Research in Performance Paper
(DMA – Doctor of Musical Arts)
Makin' the Scene: Discourses in Jazz Performance Practice
By: Ian Sinclair
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This paper examines the literature of jazz performance practice with a view to highlighting theoretical orientation and identifying gaps in the literature. In this particular survey, I will focus primarily on scholarly work; therefore, I am largely ignoring or glossing over the gigantic mass of pedagogical aids and trade journalism.

I. The Roots of Jazz Performance Scholarship

As Mark Tucker concisely puts it in introducing his entry, "Jazz," in the *New Grove Encyclopedia*, "the term conveys different though related meanings" (Tucker 2010). "Jazz" can mean many things depending upon what is emphasized: stylistic attributes that are most readily analyzed upon listening, the processes by which musicians (or, less often, audiences) make the music, or the social and historical context that makes the music possible. As writing on jazz performance practice has evolved, trends have emerged emphasizing one or more of these potential points of focus. Not only was there no significant scholarship to speak of related to jazz early in the twentieth century, the American press, when it covered it at all, was often openly hostile.

While jazz remained underappreciated in intellectual circles in its native country in these early decades, it was as recordings became more widely disseminated in Western Europe that some of the first attempts at examining jazz performance at length were

published. Of course, this greater appreciation was often the a result of a context in which "African" and other "exotically primitive" (or perhaps, "primitively exotic") cultural practices were all the rage, particularly by writers like Hugues Panaissie (1934) and Robert Goffin (1932). However, given that most of these writers were relying solely on recordings rather than any first-hand accounts from musicians playing or discussing their performance, what these works had in common was an abundance of opinion and criticism, often based on little but conjecture and anachronistic language.

As the Swing Era became entrenched in the mid-1930s, so did jazz journalism with the establishment of *Down Beat* in 1934, and, later, *Metronome.* In these pages, and in other press, more favorable portrayals of jazz performance abounded, establishing the descriptive, critical style that has always been in widest circulation. Many of the writers in these magazines and other press would eventually go on in the 1940s and 1950s to write the earliest attempts at chronicling a narrative to jazz performance history including Leonard Feather (*The Encyclopedia of Jazz,* 1956), Barry Ulanov (*A History of Jazz in America* 1952), and Marshall Stearns (*The Story of Jazz* 1956). These works established the pattern of noting stylistic shifts and innovations, glorifying select musicians as "heroes" and architects of these innovations, and overall structuring these elements into a coherent linear historical narrative. Overwhelmingly and influentially, these early chroniclers of jazz history framed such innovations in performance practice as a result of "inevitable" musical growth, often as a result of an impasse that was usually related to harmony.[1]

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[1]   This is especially true in these authors' analysis of the trend toward bebop in the mid-1940s. Leonard Feather, for example, in the leadup to bop emerging from swing

II. The Beginnings of Modern Scholarship on Jazz Performance Practice

It was André Hodeir who broke from earlier writers in Europe in acknowledging a more ambitious aim in his work - "proposing and illustrating a method—the method of analysis" in jazz (Hodeir 20). This method was distinctly Western European in its aesthetic philosophy, arguing throughout for "science" and "objectivism" - even referring to Descartes more than once. In this, it was his typology for describing "phrases" in improvisation that became most influential with his classification of theme phrase (playing a melody as "written") and variation phrase; the latter classification is broken into paraphrase (playing a version of the melody more loosely) and chorus phrase, which is a freer variation (Hodeir 144). This classification system of relating melodic improvisation to melodic material in the composition was to be a hallmark for much future scholarship. While influential, Hodeir's work focused almost exclusively on soloists and did not significantly address group dynamics in performance practice, nor cultural context in any detailed form. In addition, theoretical analysis, while present, is limited in scope compared to the more ambitious work of later scholars.

