playing, they do not take any of the tips accrued while they were sitting in. In addition, it is a kind gesture to refuse if offered, depending on the prior relationship had with the musicians. We walked to a spot on the corner of Royal and Iberville Streets, across from a Capital One Bank ATM, and adjacent to a Walgreens drugstore. Our setup was similar to the one we used outside of the Café Du Monde, although Abney left his amplifier at home and we just used mine. As before, we played along with a variety of music tracks. In addition to several straight-ahead jazz songs, we played latin-jazz-rock fusion cover songs from Santana, "The Thrill Is Gone" by B.B. King, and a number of other R&B and hip-hop arrangements. Periodically we stopped the tracks and played songs made famous by brass bands, such as "Do What You Wanna." In such instances, I usually played the bass part with my trombone while Abney played the melody. Occasionally I would take a solo and Abney would play the bass part,

albeit higher, on his trumpet. Our location was what I would consider off the beaten path. It was a block away from Bourbon Street to the northwest, which had droves of people on it, and Decatur Street, a block and a half to the southeast. There were other street musicians on nearby blocks, although they were outside of earshot. After we finished playing, we walked up Bourbon Street. It is a red-light district with strip clubs, live sex shows, restaurants, and nightclubs that blast hip-hop and pop musics. Although I did spend the rest of night observing things on Bourbon Street, I will forgo a more detailed discussion, as it would take us beyond the intended scope of this chapter.\footnote{For more on Bourbon Street see Richard Campanella, \textit{Bourbon Street: A History}, vol. Baton Rouge, LA (LSU Press, 2014). For a feminist critique of socio-cultural dynamics that play out on Bourbon Street during Mardi Gras, see Vicki Mayer, "Letting It All Hang Out: Mardi Gras Performances Live and on Video," \textit{TDR (1988-)} 51, no. 2 (2007).}

\begin{center}
August 27, 2010
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\textit{Monteleone and the Saints Football Game}

As with the days before, Abney spent the late morning and early afternoon calling musicians, sharing inspiring words of wisdom and making sure they were prepared for the evening's performance. The Abney Effect was scheduled to perform in the evening at the Blue Nile. A big New Orleans Saints professional football game was also happening, and Abney thought that we would be able to street perform for the crowd while they arrived at the stadium, and then have time to make it to the Blue Nile for the evening performance. Musician friends periodically stopped in unannounced during the day to talk about upcoming musical events. Abney also warmed up his trumpet a bit with long tones. He had recently been struggled with an issue where his lip was not responding as usual. This prevented him from playing with the ease with which he was accustomed. It
was frustrating and a bit daunting since playing trumpet was the primary way he made his living, and he did not want things to get worse.

In the afternoon, around 3pm, we left Abney’s home and went to pick up Slaughter who lived fairly close by. We then drove down to the French Quarter, parked, and walked to a spot across from the main entrance of the Hotel Monteleone. It was raining, so we set up in the entrance to a business that was closed. Built into the sidewalk in front of the entrance were the words "Hurwitz-Mintz Furniture Co." We had about one-hundred square feet of space fully protected from the rain. Earlier in the week, we had also set up and played under the awning of a business that was closed. In a study of the top ten rainiest cities in the U.S. released by WeatherBill Inc., New Orleans is listed as the rainiest city in the country, with an average annual rainfall of 64 inches.\footnote{Mark Schleifstein, “New Orleans Ranks 3rd in Most Rainfall, Rainy days, Says Weather Data Firm,” The Times-Picayune, New Orleans, LA, 2014, accessed January 15, 2016, http://www.nola.com/environment/index.ssf/2014/04/new_orleans_ranks.html; “Top 10 Rainiest US Cities and the One Billion Dollar Question,” Weatherbill Inc., accessed January 15, 2016, http://www.climate.com/assets/LandingPageDocs/Top-10-Rainiest-Cities-Summary.pdf.} However, Abney and Slaughter both noted that although it rained almost every day, the duration was often limited. Luckily for street performers and vendors in the French Quarter, many entrances to buildings have some kind of covering the enables them to stay dry when there is moderate rain. Across the street stood a black doorman at the hotel, who opened the door and greeted guests. In addition, there was dozens of people coming and going at the hotel, which made this a good spot to play. Once we started playing, men, women, and children all started talking out digital cameras to take our picture. Periodically, someone walked across the street and put some money into our cardboard box receptacle.
At this performance, Abney incorporated more songs that would be recognized as "authentically" New Orleanian. He started to play the melody to "St. James Infirmary" at a slow, dirge-like tempo. Slaughter came in doing a combination of the bass line and accompanying riffs. I was still setting up my gear, but thought that I should try to take the bass line to free up Slaughter. Although I knew the melody and words to the song, and could outline the changes by ear when soloing, playing the bass line forced me to be more precise. At first, I played whole notes and lacked accuracy finding the correct tones. After a chorus, Abney turned to me and played the bass notes quietly so that I could hear them while Slaughter started to improvise virtuosically based on the song's melody. After another chorus, Abney turned and started to play again, but I was still struggling with the bass line. He turned to me again and said the names of the bass notes as I was supposed to play them. By the third or fourth chorus I had the changes down, but my rhythmic interpretation was lacking. After the song, Abney explained "I notice one thing that trad trombonists do, in a situation like this, instead of holding the note, and playing whole notes, they would just keep pushing [playing mostly quarter notes]."

This lesson was confirmed when we went left the Hotel Monteleone and traveled to Louisiana Superdome to perform for people coming to the game. A tuba-player friend of Abney's came to play with us. He had been playing on the streets in New Orleans for many years, and gave us all suggestions on how to make more money as we played. He explained that people like to hear recognizable songs associated with New Orleanian music. Thus, we started with "When the Saints Go Marching In." In this ensemble,

411. Mario Abney, interview by author, August 27, 2010, New Orleans, LA.
Abney played the melody with his trumpet, Slaughter played a counterpoint on his tenor saxophone (similar to what a clarinet would play), I played in a "tailgate" trombone style that consisted of outlining chordal movement while incorporating growls and scoops, and the sousaphone player followed the bass line similarly to the way Abney had described to me earlier. Also, Abney played his trumpet with his right hand, while he provided the rhythmic pulse with a tambourine in his left. After several choruses, Abney started to sing the words to the song. Slaughter and I stopped playing and started singing along as well. While using my wrist as a trombone stand to secure the instrument, I started to clap along on beats two and four. The sousaphone player continued to play. We were set up in front of a sign that said Catty Car Corner restaurant, a couple of blocks away from the Superdome. After singing, Abney led us in a rhythmic riff in which we outlined the changes. At this time, droves of people started to walk by. As they did, we started to play louder.

At the end of the song, the sousaphone player said that "lots of singing and yelling, and carrying on, and hollering, that's what's gonna get—hot," meaning that is what is going to induce tips. He was concerned that we were not pulling in enough money based on the amount of people passing by. Abney added "one person should always have lead, and the other should be playin' background." The sousaphone player then asked Abney if he knew a particular song, whose name I did not hear and which I also did not know. As Abney and Slaughter played the melody and background, respectively, I listened tried to pick up the changes in order to play tailgate with them. Periodically the sousaphone player stopped, clapped his hands on two and four, and
would yell catchy rhyming phrases at the passersby, such as "a dollar'll make ya holler."
Nevertheless, he would soon return to playing sousaphone. In between that and the next
song, he asked the three of us if one of us could play sousaphone, "'cause we need
somebody talking shit," meaning that we needed somebody interacting with the crowd. I
did not know the fingerings, and Abney did not want to play due to his lip troubles. Next,
we played another song with which I was unfamiliar, although the harmonic changes
were similar to those of "Down by the Riverside." In an attempt to increase the display of
showmanship, Abney put his trumpet down and started playing the tambourine and
singing the song. As the energy level and engagement with the crowd increased, our tips
did increase.

They increased even more when the sousaphone player held down a groove and
Slaughter started loudly chanting, "Who dat? Who dat? Who dat say they gonna beat
them Saints?" Although the exact origin of the chant is the object of controversy,
especially with its similarity to the Cincinnati Bengals' chant named "Who Dey" along
with chants sung at a couple of black colleges in the 1960s and 70s, it became popular
among Saints fans during the 1983 season. This was spurred on by a recorded version of
"When the Saints Go Marching In" by vocalist Aaron Neville, backed by five Saints
football players who chimed in with the "Who dat" chant. Although the claim of a Saints-
based origin of the phrase is questionable, the catchphrase "Who dat say? Who dat"
may be traced back to minstrel shows in the 1800s, where white and black actors in blackface
caricatured black music and speech with lines such as "Who dat nigger in e door I spy? | Who
dat nigger in e door I spy? | Dat old Scip, by de white ob him eye: | Zip e duden
Yet, the minstrel origins of this chant are not a commonly known fact and deter few from reveling in it. Although the sousaphone player was correct in saying that our money would increase with more shouting, I have to admit that it was a bit uncomfortable for me, as the style of street performing I had adopted in the Midwest did not incorporate much verbal interaction or chanting. Yet, there is a style of street performance that incorporates elements of showmanship, particularly verbal engagement with the crowd. Some performers will even bring designated "hype" men or women, i.e., someone who engages directly and aggressively with the crowd, for the express ultimate purpose of soliciting tips. In addition, among brass bands, unison chanting or singing of catchy phrases is common.

While we sung the "Who dat" chant, the sousaphonist started playing the popular syncopated bass-line figure used on numerous New Orleans tunes, including ReBirth's "Do What You Wanna," one of the most commonly played brass band standards. There are several names for this bass figure, including Spanish tinge, habanera, or tango bass line. Jelly Roll Morton called this rhythm the "Spanish Tinge" and explained "if you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz." Abrahams, Spitzer, Szwed, and Thompson called

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this the "Spanish-African Tinge," and noted the deceptive nature of its title, insofar as the origins may be largely African:

But "Spanish" seems to be too specific a term to locate these rhythmic and musical patterns. Underlying Morton's Spanish tinge, whether in a bass line or in the accenting of a melody line, was an uneven rhythm pattern characteristic of Sub-Saharan Africa and perhaps all the musics of the black diaspora—what Ghanaian ethnomusicologist J. H. Kwabena Nketia calls additive rhythm (as opposed to the even units typical of European rhythms).416

Abrahams, et. al, note that this rhythm infused many early jazz songs, including the "Charleston" and numerous songs by Jelly Roll Morton, Prof. Longhair, and many others.417 Many people consider New Orleans a Caribbean city, and the Spanish tinge reflects the important Caribbean musical influences prevalent in New Orleans music.

Figure 20: Sousaphone bass-line figure transcribed by the author.

Passersby responded well to this musical combination. The tinge bass line coupled with the horn players chanting, and Abney increasing the vigor of his tambourine work, caused a steady stream of tips. Within this context, making money was the goal. Among the musicians, if chanting and dancing was necessary to get steady tips, then that is what was encouraged.

417. Ibid.
At the Blue Nile with the Abney Effect

After we left the Superdome, we stopped by Abney's home to shower and change for the evening's performance at the Blue Nile. The club was located on Frenchman Street, and was in walking distance of a number of other clubs featuring live music, including The Maison, The Spotted Cat Music Club, Snug Harbor Jazz Bistro, and The Dragon's Den, all of which I visited and performed at with Abney at some point during the week. The Blue Nile had a stage and bar downstairs, and a stage upstairs connected to a balcony. We were to play upstairs. In an attempt to draw people into the bar from the street, Abney decided to have the whole band start outside the club and march in playing music. He started by playing a bluesy riff that the rest of the band joined in on. Including me, we had three trombone players, two saxophonists, a drummer, keyboard player, percussionist, guitarist, and Abney on trumpet. Abney's band exemplified a crossroads of musical and geographic backgrounds. Some members had not studied music formally and were from New Orleans. Others, such as trombonist Wes Anderson, were attending the University of New Orleans as a jazz major. Guitarist Matt Clark had studied at Berklee College of Music. Trombonist Michael Watson was originally from northern Ohio, studied jazz at Cuyahoga Community College, and joined the Marines as a musician where he chose to be stationed in New Orleans. He had recently ended his service in 2010 when he decided to stay in New Orleans and has become one of the most prominent jazz trombonists in the city.

Despite the diverse backgrounds and experiences among the players, I found that there was a common musical language among them, grounded in jazz-funk/rock/latin fusion with a bit of neo-soul. The inspiration for the Abney Effect band originated around 2001 when Abney was a student at Central State University in Wilberforce, Ohio. He was particularly impressed by Roy Hargrove's RH Factor, and explained that the group "kind of helped to open my ears to something I was kind of hearing but didn't really know I was
hearing." He recalled that at the time he was really into straight-ahead jazz and that he almost became a "jazz fundamentalist" harboring the idea that "if it ain't jazz it ain't real music." But The RH Factor "touched another side of my musical soul because the presentation of the music reminded me of all of the different things that I grew up listening to—or kind of forgot about." Ultimately, he said:

> My goal with the Abney Effect is to put instrumental jazz music back in the consciousness of people, or help do my part. I'm not going to say like, my goal all by myself, but I would like to do my part for what the Creator has blessed me with inside, to put instrumental music back out in such a way where it's in the consciousness and the hearts of people and where the songs inspire them whether it's with or without words, where they feel like, yeah that was music. . . Music heals people.

Abney often used the terms *soul* and *soulful* to describe the experience he wanted his musicians and audience to have. He explained that he liked the "whole soulful sound" of a live band, which reminded him "of a Saturday Night in Chicago on a soulful get-together with some friends, and we're all listening to some deep house and disco CDs."

He also mentioned:

> I try to bring people together with the band and just have a show, a great show where people just feel good—have a soulful experience like "oh remember that night that we danced to that band that was playin'" not that we're a dance band, but "we danced to that band that was playin'. The musicians sounded so great like something out of a storybook." That's what I want people to say. I want people to hear my compositions and be moved to move.

The culturally-charged terms *soul* and *soulful* can be challenging to define because they often denote a collective way people feel. Widawski explains that

421. Ibid.
422. Ibid.
423. Ibid.
424. Ibid.
The noun-forming prefix word *soul* is yet another lexical element associated with African-Americans. The word itself has numerous meanings and connotations in African-American culture. In general, it is used to describe any characteristic of African-Americans including food, music, language, handshake, etc., suggesting a deep and shared cultural identity as well as group allegiance and affirmation.\(^{425}\)

Clarence Major describes soul as

> Essentially the essence of blackness; the sensitivity and emotional essence that derives from the blues; the heritage that is black; a natural process; black authenticity; feeling for one's roots, as demonstrated in black music and literature.\(^{426}\)

Major relates this term to "feeling" or "feelin,'" which Major defines as "emotional honesty."\(^{427}\) It is hard to put the subjective, phenomenological dynamic of the term into words. What does *soulful* feel like? Perhaps I could say the same of soul, within the black cultural context, as Gabriella Farina said of phenomenology itself:

> A unique and final definition of phenomenology is dangerous and perhaps even paradoxical as it lacks a thematic. In fact, it is not a doctrine, nor a philosophical school, but rather a style of thought, a method, an open and ever-renewed experience having different results, and this may disorient anyone wishing to define the meaning of phenomenology.\(^{428}\)

Soul, within a black cultural context, is a subjective style of thought, an ever-renewed experience, a way to feel, a way to relate to others non-verbally, and way to exist in the world.

One form of soulful expression that Abney incorporated into his stage show is dancing. He had claimed that inspiration to coordinate dance moves on stage came from experiences he had with a youth band out of Dayton, Ohio named Serious Young.

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427. Ibid., 168.
Musicians, as well as his time in a school marching band. He explains, "My experiences with marching band . . . taught me how to feel the beat and dance in a certain way." When Abney first took the stage after walking in, he started grooving up and down to the beat, inspiring other musicians to do the same. Periodically he turned his back to the audience in order to communicate non-verbally with the drummer by bobbing up and down. Through this action, Abney sought to get the rhythm section to play with more energy. Following solos by Watson and Abney, Abney, Watson, and Anderson started bouncing up and down in unison, and I joined in. While the keyboard player soloed, Abney continued leading his energy dance, periodically signaling us to play improvised, unison horn hits. This happened for many of the solos in many of the songs. Through dance, Abney kept the energy level of the musicians high, directed the tempo he preferred, and created an interesting spectacle for the audience. In one song, Abney improvised a line dance on stage, then led the horn players into the audience and continued the dance, where some audience members joined in. In songs with a Latin groove, several members of Abney's band picked up percussion instruments to add sound and energy to the music.

After the performance, Abney and the rest of the band communed in a room in the back. Abney was seated on a couch with ten separate stacks of dollar bills in front of him. From the money he collected from the audience as tips, and the money paid to him from the Blue Nile, he split the bills evenly with all of the musicians. As he counted the money, the musicians fellowshipped and bonded through what I call black collective

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429. "The Abney Effect Band With Mario Abney"
memory sessions. Amid jokes and small talk, some of the musicians related through stories about musician friends or experiences. One of the musicians asked how I knew Abney, and I proceeded to tell of meeting him and his friend Stacy Dillard at jam sessions in black bars when I was in high school. When I mentioned Dillard, Slaughter chimed in, saying

*Slaughter:* Stacy Dillard is the shit!

*Goecke:* That's my dogg man, he took me under his wing for a minute man. Him and Mario man—when I was coming up trying to learn, they was real nice.

*Musician 1:* You gig in in Columbus right?

*Goecke:* Yeah.

*Musician 1:* You know the cat named Eddie Bayard.

*Goecke:* Sax player. Yeah man.

*Musician 1:*:[high pitched] Whoooo! That's the nigga, bro!

*Goecke:* Yeah Eddie, man. We had the band man, me, Mario, Eddie, the Afro-Rican Ensemble.

*Abney:* Yep, yep!

*Goecke:* Dean Hulett [bass player].

Several musicians proceeded to talk at once, acknowledging their appreciation for the musicians being named. Conversations about Eddie Bayard, in particular, continued as musicians expressed how great of a musician he was. Within this kind of musical social circle, discussing one's relationship with well-known musicians can create instant rapport.

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Waking up To a Second Line Parade

After only two or three hours of sleep, on August 29th I woke up to Abney excitedly telling me to get up and see something. I initially resisted getting up and asked what was going on. He told me "you'll want to see this. Get your camera!" Therefore, I got off the couch, grabbed my digital camera, and walked to the front door where I could hear the sounds of a brass band and people talking. I opened the front door and saw a second line parade dancing up St. Claude Street. It looked as if there was several hundred people, most of whom were black, of all ages. According to my watch, it was 11 a.m., and by this point I was wide awake and fixated on the exuberant crowd dancing up a fairly busy roadway. I reached the door just in time to see the bulk of the crowd sashay past.

431. Given the scope of this chapter and space available, I'm not able to include all of the rich experiences I had hoped to discuss. Thus, I've omitted August 28th. Significant activities that happened on this day were street performing at the Krewe of O.A.K. MidSummer Mardi Gras and performing with a black youth brass band on Frenchman Street. The former is celebrated yearly six months before Mardi Gras. This is an example of an event that came out of nowhere. One minute we were sitting in Abney's house, someone gets a phone call, and the next we were playing music to hundreds of half-naked white revelers in a uptown suburb called Carrolton. For more on the history of this event, see "Stoked for Oak: Mid-Summer Mardi Gras Ready to Roll," (August 28, 2015), accessed January 20, 2016, http://www.noladefender.com/content/stoked-oak-mid-summer-mardi-gras-ready-roll.

On Frenchman street I learned from Slaughter that some musicians avoid playing on the street there for money if they want to secure gigs in nearby clubs. He said that clubs might not want to pay you to perform inside if you can always be heard and seen nearby outside. I sat in with my second black-youth brass band, in which I had a trombone battle with a fellow trombonist. I also talked with an interesting street peddler. The man wore make-up, clothing I might consider genderless, and sold various pieces of art work, of which I bought one.
Leading the procession were a number of people holding banners. Behind them were others, seemingly between the ages of about 20 and 50, with a left or right hand up in the air as they danced forward to the beat. It reminded me of the way in which people in some black churches raise their hand or hands up in praise while they're catching "the spirit" during a worship service. Toward the middle of the procession, people of all shapes and sizes glided up the street. Some rolled bikes beside them, others pushed strollers with their babies inside. A number of people held umbrellas and bobbed them up and down to the music, while other broke into inspired moments of improvised dance. Further back in the procession was the brass band, whose members looked young; I suspect most were less than 35 years old, black, and male. I could see a sousaphone, a
couple of trumpets, some trombones, bass drummers, and snares. As they passed Abney's house, the horns took a break while the drums and percussion continued to play. Then the loud sounding of a sports whistle signaled the horns to come back in with melodic material. The attire of band members was casual, consisting mostly of solid colored t-shirts and dark jeans. In front of the band was a two-person film crew, capturing the action. I noticed that a number of white people brought up the rear of the procession. Given that the majority of the group was black, I speculate that some of the whites toward the back were tourists that wanted to get in on the action, but not impose. Behind the parade, the regular traffic from cars and buses patiently drove at a couple of miles per hour.

Figure 23: View from behind the second line parade on St. Claude Street. Photo by the author.
I asked Addison, who was standing in the doorway of Abney's apartment, how often this happens, and he said all of the time. And this day was particularly meaningful, as it was the fifth anniversary of Hurricane Katrina. Abney walked over and said "and it's gone just like that. See what I mean when people live the music down here. It has a purpose, man." In many of our prior conversations, Abney had emphasized how live music was an integral part of life in New Orleans with a deep meaning and purpose for its inhabitants. I asked them both how many times they had jumped in on a procession like that, and Addison said several, but warned me that you have to "second line." He explained that "if you ain't second linin' then you're gonna get ran over." I asked him what he meant by "second linin'" and he demonstrated a quick dance move and said "dancing." He continued "If you ain't dance, you gonna get trampled. I was just walkin', I wasn't second linin'. When you second linin' you got that flow. If you're walking you get bumped into. You gotta second line." I asked who was involved in the parades, and he said the locals grow up with them as children.

433. Addison and Abney, 2010
Figure 24: From left to right, drummer Julian Addison, trumpeter Mario Abney talking about second line parades. Photo by the author.

Spending the Day with Mardi Gras Indian Ivory Holmes

Following the second line past the house, Abney signaled for me to get ready to leave. We then drove to North Clairborne Avenue to meet up with Mardi Gras Indian Ivory Holmes. Abney had partnered with Holmes, who owned the Paradise Room, which was the headquarters for the Mardi Gras Indians Brothers & Sisters Association. The Paradise Room was a duplex shotgun house, although there was no wall inside to divide the two sides. This house had suffered major damage during Katrina, but Holmes had cleaned it up and was working to improve it. When we arrived, Abney and I walked in the left side of the duplex into an orange room adorned with colorful paintings, plants, and lacy fabric hanging down from the ceiling. Abney took me back and introduced me
to Holmes, who was lying on the ground working on the sink in the bathroom. I then
walked into the performance room which had purple and gold wall paper, a homemade
stage made out of wood and covered with light brown carpet, and a small P.A. system.
The walls were adorned with framed pictures of prominent Mardi Gras Indians along
with feathery crafts.

Figure 25: Ivory Holmes' Paradise Room, headquarters of the Mardi Gras Indian Brothers
and Sisters Association. Photo by the author.

While I walked around the house, I heard Abney in a back room yell out. I walked
to him to find that he just took a large drink of Jack Daniel's Tennessee whiskey. He told
me he had accidentally helped himself to some rice from the refrigerator that was a bit

351
rotten. Besides the old rice, the refrigerator was stocked with cans of Budweiser beer, liters of Coca-Cola, water, and bottles of what looked like Heineken. Bottles of water, a large bottle of wine and two bottles of Stars & Stripes discount cola (one cola and one grape flavored) were on a nearby table. On another table, I saw a flyer promoting a previous party, which read:

Mario Abney and Mardi Gras Indian Brothers & Sisters Association
Live Painting by: Varion Laurent
House of Groove Vol. 4
Jazz Fest Edition
April 29, 1460 N. Clairborne
Hosted by: Bobby EG
Door @ 9, $5 cover, $10 after 11
Food/Drinks

Abney made his way to the room on the front right-hand side and started playing the timbales. After a few minutes, Holmes walked in and said "all right, we're gonna get it started! We gonna get some publicity. Let's move under the bridge. Bring the bass drum, timbales, and bring your fuckin' ax, we're gonna kick it off!" Holmes planned a large party that was to take place in the evening, and our playing under the I-10 overpass was to promote the party. We walked across the street under the overpass and started to

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set up. Holmes posted a sign that said "Tonight Jam Session Mario Abney and the Abney Effect, Cover $7, Special Guest TBA." Holmes set up a metal electric-keyboard stand which he used for a large bass drum with the words "Back Beat" on them. As he warmed up, he used two wooden drum sticks and beat the head of the drum with one hand and tapped on the wood of the drum with the other. Abney set up two timbales and a ride cymbal. I grabbed my trombone and started playing the Spanish-African Tinge bass line. As I did, Holmes yelled "yeah!" By this time, I had learned most of the parts of ReBirth's "Do What You Wanna" and improvised new material based on that and other brass band music I had heard. At various times I played call-and-response figures with Holmes and Abney. Abney then grabbed his tambourine and played it on the side of a timbale while playing the timbale with a stick in his other hand. This inspired me to play the melody to "When the Saints Go Marching In," followed by a couple of choruses of Robert Johnson's "Hot Tamales: They're Red Hot," which is an 18-bar variation of the famous 16-bar "Ja-Da" ragtime progression (a similar progression was used by Sonny Rollins for his composition "Doxy"). This was followed by several choruses of "Down by the Riverside."
At first there were not too many people out walking around, but periodically someone danced by. At one point an older gentleman came over, excited and dancing. Holmes offered to hand him his cowbell, but he chose Abney's tamborine instead. Later, three young black girls walked over. One picked up Abney's tamborine, the other Holmen's cowbell, and the third danced. When we stopped to take a break, I talked with Holmes for a moment. He told me,

I run a non-profit the name of it is the Mardi Gras Indians Brothers and Sisters Association. And the reason we got organized, well we ain't really organized, but we had to organize ourselves because people are being exploited. Exploited by the paparazzi, by club the owners, basically pimping the Indian. I was tired of that shit (inaudible). So we got together and said "man, look we got to educate our brothers that's doing this so that we can make our own financial thing of it more or less than being the recipient from them. Why can't we go deal with Mr. Whoever and say, "this is what I want, this is what I need for the performer, this is what I
need for my picture—my suit, ourselfe vs. having somebody else do it for us. Besides that, we want to give this culture to our children so it can always perpetuate itself.435

Figure 27: Ivory Holmes discussing a brief history of the Mardi Gras Indians. Photo by the author.

He explained that they came together in 2005, right before Katrina, and that they put on three major events per year. Before the storm, they secured a venue for an event, but it could not happen due to the hurricane. He explained that the Paradise Room was his father's house, so he took a chance on taking control of it in order to build a performance and meeting space for him and his community. He explained that before having the space, they would need to pay up to $800 to rent locations. Having their own space eliminated much of those fees.

435. Ivory Holmes, interview by author, August 29, 2010, New Orleans, LA.
I asked him if it was true that they produce their own clothes, and he said that they
do all their own beadwork. He took off his hat to show me an example, and said, "we do
all the beadwork, we do all this by hand. All this stuff is done by hand. [This hat,] it's just
a little novelty I got, but it takes a long, long time to do it. It's like any other venue, you
know, people swap and trade. The culture is so spiritual to our people. I come and borrow
one of your patches and somebody notice one your patches and see me with that on,
they'd say, no Bab man, you got Mike's shit on." He said that traditionally the major
outfits needed to be new every year, although some of the younger Indians were not as
strict with those traditional rules. He continued:

It's a lot of fun, I tell, it's a lot of, lot of fun. There is nothing more fun to
me in the world than to dress up as an Indian and get that notoriety on the
streets, and the public. It's for the public, man. It's a very spiritual thing.
The reason this thing got started was because the whites back in the fifties
and sixties didn't allow us to participate in their Mardi Gras. The only
thing that they allowed us to do was carry the flag and pull the mule for
them. And our people got together and said, later for that shit. We can do
our own thing. They started parading as Africans, the Zulus. And that was
making a statement to the people that we ain't that shit ya'll think we are.
And then the Indians followed us. The Indians have been doing it for over
100 years. But the Zulu is a big, big black organization. But that's why we
got organized, because people of color weren't allowed to go into their
own street and celebrate their Mardi Gras. You know we built this
country.436

I then asked him how race-related issues have been lately, and he said that it has been
getting better. He explained that Katrina served to bring the community together. "From
my perspective I think the community has come together more seriously since
Katrina."437

437. Holmes, interview by author.
After we finished playing under the overpass, Abney and I drove to a spot in Tremé where Holmes and a couple other Mardi Gras Indians were staging a small parade. When we arrived, a group of about fifty people was marching up the street. The main musicians consisted of a bass drum, snare, and a couple of tambourines. There was one Mardi Gras Indian in full regalia leading the people up the street. They assembled in the middle of an intersection as music was performed and onlookers danced. It was raining steadily, although this did not deter the crowd as they were led to an intersection where the musicians stopped walking and continued to play. I grabbed my trombone and went over to the gathering. At this point, there were more people playing percussion, including
cow bells, Holmes on bass drum, and someone on timbales. A woman started to chant to the beat, "you got to have soul, soul, soul!" As she repeated this, several others joined in with her. Abney and I took the melody from the chant and started playing it. Then someone started the chant "get out the way, get out the way!" The grove became intensive as everybody continued to clap and dance. Then, without warning, the musicians stopped. A few people chanted "New Orleans," and that concluded the parade.

August 30 through September 1, 2010

*Discussions about Jazz Education and Race in New Orleans*

On August 30th, I stopped shadowing Abney and went to the University of New Orleans to observe some jazz education courses and talk with student and faculty members. I had contacted jazz guitarist and professor of jazz studies Brian Seeger, who agreed to allow me to observe his jazz improvisation class. The quarter had just started, so logistical questions about the syllabus and requirements for the class were still being discussed. Seeger handed out syllabi to students who had not attended the first class. Seeger explained:

Okey Dokey, paperwork. Paperwork—paperwork. Look, quick review of the paperwork for you new paperwork people. This first thing is like the official shit that I have to turn in to be all official. So I wouldn't get too worked up about it. Basically, the day you come in this class you have a B. If you wanna keep a B you just kinda do your assignments, and you're a cool person, and everything is fine, and then you'll get a B. If you wanna get an A, then you'll show some kind of brilliance at least in a couple of your transcription projects. That's the main thing I grade on is the transcription projects. But like I told everybody else, it's like, look man, life will bring—my fucking grade that you will get in this class will not have any bearing on anything. So, that being said, I wish I didn't have to do it. However, every couple of semesters there is some real slacker cat
that comes along that makes me feel like, "well I can't give this guy the same grade that I give everyone else," that would be wrong even though none of this matters. So don't even make me think about it. Just kill this shit, it's good for you. [laughter] 438

Seeger's anti-institutional persona is reflected aspects of what Wilf termed "new forms of charismatic, stereotypical indigeneity" in which certain jazz educators in formal environments disregard formalities through "iconoclasm, anti-institutionalism, lowbrow behavior, and male-centric interactional norms." 439 Wilf drew on Weber's notion of the "routinization of charisma," in which there is an attempt to systematize and replicate organic charismatic fervor, to expound on the hiring of "golden-age musicians" whose "performance experience with past masters motivates people to see them as 'indigenous' to the cultural order of jazz." 440 After the class, a number of jazz students expressed how excited they were to work with Seeger. They seemed to appreciate that he could be simultaneously laid back and non-conformist to perceived decorum, artistically demanding, and inspiring of creativity.

Demographically, in the jazz improvisation course there were approximately eight young white men, two white females, and two young black men in attendance. Thus, the course was composed of approximately 80% white students. I asked Seeger to share his thoughts on issues of race in jazz education. Seeger, who was white, told me that he was one of the newest faculty members at the University of New Orleans. He was particularly concerned with racial disparities among jazz educators when he initially applied for his job. So much so that he considered not taking the position:

438. Brian Seeger, "Jazz Improvisation" (lecture, University of New Orleans, New Orleans, LA, August 31, 2010).
439. Wilf, School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity.
440. Ibid.

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When I got hired there was 4 full time white guys, white middle-age guys and now I'm the fifth white middle-aged guy. And I looked at that and I actually at one point considered not applying for the gig because I was like, this is really strange that, you know, jazz is predominantly an African-American—it's predominantly an uproot of African-American ideals and it's definitely, mostly like an expression of a lot of African-American qualities or whatever, and it's ironic to be in an academic environment and it's a whole bunch of white middle-aged guys teaching that, it's like really, really strange.  

He added that this was particularly concerning since the jazz department was started by "an African-American man who had generally [hired] mostly African-American faculty members." Seeger noted that his job was offered to an African-American musician who turned it down after he learned of the relatively small amount of money he would make and lack of freedom versus what he could make and the kind of autonomy he could have in the private sector. Seeger only speculated as to why there were so few African-American educators. He mentioned "some people that I know in our community that would probably be good teachers here, they are not interested because they have very successful careers." He also realized that the lack of diversity does not look good for the school. He noted that he performed with many of his colleagues for years and does not sense that any of them are prejudiced in any way, and that if they were its "almost imperceptible." But he admitted that "if you look at the situation from the outside you would have to figure that something like that is going on." He also speculated that the reason more black faculty members are not prevalent is because the advanced-degree

441. Brian Seeger, interview by author, August 31, 2010, New Orleans, LA.
442. Ibid.
443. Ibid.
444. Ibid.
445. Ibid.
requirements filter out a lot of perfectly qualified potential educators that did not have the
resources or interest in getting graduate degrees.

After we discussed details about Seeger's upbringing and introduction to jazz, time studying music at Berklee, and time as an itinerant street musician traveling through Europe, he encouraged me to contact Harold Battiste to talk with him. As mentioned earlier, several musicians, including Abney, had talked about Battiste's mentorship and suggested that I should meet with him. Seeger gave me Battiste's number and set up a meeting for that evening. Harold Battiste was a jazz saxophonist, composer, arranger, and music educator born in New Orleans. Abney, my primary informant for the study, had recently spent time with Battiste. This reveals an important cultural theme within the black musical continuum that exists in more than just New Orleans. In many cities there are a handful of elder musicians, and in some cases audience members, with whom younger musicians seek to connect. When I arrived at his apartment, I first noticed the wooden African sculptures, paintings, and framed awards on the walls. An African marimba and wooden flutes sat neatly organized in the living room. On the living room table sat *The Isis Papers: The Keys to the Colors* by controversial Afrocentric psychiatrist Dr. Frances Cress Welsing, whose writings are popular within the black consciousness community. 446

We walked into the dining room area that housed a small piano. During our conversation, Battiste corroborated through his own experience part of Seeger's theory of why more there are not more black music educators. He explained that he was initially

hesitant when asked to join the University of New Orleans faculty because of experiences he had in the past. He recalled that when teaching beginning music to all-black elementary students, he was instructed to not try and teach them to read music.

One of the supervisors, that was a white guy, came by to supervise me at one of the schools that I was teaching. And I was teaching about reading music and he stayed out in the hall and then he called me at the end of school session that I was giving and telling me that I was spending too much time teaching them to read music and stuff because the parents wanted them to play some songs. I got really mad with him telling me something like that. I said, are you telling them children over at the white school not to learn how to read? Why you telling me not to teach them kids how to read?\footnote{Harold Battiste, interview by author, New Orleans, LA, August 31, 2010, New Orleans, LA.}

When it came to teaching on the college level, he continued:

When I came down here to teach, when Ellis [Marsalis] asked me to come help him start a jazz program, I told him I can't, I'm not gonna—cause see I didn't know about colleges then at this point, I didn't even understand the system. Except at UCLA when I was out at Los Angeles, they had me to come out there and do a couple of talks and it turned out that the students thought that I was on the faculty. But the cat that brought me there said, "man we would like to have you on the faculty, but you don't have any degrees." The Board of Regents couldn't even hire you at UCLA unless you got a Masters or Ph. D.

I didn't understand that. I said, well wait, if you brought me out here to talk to these people, and the students seen me out here and they want me, why do I have to go back and get a Master's degree to come out here and teach something that I'm already doing? He said that the university, they can't hire a person that doesn't have a degree. That was a wide awakening to me, because I didn't have no Masters—I didn't have no Masters. But I obviously know what I'm doing, and I couldn't understand that.

I was in my 50s and I said, man, I can't spend no two years to get a piece of paper to tell me that I can do something that I'm already doing. But I just didn't understand and I didn't know... The system is made up—that are based on things that are not the real thing! It's about—I don't know what they call that. Why have a system that would exclude somebody who
Battiste expressed his frustration with trying to fit into an academic system not conducive to the lives and circumstances of his life as a black American jazz musicians.

He ultimately did join Ellis Marsalis at the University of New Orleans to help him cultivate the new jazz department. Yet, he expressed his dismay that there were no black faculty members left when he said, "what sort of irks me a little bit now is that it has evolved into an all-white staff out there." He also felt there was a lack of recognition afforded to him and others that started the department. He was adamant that they should get "some recognition for what we went through to get it [the jazz department] where it is now." He recently went to the department to express his anger about this. He said "if nothing else, you should have all three of our pictures [original black jazz educators at UNO] up there so everybody knows that y'all didn't start this, y'all didn't want us here. But let it be known that we were here." I told him that when I visited the university earlier that day, I had seen a glass case with his recently published book *Unfinished Blues: Memories of a New Orleans Music Man* displayed. He said they put that up because of his heated visit.

Battiste's frustration speaks to lack of black representation, and therefore lack of black voice and agency, within many formalized jazz learning environments. The lack of representation of black students and educators ultimately propagates a lack of accountability for administrators and educators. When overseers of predominantly white institutions are not held accountable for racial inclusivity, the result can be lack of racial

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448. Ibid.
449. Ibid.
diversity, lack of cultural pluralism or multiculturalism, and lack of recognition of black antecedents. Lack of cultural pluralism, which I define as the condition in which under-represented groups of people participate fully in the dominant society yet freely maintain their cultural differences, results in many black students feeling as if they need to assimilate to white institutional norms. The unspoken demand to assimilate culturally seemed to be a source of frustration and hesitance by Battiste. Yet, when he went to the department to express his anger, he was attempting to hold administrators accountable.

Battiste's action of defiance in challenging a white institution is, in my view, part of black culture. The vernacular term and concept of "the struggle" refers to a shared experience by blacks to survive and thrive in a white supremacist society. And acts of defiance that challenge and seek to dismantle white supremacist institutional structures are part of a lifestyle for some. In this case, Battiste tried to appeal to the administration's sense of decency to acknowledge the black founders of the department through an increased visual, if not cultural, representation in the school.

Battiste also emphasized the importance of black people creating and owning their own institutions. He referred to a number of ethnic groups that owned their own cultural institutions and asked "what do we [black people] have? And then in my mind I said , well we got music, why don't we own that?" This mindset inspired him to create one of the first black owned record label in 1961

Years ago I started a record label, based on what Elijah Mohammad had espoused that we should own some of what we do, and that why I started AFO [All for One] Records to try to demonstrate to our people that this ain't that hard, it ain't that complicated. We can own it—all this talent around here and they had about four or five little white companies and
they was all signed up with them. So they made all the money while we made all the music.  

In 1991, Battiste revitalized AFO Records and developed a recording studio course for select students to learn the basics of the recording studio. The goal was not to develop sound engineers, but to provide aspiring jazz professionals with an understanding of how to use the tools of recording studios. He also had the idea that each graduate of the jazz department should cut their own record, which they were able to do through AFO.  

(To see a full transcript of Battiste's interview, see Appendix L).

Following our conversation, Battiste gave me his friend Ellis Marsalis' number. I called him the next day and set up a time to meet in the evening. Marsalis had a long and distinguished career as a jazz pianist and music educator. In 1967 he became an adjunct professor of African-American music at Xavier University in New Orleans, which he explained was really just for teaching a jazz course. He then became the first full-time jazz instructor in a New Orleans public school in 1974, when he joined the faculty of the New Orleans Center for Creative Arts (NOCCA) high school, a post he held until 1986. After teaching at Virginia Commonwealth University for several years, he returned to New Orleans in 1989 to develop and direct the new jazz studies program at the University of New Orleans.  

Marsalis' mentorship style with me was a bit different from that of Battiste. Some of the same topics such as racism within the academy were

452. See Chapter 4 "The New Orleans Center for the Creative Arts: From Jazz Mentors to a Jazz Institution" in Kennedy, Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and the Music of New Orleans, 113.
453. Ibid.
454. Ibid. Also Ellis Marsalis, interview by author, New Orleans, LA, 2010, 2010, Columbus, OH.
discussed, but in very different ways. Battiste discussed ideas related to black autonomy, such as the importance for black artists to own their own businesses and the idea of blacks developing their own institutions. Marsalis endeavored critically to interrogate the premise of my work with the intention of making it stronger, and he gave me advice for navigating the rough waters of jazz education reform within the academy.