Indeed, by mid-century, musicological analysis—albeit also primarily from a Western art music (WAM) perspective—becomes integrated in writing about jazz performance; leading this trend was composer, musician, and scholar Gunther Schuller. A particularly influential piece is his 1958 article on Sonny Rollins published in one of the

styles, referred to jazz in early 1940s as "fighting its way out of a harmonic and melodic blind alley."

earliest scholarly journals devoted to jazz, *The Jazz Review.* In the article, he argues that

Rollins's improvised solo on "Blue Seven" as recorded on *Saxophone Colossus* has an

unprecedented "thematic and structural unity" (Schuller 1958, 6) which he declares to be

the grounds for the solo's underlying aesthetic success. Echoing Hodeir's terminology, he

argues that most improvisers prior to Rollins have avoided motivic approaches; while

these earlier musicians favored "paraphrase" or "chorus" improvisations, Rollins's

approach offers greater improvisational "organization." However, unlike earlier jazz

writers, Schuller emphasizes intellectualism and reason rather than "instinct" in framing

Rollins's motivic approach. In fact, he goes further and suggests that previous improvised

jazz solos were often insufficiently "organized" or intellectual in that these solos

"suffered from a general lack of over-all cohesiveness and direction" (Schuller 1958, 7).

The body of Schuller's essay is a detailed analysis of Rollins's actual solo (as well as a

brief analysis of the solo of drummer Max Roach) that far outstrips most, if not all, earlier

published attempts at analysis in the attention to detail and technicality of language,

outlining issues of motivic relationships on melodic and rhythmic levels.

Later, Schuller would publish two massive tomes—*Early Jazz* (1968) and *The
Swing Era* (1989)—that would have as a stated goal to implement an even greater

analytical rigor within a coherent historical narrative of jazz: "by the early 1960s, jazz

still did not have a systematic, comprehensive history dealing with the specifics of the

music" (Schuller 1968, viii). In these books, there are detailed analyses of recorded

performances with notated transcriptions, harmonic analyses and graphs or maps relating

to form. He also treats composition as an art in its own right in jazz, with very detailed

accounts of specific works of Morton and Ellington. However, there is only a passing

reference to interaction, a key element in jazz. Emblematically, Schuller's exclusive reliance on recordings rather than live performances, rehearsals, or interviews may be a reflection of his emphasis on studying the products (ie. the recordings, or the equivalent of "scores") rather than the actual process of playing. As such, there is virtually no attempt to incorporate first-hand information from musicians about their work, despite most of them being alive at the time of his research. Schuller does attempt to frame chapters on various styles and artists with some attempt at cultural context, but with little direct reflection on how culture would have had a direct impact on performance. Nonetheless, no writer prior to Schuller had taken jazz scholarship as seriously in any capacity and thus his work would prove to be a significant turning point.

Many authours would write in a similar Western-oriented analytical perspective in his wake, often picking up on the theme of motivic or formulaic approaches, while similarly downplaying, if not avoiding, cultural contextual issues. In his essay "Constructive Elements in Jazz Improvisation" (1974), Frank Tirro makes his criteria for the legitimization of jazz explicit:

> Musical development and the expansion of motivic material in the extended improvisation of a great jazz performer is comparable to that found in notated compositions of Western music. The best jazz solos are indeed constructive in nature and may be evaluated syntactically as are other teleological compositions of the notating Western composer (Tirro 286).

Later, he likens all jazz improvisers to Western composers in how they "revise" their compositions/improvisations, based on merely the existence of similar motivic material (Tirro 297). For Tirro all jazz has "embodied meaning" that is to be found in the "coherent syntax and…hierarchical structure," which he approvingly compares to criteria for WAM compositions (Tirro 302). He also draws a very severe line between melodic

improvisation and the rhythm section; he refers to the former as "compositional process" while the latter is merely a "performance practice" and that "they should be dealt with separately" (Tirro 296). As contemporary scholar Greg Smith has pointed out in directly addressing Tirro's article, "how compositional process and performance practice can be dealt with separately in a composition that exists only in performance is hard to fathom…the sense of swing created by the rhythm section is a result of the compositional process, of the relationship of the sounds created" (G Smith 106-107).

In the 1970s and early 1980s, in the wake of Schuller and Tirro's work, in-depth dissertations were published at universities analyzing major jazz musicians in a similar analytical fashion including Thomas Owens with Charlie Parker (1974), Milton Stewart with Clifford Brown (1973), Charles Blancq with Sonny Rollins (1977), and Barry Kernfeld with Cannonball Adderley, John Coltrane, and Miles Davis (1981). All of these dissertations relied significantly on exhaustive analysis of many recorded examples from the careers of these musicians, examining them for theoretical consistencies and possible windows into how the musicians' processes of melodic improvisation worked. Using varying terminology and cataloguing systems, all of these scholars deal primarily on the use of patterns, motives and formulas, comparing the use of these ideas in different song contexts. Owens's notion of improvisational method that focused on Parker's use of melodic formulae closely echoes Schuller and Tirro and became an influence on the later work of his colleagues: "Every mature jazz musician develops a repertory of motives and phrases which he uses in the course of his improvisations. His 'spontaneous' performances are actually precomposed to some extent" (Owens 17).

Since the work of Owens and others, some scholars have been trying to use similar musicological analysis but are updating this with incorporating other frameworks. Steve Larson has exhaustively implemented Schenkerian analysis to jazz analysis, picking up on ideas only suggested at in Owens, in a huge dissertation on jazz improvisation (1987). In a later article explaining and defending his methodology, he argues that "what is significant to the listener is the structure created by those formulas" (Larson 218). In this essay, he cites an interview with Bill Evans who discusses his process with Marian McPartland, and it is this incorporation of actual musicians in analysis that was to become a common aspect of later scholarship in jazz performance practice.

Lawrence Gushee also focuses on formulas to some degree in his widely cited analysis of four different recordings of Lester Young playing "Shoe Shine Boy" (1977). He puts the ideas of melodic formulas into the context of the oral narrative theory of Homer scholars Milman Parry and Albert Lord. A parallel is made between the formulas used in these oral narratives and the use of rhythmic/melodic formulae by musicians like Young. This approach drawing on literary theory—and particularly oral traditions as a point of comparison—may have served as a possible seed for future interdisciplinary approaches utilizing these very concepts.

III. Interdisciplinary Approaches

Given the wide influence of mainstream jazz journalism in trade magazines and the work of earlier Western analysts like Schuller, as well as the rise of the African-American civil rights movement, it was perhaps inevitable that black writers would become more explicitly interested in reshaping the cultural context of discussion around jazz. Amiri Baraka (formerly known as LeRoi Jones) and Albert Murray eventually came to represent two sides of the spectrum of this debate in the African-American discourse.

Baraka was closely allied with the Black Arts Movement, a literary and artistic movement influenced by and allied with Black Nationalism and, to a certain extent, Marxism. In this vein, *Blues People* (1964) was the first full book-length study of jazz and blues by a black writer. His thesis was that blues-related traditions could be used as a gauge to measure the cultural assimilation of African-Americans to North America from the early 18th century through to his present day. Ironically, much like the early European writing that seemed preoccupied with "the real jazz," he also stresses notions of authenticity, albeit from the point of view of African-American cultural ownership. He argues that "blues is the parent of all legitimate jazz", and this he ties back to slave culture and work songs (17-18). Chapters are devoted to the music in the context of religion context, the rural and urban environments, and slavery as a whole. This emphasis on these cultural contexts in discussing performance, especially from an African-American perspective, was certainly new. His later collection *Black Music* (1968) was largely devoted to avant-garde jazz and "was instrumental in introducing a young audience to this music" (Early).