One of the first research questions we discussed regarding race and jazz education was, "given that jazz is black music, to what extent can it be studied or learned without knowledge of black culture?" Marsalis said, "the way you phrase that is interesting." He then recalled that the son of a former classmate of his was pursuing a Ph.D. in African and African-American Studies and Marsalis asked,

Did they study any kind of music? He said "no." So, I asked him, I said "how do you study African and African-American Studies and you ain't studying no music? How do you do that? I mean how do you leave that out? And, it was mostly a rhetorical question because I already knew what the structure was. He then shared some of his concerns about my theory of the "black musical continuum," and offered some advice. He asked,

Do we have a language which can describe adequately in say academic venues, music that would reflect the experience of black people in America? From slavery to—well reconstruction didn't last that long to be that meaningful, that was more political. But slavery, to constructively examine that. Was there some kind of a segué out of slavery into segregation? Was segregation entirely new? Which is another problem we have, we too freely use the term new. Because when if you examine it, new is one more of those terms that's stuck on something that reflects whoever is using it either has heard, or doesn't fully appreciate and understand. Like I heard you talk about a continuum. Well continuum flies right into face of new. It can't be. Those two can't exist. If it's a continuum, fine. So, where does new fit if you talk about a continuum? Now, the thing

about the continuum is that it reflects an ongoing collection of experiences which has roots somewhere. And when it comes down to it, there has to be a study which is based on, I hate to say defining, but that's the only word I can think of, what this continuum really is.456

Marsalis brought up a few important points that helped my research. First, he asked if there is an academic language that can adequately describe black music and its history. There are many authors, and we discussed Samuel Floyd. I also noted Gilroy's theory of the Black Atlantic. I would argue that the particular problem is not necessarily a lack of language or definitions, although I agree work is needed in those arenas with respect to jazz, but for these academic dialogues to have a significant influence within jazz education. And the issue of "new" can be a problem, as there tends to be proclivity for new theories and ideas within scholarship, and there are many factors involved with the acceptance and use of a novel theory within a discipline. What is the usefulness of looking at jazz as the cornerstone of the black musical continuum? What is the usefulness of defining jazz as black music? I will explore these questions fully in my concluding chapter.

Marsalis told me that what I did reminded him of a series of things that he went through when he was starting to play music. He recalled that he thought certain things would only take about a week, but ultimately took a couple of years. He added that it took him ten years to get his Master's degree because of the open-ended dynamic of his research. His statement here was to put my research into perspective and to not give up if things do not go as smoothly as planned. Further, he admonished that "you have entered the cage with the lion and the lion don't take no prisoners." I took this to be a reference to

456. Ibid.
the irksome challenge of bringing up issues of racism and inequity within academic jazz education. This is similar to what David Baker said when he took interest in my study and told me I reminded him of himself years ago, with my dedication to seeing that the academy be held accountable for embracing black American musical perspectives. He also admonished me on how challenging it would be to take on this task. Similar words of wisdom have come from other African-American jazz educators who have spent much of their lives teaching jazz within academia, including Harold Battiste in our discussion, and William T. McDaniel.

Below I will thickly describe some of the levels of the conversations above. The initial context I point out for the discussions between Battiste, Marsalis, and myself involves the relationship between an older black jazz mentor/elder and a younger black mentee aspiring to become a jazz musician. I would argue that these conversations reflect elements of the jazz musician-mentor tradition, discussed by Berliner, Monson, and others. Although we did not make music together, nor was I taught in a formal sense, the aim of the conversations was to transform my consciousness and understanding of life. Perhaps this could be connected to the idea that the content of one's character is equally important as one's musical prowess. Younger black musicians still seek communion with these elder musicians to gain wisdom, direction, and inspiration, which can result in the cultivation of one's character. These kinds of conversations may range from philosophical deliberations about the meaning of life and death, to discussions about how to challenge, or just exist, within a white supremacist society when we are pressured to abide by
prevailing racial contracts and follow local racial etiquettes. Battiste warned that "all those of us who confront them become dead. Malcolm became dead. Martin Luther became dead. Nat Turner became dead. All through the history they just wipe you out if you really make them—but it's getting to the point now where it is getting hard for them to do those things." Variations of these warnings are a solid part of the black mentorship tradition. Those that come before know how hard and dangerous it is to challenge racism, thus these conversations are common.

The second context I will consider for Battiste and Marsalis is that of the "black conscious student. This phrase refers to students who are familiar with black consciousness or Afrocentric texts and theories (see Chapter 2). The consciousness dialectic can lead to explicit discussions about black pride, deconstructivist black history, and challenging white supremacy. A ritual whereby the mentor suggests titles of consciousness books to read is also common. Battiste had The Isis Papers sitting in front of him, which inspired Afrocentric-themed discussions. Early on in our talk, Marsalis grabbed a copy of Carter G. Woodson's Miseducation of a Negro, which I might describe as Black Consciousness 101. The third context I'll consider is the relationship between the black jazz mentor and black jazz student in academia. Marsalis exercised this dynamic well, insofar as he was challenging me in ways that he thought my research might be challenged by other academics. Yet, he did not want to challenge so harshly that I loose inspiration, as for example when he said, "I don't want to be perceived as raining

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on your parade" before sharing a criticism. Some might observe that he is functioning similarly to an academic advisor, but I argue that the dynamics of this kind of relationship are quite different. Frank discussions about race, and talk about strategies on how to overcome race-based obstacles, are not common, in my experience, within academic advisory relationships. Moreover, many black elders that did participate in academia feel obligated to help younger black students circumnavigate the tough academic waters.

The initial layer of my talk with Seeger, on which I have focused here, was that of a young, black, aspiring jazz musician and educator and a white musical mentor and, ultimately, ally. The latter is a person who has great respect for black people and culture. He or she acknowledges the existence of institutionalized racism and, as an ally and potential gatekeeper, does what is possible to help students of color. Drawing on Ronald Chisom and Michael Washington's *Undoing Racism: A Philosophy of International Social Change*, the term "gatekeeper" refers to "anyone in an institutional/organizational role or position who can grant or deny access to institutional resources or equity. This definition is broad enough to include practically any professional position in any institution."\(^{460}\) The authors explained that gatekeepers "by structural design" are "accountable to the institutions that they work for." Their role is to protect the "institution by intercepting or moderating adverse pressures or influences on it."\(^{461}\) Within Chisom and Washington's model, gatekeepers are not inherently bad or good, but can be used to help undo institutionalized racism when they are held accountable for inherent inequities in the system. As a professor in jazz education, Seeger could be viewed as a gatekeeper.

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\(^{461}\) Ibid., 23-4.
with power over student's grades, and perhaps other administrative duties such as sharing input on accepting new students, etc. As a black student in a white institution, I look for white allies, which are also often gatekeepers, for support and advice. Seeger offered much support when he allowed me to sit in on his class and through his very candid interview.462

Conclusion

In conclusion, I return to my hypothesis that, despite the potential disinvestment from "jazz" among younger black generations, and taking into account the challenges faced in New Orleans after Katrina, a predominantly black jazz music-making community still thrived in New Orleans. Among black youth connected with the local brass band jazz tradition there is a respect for and identity connected to black music; street parades and festivals continue to be enthusiastically organized and operated by members of the black community; the Black Mardi Gras Indians continue to be inspirational leaders within their communities; jazz musician-mentors and culture bearers continue to impart wisdom, inspiration, and guidance to younger musicians. As stated earlier, the term black music does not imply that only people of African descent have the authority to make the music. I show evidence that a distinctive characteristic of black music has been its cultural openness and willingness to invite people from any background into the fold, contingent on their respecting black people/culture and being able to play. The music-making/learning culture of New Orleans is an exemplar of this

462. The relationship of aspiring black jazz musician and white jazz mentor was explored in previous chapters through Steve Davis.
openness, whereby non-black musicians evince a profound respect and appreciation for the African-American heritage.

I have sought in this dissertation to examine the relevancy of considering music-making environments as music-learning environments. Harold Battiste said, "I think that the city of New Orleans is the university," and by shadowing Abney I endeavored to consider jazz education from differing angles such as street musicianship; the practical lessons of leading one's own band and making a living as a musician; and musician-mentor relationships. I also considered ways in which outgoing local university jazz students prioritized immersing themselves into the music culture. This allowed these students to supplement their formal educations with a diverse array of potentially enlightening and practical educational experiences embedded within the local culture. Yet, students of jazz that did not rely on university education also immersed themselves in the local culture to learn various jazz traditions. My framework of the black musical continuum allowed for the inclusion of a range of jazz-related traditions, including straight-ahead, New Orleans traditional, jazz-funk/rock/Latin fusion, and black brass bands. This allowed me to expand beyond the narrow definition of jazz that may be inferred from some formal jazz-learning environments, and consider the diversity jazz traditions that are tied together by the bright thread of black musical heritage.

Despite the relatively short amount of time I spent in New Orleans, I had many more experiences and collected much more data than I was able carefully to examine in this chapter. These experiences included sitting in with Charmaine Neville at Snug Harbor; sitting in and talking with members of the famous trad band the New Orleans
Jazz Vipers at the Spotted Cat Music Club; performing music and black revolutionary
poetry with Abney at Sweet Lorraine's; performing with Abney at an art gallery; sitting in
with the LP Reklaw Collective at the Dragon's Den; and street-performing with the
Krewe of O.A.K.'s MidSummer Mardi Gras festival. When considering the applicability
of dynamics from this study to formalized jazz, some might argue that such transfers
cannot be made because New Orleans is such a unique music-learning environment.
Although I agree that the environment is unique there, and that some traditions cannot be
found elsewhere, I also would observe that many other major and smaller cities across the
United States have black music-making cultures with similar musician-mentor, street-
performing, and/or black-continuum traditions. Yet, the extent to which those local
traditions were intertwined with university programs is unknown. In the next, and
concluding, chapter I address the practical implications of this study and how aspects of it
may be used to cultivate both formal and non-formal music-learning environments.
Chapter 6
Conclusion

This study set out to ethnographically explore and describe some key formal and non-formal environments in which jazz music is learned today. By elucidating the broad aesthetic, stylistic, and social landscapes of present-day jazz, this dissertation sought to make possible the renewal of jazz education and the cultural spaces in which it takes place. Although formal learning environments have increasingly undergirded and framed the activities of the jazz community, I argued that this development has caused or exacerbated a number of problems, including a renewal of racial tensions spurred on by the 1) under-representation of non-white students and faculty, especially black Americans; 2) the overwhelming adoption of a ‘color-blind' methodology in formal music-learning environments which serves to perpetuate ambivalence, confusion, and apathy with regard to the confrontation and alleviation of racial problems; 3) a failure to adequately address cultural studies related to the black heritage of jazz music; and 4) the perpetuation of a narrow vision of jazz music that privileges certain jazz styles, neglects others, and fails to acknowledge the representative intersections between jazz and many other forms of music. The study sought to answer two main questions: What is the nature of the twenty-first-century learning-environment? In addition, how do cultural and racial dynamics affect the way in which jazz is taught and understood in formal and non-formal settings?
I argued that most curricular models of jazz education have not provided the components necessary to understand adequately the ways in which history, theory, performance, and culture intertwine through jazz. I focused on the ways in which racial disparities, institutionalized racism, and Eurocentric educational frameworks pre-determine the manner in which jazz is conceived, discussed, and taught inside and outside of the academy. Administrative policies of post-raciality and social conventions of color-blindness serve to perpetuate a system of racial etiquette where it is not appropriate to discuss race or freely acknowledge jazz as a black American music. This approach differs strikingly from that of predominantly African-American music-making spaces, where issues of race are not only commonly discussed, but can provide the inspiration for dynamic, constructive, and meaningful conceptualizations of jazz music, whether conforming to established traditions or breaking out in innovative directions. To elucidate the latter, I pursued the ethnographic examination of a number of musical traditions evoked in predominantly black music-making environments.

My proposition was that by viewing jazz as a part of an organic, self-aware spectrum of black musical styles and cultural traditions, which I called the *black musical continuum*, we can begin to find solutions to the lacuna of cultural competency and narrow vision of jazz that appear to be all too common in formal learning environments. The black musical continuum provides the basis for a traditionally grounded, but educationally innovative framework for viewing, teaching, learning, and performing jazz that situates it within the true, lived socio-cultural context of black American music. I argued that a renewed and enlightened focus on African-American cultural environments
would help jazz educators and administrators better understand how to solve problems of racial disparity and cultural awkwardness or ineptitude within formal programs. Given the history of slavery, segregation, Jim Crow, red-lining, and other forms of institutionalized racism, it would stand to reason that educators need to learn how this past has effected twenty-first century jazz learning-environments if the problems are to be solved. The under-representation of blacks in the academy means greater difficulties for departments propagating color-blind social policies to address race-related frictions with their own black constituencies. This is the specter of institutionalized racism at work. Economic and cultural factors serve to decrease the opportunities for non-whites to be admitted into formal jazz programs, and this can contribute to drastic disparities within the student, faculty, and administrative bodies with regard to the actual, living jazz community.

The Changing Backgrounds of Jazz Musicians

I argued that the socio-cultural backgrounds of jazz musicians born after 1980 are quite different from that of previous generations. If jazz education is to remain relevant, educators must consider these cultural changes when constructing jazz curricula. As explained in Chapter 2, recurring themes, such as growing up in musical households, listening to jazz records with friends and family, learning to play music in black churches, and touring with dance bands, are less applicable to recent generations of jazz musicians. Students growing up in the 80s and 90s experienced an influx of home entertainment technologies that changed the way they experienced musical performances. VCRs and DVD players made recorded movies and television shows easy to watch
repeatedly. And children's programs had a diverse array of musical styles in which young viewers could listen to over and over (see Table 1). As home video game systems became a common household device for middle and upper-class homes, the electronic music programmed into games had an effect on the young listeners. Although it is not uncommon for video games to have CD quality music in them today, in the 8 and 16-bit console eras sound designers used creativity to do the most with the technology at hand, which resulted in unique-sounding musical representations. It was not uncommon for children who played video games to memorize its music to the point of being able to sing along with it. This musical experience is far removed from that of past. The profound influence that video game music has had on younger jazz musicians has yet to be adequately measured.

Over the past 15 years, the internet has profoundly changed how newer generations of musicians become exposed to and learn jazz. I argued that YouTube has played an important role in the early lives of many younger musicians, and has transformed the listening/learning habits of older ones. At the Aebersold Workshop, a sixteen year old African-American piano student from Atlanta, GA named Jerron explained that Youtube was the virtual space in which he received his initial exposure to jazz music. He had come across a video of Herbie Hancock performing "Cantaloop Island" that spurred him on to learn more about jazz. He explained "I discovered a lot of this stuff just through YouTube. I'm so glad we have Internet because otherwise I may

Jerron's introduction to jazz was quite different from my initial acquaintance to the music through puppets on *Pee-wee Herman's Playhouse*. And my introduction was reasonably different from that of ethnomusicologist Guthrie P. Ramsey, who was immersed into black music through his family upbringing. Guitarist and University of New Orleans student Josh Starkman, who was from an affluent white gated community in Florida, also mentioned that he did a great deal of study using Youtube in his quest to learn about blues and jazz. Furthermore, jazz educational organizations or university departments, such as the Jamey Aebersold Jazz Workshop or the University of Louisville Jamey Aebersold Jazz Studies Program currently have Youtube channels where they provide free content to the public. In return, the publicity from these channels may encourage some onlookers to buy products and resources from the businesses or apply to the programs.

Before Youtube, in the 1990s and early 2000s, I used local public libraries to check out CDs and videos of live jazz performances. Since there was a limited amount of the latter, I used eagerly to await new videos of live jazz, or make special requests to acquisitions departments. Now, through Youtube, thousands of full-length live concerts by the greatest musicians in the world are readily available. Organic jazz theorist and drummer Willie Smart, who is in his late 50s, told me that he watches a new full-length jazz concert on Youtube every day. As mentioned in Chapter 2, Smart amassed a large collection of live performances, which he taped off television in the early 90s, yet he is

now able to access new concerts with less work through new technology. Although he has rejected some common digital resources, such as email, he prioritized learning how to use Youtube in order to advance his musical studies. Websites and services such as Pandora, Spotify, ITunes, SoundCloud, Amazon, and torrent-downloading sites are now used by jazz students and educators to obtain learning resources. Social media sites such as Facebook have also contributed to the ways in which jazz musicians promote their events and share musical experiences with friends and family. At the Aebersold Workshop, instead of exchanging phone numbers, many students acquired each other's names and sent friend requests to connect through Facebook. They also posted photos from the workshop where they tagged others and had discussions in a semi-public online space where connected friends and family could join in. Historically, family and friends would have had to look at photos or an album in person to share such experiences. But, through Facebook, students were able to share the experiences remotely.

Revisiting the Problems of Race in Jazz Education

The ethnographic studies provided empirical findings on problems related to race in jazz education. In Chapter 2, I recalled an experience that I had when I posted a flier advertising a jazz concert with the catchphrase "a wonderful evening of creative black music," which was a deferential nod to the Association for the Advancement of Creative Musicians. By doing so, it seemed as if I had broken the jazz department's racial etiquette, as the flyer was defaced with the words "creative black music" scratched out and comments added asserting that jazz is not black music. If I had adhered to the social code and not identified jazz as black music, the underlying racism would not have come
to the surface. Yet, in order for this kind of elusive racism to emerge, it took a black student asserting that jazz was black music in a jazz department where about 6 or 7 students out of 40 were black. Thus, it seemed that one of the students needed to break the racial etiquette to allow this kind of problem to be brought to the surface. When there is an under-representation of blacks along with a social incentive to avoid the public identification of racial problems, ever-present underlying issues go unaddressed and racial under-representation can get progressively worse.

A number of jazz educators I met were troubled by the under-representation of black faculty members and students. In Chapter 5, Brian Seeger discussed how he was self-conscious about accepting the professor of jazz position at the University of New Orleans because there were no black educators on the faculty. He identified the lack of black jazz educators as a problem and expressed that he went through internal tensions dealing with the issue to the point of considering not taking the job. Steve Davis also mentioned that race-related disparities caused him frustrations and stress. He explained that you "have to reconcile so many — ironies to just do it" and that he was "hurting inside" and "trying to deal with it and reconcile it and figure it out and relate." He resented the prevalent representations and attitudes about jazz that institutionalization has produced, such as that of a predominantly white, non-offensive, wholesome endeavor with a "little bow wrapped around it." I identified this to be a common portrayal of jazz studies in media outlets promoting jazz education. To better illustrate this issue, I analyzed the October 2005 edition of Downbeat magazine's "Student Music Guide:

468. Ibid.
Where to Study Jazz" where out of the 373 people I examined in the guide portrayed as jazz musicians or educators, 313 (84%) were white. 251 (67%) of the 313 were white male students. My argument was that racial and gender discrepancies, coupled with an iconographic tone that primarily targeted college aged upper middle-class white males, is one example of the sterilized image that Davis took issue with and is illustrative of larger problems within formalized jazz education.

Not only was there a lack of racial and gender diversity in the media portrayals, but a lack of symbolic references to diverse kinds of people within those categories. Not all black students come from the same upper-middle class socio-economic or cultural backgrounds that were usually represented in media ads. Yet black students with clothes and hair styles similar to ones wore by members of the To Be Continued Brass Band were not represented. Symbols that would attract the attention of work class black youth were usually not available. As Tom inferred in Chapter 4, black kids seem to not be into jazz anymore. Yet, how can jazz education hope to diversify if it is not engaging with people from varied socio-economic and racial backgrounds? The lack of representation in jazz education advertising by formal programs mirrors the lack of participation in formal spaces. A number of black student musicians could see those advertisements and have no interest in studying jazz in a formal program because they would feel as if they do not relate to, or belong in, those learning environments.

Davis' deep frustration and feeling of helplessness seemed to be shared by a number of educators. Harold Battiste expressed dismay by racial disparities in formal jazz spaces. He was disheartened that after having helped Ellis Marsalis start the
University of New Orleans jazz program with a predominantly black faculty, there were no black educators left. He was also angered that the University jazz department did not have anything on the walls honoring the founders of the program. He said "if nothing else, you should have all three of our pictures [original black jazz educators at UNO] up there so everybody knows that y'all didn't start this, y'all didn't want us here. But let it be known that we were here." Battiste's outrage speaks to a feeling of disenfranchisement and disparagement felt by a number of black educators and musicians. They feel as if whites have appropriated the music with black musical and cultural contributions marginalized. Sharrieff exclaimed "The overall thing is this: jazz music, it was meant to be stolen, but it couldn't. It was meant to be stolen. . . It came from us! Out of our genes, not yours! It comes from our genes, it belongs to us." For Sharrieff, the lack of respect and acknowledgement of jazz as black music caused him to feel as if the music was appropriated from blacks. Yet, he did not direct blame at Aebersold or other white musicians who acknowledge and promote the black heritage of the music, but his statement was directed toward Tom who overtly sought to belittle black contributions in favor of a color-blind perception.

The term 'black music' was understood and received differently depending on the kind of jazz-learning environment in question. With Mario Abney and many of his peers in New Orleans, the term was used with not much controversy. In addition, in predominantly black American social spaces, the concept of black music fused with a sense of their own identity. A number of white musicians that had immersed themselves

into black music-making spaces, or attended certain university programs, also understood the term and found no objection to it. About the FSU jazz department in which he earned his undergraduate degree he said "there was always an emphasis that it is black music. I mean it can obviously be disputed this way and that but I mean, at its foundation, if there weren't black people I don't think there would be jazz music, there would be something completely different." Yet, a number of students at the Aebersold Workshop initially thought that the term implied that black music inferred that only blacks could play it. In response to a question about the usefulness of the term black music, Young Workshop member George said "I just think, anybody who wants to be able to make music should be able to make music, no matter who they are they should be able to make music." Workshop member Amanda said that jazz is probably technically black music, but that it has since permeated the world and become an international music. Tom also rejected the term and asserted that jazz is no longer black, but American music that is rapidly becoming more international. The preconception that approaching jazz from a black musical perspective is discriminatory, arguments that emphasize the music's Americanness, and opinions that point out the music's international appeal were three of the primary reactions from informants uncomfortable with using the term black music.