By contrast, Albert Murray—while sharing Baraka's interest in the blues as a key aspect of African-American music and culture—takes a more abiding interest in the music of the swing era rather than bebop or the avant-garde, as his novel regarding a swing era musician and his seminal work of cultural criticism, *Stomping the Blues* (1976), would attest. Similarly to Baraka, he argues that all relevant iterations of jazz are a subset of the blues. His own work overtly confronts previous definitions and discourse regarding the blues, arguing that most of the writing gets the cultural implications of the blues wrong. He takes issue with Panassié directly and musicology as a whole: "the so-called note of pathos is largely a matter of African-derived quarter-tone or blue notes, which is to say, a matter of convention" (Murray 65). Instead, he argued that determination and even joy is often at the core of the blues, albeit in response to difficulty. Also, rather than view the blues as straightforward political protest (as Panaissé and others had), he argues that "any overtone of pathos that may be heard is likely to be more existential or even metaphysical than political" (Murray 68). This philosophical-cultural approach is expanded on greatly in *Stomping the Blues* and does serve as a foil to Baraka's more politically informed criticism. Granted, neither Murray nor Baraka often deal with the "nuts and bolts" of performance directly, but both were instrumental in laying the groundwork for jazz-related scholarship that addressed issues of culture and race more directly, often with literary discourse in mind. This has been particularly true in later incorporation of the African-American literary theory of Henry Louis Gates Jr., a topic dealt with below.

Since the mid 1980s, there has been a plethora of jazz performance-related scholarship published that, like Murray and Baraka, uses theoretical frameworks

borrowed from other disciplines, but also often studies musicians more directly by integrating detailed observations of the act of performance or by interviewing musicians. Even the more conventional forms such as biographies and historical books on jazz have had these attributes. Gabriel Solis's biography of Thelonious Monk (2008) combines elements of conventional history with cultural theory and musical analysis. Numerous interviews and stories about Monk are utilized including new interviews with other pianists and alumni from his own bands. At the core of Solis's approach is a notion that music is "always to some degree contingent upon the circumstances of its performance" (Solis 12). Wilmot Alfred Fraser used existing biographies in the aggregate as well as his own interviews to create a dissertation that theorized about what the common cultural process was in becoming a jazz musician. Instead of analysis, which was largely absent, Fraser's focus was on the "folk community" of jazz musicians.

Scott DeVeaux has become one of the most widely cited and published contemporary thinkers in jazz. In his book on the bebop era (1997), he rejects some of the preconceived notions about bebop's place in a historical narrative and instead uses cultural context and, again, what musicians themselves said as the focus to paint a more complex picture (an entire chapter is entitled "People Made Bebop"). In this, oral histories and interviews are frequently cited in addition to transcriptions from recordings, biographies, and other traditional sources. Moreover, economic context is provided as in his explanation of how the economy led to a focus on small group recording (DeVeaux 274)

IV. Interactive practices in jazz performance

Many recent scholars have moved beyond discussion of selected historical figures and styles to address other aspects of performance practice, often stressing the actual process versus the products of jazz improvisation. In particular, interaction—at times within the group, but also interaction with previous performances by musicians— including those within and outside the tradition—and even popular culture as a whole, has become a touchstone in many performance practice publications. Especially influential in this regard, is an earlier article by Charles Keil (1966). Keil essentially argues here that some music, particularly much of the music of the African diaspora, cannot be viewed as primarily about form and syntax (as musicologists like Leonard Meyer do in writing about WAM): "we must be willing to employ two sets of criteria in evaluating music, depending upon whether the processual or syntactic aspect is dominant" (Keil 1966, 346). In focusing on jazz performance—in particular the relationship between bassists and drummers—he suggested that it is the actual process creating the "vital drive" or "groove" that is most important to diasporic music rather than form and syntax. Later, Keil would expand on this framework with the notion of "participatory discrepancies" which he divided into "processual" (mostly focused on rhythm in relation to metre) and "textural" (ie. timbre, sound, tone, etc.) (Keil 1987, 275). This notion of looking at jazz through its own aesthetic, and focusing on the matter of process, was to be very influential on later scholars.