Ellis Marsalis asked "do we have a language which can describe adequately in say academic venues, music that would reflect the experience of black people in

473. Ibid.
America?\textsuperscript{475} Although I identified scholars that have developed a language for black music, such as Samuel Floyd, or culture such as Gilroy. But given the above, there is a valid argument to be made against the usefulness of the term "black music." If the term is viewed as inherently divisive and confusing, should it be used at all? Yet, if the term is no longer used, what term or concept may be used to broadly identify the continuum of musical traditions that emerged through the African diaspora? Is it important to observe and identify the shared characteristics that have been distinctively attributed to African diasporic musics? Is it important to understand the aesthetic underpinnings of jazz that are often considered distinctively black? If the connotation of blackness is tied to aesthetically pleasing "soulful" performance practices, as it seemed to be with a number of informants, is it not important to examine it and incorporate it into curricula? I argued that the student's interpretations of the concept of black music were problematic and indicative of major deficiencies in historical and cultural education within many formal jazz curricula. But how should black music be taught?

In the same way that scholars and music educators have found it useful to develop generalized theoretical terms for other continuums of music, such as European art or classical music, Western Music, Indian Music, Asian Music, Native American Music, Indonesian Music, Latin American Music, Arab Music, African Music, and so forth, I argue that it is important to situate jazz within its larger context of black music. It is generally not assumed that a person must be from the country or community that originated a type of music to learn to play it, but when outsiders are invited in, it is

\textsuperscript{475} Marsalis, 2010.
usually inherent on the outsider's respect and interest in the music and culture. Many ethnomusicologist and some jazz educators already contextualize jazz as black American music, such as Jeff Todd Titon in his popular world cultures textbook *Worlds of Music: An Introduction to the Music of the World's Peoples*. Yet, some jazz educators and administrators in academia have resisted framing jazz as a part of a larger system of music and culture, which has traditionally served as the inspiration for progressive developments within the music. It is this process that has served to disembody and obscure certain styles of jazz over time, especially those most closely associated with black identity.

Is brass band jazz really jazz? Is trad jazz? Are fusion groups like Weather Report, the Headhunters, and Return to Forever jazz? Is Art Ensemble of Chicago jazz? Is Miles Davis playing riffs over hip-hop tracks on his posthumously released album "Doo-Bop," which won a Grammy Award for Best R&B Instrumental Performance in 1993 jazz? Is smooth jazz jazz? Is funk innovator Fred Wesley, who comes out of a jazz tradition, a jazz or funk musician? What about Maceo Parker, Big Jay McNeely, Louis Jordan, Grover Washington, Wes Montgomery, Earl Klugh, and so forth? Questions like this have obscured "jazz" and what should be taught in formal jazz education. My argument is that it would be more useful to ask if the previously mentioned styles were related to black music and part of the black musical continuum. My vision of jazz education is that of black music education whereby the jazz musician is the one musician who is responsible for developing a level of musical mastery that allows him or her to not

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only play jazz, but also musical styles throughout the spectrum of the black musical continuum. Musicians that specialize in gospel, funk, or R&B are not always expected to be able to play a straight-ahead jazz performance. Nevertheless, the curricular goals for a jazz musician of the highest order should be to cultivate the ability to comfortably adapt to the full range of styles within the black musical continuum and perform in any black music-making environment.

*Busking vs. the Streets in the Classroom*

In Chapter 6 I discussed a number of instances where I observed or participated in street music-making. Abney not only used street performing to generate additional money, but to connect with other musicians and a larger audience. In our first group session, we played with two University of New Orleans students pursuing master's degrees in jazz performance. In a recent communication with Josh Starkman, he indicated that our street performance was his first performance in New Orleans.477 He is now an established guitarist who performs with a number of groups in New Orleans. I also observed a number of brass bands in which teenage and young adult black youths who do learn how to play on the streets. The brass band tradition is unique, insofar as its practitioners were not expected to play straight-ahead or contemporary jazz. Yet, the tradition was connected through the black musical continuum. Improvised brass band music draws freely from the full spectrum of the black musics, from black spirituals and work songs to currently released hip-hop played on the radio. Jazz musicians, such as Clarence Slaughter and Julian Addison, had the musicianship and social acumen to play

straight-ahead jazz with some of the music's most accomplished musicians, but also play in brass bands, such as the Dirty Dozen Brass Band and Hot 8. I argue that the ability for jazz musicians to effortlessly perform across the spectrum of the black musical continuum to be of the highest order. These ambassadors of black music hold an important and special place within the jazz community.

At the Aebersold Workshop, I initiated a performance that stemmed from my time as a street musician with a young community member named Marquis. He explained:

really this was just going to be a real quick jam session between Myself and N. Michael Goecke. (trombone player) but it developed into something much bigger. way more instruments joined in, we gained a huge crowd of people video taping, Mr. Jamey Aebersold himself came and danced, and we jammed in the blazing hot sun on the street for two straight hours. 478

Since the workshop, other students that took part in the outdoor jam session told me that it was one of the most memorable learning experiences from the Workshop. When I was in undergraduate school at the College-Conservatory of Music, I started playing music on the streets with local black musicians who were not connected to any formal institutions. In doing so, I took note of the many useful musical dynamics and creative dimensions I learned. The task of making-music by oneself which engages an audience enough to give money is not a small task. I had often thought that a street musicianship course would be useful for formal institutions. Willie Smart used to say that jazz majors should have to take a bus to Chicago or New York with no money in their pocket, and street perform to get enough money to come home.479 For Smart, such a final assignment would act as a rite of passage on par with completing a master's thesis. My question is, given the rich

478. Notes retrieved from private Facebook accounts. The location has been withheld to protect the privacy of the informants.
479. Willie Smart, interview by author, December 17, 2010, Columbus, OH.
history of street performing within jazz, should street musicianship be taught to students? I will explore this question below.

I explored how some jazz educator's use the concept of "the streets" as a vailed reference to black music-making/learning environments tied to notions of black authenticity. Wilf explained that many people assume that "great jazz emanates from the 'street,' a trope denoting an informal learning environment that is closer to jazz's humble origins in the earlier decades of the twentieth century." Yet, I found this trope to be problematic on a number of levels. First, if "the streets" imply black music-making environments, then it should be noted that formal music-learning in public schools for future jazz men and women has been a tradition within the black community since the late 1800s in New Orleans. Berliner explained that black students who were able to extend their rudimentary music education from public school in higher learning institutions would blend the "differing worlds of musical knowledge, thus contributing to a mutual artistic exchange that continually enriches jazz tradition." Ultimately, many of these black musicians would return to their communities and share the knowledge that they learned with their peers. This type of collaboration among black students—perhaps unintended by the universities—set a precedent for blacks to take advantage of available resources and information from schools and libraries. Such information would often come to be synthesized with other black musical and cultural conventions.

480. Wilf, School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity, 5.
481. See Kennedy, Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and the Music of New Orleans.
482. Berliner, Thinking in Jazz: The Infinite Art of Improvisation, 55.
Meanwhile, these students would also make an effort to "get around the people who [can] play . . . [the] music and learn" as much as possible from them.\textsuperscript{483} This circulatory exchange and relationship between black communities and formal institutions is disregarded when people make the assumption that all great jazz must "comes from the streets." Ake argued:

College-based programs have replaced not only the proverbial street as the primary training grounds for young jazz musicians but also urban nightclubs as the main professional homes for hundreds of jazz performers and composers. Even so, this far-reaching and seemingly inexorable move from clubs to schools remains ignored, marginalized, or denigrated throughout a wide range of jazz discourse . . . a great number of other musicians, critics, and scholars also seem suspicious of college-based jazz education, favoring instead those customs, modes of learning, and venues prevalent during earlier eras or in other places.\textsuperscript{484}

I agreed that the nature of the learning processes found within these environments have dramatically shifted and that some jazz discourses continue to criticize formal programs for not being authentic enough. My criticism has not been of the existence of formally taught jazz, but of the grievous under-representation of certain groups, particularly black students, and an ambivalence to teach musico-cultural values derived from black music-making traditions.

 Administrative, Theoretical, and Curricular Implications and Solutions

Within black music-learning environments, where issues of racial discrimination and disparity are frequently discussed, two solutions have been discussed that might help

\textsuperscript{483} Ibid., 37.
\textsuperscript{484} David Ake, "Crossing the Street: Rethinking Jazz Education" in Ake et al., eds., \textit{Jazz/not Jazz: The Music and its Boundaries}, 240-43.
to solve the racial problems within the jazz community. An increased number of black-owned and operated jazz educational institutions.

1. Increased representation of black students and faculty, with implementation of curricula that reflect the shared value of cultural competency.

**Black-owned Institutions**

Number 1, the notion that black artists and educators should take the initiative to develop their own arts organizations to promote jazz, is a common discussion among black jazz musicians influenced by the consciousness community. This topic came up in my conversation with Harold Battiste:

I'd been listening to a cat named Jimmy X who was hanging around the Dew Drop who was talking about Elijah Mohammad, back in those days. And he said in his speech that Elijah was talking about us owning, you know, you get trucks and farms—we need to learn how to feed ourselves. He also iterated how various ethnic groups had certain products and services that they were known for, you know. The Chinese had this and the Italians had that, and the Jews had this, every ethnic group. And then the question came to my mind, what do we own? What do we have? And then in my mind I said, well we got music, why don't we own that?

This reasoning caused Battiste to create one of the first black owned record labels in 1961. The previously mentioned also showed the influence of the Nation of Islam's Black Nationalist aims that are widespread within the black consciousness community. Willie Smart made a similar point when he said that you would not see an all-black-African board of directors for an educational institution promoting Chinese or Indian music. Yet, in the United States there are a number of jazz institutions that have few or no black representatives sitting on the administrative boards.  

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485 Smart, 2010.
also spoke of the importance of the black community banding together to create their own organizations to combat the exploitation of Mardi Gras Indian culture. In Chapter 2, I discussed my own exposure to Black Nationalist thought similar to that exposed by Battiste's teacher Jimmy X. The rationale was that, due to the massive inequity and perpetual racism in the United States and abroad, blacks must band together to prioritize spending black money on black-owned businesses and institutions. It is an argument of self-determination in which blacks should not wait for whites to do the right thing on issues related to social and economic equity involving blacks. The Association for the Advancement of Creative Musicians is one example of a black institution that offered music education that targeted black kids and families within low-income black Chicago neighborhoods.

Within the black consciousness community, there are non-profit and for-profit organizations that own black cultural centers, bookstores, restaurants, African drum and dance troupes, etc. My appeal to the administrators of black owned cultural organizations is to invest in jazz programming and education. It is particularly important to put jazz within the context of the black musical continuum to make it seem more relevant to community members, especially younger ones. Some organizations are hip-hop centric and program shows that primarily include DJs, rapping, dancing, and visual arts are common. African drumming and dance troupes travel to festivals or organize their own performances. Many black cultural organizations conduct programs throughout the year that feature live music, for example ones that honor the legacies of Marcus Garvey and

Malcolm X, as well as Kwanza celebrations. Connections must be made between jazz and the other traditions from the black musical continuum whenever possible. This also applies to music educators in predominantly black schools. Due to a lack of adequate celebration or other strategy of inclusion of jazz in the context of hip-hop and other musics that members of the black community frequently listen to, many black children do not find relevancy in jazz or even know what it is.

For years I've taught a 45 minute "Hollers to Hip-hop" presentation to rooms of small children that rapidly progresses from music examples of the African griot/jali tradition, to black field hollers and spirituals, New Orleans jazz, bebop, B.B. King, James Brown's "Say it Loud I'm Black and I'm Proud," the Last Poets, and Gil Scott Herron. My "History of Hip-hop" presentation also briefly touches on these antecedents before moving into later developments in hip-hop. I endeavor to engage with the children through questions and a mix of recorded and live music. Given the prominent status of hip-hop music among black youth, it is incumbent upon educators to make connections between the music they are listening to and its black jazz antecedents. When jazz is taught to black youth without a framework that connects it to the black musical continuum more broadly, they often fail to relate or to feel as if it is their music. I was lucky to have a black mentor impress on me that jazz was my music. That I was "already in the fraternity," meaning I did not need to seek the approval of white jazz educators to validate my music-making. The music was already part of my heritage. This is a crucial message to impart to black youth. During my presentations I always tell the students that jazz, along with other styles within the black musical continuum, is their music and that it
is up to them to continue learning about and developing it. If an increased number of black youth are to become interested in jazz music, they not only need to be exposed to it, but also exposed in such a way that connects it with their own self-identity.

**Academic Jazz Programs**

Below I will explore administrative and curricular goals based on the preceding study. Within the administrative goals section, I draw upon conversations with community organizer and professor of history at Northern Kentucky University, Michael Washington, as well as the book he co-authored *Undoing Racism: A Philosophy of International Social Change*. For a time, this text acted as a major resource for the People's Institute for Survival and Beyond, whose mission was to build a "multi-racial, anti-racist liberation movement throughout the United States."\(^{487}\) The authors explain, "without accountability, equity is not guaranteed."\(^{488}\) In Chapter 5, I examined their concept of the "gatekeeper" role within institutional structures and the ways in which gatekeepers need to be held accountable by external forces to make decisions that serve to undo structural racism. Persuading administrative gatekeepers to live up to university mission statements on diversity, or state and federal laws on affirmative action, may be examples of ways faculty, students, and community members can endeavor to hold administrators accountable for racial disparities. In the section on curricular goals, I draw upon David Baker's *Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student*.\(^ {489}\)

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488. Ibid.
Administrative Goals — Although the following does not apply to all programs, the disparity of black students and faculty within jazz departments in general is widespread. From an administrative point of view, this is the most pressing problem in jazz education. If jazz is a "national American treasure" that is brought "to this country and the world a uniquely American musical synthesis and culture through the African-American experience," and if we are to have departments or programs of jazz within U.S. educational institutions, it would follow that there must be a greater representation of black students, faculty, and administrators within them.\(^{490}\) Given the disparity of black students in jazz programs, it is necessary to discuss affirmative action options. In "Necessary but Not Sufficient: The Impact of Grutter v. Bollinger on Student of Color Enrollment in Graduate and Professional Schools in Texas," Liliana M. Garces explained that to address racial disparities, "higher education institutions have long implemented affirmative action—or the consideration of race or ethnicity as a factor—in admissions practices."\(^{491}\) Affirmative action has long been debated within the U.S. court system. In Grutter v. Bollinger (2003), the U.S. Supreme court held that certain forms of affirmative action were permissible in schools, especially if it was in line with an institution's mission statement. The University of Michigan Law School's admission policy stated that it promoted "cross-racial understanding" to help "break down racial stereotypes" to enable students "to better understand persons of different races."\(^{492}\) It was argued that

\(^{490}\) H.CON.RES.57, A concurrent resolution expressing the sense of Congress respecting the designation of jazz as a rare and valuable national American treasure, 100th Cong.1987. See Appendix A.


\(^{492}\) Grutter v. Bollinger 539 U.S., (Supreme Court 2003).
diminishing the force of racial stereotypes could not be accomplished "with only token numbers of minority students." Justice O'Connor continued:

Just as growing up in a particular region or having particular professional experiences is likely to affect an individual's views, so too is one's own, unique experience of being a racial minority in a society, like our own, in which race unfortunately still matters. The Law School has determined, based on its experience and expertise, that a "critical mass" of underrepresented minorities is necessary to further its compelling interest in securing the educational benefits of a diverse student body.493

Thus, based on the university's mission statement, the court ruled that it was constitutional to consider race during the admissions process, but imposing a system of racial quotas was deemed unconstitutional. Ultimately, the court decision purports that it is okay to use race as a factor to fight disparities if it is in accord with state laws. Some states, such as California, Michigan, and Washington have passed constitutional amendments that ban public institutions from practicing affirmative action within the state. With that said, although there have been a number of affirmative action cases brought to the supreme court, and state laws enacted, since 2003, Grutter v. Bollinger has yet to be overturned and is still the decisive ruling on the topic.

It is not my intention to delve too deeply into the highly contentious debates and complicated laws on affirmative action that differ from state to state and institution to institution. However, I seek to provide a framework that administrators, concerned faculty, and students can use to work toward change on the issue of the under-representation of black students in jazz studies. First, proactive administrators will examine the students and faculty and consider investing in outreach programs and

493. Ibid.
targeted recruitment. Many universities cite community engagement and student diversity as core values or a part of the mission statement. As an example I cite the mission statement of a particular university. I am not meaning to imply that its program is not diverse or that it does not already have outreach programs like those I am suggesting. This is just meant as an example to facilitate understanding. The first point of the University's mission statement is "1. Teaching diverse undergraduate, graduate, and professional students in order to develop engaged citizens, leaders, and scholars" and the mission of the School of Music states that the "School of Music is committed to teaching music as an artistic, academic, and professional discipline; to fostering in a variety of ways and for diverse communities the creation, performance, study, teaching, and therapeutic use of music; and to contributing innovative musical leadership in the city of Louisville and beyond." Three of the eleven points in the music school's value statement explain:

- Where programs of performance, research and creative activities have significance to the academic and artistic student experience, community, and broader profession.
- Where members are engaged in and seek out opportunities for service and leadership in the community, university and broader music profession.
- Where artistic and educational programs / events are imaginative and valued by the school, university and community.

If any student, faculty member, or administrator feels that a music department is not diverse enough, he or she may cite one of the missions or values above as a basis for

change. Funds may be allocated for musical outreach into black secondary and elementary schools to expose students to jazz. Although this model could be used to focus on any disparity, for the reasons discussed throughout this study, I focus on those among black students in jazz departments. To accomplish this, administrators should develop relationships with local music teachers and/or principals (especially if the school has no music program) to make it easier to develop an outreach program. Jazz faculty and students, of whom the latter need live performance experience, can be sent out on small tours to perform at these schools. The goal should be to target impoverished schools that have little or no music programming.

Some universities mandate that professors engage in internal, professional, and community services. If the latter is true, then professors of jazz could provide community service through presentations and performances at underfunded black schools. Having students and faculty perform and local black schools will 1) expose black youth to jazz, 2) provide service and leadership in the community, and 3) create potential relationships that could result in an increased number of applications from potential black students which could result in teaching a more diverse group of undergraduate, graduate, and professional students. If no black schools are in the vicinity, then the goal should be to target any impoverished schools that do not have the resources to fund school assemblies and events. One of the key concerns of implementing any new project is funding. The project discussed above needs a relatively small amount of money, but will require some time and energy to coordinate. This outreach model is based on a student teaching project I was required to do in Dr. René Boyer's graduate course on teaching music in urban
settings. The course taught us about black culture and educational methods to teach students within underfunded urban schools effectively. I took the course as a graduate elective, although I believe it was required to music education graduate students. For our final project, Dr. Boyer gave each of us the phone number of a music teacher at a nearby 'urban' black school. We were to set up two times to go do some kind of musical presentation. One of the occasions when I gave my "Hollers to Hip-hop" presentation, and the other time I collaborated with musician friends willing to play with me, and performed for the students. Some of the students claimed it was the first time they had heard live music. Ultimately, this program did not cost the university any additional money. Fundraising is a major issue. I am aware that many university programs suffer financial exigencies, and that it is not possible to prioritize certain things simply on the basis of the musical or ethical value accorded to a given proposal or initiative. Many programs need to fund jazz ensemble trips, guest artists, classroom resources, recording studios (where applicable), international outreach, and other focal elements of their programs. However, I would argue that if there are enough resources to have a jazz program, there should be enough resources to make some effort to reach out to local under-represented communities and provide student performances as a curricular goal.

Another potential community service that academic jazz communities could provide is to run jam sessions outside of school that are patterned after the historical tradition. Trumpeter and professor of jazz Brad Goode was a white ally for me during my undergraduate studies. His jazz history courses provided ample historical context and issues of race were not avoided. Moreover, like Steve Davis, he shared stories about
spending time in predominantly black music-making spaces during his formative years.

He is currently a professor of jazz at the University of Colorado and started a jam session in the community, particularly for the students. He explained:

Jam session is the way that people have always learned to play jazz. It's a very important element of the jazz tradition, and it's the way that I learned how to play jazz. What I'm trying to do here is a real old-school jam session like the jam sessions I learned in. And we have certain rules, one of the rules is you are not allowed to play on a song that you don't know. So we don't allow any reading of music, we have no fakebooks at our jam session. A player has to be familiar with the tune, have to have the tune memorized, and they have to be able to get up and hold their own with professional musicians while we're playing this tune. So really the jam session is not really a performance, per say, it's a challenge. And it's a challenge for players of all levels to rise to the highest level of the music. And a good jam session includes experienced players and inexperienced players.