Some scholars have used this foundation of attention to interaction and process, to include interdisciplinary approaches such as semiotics. Christopher Smith, for example, discusses how Miles Davis's performance practice as trumpeter and bandleader was the result of intentionally creating a specific performance context - "the creation and

manipulation of a symbolic 'ritual space'" that encouraged a "very particular kind of attention" (C Smith 1988, 42). This attention was in the service of "interaction within a ritual space that took the participants out of their usual mode of perceiving, interpreting, and reacting" (C Smith 44). In this article, he looks at what alumni of the band have stated as well as video that demonstrates how gesture and kinetics played a role. While Davis left an extensive legacy with a long and varied career as a bandleader, all musicians create a performance context in how they interact socially, physically, and musically that draws attention in different ways both for the performers on stage and for the audience witnessing the performance.

In Krin Gabbard's article on the device of quoting in jazz improvisation (1991) he appears to be the first to reference the semiotic concept of "intertextuality" in relation to jazz. This term was initially formulated by Julia Kristeva (1966) as a means of pointing to the relationships between a given literary text, its audience and other texts (both past and contemporary). Kristeva's work tends to pivot semiotics (or, her preferred term, "the semiotic") away from the denotative (one-to-one symbolic) meaning of words to a more expansive view of language in which the sounds of words may have a multiplicity of meanings dependent on context – a useful corollary to music. Gabbard, in his article, introduces the concept in relation to what he sees as the "ambivalent relationship that each generation of jazz musicians bears to the preceding ones" (Gabbard 104). He compares this to European practices in Dadaism, asserting a relationship in how musicians incorporated various influences as collage. He also, however, asserts that "boppers used quotation to undermine distinctions between high and low art and to question the 'aura' that in the minds of most listeners surrounds the work of composers

like Percy Grainger but not the improvisations of a black saxophone player" (93). While an interesting idea, this preliminary attempt at inclusion of audience expectation and reaction is undermined by the lack of evidence of direct feedback from performers or listeners. Nonetheless, this semiotic framework would prove fertile as Ingrid Monson and others would later adopt intertextuality within African-American cultural frameworks.

One of the most common theoretical frameworks that Monson and her contemporaries have utilized that is "Signifyin(g),'" the African-American literary device delineated by Henry Louis Gates Jr. Signifyin(g) builds not only on the traditional semiotic term but also includes W.E. Du Bois's notion of "double-voicedness" in African American discourse and literature in discussing repetition—of particular themes, characters, and the like—but with a second (double) meaning. Similarly, Gates theorizes Signifyin(g) as "repetition with a signal difference" (Gates 1988, xxiv), an indication that African-American language is rooted in meaning shift and inflection in oral—and later prose—literature, a recurring device of recontextualization. Gates, in fact, uses black music (often jazz) recurrently as a point of reference to bolster his argument, going so far as to suggest that "there are so many examples of signifying in jazz that one could write a formal history of its music on this basis alone" (1988, 63)

Articles by John P. Murphy (1990) and Robert Walser (1993) thus have also touched on Gates' framework in their analyses of the music of Joe Henderson and Miles Davis respectively. Murphy analyzes Joe Henderson's use of Charlie Parker quotes, using transcriptions from Henderson's solos, to illustrate how this practice relates to African-American cultural practices more broadly. Murphy, distinctively, frames the work of Henderson in reworking material familiar to a jazz audience as involving the audience in

the music-making process of creating meaning (9). He indicates this in how musicians

like Henderson interact with other musicians in performance by transforming ideas

suggested by their playing. Similarly to Gabbard, he points out how the quoting of

material from within jazz tradition itself—in this case a Charlie Parker idea—and,

especially, utilizing in a different context, reconfiguring it in different ways is exactly

what Gates is getting at with "repetition with signal difference" (Murphy 13).