. . . It started out as an idea that I had, because I teach at the University of Colorado, and I wanted my students to have this experience outside of the classroom. What happens with the inexperienced players is they'll find out pretty quickly that the jam session is not a place for relativism. So everything they do is not okay, like is the rule in so many of the situations that they're in there are definite dos and don'ts, rights and wrongs, good and bad, and they will pretty quickly get that sorted out in their mind if they hang out here. If they find out that their not making it, by coming back every week and participating again and again and again, they will learn how to make it. And a lot of them will come out of an experience like this ready for professional work.  

Goode's informal jam-session model enabled him to provide a community service, by holding the session publicly, while providing a jam experience similar to the ones he experienced in his formative years.

In programs with few African-American faculty members, efforts should be made to recruit them. Battiste and Seeger both pointed out that many black jazz musicians who

would otherwise be qualified to teach jazz do not have the college degrees necessary for employment in a normative academic setting. This problem would need to be rectified over time. If outreach efforts are focused on recruiting black students, then as those students graduate and pursue high levels of education, a larger number of qualified black educators will emerge. Scholarships for African-American jazz graduate students could also be helpful.

Curricular Goals — The largest problem currently in jazz educational curricula is the lack of cultural competency. I mean not to rewrite the standard jazz pedagogy, but offer suggestions in the arenas of jazz history and performance studies. As discussed in Chapter 4, David Baker asserted that "I find it folly of the first order to teach the mechanics of a music, the ways of playing it, how to merchandise it, etc., without understanding the conditions which gave and continue to give rise to the music, and the milieu in which it thrives. In no other kind of music is the student expected to become proficient without understanding the music's traditional aesthetics." He suggested four courses that "represent collectively a clear and precise look at the Black man's general contributions to world music and his specific contributions to jazz and music in the U.S.A.," and asserted that each should be a part of every jazz major's required courses. These included "History of Jazz," "Contemporary Jazz and Soul Music," "History of Black Music in the Americas" (survey course), and "Contemporary Black Non-Jazz

497. Ibid., 43.
498. For details about the author's intended modeling of these courses, including course guidelines, syllabi, lesson plans, sample tests, bibliographies, and discographies, see Baker, Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student, 45-6, 80-110.
Although most jazz departments have history of jazz courses, there are only a small number of them that require jazz majors to take an African-American music studies course, such as is done at the Ohio State University. If I were to make updated recommendations for the four courses proposed by David Baker, I would include:

"History of Jazz and Black Culture,"
"Afro-Latin and Caribbean: Black Atlantic Musical Crosscurrents," and
"Contemporary Jazz Fusions: Funk, Rock, Soul, Latin, Hip-hop, & Beyond."

To the "History of Jazz," I have added "Black Culture" to identify the importance of contextualizing the information from a cultural perspective. "Survey of African-American Music: Introduction to the Black Musical Continuum" is an ethnomusicological course "predicated on the premise that all Black-derived musics have their roots in the same sources." The final project would be an ethnographic field study in which students attend a black musical performance and write a paper describing the music and socio-cultural interactions, as is common in black music survey courses.

"Afro-Latin and Caribbean: Black Atlantic Musical Crosscurrents" is inspired by a course at Columbia College and surveys music of the African Diaspora with a focus on "significant forms and styles and their historical and sociological environments in the Americas." And "Contemporary Jazz Fusions: Funk, Rock, Soul, Latin, Hip-hop, &

499. Ibid., 45.
500. Ibid.
Beyond" would be a way to examine the relationships that jazz has with forms of black popular music. In jazz history courses, jazz fusion tends to be under-discussed, yet musical fusions with other black musics are common and even normative in contemporary jazz musical performance. As Baker said, "I'm of the opinion that this kind of in-depth study of the music of Blacks results in certain facts and perceptions affecting very deeply the attitudes of most students with regard to jazz, and indeed, music in general."\(^5^0^2\)

Jazz theory courses should evolve to include both quantitative and qualitative approaches. In my master's thesis, "What is Jazz Theory Today? Its Cultural Dynamics and Conceptualization," I examined what I called quantitative and qualitative approaches to jazz theory. Quantitative referred to the structured and mathematical approach to jazz theoretical concepts. Many standardized methods for learning jazz theory tend to privilege the quantitative elements often seen within European music theory. Some universities, including the College-Conservatory of Music, which I attended, allowed certain music theory courses to count as fulfilling the music student's math requirements. Many of my cohorts and I were not required to take any math courses outside of music theory, which was said to fulfill our "quantitative reasoning" requirement. Qualitative approaches to what I call *organic jazz theory* focus on feeling, emotion, personal motivations (the why), and inventive musical creativity.\(^5^0^3\) It is tied to a "sociocultural tradition with origins in black music-making communities rooted in oral, aural, visual, verbal, and physical (bodily-kinesthetic) modes of learning. It privileges open-ended

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\(^5^0^3\) For an in-depth discussion of my conception of "organic jazz theory," see Goecke, "What is 'Jazz Theory' Today?," 16-22.
creative and critical-thinking techniques interwoven into the daily interactions of musicians, where the implicit objective is for the performer to develop their 'own sound' and approach to music-making. Musicians are encouraged to consider the theoretical constructs of their peers, jazz icons, formal music studies, and any other musical or extramusical phenomena that may inspire thought, and blend them into a unique understanding of music."  

By describing the above dichotomy, I meant not to suggest that theory courses are primarily quantitative, but that an enhanced jazz theory curriculum would include both qualitative and quantitative methods of learning.

As mentioned above, I would like to see ensembles and combos perform more frequently outside of the university at underfunded elementary of secondary schools. Although it may be a tougher logical issue to arrange jazz ensemble performances at schools, if they are appropriately planned as part of the curriculum, there should be no reason for jazz studies majors to miss the performances. It is common for college jazz ensembles to perform outside of the university, so performing at underfunded schools would need to become a priority. Regarding jazz combos, members in the combo or the combo leader should be given contact information for confirmed schools who would be pleased to have students perform. Organizing the logistics of the performance should be part of the grade. This will teach students how to coordinate performances with venues, schools, and festivals. My question is, why do we have numerous jazz students rehearsing every week, sometimes multiple times, yet there is little outreach and engagement from the university to local impoverished public schools? Combos often only perform for

504. Goecke, "What is 'Jazz Theory' Today?"
505. For more on the difference between qualitative and quantitate jazz theory, see ibid.
departmental peers two or three times per semester. Why is it not standard practice in most departments for combos to contact local schools that have little money or music programming and have combos visit?

My final proposition would be to create a course on jazz street musicianship. The course would combine historical and cultural analysis with the development of street ensembles or individual performing approaches. Historical dynamics to be covered would include the following styles: Trad jazz, black brass bands, blues, bebop/hard bop, free jazz/avant garde, Rock'n'roll, Afro-Cuban, R&B, funk, hip-hop, and black church music, all of which have vibrant, enduring street performance traditions. We would analyze the unique styles of specific street musicians and consider why they played on the street, whether it was for money, experience, freedom, or spiritual enlightenment. Case studies could include famous musicians with records of street musicianship including Robert Johnson and other blues musicians, Sonny Rollins, Sonny Simmons, or groups such as the ReBirth or Dirty Dozen Brass Bands. Each student would then need to start conceptualizing a distinct and personal street-performance approach. Creative decisions would need to be made, such as what instruments to be played, if amplifiers are to be used, or is a special street rig needs to be concocted that enables percussion instruments and horns to be played at the same time. Street performance is a study in problem solving, and a number of issues need to be considered before performing. Each instrument presents different problems on the streets, but any relatively portable instrument can be used, up to and including pianos. In Chapter 5, I explored the rationale behind particular approaches to street performance. Two examples included Abney's
acquisition of a portable Roland Street Cube amplifier versus my own use of a marine battery and inverter to power an amplifier and effects pedal. Less experienced students could pair up or create a small street combo, while more advanced or graduate students should develop a solo street approach. The educator should take the students on a field trip and conduct some classes on the street for demonstration purposes.

Assignments leading up to the final project would consist of testing on historical knowledge and learning common tunes that lend themselves to the streets, especially black brass band music and funk. For the final exam, students would perform on the street and write an ethnographic paper recounting their experience. For the final assignment of a more adventurous graduate program, students could take the bus to a major city and play on the streets to make the money to get back home. They would do this while taking notes on the overall experience, including what musically worked and what did not. The initial travel costs would not be any more than the costs of textbooks in another class, and the "flying without a net" scenario would challenge students to connect to people musically without the safety of a band or formalized stage-audience separation. I understand that this course would be hard to execute in certain environments during certain times of the year. Yet, if marching bands can work out the logistics of performing outdoors, students in a street-musician class could do so as well. Depending on the location of the school, this course would be best for spring or summer semesters where it is more likely to be warm toward the end of the course.
Limitations and Recommendations for Future Research

Given the size and diversity of the jazz community, it was well beyond the scope of this study to examine all of its institutions and learning spaces. I sought to build on existing research, including that of Berliner, Ake, Wilf, Nettl, Ramsey, Sakakeeny, et al., and contribute data and analysis that would advance the understanding of the culture of jazz education and the racial problems that continue to persist. One unanswered question includes the degree to which the history of segregation affects present-day jazz education.

Given that this was an ethnographic study, it was not the place to expound on the role that segregation and U.S. policies of red-lining played in the earliest university jazz programs. Extensive historical research and analysis is needed to better understand how emergent jazz programs in segregated and recently desegregated schools shaped the demographics of students studying jazz. A better understanding of this history could prove helpful in undoing current racial disparities. Both of my field studies revealed segmented groups within the jazz community that harbor different values systems and were led by different circles of musicians. In New Orleans, Mario Abney explained that there is a dynastic tradition in which multi-generation families promote different musical legacies. Some of these included the Marsalis, Neville, Batiste, Jordan, Andrews, and other families or social groups. In my Aebersold study, I noticed that he surrounded himself with certain musicians and educators. Musicians that work directly with leaders of various jazz sub-communities grow to become associated with the value systems and performers of that group. Further research is needed to develop a better understanding of the ways in which these subcultures are formed and how they overlap with one another. Further analysis of
jazz publications that target potential students and jazz faculty could be helpful in revealing the stark racial disparities in jazz studies. Finally, qualitative demographic studies of jazz students, jazz faculty, and jazz administrators could uncover further racial and gender alignments and discrepancies, and provide the data necessary to support departmental or program reforms.

Final Thoughts

In this closing gesture, I would like to affirm my support for jazz education and love for jazz. I have nothing but the utmost respect for the many jazz musician-educators that have spent their lives exposing young people to jazz music. My critiques of jazz education initiatives aimed to expose problems that stem primarily from the bitter history of race relations and racialized cultural politics in the United States. I also endeavored to provide a broad perspective of jazz that privileged a black-centered approach to understanding its music and culture. In the 1960s and 70s, educators such as David Baker, Billy Taylor, Jamey Aebersold, Ellis Marsalis, Jerry Coker, and others worked tirelessly to gain serious consideration of jazz music within the academy. For many of these innovators, the idea was that if music was to be taught in American schools at all, then it would follow that the quintessential American art music called jazz be a primary subject. As jazz programs became more prevalent within the Academy, there were high hopes for an influx of cultural diversity and respect for African-American music and culture. Although jazz exponentially grew within the Academy, the goal of greater diversity and productive focus on black studies was not realized. Thus, the "Battle for


407
Legitimacy" of jazz as a black musical art form in the Academy is not over. The battle for diversity and cultural pluralism/multiculturalism in formal learning environments is not over. The struggle for equitable jazz departments that embrace learning from a black-centered cultural understanding is not over. The struggle for black self-determination and support of black art music from within black communities is not over. Moreover, for future jazz students, educators, and fans whose lives have yet to be enriched by jazz, the struggle is not over. Jazz lives.

507. This is a reference to David Baker, *The Battle for Legitimacy: "Jazz" Versus Academia.*


Smart, Willie. "Phone Interview with the Author." edited by author. Columbus, OH, 2010.


Appendix A: H.CON.RES 57

A concurrent resolution expressing the sense of Congress respecting the designation of jazz as a rare and valuable national American treasure.
H.CON.RES 57

Introduced by the Honorable John Conyers Jr. Passed by the 100th Congress of the United States of America:

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and
1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;
Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;
Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;
Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;
Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and
Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;
Now, therefore be it Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.
Appendix B: *Pee-wee Herman's Playhouse*, "Tons of Fun" Musical Breakdown

Season 2, Episode 6.\(^{508}\)

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Original air date: October 24, 1987

The theme song, which originally followed the prelude, was performed by Cyndi Lauper (credited as "Ellen Shaw") who sang in style imitating Betty Boop to upbeat, quirky swing music.\(^{509}\)

Non-diegetic music to set the scene consisting of a guitar accompanying a somewhat discordant keyboard synthesizer playing a melody and changes to Gershwin's "I Got Rhythm" with an anxious swinging feel. Pee-wee sat on his bed surrounded by his 'living' toy companions while playing with a toy gun that was making laser-like sounds.

Pee-wee said "Look, it's one of my old records," as he pulls out a 12 inch record. "Remember this one Globey?" Globey said "Oh, I love that record." The Magic Screen chimed in "Why don't you play it Pee-wee?" Pee-wee starkly replied "I don't know magic screen, why don't I? Pee-wee walked to his toy robot and turned it on, "Conky 2000 ready to assist you Pee-wee." Pee-wee hands him the record and said "We'd like to play this record please." Conky replied "Sure thing." Magic screen then suggested "Hey, I have an idea Pee-wee why don't we pantomime to it while Conky plays it?" Pee-wee retorted "I don't know Magic Screen, why don't we? Pantomiming to records can be fun. It's also called lip-synching." Addressing the audience, he asked "Can you say lip-synching?" After directing his ear toward the camera, he said "Duh. Everybody ready . . ."

A recording of a lead singer, probably Bob Hope, singing George Gershwin's "That Certain Feeling" became audible. Pee-wee lip-synchs while playfully dancing around the playhouse. The rendition of the song is in a swing style backed up by a big band and female chorus that engaged in a call-and-response interchange with the male vocalist.

In every episode, Pee-wee was given a "secret word" by Conky and he instructed the audience and members of the playhouse to "scream real loud" whenever someone said the word. Pee-wee said "Today's secret word is 'cool!'"

Non-diegetic interlude similar to the one earlier (2:28-2:40)

Children characters known as the Playhouse Gang jumped into Magic Screen, with the help of visual effects. They diegetically sang "Connect the dots la la la la; connect the dots, la, la, la, la," with whimsical non-diegetic music in the background.

Quirky music with an Oom-pah pattern accompanied the melody, which was a MIDI synthesized horn sound.

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\(^{509}\) For more see Gaines, *Inside Pee-Wee's Playhouse: The Untold, Unauthorized, and Unpredictable Story of a Pop Phenomenon*, 61, 64-5.
7:36-8:04 The playhouse character Mappy said that its time to dance. Then he says, "Hit it Conky" and instrumental music begins. The music is in the style I would describe as an uptempo 60s instrumental surf rock featuring an organ, guitar, bass, and drums. Repunzel, one of the Playhouse Gang members, said "I'm gogo dancing." Fabian replied I'm doing the cha cha." Pee-wee said "I'm doing the swim" then pointed and said "look, Li'l Punkin is doing the twist." Repunzel and Fabien then said "Cool" and everyone in the playhouse screamed (because they'd said the secret word "cool.")

8:06 Cowboy Curtis, played by Lawrence Fishburn, walked toward the camera holding his guitar.

9:56 Cowboy Curtis asked the puppet flowers "What do we do now?" The flowers replied "Why don't you sing a song cowboy Curtis?" Curtis said "I don't know, why don't I? Great what song should I sing?" The flowers said "make one up." Curtis replied "make up a song? Whoopee, that sure sounds like fun. What should I sing about?" The flowers replied "Sing about flowers." Curtis replied jokingly "Well alreeedy, alrighty, I will." Curtis starts dietetically strumming his guitar while non-diegetic accompaniment in a medium tempo country style comes in behind him. Accompanying instruments are bass and pedal steel guitar.

10:20-11:30 There's all kinds of flowers
That's the subject of this song
If I were to name all of them
This song would be a real long.

There are lillies of the the valley
Apple blossoms, daisies, clover
There are irises, magnolias,
and the song is still not over

There are violets and tulips
Golden rods that bears the poppy
There's carnations and sunflowers
There's more don't try to stop me

There are mistletoes and roses
Lilacs and daffodils too
But there aren't any flowers
Prettier than you.

11:44-12:00 Wagner's "Bridal Chorus" played in a quirky county style as two members of the cartoon ant farm are married.

12:09 Miss Yvonne comes to the non-diegetic strumming of a harp.
The Miss Yvonne is asked to sing by Chairy (blue talking puppet chair). Yvonne said that she does not have a good voice. Cowboy Curtis replied "I bet you have a beautiful voice Miss Yvonne." Yvonne said "I bet you I don't." Curtis replied "I'll bet you a nickel." Yvonne said "Okay, you're on." She stomps on the ground three times and, in a terrible sounding comically overdubbed nasal voice, sang "she'll be coming around the mountain when she comes, when she comes" as an out of tune banjo non-diegetically plays. Cowboy Curtis then told her that he thinks he owes her a nickel.

Miss Yvonne said "I know what I could do that could be fun, I could clog dance." She then explained that she needed clogging shoes but did not have any with her. She said "I wish I had some clogging shoes" which caused Jambi the Genie to come and offer to grant his one wish for the day. As Jambi's head appeared in his genie box, Middle Eastern themed non-diegetic music played in the background.

Cowboy Curtis explained "She needs some shoes that are fit for clogging." Jambi said "Say no more, I know the incantation." Jambie then proceeded to rap the following behind an electronic hip hop beat:

"Spirits listen, hear me rap
Miss Yvonne needs a shoe with a tap
Don't bring her just one better bring her a pair
That will make her feel like she's clogging on-air."

Then Jambi asked them to repeat after him, in "Jambese." During this portion there is more non-diegetic music that emulates Middle Eastern music, including a melodic pattern incorporating the last five notes of the melodic minor scale.

"mecca lecca hi, mecca hiney hoe.
mecca lecca hi, mecca hiney hoe . . . "

Pink clog shoes then appeared on Miss Yvonne's feet. Then, the Claymation dinosaur family appeared with household items, such as a comb and paperclip, to use as musical instruments. Diegetic music was then made by the dinosaurs in a bluegrass style. The instruments that can be heard are banjo, tambourine, washboard, sting bass, mouth harp, and other percussion instruments. The song was equipped with percussion breaks that feature percussion or clogging solos. Cowboy Curtis could be seen in the background dancing and interacting with the Puppet Band who is moving to the music.

Magic Screen told Cowboy Curtis that she is going to play a funny video, and a black and white film with penguins singing came to the forefront. Then a recording of "Three Little Sisters" performed by the Andrews...
Sisters can be heard with the group singing with their signature close jazz harmonies being backed by a big band. The video, however, consists of animated effects added to the mouths of real penguins to make it look as if they are singing the song. In addition, a polar bear stood up waving his or her arms to the beat, as if he or she was conducting a band.

17:05-17:30 The film ends and Magic Screen said "presenting," while a brass fanfare cue begun. Then the flower puppets take turns saying "presenting" and the simultaneously said "His Majesty, the King of Cartoons." A muted trumpet was played as a band playing fast swing music begun and the puppet flowers started to sing in the close harmony style of the Andrew Sisters to introduce the Kind of Cartoons.

18:12-18:55 After talking with members of the playhouse, the King of Cartoons started the cartoon. The cartoon looks as if it is from the 1940s, and consisted of stop-motion animation of a crooner singing with a big band. The song being played over the animation is an old recording of "Harbor Lights" sung by what sounds like a 1930s crooner. I am unable to locate the original recording or recognize the singer. The original song was written by Hugh Williams (pseudonym for Will Grosz) with lyrics by Jimmy Kennedy and published in 1937.

19:28-21:05 Non-diegetic background theme similar to the one at the beginning of the show came in as Miss Yvonne and Cowboy Curtis moved into the kitchen to make Pee-wee a snack of "ice cream pudding." The background music continued as the characters prepare the snack.

22:38-22:51 Pee-wee arrived with an ice cream cake, which meant they ended up having ice cream pudding and the cake to eat. They are concerned that it will be too much food, but Pee-wee said "let's put a dent in it." The non-diegetic background cue enters, however the melody played this instances loosely imitated Theloneious Monk's "Well You Needn't." This cue is subtle and cleaver, insofar as the subtext suggested that they should probably not stuff themselves with cake and ice cream. Few viewers, especially children, would have caught the "Well You Needn't" reference.

23:15-24:20 Gentle non-diegetic closing cue music began as Pee-wee got on his scooter, said bye to the audience, and then rode out of the playhouse. The closing theme played which was a pleasant sounding bit of synthesized music, featuring a synthesized vibraphone sound for the melody. During the closing credits, images of Pee-wee were chroma-keyed together with footage of various roads and highways to make it appear that he was traveling along them.

24:20 Quirky jingle played during "Pee-wee Pictures" credit.
Appendix C: "Overworld Theme" from Super Mario Bros.