Walser integrates Gates in a detailed study of a live 1962 Davis performance "My

Funny Valentine," but he further suggests that "...[signifyin'] might yet be applied at a

finer level of musical analysis to illuminate the significance of specific musical details

and the rhetoric of performance" (345). In doing so, he provides a transcription of his

performance that utilizes typical musical notation but is heavily marked and noted to

indicate the timbral variety. Not only is this strategy of Davis indicative of Gates-ian

Signifyin' but also Olly Wilson's formulation of the African-American aesthetic as

founded on strategies of timbral difference to create meaning and layers of interaction

(Wilson 161). Walser also points out that audiences of this time—and particularly an

audience familiar with Davis—would have been familiar with the popular song itself and,

quite possibly, his earlier recorded versions of it. In this sense, intertextuality is not only a

internalized strategy for the musician but, also, a means of interacting with an audience.

"Davis is signifyin' on all of the versions of the song he has heard, but for his audience,

Davis is signifyin' on all the versions each listener has heard. What is played is played up

against Davis's intertextual experience, and what is heard is heard up against the

listeners' experiences" (Walser 351).

In the wake of this scholarship, two heavily cited ethnomusicological books—

Ingrid Monson's *Saying Something* (1999) and Paul Berliner's *Thinking in Jazz* (1994)—

have not only similarly cited Gates, but both authours have utilized this framework in

their long-term ethnomusicological studies of actual jazz musicians. Berliner's book

reads as more of a compendium on various issues in performance practice, in which

segments from many interviews with a wide array of New York's most established

mainstream jazz performers are often buttressed with carefully chosen and detailed

notated transcriptions of performances. Berliner deals with how jazz musicians study and

learn practices and how these musical practices reinforce the tradition of interactive

processes in African-American oral literary traditions (especially 192-220), echoing

Gates and Gushee's article about Lester Young.

Ingrid Monson's fundamental assertion in *Saying Something* is that improvisation

in jazz (as in African-American literature and vernacular) is "interactive,

participatory…[and] multiply authored" (Monson 87). Monson, early in her book, deals

with the dominant analytical paradigms inherited by the study Western art music:

"identifying musical characteristics highly valued in Western classical music—including

sophisticated harmony, complex voice leading, thematic integration and large-scale

planning" (6). She acknowledges Berliner as the landmark for literally opening up the

conversation to include musicians and interaction. While acknowledging the connections

between language and conversation with the social methods and overall tone of jazz

performance, she goes further to indicate how the performance practices are

communicating cultural feeling - "also engages the broader issue of how instrumental

music conveys cultural meaning cultural critique, and—most important—communities of

emotional feeling and moral sensibility" (77). Beyond notions of interaction as

conversation, she also highlights the idea of musicians "telling their stories" through

improvisation, a notion Gushee attempted to integrate in his analysis of Lester Young

(Gushee 1977).[2]

Monson, however, is particularly focused on interaction in an approach that also

integrates cultural studies with detailed transcription and analysis. Based on

conversations with these expert musicians as well as a full transcription of an improvised

solo Freddie Hubbard with rhythm section, she lays out the traditional roles of members

of the rhythm section. "This ability to anticipate musical ideas and respond to musical

events in the ensemble is the product of a shared sense of musical style that includes a

notion of the appropriate rhythmic, harmonic, and melodic responses to given musical

events. Ultimately it is experience and knowledge of repertory as well as sensitivity

toward other musicians" (50). Tellingly, her discussion with drummers suggested that

timbre – in tandem with rhythm - was primary in interacting with musicians, which

corresponds to Olly Wilson's framing of heterogeneity of sound in African diasporic

aesthetics. Like Keil, she deals with the notion of "groove" as an aesthetic ideal, a

fundamental which is "negotiated between musicians" (68) in the moment: "If for a

moment we think of the jazz ensemble as a drum set writ large, the groove is a

collectively produced sense of time against which the children [the left hand and bass

drum] play or the musicians converse" (69). Indeed, she cites Samuel Floyd's contention

that swinging itself is a kind of "Signifying on the timeline" (Floyd 1991, 273). In other

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[2]   Indeed, among the many musicians who have used this metaphor was Lester Young himself who explained his admiration for Frankie Traumbauer's improvised solos by saying that "[Frankie] always told a little story" (Porter 1985, 34).

words, jazz is inherently interdependent between members of the ensemble including the soloist.

Of particular interest is Monson's adaptation of Kristeva's semiotics term intertextuality which she reappropriates as "intermusicality", or an "intertextuality in sound" (97). For Monson, in jazz interaction is happening not merely with musicians and their own conversation but also on a larger level with the past of the musicians' performances, their descendants, and the repertoire and genre they happen to be Signifyin(g) upon. She points out that direct quoting and also allusion are of interest since they get at these issues of "innovation versus tradition" that have dogged performance practice debates within jazz. Quoting and allusion can occur at the level of playing common repertoire, in utilizing known genre practices, and of playing improvised solos that quote/allude from traditions as well.

Scott DeVeaux's 1999 article on the significance of Monk's idiosyncratic performances of popular songs and their greater significance for his more famous original compositions and jazz of his era more broadly. Typically, DeVeaux's work is laden with both context and analytical rigor with embedded transcription of performances, some quotes from specific players as well as some discussion of economic and cultural background. While Monk's performances of these earlier songs is often construed as ironic parody, he argues that his so-called "eccentricity act[s] as a mask concealing deeper levels of meaning" (170). In fact, Monk held on to the original content of the melodies more stringently than virtually all of his contemporaries, recontextualizing the harmonic underpinnings in a way to "defamiliarize the familiar; they make the performance simultaneously a faithful rendering and unmistakably Monkian" (175). This

correlates very strongly to the Du Bois notion of double voicedness and to Gates' concept of Signifyin(g) – retaining the original meaning while adding one or more layers of personal meaning. DeVeaux takes this a step further, however, pointing out how the unusual harmonic choices were based on intervallic material found within the melodies themselves. These specific devices, hence, became the fodder for portions of new compositions of his own that utilized these new-found devices (182). Thus, DeVeaux argues that for Monk, so-called music was not a corrupting influence, but that "...[Monk's] aesthetic was forged...through an engagement with popular song" (182). Furthermore, he points that given economic issues the reasoning for jazz musicians avoiding the original melodies of standards in the form of new contrafacts could have been at least partially motivated by copyright issues – playing those melodies instantly meant that they had to play royalties. As well, virtually all of Monk's contemporaries in so-called bebop were raised on performing popular song and that it was embedded in the work in a way that was not overtly antagonistic. DeVeaux frames this engagement with the popular culture through song in such a way to suggest that this was (and, perhaps, continues to be) a core aspect of jazz tradition(s).

David Horn's article on Art Tatum (2000) similarly focuses on the musician's means of interaction with the popular repertoire and its larger significance. Horn reports that the critical reputation of Tatum is sometimes in question with some finding his overt his use of elaboration, decoration and ornamentation problematic. Horn, however, also points out that all of these strategies "...concede a considerable level of importance and persistence to the prior music on which these practices are worked; eclecticism, appropriation, and quotation point to interactive processes between two pieces of music;

and the preservation of melody suggests a relationship based on coexistence, in which one piece is embedded in another" (246). In other words, his method involves a deep commitment to this existing repertoire and how it shapes the popular culture. This conversation with the culture is not merely abstract, however, given that "...[Tatum] preserves the persona of the tune and introduces all manner of gesture and movement around it, and conversation with it, suggests a conception that is dramatic, even theatrical (251). This notion of a physical interplay based on theatre is one taking up by other scholars including David Ake (2002).