Original composition by Koji Kondo, transcription by Jason Brame.\textsuperscript{510}

\textsuperscript{510} Transcription from Jason Brame, "Examining Non-Linear Forms: Techniques for the Analysis of Scores Found in Video Games"(master's thesis, Texas Tech University, 2009), 49.
Appendix D: "Star Theme" from *Super Mario Bros.*

Original composition by Koji Kondo, transcription by Joseph Karam.\(^{511}\)

Super Mario Bros (1985) Starman Theme

Original composition for the Nintendo Entertainment System by Koji Kondo
Accurate transcription & optimized fingering for the piano by Joseph Karam

\( \text{\textit{\textbf{j}} = 150} \)

Copyright 1985 by Nintendo
Didactic arrangement from www.MarioPiano.com
Appendix E: Daily Practice Record from Sixth Grade

The following is a copy of the author's original practice record. Image scanned by the author.
DAILY PRACTICE RECORD
Princeton School District
Music Department

Pupil's Name: Michael Jacobs

Note: Success in the playing of a musical instrument is greatly influenced by the amount of practice performed. Home study sessions of 15 minutes 5 times a week will insure satisfactory progress. In the spaces below, kindly fill in the number of minutes practiced each day. Parents must verify the time spent practicing for the week with his/her signature.

Thank you for your support in your child's education.

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75 minutes of practice (5 x 15 min.) are expected each week. The grading scale is as follows:
75 MIN. OR MORE = A; 60-74 MIN. = B; 45-59 MIN. = C; 16-44 MIN. = D; 15-0 MIN. = F
Appendix F: "Witches' Brew" Lyrics

Lyrics of "Witches' Brew" by Hap Palmer. Transcribed by the author.
Dead leaves, seaweed, rotten eggs, too
Stir them in my witches' brew
I got magic, al a kazam a kazoo

Spider web, moldy bread, mucky mud, too
Stir them in my witches' brew
I got magic, al a kazam a kazoo

Ooo -- My witches' brew
Ooo -- What's it gonna do to you?
Boo!

Floor wax, thumb tacks, purple paint, too
Stir them in my witches' brew
I got magic, al a kazam a kazoo

Finger nails, lunch pails, apple cores, too
Stir them in my witches' brew
I got magic, al a kazam a kazoo

Ooo -- My witches' brew
Ooo -- What's it gonna do to you?
Boo!

Wrinkled prunes, mushrooms, motor oil, too
Stir them in my witches' brew
I got magic, al a kazam a kazoo
I got magic, al a kazam a kazoo. 512

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Appendix G: Partial Transcript of "Psychological Wars" VHS Tape

Courtesy of Jere Higgins and Willie Smart. Transcribed by the author.\textsuperscript{513}

\textsuperscript{513} Jere Higgins and Willie Smart, \textit{Psychological Wars} (the authors, c. 1990), VHS Video in the author's possession.
Voice of the narrator:
"It has been said that if whites and non-whites were two teams competing psychologically on American turf, whites would have the home field advantage. All forty presidents on this American turf have been white. . .

"The popular depiction of Jesus Christ is that of a long haired white man. A deliberate creation. Systematically distributed throughout the world for the soul purpose of preserving and reinforcing the white supremacist mentality out of which it evolved. America has declared a psychological war against her non-white citizens.

Imaged of white models and soap opera actors, i.e. Young and the Restless intro These are the classic representations of human beauty. The concept of beauty, originating out of European Aristocracies. An Ethnic interpretation of Beauty that has vainly permeated its way to the consciousness of mainstream society. A concept of beauty that is perpetually reinforced through the power of media, who being in control of the images have complete control of the definitions as well.

Imposing images possessing the potential of psychologically reducing the self-worth of those who do not meet these racial standards of external beauty.

Image of Elvis singing "Don't Be Cruel"
The image controllers not only can define beauty, but anything can be defined. Even Elvis can be defined as the king. Elvis is capable of being anything the media desires. Fortunately there are those of us who understand the inner workings of media hype.

Video footage of Jazz trumpeter Wynton Marsalis talking to Ben Sidran (c. 1991) [Marsalis]Cause most of what is called white is an imitation of something that was called black a long time ago. And that's how it always has been. If you listen to Jay McShan in the forties, in 1956, 1957 that's Elvis. But it doesn't matter what it is musically because it is white in terms of the music industry. Ya see what I'm saying?

Narrator with popular images of Jesus Christ from paintings and churches But there is no greater example of the vanity and intensively of the image controllers than the promotion of universal icons of a Caucasian Jesus. This classic depiction of Jesus Christ has left behind devastating psychological scars in the souls of non-whites. When the images seen daily are controlled, attitudes will be controlled and eventually hardened into beliefs. When an African American boy or girl is subjected culturally to Jesus' reflecting a race other than their own, it starts them on a sub-conscious path toward a desire to be accepted by that particular race. That race is perceived as God's Race. When little African-
American boys and girls see Jesus Christ as a race other than their own it almost guarantees a feeling of inferiority—the conclusion that God must be white. And the media becomes a great reinforcer of those beliefs. 

*Images of movies where Egyptians and biblical characters are portrayed as white.*

*Following a discussion about the definitions of black and white found in dictionaries the narrator proceeds to talk about blackness. Images of very dark indigenous Africans adorning themselves with face paint, jewelry, etc.*

In ancient Africa the eternal badge of honor was the color of one's skin, it was considered a blessing. The general feeling toward one's blackness was the exact opposite to the present day concept. The arrival of the Europeans meant not only the doom of the kingdoms of Africa, but a complete conceptual transformation took place.

*Images of actors and actresses kissing on soap operas*

European cultural concepts permeate the media. When expressing feelings of love it is attributed to the Romans as being 'romantic.' Emotional kisses are attributed to the French, it is called French kissing.

Europe associated with all that is positive.

*Images of baby doll toy commercials with all white females*

For centuries little African-American girls have cuddled and embraced blond haired, blue-eyed white doll babies. The perpetual reinforcement of beauty in white dolls have helped to cripple young African-American girls psychologically and plant in their minds inferior seeds that affect generations.

[section on black athletes]

Athletics: usually project whites as the brains and beauty of society, while black sports figures, the slaves, are both admired for their physical ability.

*Depiction of Richie Rich cartoon; narrator*

. . . An inferior seed is planted in the mind of African-American youth as Richie Rich travels to Africa and travels through his own private safari. Adding to insult the young white boy is shown to have mastership over a black man. The young white boy wields his power of his faithful overseer. Only he has the power to solve this problem in Africa. The story continues with a realistic scenario of whites feuding over the control of Africa.

*Depiction of the Evil Barnum Bullwip building fortress with animals*

Notice the subliminal connotations and the irony of Animals being programmed to build up the fortress of Africa in the exact manner that black slaves were forced to build up the fortress of white America.
Voice of Bullwip
"Join my work force beast! Lift those logs! . . Soon I will control all of Africa!

Narrator
And thanks to a white boy, all of Africa is saved.

Narrator
. . . Television not only helps to condition one's ethnic perceptions, but there is also something called classical mind conditioning. It was a Russian physiologist named Ivan Pavlov who accidentally discovered classical mind conditioning by surgically implanting tubes inside the cheeks of dogs so that saliva could be drained and precisely measured for digestive investigation. He noticed that every time the attendant that fed the dog came in the dog's presence, the dogs would begin to salivate. The dogs through classical conditioning had come to associate the attendant with food. This is the same manner that people are conditioned to associate these once meaningful songs with advertising products. What do you think of when you hear?

A commercial that plays the music to the Four Tops hit "I Can't Help Myself (Sugar Pie, Honey Bunch)" but with superimposed lyrics:

Chocolate Cake and chocolate fudge
Creamy moose and cherry too
I can't help myself. . .

California Raisin add where Ray Charles is depicted as a Claymation character at the piano singing:

I heard it though the grapevine
It's that California Sunshine.

Depiction of the Claymation California Raisin characters resembling the Temptations

I guess you'd say, what can make me feel this way?
My Girl [depiction of California Raisins singing to the California raisin girl]

Ending; Narrator:
The intention of Psychological Wars is quite clear.
It's intention was to enlighten. Enlighten not only African-Americans, but all races of people. It is not suggesting that there should be a redefining of beauty or a creation of a black Superman or a black Batman or that there needs to be a reversal of interracial love scenes. There is indeed however for a psychological investigation. A call for the removal of every barrier, every psychological
impediment that stops one from a full and complete development of themselves.514

Appendix H: OMEA Solo and Ensemble Ranking System

B. OMEA Ratings

1. The Five-Rating Plan
The Ohio Five Rating Plan will be used for all adjudicated events.
The decision of the adjudicators is final.

Rating I: An outstanding performance with very few technical errors and exemplifying a truly musical expression. This rating should be reserved for the truly outstanding performance.

Rating II: An unusual performance in many respects, but not worthy of the highest rating due to minor defects in performance, ineffective interpretation, or improper instrumentation.

Rating III: An acceptable performance, but not outstanding, showing accomplishment and marked promise, but lacking in one or more essential qualities.

Rating IV: A poor performance showing many technical errors, poor musical conception, lack of interpretation, incomplete instrumentation, or lacking in any of the other essential qualities.

Rating V: A very poor performance indicating deficiencies in most of the essential factors, and indicating that much careful attention should be given to the fundamentals of good performance. This rating should be used sparingly and only when it is possible to cite major flaws.

2. Festival Performance

A director who wants to participate but wishes no rating may choose festival performance during the registration process or at any time prior to the beginning of the performance. In this classification, participants will receive comments only from the adjudicator(s).

This is not to be confused with "Comments Only" which is the term given for rules infractions as specified in the "Rules and Regulations for OMEA Adjudicated Music Festivals, 15th Edition." 515

Appendix I: Biographical Sketch of Jamey Aebersold and Origins of His Play-alongs by the Author
In the following section I briefly highlight relevant points from Aebersold's biography to establish the historical context in which he grew to love and teach jazz. Also, given the importance of Aebersold's jazz play-alongs to the history of jazz education, and the culture of his jazz workshops, I highlight how he came to create and publish his influential jazz-learning materials. I also briefly examine the layout and type of content included in his play-alongs. Finally, I consider how Aebersold came to establish his summer jazz workshops. Such details are important for understanding the context of the ethnographic sections that follow.

Jamey Aebersold was born on July 21, 1939 in New Albany, Indiana. Music-making, and listening, played an important role in Aebersold's childhood household. His mother played the piano and sang, while his father played the banjo as well as piano. Aebersold's father was in a banjo group called the Indiana Banjoliers and once a week his father and the three other members of the group came over to his home to rehearse. \(^{516}\) Aebersold's family also did not eat any meals without his father putting on a stack of 78s in the record player. \(^{517}\) Aebersold had two brothers, and when the older one started to take piano lessons, he desired to do so as well. At the age of five Aebersold began to study the piano, which he continued for five years until his instructor told him that he would never become a musician because he did not practice enough. \(^{518}\) Aebersold explained that it wasn't that he did not want to practice, but that he did not want to work.

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517. Ibid.
518. Ibid.
on the materials that his instructor focused on, including "just readin' stuff out of the book, classical things, little tunes and things." So Aebersold switched to the tenor banjo his dad was playing.

After Aebersold's older brother tried and then quit playing the alto saxophone, he took it over and joined the grade school band in the sixth grade. However, he was still not satisfied with reading concert music that he did not find appealing. He had already fallen in love with jazz music and was voraciously listening to jazz records. He explained "jazz had intrigued me, 'cause I couldn't figure out how people were playin' what they were playin' without music in front of 'em. And I knew they weren't playin' — memorized solos. So I couldn't figure out where all these great solos were comin' from. " Several groups that stood out to Aebersold as being influential during his early development included the Ted Heath Big Band from London, England, as well as small combo groups such as Kid Ory's New-Orleans-style groups. Eventually he started listening to bebop era innovators with much interest, such as Charlie Parker and Dizzy Gillespie. Initially, he was unable to figure out what the bebop musicians were doing, so he continued to buy records and listen intensively.

While in high school Aebersold started a band called the Nighthawks where he gained experience running a combo and performing live. They played on the weekends for $3 to $5 dollars at "animal clubs" such as the Moose, Elks, and Lions clubs.

Following high school, Aebersold was interested in pursuing music in college. Since there were no jazz degrees available, he contacted the Manhattan School of Music to

519. Ibid.
520. Ibid.
521. Ibid.
inquire about studying classical saxophone. Aebersold had hoped to go to a college in New York City so he could be at "seat of jazz." But after being informed that they did not offer a saxophone major, a friend of his who was going to enroll at Indiana University told him that they were "jamming in the halls," meaning that there was some jazz being played there. With the university only being one hundred miles away from his hometown, he decided to go there and pursue a woodwind degree. This enabled him to study a variety of woodwind instruments. Although he no longer led his Nighthawks band, he began to play music with various people at local sorority and fraternity houses, and continued to try to learn jazz on his own since there was no jazz training available.

After enrolling in college, he began taking private lessons with David Baker, who was studying with the innovative jazz composer and theorist George Russell (1923-2009). Aebersold explained:

> At some point, I began taking private lessons from David Baker. I'd drive up to Indianapolis for that and that was when he was studying with George Russell and played with the George Russell Sextet. So David Baker passed on the information to me and I'd try it out and come back. I was like a guinea pig for him. This unique relationship allowed Aebersold to be exposed to some of Russell's theories for playing jazz, such as the ways in which certain chords are related, and may be used on, certain chordal structures. In 1953, Russell published what many consider one of the first significant theoretical methods for jazz improvisation entitled *The Lydian Chromatic Concept of Tonal Organization*. Russell explained "The Lydian Chromatic Concept is an organization of tonal resources from which the jazz musician may draw to create his

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522. Ibid.
523. Ibid.
improvised lines. It is like an artist's palette: the paints and colors, in the form of scales and/or intervallic motives, are waiting to be blended by the improviser.\footnote{525} Aebersold explained that he initially was exposed to the chord scale concept through Baker:

I first picked it up from David Baker. He was stressing learning each scale and each chord. I'd never really thought that way before. When I played, it was kind of by the seat of my pants. I'd look at the chord symbol and if it said "G," I kind of knew the G chord and so forth and I'd listen to the sounds on the piano or bass and it was kind of hit or miss for a long time.\footnote{526}

Aebersold planned on graduating college and moving to New York where he had dreams of making a Blue Note record.\footnote{527} However, Aebersold's plans changed when he got married while still in graduate school. He started to teach flute, clarinet, and saxophone privately in Seymour, Indiana at $2 for a half hour of instruction. After graduation he worked as a florist and continued to also teach music privately. Eventually, he had enough of his high school students interested in jazz that he formed a combo for them that met several times a week to play. With that said, Aebersold emphasized that he never intended on becoming a music educator. He recalled hearing music education majors in the practice rooms at Indiana University and felt that their musical standards were not high enough, and he did not want to end up playing like them. Yet, he found himself with a family to support and accepted an opportunity to teach additional students 40 miles from Bloomington on Saturdays.

According to Aebersold, he did not know much about teaching when he began and had not yet developed his philosophy of learning to improvise. In one fateful lesson

with a young flautist, at the conclusion of the session he asked his student to improvise.

Aebersold remembered:

"Why don't you play across this scale, just improvise for me?" I didn't even use the word "improvise." I said, "Just play whatever you hear." And there was a piano in the room. So I'm playin' some background. She starts to play. And I realized she's playin' exactly what she hears in her head. She's improvisin'. Her phrases make sense. And she's playin' jazz. She's improvisin'.

But then another part of me said, "But—she's not a jazzer. She doesn't have a big record collection. She doesn't drink coffee. And she's not grumpy. How could she be playin' jazz?" That's what went through my mind. I was probably about 21 years old. And then I asked other people if they would do the same thing. And I found out everybody can improvise, if you show'em what scale to play and play a little background for 'em. 528

Aebersold continued to develop his definition of "improvisation" as simply being able to play the music that you "hear in your head." 529 These experiences would serve to influence his philosophy that "anybody can improvise." Consequently, vigorously listening to the music of great musicians and developing facility on one's instrument became a key factor to Aebersold's pedagogical approach to improvisation.

*Innovating Jazz Play-alongs*

Jazz play-along records showed up as early as the 1930s. Yet, Aebersold started producing and selling them in 1967 and built an industry around the product. To date, Aebersold has produced 133 play-alongs which cover a wide range of jazz-related material roughly categorized by musical style, the songs of famous composers, famous improvisers and/or a specific set of skills. On the inspiration for the play-alongs, Aebersold recalled several important experiences that led to their creation. He explained:

528. Aebersold, 2013
529. Ibid.
I think I came up with the idea of a play-along out of desperation. When I was young, especially— junior high school and high school, I didn't have anybody really to play with. We started this little band. But we just kind of rehearsed arrangements. But I wanted somethin' to solo with. I wanted to play with them blues. And I wanted to try "Cherokee." And "I Remember April" and songs that I heard Charlie Parker and other people playin'. So—and Music Minus One, a company that's still goin', Irv Kratka in New York.

Music Minus One, he had 'em originally. But he had soloists playing along. For instance, a famous person would play two choruses. Then they'd leave two choruses of blues for you to play. And then the other soloists would come back in again. But I said, "I don't want that. I want—five minutes of blues in the key of B-flat, five minutes of blues in the key of F, so we can practice with it." And I thought it would be good.

Aebersold also recalled that he had a couple of EP records that came with Down Beat magazines that contained songs he liked to play with. He explained that "I think one of them actually had a book that came with it and I just thought it might be nice to expand on that for instance to do Bb blues but do it for three or four minutes and not have anybody soloing on it and I did."  

Aebersold also recalled an event that happened while teaching at a big band camp in Connecticut in the mid-1960's:

At the end of the week, I had a private lesson with a couple of saxophonists — I was playing piano, walking a bass line with the left hand and playing chords with the right. When we were finished, they asked me if I would make a tape for them of blues and standards, things like "There Will Never Be Another You" and "Green Dolphin Street," a few choruses of each. Well, I never got around to making the tape for them, but I did come out with Volume One a year or so later.

On producing the first play-along, Aebersold recalled:

532. Bucheger, "Jamey Aebersold Teaches the World to Swing."
I think I'm—made the record first, about 40 minutes. And then I said, "Oops, if somebody buys this LP, they won't know what to do with it, unless I write a book." So I wrote a book, tryin' to explain how in the world somebody out in Podunk, Iowa, can play with this LP record. But I think it was just out of frustration in the beginning to have something to play with. And I really didn't—when I put out the volume one and got the book going and put a little ad in Downbeat Magazine and took around to some local music stores and so forth, I had no intention of doin' volume two, let alone volume 133.

And we started that way. And then after a couple years, we put out the blues, Volume Two, Nothin' but Blues. We really took off with volume six, Charlie Parker. I got the rights to do eight of his songs. Then we did some Miles Davis tunes and some Sonny Rollins tunes. And the rest is history. Just gradually got the rights to tunes and so forth and put 'em out. And everybody loved 'em.

As indicated above, when Aebersold put out the first play-along, he had no idea that it would become so popular. He explained that originally it was just "somethin' for people who already played to have somethin' to play with." Despite the hard work and monetary investment it took to keep producing them, Aebersold responded to the increased demand for jazz education materials for beginners and professionals.

How to Play Jazz and Improvise Volume 1

Aebersold's How to Play Jazz and Improvise, Volume 1, first published in 1967, is one of the first products that many students of jazz obtain when they become interested in learning how to improvise. A booklet with a series of exercises and informative articles to read accompanies the audio. The audio of the play-along was originally released as a record, but was offered as cassette and compact disc in subsequent decades. The audio is also now available for download through ITunes, along with many other of his play-along

533. Aebersold, 2013
The first eight pages were dedicated to some introductory material that addresses some fundamental issues regarding improvisation. Aebersold's main thesis was that "anyone can improvise." He asserted, "I have never met a person who couldn't improvise! I have met many who think they can't." Aebersold proceeded to address some common assumptions about jazz, such as the idea that "you can't teach jazz." He then expounded on his own theory of jazz improvisation, offering the reader concepts to consider and exercises to master. Some of the main topics covered include the concept of balancing "right brain" with "left brain" approaches to jazz; how to practice scales, chords, and patterns; how to play with recordings; beginning to improvise for the first time—music fundamentals to keep in mind; the assertion that beats 1 and 3 are the most important to building melodies; ear training; chromaticism; time and feeling; his proposed jazz nomenclature; song lists; articulation; and playing the blues. Aebersold emphasized that it took a lot of time and effort to proof read each play-along and present definitive interpretations of the chord changes and melodies of each song.

Additional Play-along Contents and Features

As mentioned above, each volume comes with a booklet and a record/tape/cd. Each track uses a "special stereo separation technique" where the left channel contained bass and drums, while the right included piano/guitar and drums. With a

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537. Aebersold, How to Play Jazz and Improvise, 3.
capable stereo system, the user is able to play with various combinations of rhythm section instruments, although the initial intention was to allow pianists and drummers a way to use the play-alongs. The first track is usually a Bb concert tuning note played by a piano and announced by Aebersold saying "Bb tuning note." In addition, every musical track begins with Aebersold counting off the song with his distinctive and now infamous voice. The booklets usually include an introduction that outlines what will be found in the book, Aebersold's scale syllabus/nomenclature, song lyrics (where applicable), and leadsheet music for concert, Bb, Eb, and bass clef instruments. Leadsheets usually consist of notated melodies and chord changes with a separate page that also has chord changes with related scales written in. These play-alongs have been used in many different ways by students and musicians—both intended and unintended. Eve explained:

The play-alongs have really influenced jazz and jazz musicians primarily because of the fact that rhythm sections were not available. If someone like myself, wanted to learn how to play like Charlie Parker, it's not like there were rhythm sections around that I could practice with and learn how to play like Charlie Parker. And so what Jamey did, is he gave people access to professional high quality rhythm sections where you could play whenever you felt like it, you didn't have to call the session together and it just really took off — a real shift in thinking and practicing for the world.  

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It is fair to say that most students of jazz have used, or at least know about, these play-alongs whether they study music at school or on the streets. Intended uses for the play-alongs include jazz camps, private lessons, jazz masterclasses, college improvisation classes, home study, and informal home jam sessions. At jazz camps and other classroom settings, students often trade choruses with their teacher or other students to demonstrate

knowledge of the chord changes or new set of licks, i.e. short melodic phrases that correspond to the harmonic movement. If a song is unfamiliar, the student may read the notated music and changes. Yet, sometimes students will attempt to play unfamiliar tracks by ear without the aid of music. At home, students and professional musicians alike may spend hours with a play-along memorizing songs, new licks, and experimenting with new improvisation material. Many musicians become so familiar with these tracks, that they can listen to the first few seconds, recite the song, and play-along volume number. Play-alongs have also been used at school assemblies, wedding receptions, low-key club/restaurant gigs, and street musicians. Ethnographic details regarding the role of play-alongs at Aebersold's summer jazz workshops will be expounded on later in this essay.

*Aebersold's Successful Business Model*

It is important to make note of Aebersold's successful business model and acumen. Aebersold found ways to market the play-alongs to his target audience of musicians, educators, and students effectively. In addition to trade magazines, he advertised related volumes on the booklets or covers of his other play-alongs. For example, an advertisement on the back of a vinyl Volume 34 *Jam Session*, explained that Volume 2 *Nothin' but Blues* offered "11 different Blues in various keys and tempos with great melodies—some harmonized; all scales and chord tones written in. New section on how to play the blues." Volume 6 "All Bird" is identified to be Intermediate/Advanced level, offers songs composed by Charlie Parker, and features famous jazz musicians Ron

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541. Aebersold et al., *Jam Session*. 462
Carter on bass, Kenny Barron on piano, and Ben Riley on drums. The ad for Volume 3
II/V7/I Progression said "Probably the most important musical sequence in modern jazz.
A MUST for jazz players. If you have been working on scales and chords, this set is for
you! Book and supplement with 120 written patterns to be used with record."542 Another
volume that focuses on a particular set of musical changes in all 12 major and minor keys
is #16 Turnarounds, Cycles & I/V7's.

Aebersold explained that he ran his new business producing and selling his play-
along alone for the first ten years while playing musical engagements, working at night,
and teaching music privately.543 He then hired Matt Eve, who started when he was still in
high school, to help him. He continued to hire people as needed, and by 2012, were up to
about 7 or 8 employees including Aebersold.544 On the breadth of Aebersold's company,
Matt Eve, President of Jamey Aebersold Jazz, explained:

We are a lot of different businesses actually, we are a publisher, we run a
workshop — summer jazz workshop in the summertime. We have a retail
division, we do a catalogue, we print a catalogue and mail it out. We are
an e-tailer; there is really not much we don't do as far as publishing and
book and CD distribution.

All of our customers I suppose are musicians who are interested in jazz
and that goes from the bottom to the top. I mean any kid who has ever
played in any jazz band in the world has heard the name Jamey
Aebersold.545

Aebersold is very humble about the success of his organization and maintains "it was
never supposed to be a business. It sort of just evolved into it and at some point I realized

542. Ibid.
544. Ibid., 40-1.
there were other people working here and they depend on this and they've got families and people seem to really want this.”

Development of Aebersold's Jazz Workshops

Aebersold started to teach at big band camps held at certain universities in 1965, and did so for four or five years. Although there was little focus on combo playing or improvisation at the camps, Aebersold started to incorporate jam sessions right before dinnertime where the more advanced students, as well as listening sessions for an hour before evening concerts. He notes that many of the students did not know who many of the important jazz musicians were, and the listening sessions helped to get them exposed to important jazz artists. Aebersold explained

That all evolved into the combo camps in about 1971 or '72, where everybody that came to the camp for that week, they were gonna play in a combo. And on Friday everybody was gonna stand up and take a solo, drummers, bass players, you name it. Whatever instrument you brought to the camp, you're gonna play in a combo throughout the week. And then you're expected to solo at the end of the week. Instead of havin' just several people stand up out of the big band, you know?

Aebersold noted that as high school big bands became more popular in the 1950s and 60s, students were getting ensemble experience, but little improvisation experience. Thus, the combo camps offered an opportunity for students to learn how to improvise during an intensive week of study. Since 1977, Aebersold has directed Summer Jazz Workshops, which aim to offer an intensive and comprehensive training in jazz improvisation for musicians of all ages and skill levels. There is a particular focus on small group jazz

548. Ibid.
combo playing, and students benefit from direct instruction for a number of professional jazz musicians and educators. The workshops initially were located at the University of Louisville in Kentucky, and have since been held in eight countries.

On the jazz workshop, Director of the Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music and long-time faculty member of Aebersold's summer jazz workshops Michael Tracy, explained:

We do it because it brings all these wonderful students of all ages, they're from eight years to 80 and we see a lot of them repeatedly, the older ones, we see younger ones, students who we want to recruit come on campus. I just spoke to a lady from Hong Kong who wants to do an exchange with our program so it's been a wonderful resource for the school of music and our jazz studies program and the university, because we are giving people here that would never come on our campus.

I have students that are barely able to play and, you know it's time to come because you want to be around all these other people who have the same interest you have, the same energy — there's a lot of energy coming out of here. For me it's an educational opportunity every day, I walk in and even though I have been with these guys for 40 years, these are the leading educators in the world in this music. So, I encourage everybody to come because it's an opportunity to experience the music first hand and to get it with people who play so well and it's an opportunity for you to find out who you are and to see if you really want to play, and if not if you want to just listen to it.549

Aebersold explained that there are generally up to 400 students per week with over 50 faculty members and almost 20 staff members.550

550. Parish, "The Man Who Taught the World to Jam,"41. For a full biographical sketch of Aebersold and more information about the origins of his publishing company and play-alongs, see Appendix I.
Appendix J: Follow-up Letter from Combo Instructor Scanned by the Author
Jamey Aebersold's
SUMMER JAZZ WORKSHOPS 2010

Michael —
Thank you for bringing into our group a strong sense of leadership, a great quantity of listening experience, an infectious musical spirit, and an obvious devotion to the music!

Yeah, work on sight-reading; but you’re not that far from achieving your goals!

Love in Christ —

Jerry Olsen
7.9.10

www.summerjazzworkshops.com
Appendix K: Biographical Sketch of Mario Abney by the Author
Mario Abney is a black American jazz musician born and raised in Chicago, IL. His primary instrument is trumpet, although he is a formidable drummer, percussionist, and composer. He can also play the piano and from time to time takes to the microphone to sing or provide rhythmic declamations in the spirit of James Brown. At the age of seven, Abney was introduced to the piano, and was particularly influenced by his uncle Arthur who was a pianist. He was also fascinated with the music at his black American church, and by age 11 was also playing drums and percussion for its religious ceremonies. Abney's primary school did not have a music program, thus most of his earliest musical education came from his uncle and the church. In high school, he was afforded the opportunity to enroll in the band program where he played mellophone and French horn. The first time Abney remembers being interested in learning how to play jazz was when he heard a song by Wynton Marsalis from the "Tune in Tomorrow" soundtrack. This causes Abney to want to learn how to play the trumpet, and he began to listen to recordings of Louis Armstrong, Dizzy Gillespie, Miles Davis, and others intensively. During his sophomore year, he picked up the trumpet and started studying with several music educator mentors at his school. On the weekends, his mother Ora Abney would drive Abney and several of his young musician friends to Fred Anderson's infamous jazz club The Velvet Lounge. Abney, along with many others, had his first experiences on stage playing jazz at the Chicago club's jazz jam session.
By the end of high school, Abney was determined to have a career in music. He received a band scholarship to attend Central State University in Dayton, OH where he majored in Music Education with a minor in jazz studies. With Dayton geographically situated less than two hours from Cincinnati and Columbus, OH, Abney became an active participant in all three black jazz music-making environments. During his first year, he was introduced to Cincinnati jazz trumpeter and music educator Mike Wade, who became one of Abney's chief mentors. Soon, Abney was performing with a number of professional ensembles, often driving to Cincinnati or Columbus for gigs. In 2001, Abney started his own quintet in which he gained experiences procuring performance opportunities at local venues, including weekly shows at Dayton's Jazz Central club and 88 Club. After graduating from Central State with a B.A. in Educational studies, in 2004 he was invited to become a member of the HBCU (Historically Black Colleges and Universities) All-star Big Band, which was established in 2001 by Dr. Larry Ridley, Executive Director of the African-American Jazz Caucus. During this period he produced his first album entitled "Spiritual Perception" and became a prominent musician in region jazz scene, often traveling to Chicago, IL, Indianapolis, Indiana, Cincinnati, Ohio, Columbus, Ohio, and Louisville, Kentucky to perform. Abney was also not afraid to take his music to the streets, and would periodically busk (street perform). In 2005, Abney was featured in a report about street performers on NPR's All Things Considered.

While performing at the Dayton RiverWalk festival in 2007, Abney heard the Hot 8 Brass Band play, which caused Abney to become interested in New Orleans. He recalled that the energy and feeling of the band's music awe inspiring which started to inspire him to consider moving to New Orleans. In 2008, after some significant changes with his personal life, he was determined to move to an environment where he could take his musical career to the next level. After considering moving back to Chicago, or to New York City, he decided that New Orleans would be his destination. With a very limited amount of money and resources, he drove to New Orleans with fellow musical interlocutors and members of his quintet Clarence Slaughter and Julian Addison.

Their move took place during a period in the history of New Orleans when a number of native and non-native musicians were migrating there in hopes of advancing their musical careers. In the wake of Hurricane Katrina in 2005, many local musicians were displaced and forced to move out of the city. By 2008, many were moving back along with an influx of non-native musicians. During his first year in New Orleans, Abney immersed himself in the local black music-making community. His talent and drive afforded him the opportunity to perform at a number of notorious New Orleans jazz clubs and festivals with a number of famous New Orleans musicians, including Charmaine Neville, Ellis Marsalis, Delfphee Marsalis, Irving Mayfield, Bill Summers, George Porter Jr., and others. He became a member of Lagniappe Brass Band, Yojimbo, and led three of his own bands, including the Abney Effect, the Mario Abney Quintet, and the Avant Garde.
Appendix L: Transcript of Interview with Harold Battiste

Conducted by the author on September 1, 2010
**Battiste:**  What do you want me to say man?

**Goecke:**  First tell me your—what do you think of race and ethnicity in the academic jazz world in the present day, starting now.

**Battiste:**  In the present day, it has evolved from, well, like most of it evolved from out of the history, I don't know how far back you wanna go. But since I've been here about twenty years now, I've been back in New Orleans, I was born and raised in New Orleans, and I was schooled, I went to school in New Orleans. But at some point, when I finished school from a Dillard University in nineteen forty— I done forgot when it was, it was way back. And my mother never did want me to be a musician. And I didn't know why—she wanted me to be something decent. Like a doctor, you know, or something like that. But once I got the music bug, I knew I really wanted to do something with music. Um, but when I went to college I had, I made a compromise with my mother and said that I would major in music education and I'll be a teacher. (Inaudible) . . . her fears about being a musician. And I didn't know it then, but I realized that the particular music that my mother knew about had a negative reputation, you know, socially. Because the music that evolved here was music for the low down people. You know what I mean?

**Goecke:**  Right.

**Battiste:**  And my mother didn't want me to be involved in nothing like that. That would lead to that kind of life. So that was my compromise. So that kind of beginning for me always kept me on the fence about this city and the environment here. And my experience as a teacher the first four years that I got out of college, man, I taught two years out in a rural area and the racial issue became, you know, I saw the disparity between what was happening, well they made me see, what was happening in the white schools as opposed to the black schools. So after two years I gave that up and my mother wanted me to get something here so I came back to New Orleans and the same thing happened after two years here. One of the supervisors, that was a white guy, came by to supervise me at one of the schools that I was teaching. And I was teaching about reading music and he stayed out in the hall and then he called me at the end of the school session that I was giving and telling me that I was spending too much time teaching them to read music and stuff because the parents wanted them to play some songs. I got really mad with him.
telling me something like that. I said, are you telling them
children over at the white school not to learn how to read?
Why you telling me not to teach them kids how to read?

Goecke: Right.

Battiste: He didn't know that I had been, maybe I shouldn't maybe say
that, but I'd been listening to a cat named Jimmy X who was
hanging around the Dew Drop who was talking about Elijah
Mohammad, back in those days.

Goecke: Right.

Battiste: And he said in his speech that Elijah was talking about us
owning, you know, you get trucks and farms—we need to
learn how to feed ourselves.

Goecke: Right.

Battiste: He also iterated how various ethnic groups had certain
products and services that they were known for, you know.
The Chinese had this and the Italians had that, and the Jews
had this, every ethnic group. And then the question came to
my mind, what do we own? What do we have?

Battiste: And then in my mind I said, well we got music, why don't we
own that?

Goecke: Uh hum.

Battiste: We were in a city that was layered with music, our history was
about people like Louis Armstrong and all that stuff like—and
I said, now all this music that we produce here, ain't nobody
here owns anything of it.

Goecke: Uh hum.

Battiste: And here I'm in a school, now they're telling me not to teach
my kids how to read. It really upset me.

Goecke: Yeah.

Battiste: And I had to go to the school board. And at the end of the
meeting they was telling me about complying with what the
supervisor said or I can resign. I said well that's easy, ya'll got
anything, I'm gone.

Goecke: Right.

Battiste: You know it was that kind of thing in my young life.

Goecke: Which school was that? What was the name?
Battiste: The last school where the cat told me was McDonogh Number 6 up on—it was a school up on—

Goecke: You said McDonogh Number 6?

Battiste: McDonogh Number 6. McDonogh—they had several McDonogh schools you know, by number. Like, I guess McDonogh must have gave Negro money, gave us some money for schools.

Goecke: Right.

Battiste: Incidentally, I don't know if you've heard of Nicholas Payton, the trumpet player.

Goecke: Uh hum.

Battiste: His father was one of my students in that class, that happened, man.

Goecke: Uh hum.

Battiste: But, you know, it was that kind of stuff, you know, and then that was the end of my career as teacher here. So, you know, that my life was colored with things like that, ran me out of here back in the—I forgot when it was, the 50s I think. And I wound up in Los Angeles. I went out there thinking that I was gonna play jazz. Me and a guy named Edward Blackwell who was a drummer and Ellis Marsalis. The three of us—I had a car, and Ornette had sent for Blackwell. And Blackwell had spent the bus money. You know, I had to go out there.

Goecke: Yeah.

Battiste: And I said, well man I ain't got no more job so I might as well. I got a little Chevrolet car and can go out there then. And that's when we got outta here. But, you know, after we got out there, it was a little better scene out there, I was interested in trying to play jazz—all of us, that's why we went out there. In the process of doing that I lucked up on, [I] happened to go to a company who was about to record Sam Cooke. And that's how I, the cat asked me, said well look I can't listen to this stuff now, most of the stuff I had. He said, if you can help me get this session together I might listen to it. And, I had just happened upon that. And then he assigned me to go find something to go on the B side of the thing that they were workin' on.

Goecke: Which record company was that?

Battiste: Specialty Records.
Goecke: Specialty?

Battiste: That what we where then.

Goecke: Yeah.

Battiste: Cause Sam had been a gospel singer, with the–I forgot, the Soul Stirrers or somebody like that. And he was a very popular soul, gospel singer and that's why this guy Bumps Blackwell who wanted to, he said, man he could be a great pop singer, man. That why were payin' to record him. So it turned out that the B side was "You Send Me," which wasn't, it turned out to be the A side.

Goecke: Yeah, yeah, yeah.

Battiste: And [it] launched his career as a pop singer.

Goecke: Right.

Battiste: And, you know, by doing that, Bumps got, you dig, Bumps got the record from the owner who didn't like what Sam sounded like. He said ya'll got Sam sounding like a white boy up in here. He didn't like that, he was not a bad man, he was a rich Jew, he just enjoyed black music–gospel music–and he said that gospel paid the rent for Specialty Records. So he respected us but he wanted us to do what he liked. You know, anyway. So he didn't hire me, guess who he had to hire. He had to hire a cat named Sonny Bono who was at that time driving a meat truck, he used to come by there hustlin' song. So he had to hire him and me to replace, cause he had lost Sam Cook and lost Bumbs Blackwell, by his own thing. And he called him and said we are really in tears now that Sam Cooke blew up and he gone.

Goecke: Yeah, he left. Yeah, yeah.

Battiste: So, I went on and off with stuff like that. That's sort of the basis of my observing stuff here. Since I've been here 20 years, man you know, the history of this country as a whole has never gotten over, in my opinion, have not been able to say hey "please forgive me for what I have done to you you all." To have you working down here for over two hundred maybe three hundred years as slaves. And yet, particularly in an environment like this, we've produced an art form, which ya'll never would call art until nineteen almost ninety or something before Conyers got it pushed through congress that it was to be considered a national treasure. The newspapers wouldn't even put it in the same area with what they call
serious music. They had us believing we were faking. "Well ya'll must be faking" cause they don't see any music in front of your eyes. So the whole idea that we create from our insides, and the way Europeans create from what they see on a piece of paper. One or two of them, the guy who is the composer and the conductor, get all the credit— you got 50 musicians sitting down there and you don't know who they are. And they just got a job like a mechanic. "Errrrr" (Mimicking sound like a car mechanic working) What do you want here, "Errrr" do that.

Battiste: So all of those things became a part of what I sense in my observation. And the way they respond to the music that we created, even though they keep it down in the gutter, but they respond to it. I went to a concert last week over there right across from City Park, some guys calling themselves the Mystics were putting on a performance over there of music of the 70s. They did stuff like all the Otis Redding, Four Tops, and all the stuff that was popular that came out of the black community. Everybody— there was about 500 people in there, it was sold out before I even got in the door. They were all, most of them, white people. What they call "cotton tops," that meant they were old white women. They went crazy for that music man. And they all knew all of them songs, every song that came up, they were singing all the words. That means that when they were kids back in the day they was listing to that. Those are the kinds of things that I see and know that happening, but yet even in this environment the music begins to get whiter and whiter.

Battiste: There is a cat that they call Dr. John. I don't know if you ever heard of him, "The Night Tripper". He was a protégé of mine, he was a cat I produced his first records and stuff, he didn't even want to play that role of Dr. John. We had another guy who was supposed to be Dr. John. And he said I ain't no singer man, I can't be no front man, I said Mac, his name is Mac Rebennack. I said man you can do that, all you got to do is be yourself, be who you are. Don't worry about the rest of the stuff. And now Dr. Mac can't be Mac Rebennack, he has to be Dr. John. I shouldn't say that, but it's the truth. Here I am staying in this little apartment, with one of those trust funds paying half of my rent, because I couldn't afford it. But Mac's got a house in the Adirondacks up there, a home at Adirondacks and he's got another home somewhere else, now. And that's the kind of stuff that's happening to us as a
community, and that's what made me—Years ago I started a
record label, based on what Elijah Mohammad had espoused
that we should own some of what we do, and that's why I
started AFO [All for One] Records to try to demonstrate to our
people that this ain't that hard, it ain't that complicated. We
can own it—all this talent around here and they had about four
or five little white companies and they was all signed up with
them. So they made all the money while we made all the
music. And I think that it is still like that, because our people
don't support us like they could. Now I know that they can't
support us like white people can support them, because they
got all the money. That's why when Katrina hit, it hit us worse
then it hit them because they was living the high ground. You
understand what I'm sayin'? That's just the history of, not just
New Orleans, but America, here.

Goecke: Right.

Battiste: I mean the fact that it's named America means that they didn't
have no regard for the people that they already found here.
They got to act like, Columbus discovered this place? Man, all
those people that were already here.

Goecke: Right.

Battiste: So, the whole history that has been going on, it seems to me,
it's going to take time, and it's still gonna take time and maybe
the generations, from the way I see the political and economic
system here now and all sort of physical things that are
happening by nature. Nature is saying "hey, ya'll are going too
far maybe, so I can't let ya'll take all this oil and run it out and
do all this stuff that ya'll trying to do." That doesn't agree with
nature. You got those guys with the hole under the ground
way down there. And they take them about two months to get
them out of there. And I say, why would somebody be put
down there and why would they stupid enough to go down
there. I asked one cat, why are they there, and he said "well
they're looking for gold" and I said, "gold? You gonna go
down there and risk death trying to get some gold?" And it
ain't even there, they getting it for somebody else.

Goecke: Right, they don't get to keep it.

Battiste: They don't keep it, they give up they life to get something that
these people that sent them down there. So things are not right
among us.
Goecke: My key question that I base my work on is, given that jazz is black music, to what extent can it be learned without knowledge or immersion into black culture?

Battiste: Okay, see when I came down here to teach, when Ellis asked me to come help him start a jazz program, I told him I can't, I'm not gonna—cause see I didn't know about colleges then at that point, I didn't even understand the system. Except at UCLA when I was out at Los Angeles, they had me to come out there and do a couple of talks and it turned out that the students thought that I was on the faculty. But the cat that brought me there said, "man we would like to have you on the faculty, but you don't have no degrees." The Board of Regents couldn't even hire you at UCLA unless you got a Masters or Ph. D.

Goecke: Right.

Battiste: I didn't understand that. I said, well wait, if you brought me out here to talk to these people, and the students seen me out here and they want me, why do I have to go back and get a Master's degree to come out here and teach something that I'm already doing?

Goecke: Right.

Battiste: He said that the university, they can't hire a person that doesn't have a degree. Well, that was a wide awakening to me, because I didn't have no Masters—I didn't have no Masters, but I obviously know what I'm doing and I couldn't understand that. I was in my 50s and I said, "man, I can't spend no two years to get a piece of paper to say, to tell me that I can do something that I'm already doing." But I just didn't understand and I didn't know, anyway. Those kind of experienced was not too far from what I experienced here when I was teaching school. The system is made up that are based on things that are not the real thing it's about; I don't know what they call that. Why have a system that would exclude somebody who can do what you want done. (laughing) But you got to have them have some credentials to do it. Well, anyway.

Goecke: I'll give you a background of my experience, going to the College-Conservatory of Music. I was one of four black people out of forty students that were studying jazz in school. And, I ended up noticing what I call racial etiquette where if you bring up the issue of blacks owning this music, that this is black music, automatically you were ostracized.
Battiste: Yeah.

Goecke: And what I did one time, I had a gig that they commissioned me to do on campus, I put a group together and at that time I was really into Art Ensemble of Chicago, Sun Ra, Archie Shepp, and all that stuff. And so I put together a flyer that said "Come enjoy an evening of creative black music." I put it all over the conservatory and there and there was an uproar. They was tearing down the fliers, they was scratching out the words black music and writing "no its not." It was like the racism that is there that you would not see otherwise emerged as a result.

Battiste: I can imagine that. That's the thing that bothers me at this point in my life, is that we still have so much to overcome. And I don't know if the planet is ready to deal with the enormous revelations that, I wanna call it, the evolution that has to come along. Young kids, young whites have to not be raised to think that they are more elevated than someone like the 'little black Sambos'. Cause all the emphasis on the news when they show about this Katrina thing, they show the worst of what blacks went through, and they show the best of what we've recovered from. It ain't us! We ain't recovered. But that's the way the media has treated it. And they don't really mean no harm, they just think it's like that.

Goecke: Right. Yeah, they don't know.

Battiste: And those of us who confront them become dead. Malcolm became dead. Martin Luther became dead. Nat Turner became dead. All through the history they just wipe you out if you really make them—but it's getting to the point now where it is getting hard for them to do those things. I don't know if this will spoil your print for me to say all this, but at this point it doesn't matter to me any more.

Goecke: Naw man, I understand.

Battiste: It's a long road that has to happen. I'm trying to see some diplomatic way to do it. Because I know that they know that it needs to happen. But even with the eloquence of a cat like Martin Luther King, they had to continue to (inaudible). So, it will happen. I like, what's his name, a cat named Leon Thomas. I don't know if you know him.

Goecke: Oh yeah.

Battiste: "The Creator Has a Master Plan."
Goecke: Yeah man, yeah.

Battiste: So I really, I've accepted that. It's not me, all of that stuff that I said in that book that I wrote. I didn't go seeking that. That just came to me, so it wasn't me, it must have been the Creator that made all of these things happen. Even the fact that I'm still here. That's one of my mantras now, when people say "how you doing, man?" I say, "well, I'm still here." Too many of my peers are gone. Alvin Batiste, Clyde Curd went last week he left the planet, too many cats that I work with, man, they already gone. So that's why I welcome you anyway if you gonna—I'm on what I call my exit strategy. I planning to get out, I ain't got too much time left so I'm given away everything. And these people that published that book, I was surprised that they accepted it because I'm not a book writer. I always wrote stuff, but I wrote stuff for my children. I didn't never think that nobody would do that. But, I wrote it, they came back to me and said they would you like to publish it. And one of my friends, a guy named Kalamu ya Salaam, a poet and writer, he was very active in the music and the arts. And he said man you got to let these, they had money, and if you ever want to get something done, we are still a victim of not having the funds to do for ourselves what we want to do. There is enough money among us to do something, but we haven't learned who we are enough so that we can do the cooperative economics. We haven't learned that yet. We're still evolving, trying to find who we are.

Goecke: I feel like, as a people we haven't dealt with history. We haven't dealt with, we are still in that post-traumatic stress type of thing. It's almost like there are generations that are ignoring it or they haven't been exposed to it, or whatever, but it's not being dealt with.

Battiste: We don't have the means to really compete with what they are. If they look at a television set, they are still going to see 90% white. Even the commercials and everything else like that. They may put a couple of black people in there now because it is good business. But it's the majority of what is advertised and sold on television, not just in the commercials, but the programming and everything is geared toward their view of society. And when we in it, once we have a couple of good stars—"good guy" stars, but most of us are shown as criminals and crooks.

553. Battiste and Celestan, Unfinished Blues: Memories of a New Orleans Music Man. 481
Battiste: What happens is, even with me, most of the black people know me because of the Sonny and Cher stuff. They don't know none of the—I did that to support my family. That's not what I left New Orleans to go out there and write that foolishness. I shouldn't call it that because it wasn't foolishness, but I just did that to support my family. So it's an effort to try and expose as much as we can of who we are and confront them with what we do, and not what we say. Because they will take us out. Cause that's why they go so hard on Obama. Because he is an intelligent man, and they never did really want intelligent people in that office where he is. I remember years ago, there was a cat named Adlai Stevenson who ran for president way back in 1960, and when he lost I knew then, the United States doesn't what anybody with any integrity. They want politicians, real smart politicians, or a dumb one like Bush was. (Laughing)

Goecke: Yeah.

Battiste: They don't want someone that knows something. So what you wanna know man?

Goecke: When you taught at the school, what kinds of things did you do to try and give black context to the study of the music?

Battiste: I tried, when I came to UNO, I insisted that I'll be able to help—so that our first graduate would not try to graduate with just a piece of paper in his hand, but that he would have produced a CD that showed what he'd learned. Because he can't go down to Snug Harbor and get a gig with a diploma. I want him to go down to Snug Harbor for a gig with a CD in his hand and say "how does this sound?" So based on that, my method of teaching was to instill in the students of mine that this music is not meant, and music in itself, is not meant to be read. Music is for the ear and not the eyes. I said that the bird don't go to Julliard, they just sing. And I say, people don't tell me that you can't sing. If you can talk you can sing. And so I base it on the fact that I want them to know that music is meant to—so it doesn't matter if you can read or not, if you can play. And that is what I said when we first had a convention here, I had a poster that said "you can do all of this and do all of that, you can name the chords from this and back and back. But the main thing is, can you play?"

Goecke: Right
Battiste: And that's what I told them, that was my mantra: "but can he play?" And one little young person at one of conventions that saw one of those signs, she put a sheet on their because I had "but can he play." And she said "well what about me?" I said you're right babe, what about all of ya'll. But that's the whole point. The basic philosophy of the way I taught was I'm gonna give you all of that stuff about reading and stuff, but this music is not for readers. I read a book years ago from an African musician who wrote something, and one of the chapters he was talking about instruments and he said, I'll never forget, that when an African makes his instrument—first of all, he makes his own instrument. And when he makes his instrument, he doesn't feel like he needs to learn how to play it, he feels like he needs to teach the instrument how to speak. And I said, now that's a whole other perspective. It ain't about me leaning how to play that clarinet. I gotta make that clarinet say what I want it to say. I got to make that saxophone say what I want it to say. And I say that's why, it should be like that so that when I hear three or four notes, I know that's John Coltrane. I know it's a saxophone, but he makes that saxophone say what he wants it to say. But in a symphony orchestra, they got forty guys playing, you don't know who they are. All you know is the composer and the conductor. They are the ones that are the heroes of that music. And I know that they have soloists that come out and they can play Rachmaninoff's thing, but how many of those people that can play the second concerto do you know. You know Rachmaninoff, but you don't know them.

Goecke: Yeah, the only guy—Yo Yo Ma.

Battiste: (Laughing) Yeah, everybody knows him. So the whole thing becomes a sale, thing like that. That's why everybody's trying to get on television, you can get more going if you get on television. You don't have to play as much. Hence, Dr. John could move to the top of the music in New Orleans because he got way more exposure than Prof. Longhair or James Booker. Most people don't who James—James Booker was a genius piano player, young black boy, gay guy, played so much piano its impossible. If I could—"Wooo." But cats like Dr. John come along, and anyway.

Goecke: What do you think about jazz professors that try to make the argument that jazz is isn't black music—jazz is this universal or world music? That whole rap?
Battiste: Well, you see that's part of the subterfuge, because once jazz got past the congress as a national treasure, the universities started to have—when I went to college they didn't let us play jazz. I went to Dillard and people played gospel or the classics or something like that, but you can't do it on the campus. But, once it became legalized, or whatever they would say, then the university—it opened up the gate for philanthropy from a lot of rich people that had money. These universities saw that, even at UNO where I taught, when I started off, it was me, Ellis, and a guy named Victor Goines who was a tenor saxophone teacher. There was three of us black, now they ain't got no blacks out there. It evolved since Ellis left, and after Ellis, Victor went up there and started playing with Wynton up there. And when I realized I was left there by myself, I said well man, I might as well get out of this, because they didn't want us there in the beginning.

Battiste: And the chancellor that called for Ellis, he wanted him there but wanted him there because UNO had—people thought of UNO as the white school, and SUNO, if you know about this, was known as the black school. But he wanted to change that he said if we can have Ellis to come back here and start a jazz program, that might change the image of the school, help change it. Well it did. They got more black children out there now than they ever had. But there were people in the music department that thought by having jazz, it would lower the status of the music department. And after the first semesters, our students were making the Dean's List. And they realized that, hey, they know what they doing. They know what they're doing. So now, it's just the opposite. It's like it's a jazz place, and all the other ones are gradually retiring because they are getting those jazz students from all over the world. And I tried to tell them, I don't consider the University of New Orleans to be the university. I think that the city of New Orleans is the university. And when I was first doing this, I was worried that this city has too many musicians already, and if we start a jazz program we are going to have them coming from all over. Although, they should come here to learn the real thing, but this city can't really support the musicians that it has. And that happened because, not only did all of those young cat come here, they found places to play and they'd play for nothing. But they get to play with the cats who could play. So after I started my own record company, which they were too skeptical about having a record company on campus, so I said I would start my own company back. Because I want these
kids, like I told you, to be able to show what they can do. And that's what happened, and they got so many cats out in the world now, like that saxophone player that was with Terrance Blanchard for eight years was one of our students. All of them, David Morgan, Glenn Patscha, all of the cats, they came to our students, and are doing well, so well out there. Nicholas Payton was on the first Victor Goines album. And, Peter Martin, and just a whole plethora of cats have come through that program.

**Battiste:** And that is what sort of irks me a little bit now that it has evolved into an all-white staff out there. And I went and told them about it two weeks ago. So, they want to try and modify that a little bit. And remember that the history of this thing started out with three black cats. And if nothing else, you should have all three of our pictures up there so everybody knows that ya'll didn't start this, ya'll didn't want us here. But let it be known that we were here. Anyway.

**Goecke:** I did see that they do have a thing up with your book at UNO Behind the glass and all that . . .

**Battiste:** Oh they put that up. I didn't see that, but when I went over there to give them a piece of my mind, she was crying when I went to her office. She was a secretary.

**Goecke:** Oh yeah, I met her, I think.

**Battiste:** She's a nice woman. She really is. She wasn't there when that program started, and that is why I wanted her to know that you wasn't here when we started out. But I want you to know the history of this department. And that you know there must be some recognition for what we went through to get it where it is now.

**Goecke:** Who selects the professors there? Is it like the music department?

**Battiste:** I don't know.

**Goecke:** You didn't mess with all of the bureaucratic, university stuff.

**Battiste:** No man, you know, someone else does that stuff. The guy that started us been gone. They have a new chancellor at the university now. He's a good man; he's a number's cruncher kind of guy. He can't think about the music department in particular, the economic system, the economic problems with the state. They are cutting all of university for the economic recovery or something like that. They all have to slow down.
Goecke: One of the things that I'm doing when I talk to the young cats now, I'm interested in what inspires folks in my generation and younger to pursue this music, because all over the country you have jazz departments were people are learning how to play jazz. So where are we coming from? When you read about a lot of the cats that came up, the old narrative is that you grow up and their parents are playing records and they go to a black church, it's like a standard narrative that a lot of cats have. But my generation, there wasn't musicians around and that kind of thing. And I grew up in a white household and was raised by my mother's side which is white, and so one of the questions that I ask different people is: where did you first learn of something known as jazz? Where did they come from. And for me, it was like this children's television show called Pee Wee Herman's Playhouse. And they had these three little puppets called Cool Cat, Dirty Dog, and Chicky Baby.

Battiste: (laughing)

Goecke: And they just exemplified all of these jazz stereotypes, and had beatnick hats and talked in rhyme. But as a little kid at 4 years old, they were treated with a certain kind of reverence and respect like they were cool. Something about, even though it was a stereotyped little kid's show, there was something that spoke to me, the idea that, you know, and so later on I got into it and I really was, as somebody trying to explore and find my identity as a black person who has a white mother and trying to figure all that out, I sought and looked at jazz and said, well there's something. I listened to the music, and couldn't stop listening to it, loved it. And here is this tradition of intellectual cats, guys that, Charlie Parker, and all these guys that could do this music and then go talk about astrophysics and stuff like that, so that type of role models really inspired me once I saw it. But what happened was, when I was in 8th grade, I got a scholarship to go to a Jamey Aebersold camp. Going in there I thought that it would be a lot of folks like yourself, like a whole camp of teachers with these cool jazz cats, and we'd go in there talking about philosophy and the meaning of the music and life, and that's what it would be. That whole type of environment. But when I got there it was like... if you didn't know the language of Jamey's theory, if you didn't know that you got no respect. You know, and it was just really bizarre to me, because no one was talking about the importance of the feelin', or the importance of the blues. But, it was still a great experience, and I still—
Battiste: Got something.
Goecke: Yeah.
Battiste: Well Jamey, when he first came here when we first started this program, I was going to approach him because the way I was teaching there, I would write stuff for my students and the way I was showing them how to do things. And I was going to adopt—because when I went through Jamey Aebersold's catalog he didn't hardly have anything from New Orleans. So I said, how can he make himself a rich man off of the music, and don't include nobody from New Orleans. So, I gave up on doing them. And I was already working on stuff with my students, and actually what I ended up doing was a book, have you ever saw that book?

(Battiste picked up *Silverbook: Modern Jazz Masters of New Orleans* 554 and handed it to Goecke)

It's just a book, what it was.

Goecke: Yeah, this is.
Battiste: See the picture on the back, is a picture of the group, the American Jazz Quintet, with Ellis Marsalis and myself, and Edward Blackwell. And it was strange how it happened, because Edward Blackwell was the drummer, and a cat named Rob Gibson in Atlanta who wanted to give a tribute to Edward Blackwell who was the drummer for Ornette. And, so we did a three jazz thing in Atlanta, and Ellis was teaching at Virginia somewhere, Virginia Commonwealth, and I was out at Los Angeles, and Alvin was at Southern University, and all of us were all scattered. And Robert Gibson was a promoter and said that since Blackwell was the first gig he played was with us. So he wanted to make us all come out to Atlanta, and so we all did. And it was the first time that we had been together in all those years. And then a cat named Mike Gurry, a disc jockey, happened to be there and saw us standing out there, and he took that picture. And I realized that was the only picture, that we had never taken a picture together. And the day we rehearsed, Ellis was standing by the piano and said if it wasn't for some of this music back then, "I don't even think I would have finished from Dillard." I said, yeah. It was the music that we created back then. That's what I want to do, that made me upset. My students, whatever music we gonna have is going to be the music that we created. We don't have no

Beethovens and nobody—they need to know what their predecessors did. So we had a television show named the "Next Generation," and it featured a lot of our students and stuff like that. Based on our premise, it took about two or three years out to put this book together, and I said ya'll got a book of stuff that these cats wrote, and it's their music. Because too many of us live here and live and give all we can, and we die and there is no record of what we did.

Goecke: Right. So tell me a little bit about your perspective on the younger guys that are coming up here to New Orleans that are into the brass band.

Battiste: Are you hip to the evolution of the brass band?

Goecke: No, not yet.

Battiste: What happened was, I discovered that when I came back to visit from New Orleans one time, the first group that I heard called the Dirty Dozen, they were young cats then. They had started mixing old traditional jazz band stuff that had used to be in the funeral, with some of the modern stuff. Some bebop stuff—man these guys got something going mixing up all this stuff. So the mixture of what the modern, bebop boys, the 50s 60s 70s was merging with what the old cats had done in the 30s, 20s, and 40s. And that what these cats were doing. They were picking up the brass instruments and trumpets and stuff like that, and the rhythm section. And that was the first band that really [did that]. They old men now, in their 40s and 50s now, the Dirty Dozen. But then came the Rebirth Band, then one or two of them, and before you know it every school wants to have a brass band now. They done changed the whole thing! Like, when I was in school we had a regular Philip Sousa type band. And now that's gone, and that's the way music is. It's a language. And just like the language keeps changing, now you have the Tex Mex—you have a whole new language now. But the music evolves with people. It gives the young children something that makes them feel good.

Goecke: Yeah.

Battiste: When little kids come in and jump on the piano, I just love it, they can play. And that is the effective word, play. You play the music, you don't work music, you gotta play! And when you're having fun you're gonna create something. And don't tell me that you can't do this, that you can't sing. You might not sing as good as Marion Anderson, or you might not sound
like that. Or you might sound better than her. Prof. Longhair couldn't sing. Louis Armstrong didn't have a great voice, but he was a great singer because he just sings his heart. You can't do no better than that.

Goecke: Right.

Battiste: And that's why once a person gets the music in their mind, and their heart and soul they can't help but—once they can express that and they know how good it feels to express yourself like that, it don't matter how it sounds, because you're going to sound like you. And they go "oh lord, their he goes again," they are either going to like you or not like you, but it's you. It's like I tell people, when certain people call me on the phone, they don't have to say who they are. I know who they are because I know their voice, I know that's them. And that's what music should be. When you speak they should say "oh lord, he's saying that same shit"—that's me. So that's the way I look at it.

Goecke: Yeah. It's been a wonderful experience being here. I've stayed with Mario Abney the trumpet player.

Battiste: Oh yeah, OOh boy, I heard him a few weeks ago, that was the first time I heard him. And that saxophone player, I don't know his name.

Goecke: Was that Clarence Slaughter?

Battiste: No, another cat. They played over there at Snug Harbor. That was the first time I'd heard him. They sounded so good.

Goecke: He had went to Wright State up in Dayton, he's originally from Chicago, and there was a place called Sonny's which was like an old black bar, and the Greenwich in Cincinnati, and they would come to the jam sessions and stuff, so him and his friend, that's where I met him at. Then, all of a sudden he visited New Orleans with his group and then they piled in his car and said we're gonna do it, and moved to New Orleans. One interesting thing, we opened up the door one morning and there was a big parade coming up the street, second-lining and dancing. And I was like, man what's the occasion. And they said, man that happens all of the time. And the thing that floored me was it was with black folks—that really touched me to see something that was positive and organized [by black people]. And like you said, they don't publicize that. As into this music that I am, and I try to study as much as I can and read as much as I can, I didn't know that it was still going on. I
knew of it in the past. And then they congregated under that big overpass, just fellowshipping. Just the community, and I was like, man this is incredible. And I forget his name, he was one of the Mardi Gras Indians that Mario knows real good, and he just developed this house that is right by the overpass that is going to be made for house parties. So we grabbed our instruments and went over by the underpass and promote the things and started playing.

_Battiste:_ (laughing)

_Goecke:_ Then, the kids like you said, these three little girls came up and grabbed the tambourines and started going and were just jamming. That's truly—

_Battiste:_ Well that's what happened, this community fortunately; there was a lot of African retention. I just saw a documentary that was created by young Eric Lolis [Lolis Eric Elie], you know about him?

_Goecke:_ Yeah, I heard of him.

_Battiste:_ I bought one of the DVD and went over their and saw it, he did one on the Faubourg Treme, and it really showed—he caught so many scene with little children doing like that. And when you see little children doing that you know it's gonna last.555

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