There have been many other approaches that have come from cultural studies and/or ethnomusicology that also reinforce these notions of meta-interaction with culture. David Ake's *Jazz Cultures* (2002) is an interdisciplinary collection of six essays that integrates issues of race, class, gender, pedagogy, historiography, economics, and cultural and social theory. His sources include a greater variety of media including not only recordings and performances but also recorded interviews and less traditional artifacts like liner notes, musician wardrobes, and other iconography. In one illustrative chapter, he discusses the physical approaches (kinesics) and the iconography associated with Bill Evans and Keith Jarrett, in conjunction with their own interviews and playing examples, making conclusions about how these aspects have shaped how their music is heard and perceived, particularly in reference to their perceived "artistry." In particular, he emphasizes "the pivotal role that the body—its posture, movement, and even shape— plays for both of these musicians in communicating the distinctive types and degrees of depth upon which their formidable reputations are founded" (Ake 84). Elsewhere, he

delves into the role of cover art in how the public and press received the art of these musicians.

Eric Porter's book, *What is This thing Called Jazz?* (2002), on the other hand, stresses the intellectual contributions of musicians themselves. He makes the case that bebop was the result of more than a shift in musical style or African-American civil rights, but was also, more broadly, the result of musicians dealing with shifting paradigms in relation to gender, race, and economics in post-World War II America. For example, there is an extensive chapter devoted to the emergence of the Black Arts Movement and how intellectuals like Baraka were in intellectual dialogue with musicians of the day and how this related to the goals and practices of African-American avant-garde musicians of the 1960s.

There have been many other approaches that have come from cultural studies and/or ethnomusicology. For example, David Borgo (2004) has combined elements of cognitive science, cultural studies, literary theory, and ethnomusicology in his writing on the subject. Like so many others he evokes Gates in his formulation of jazz practices: "Signfyin(g) represents an engagement with preceding texts so as to 'create a space' for one's own, both enabling a new text and in important ways reshaping our conception of the tradition in which these texts occur" (14). He thus advocates for looking at jazz performances in relation to previous texts, especially in the interpretation of existing song: "the 'prototype' for 'authentic' jazz may actually be that which departs from the specific qualities of previous work, albeit in culturally organized and sanctioned ways" (16). Unlike Monson or Berliner, there is no embedded musical transcription to bolster

his work, but his attempt to bring audience/listeners into the discourse about interaction is novel and clearly relates to my own project.

V. Jazz Performance and Psychology / Cognitive Science

There is a whole range of literature that has examined jazz performance through the lenses of psychology and cognitive science. A host of psychologists including Clarke (1998), Pressing (1988), and Kenny and Gellrich (2002), have come up with related though distinct frameworks that look at the mental processes involved in improvisation, with at least some emphasis on jazz performance. Pressing's article is often in direct dialogue with that of Kenny and Gellrich. Pressing stresses the importance of improvisation taking place cognitively within a linear notion of time (Pressing 1998). Picking up on this, Kenny and Gellrich point out that as a result, in improvisation, "temporal constraints necessitate a series of efficient mechanisms designed to facilitate improvising in real time" (Kenny and Gellrich 117). They argue that cognitive (ie. memory) and physiological constraints are key in improvisation, but also that "the most important *internal* constraint is the *knowledge base*" (117-118). Pressing outlined the parts of the improviser's potential knowledge base: "musical materials and excerpts, repertoire, sub skills, perceptual strategies, problem-solving routines, hierarchical memory structures and schemas, [and] generalized motor programmes" (Pressing 53). Further, Gellrich and Kenny rightly pointed out this knowledge for "improvising musicians typically involves the internalization of source materials" which "in jazz

[includes] the transcribed solos of distinguished musicians" (118).

Both Pressing and Gellrich/Kenny describe how "referents" serve as a foundation for improvisation. Pressing defined a "referent" as "a set of cognitive, perceptual, or emotional structures (constraints) that guide and aide in the production of musical materials" (Pressing 52) while the latter adds the notion of culture in calling these "the external, culturally supplied forms that assist with the transmission of improvised ideas" (Gellrich and Kenny 118). The notion is that using a referent—in conjunction with the competence and understanding in relation to its use—allows for efficient cognitive processing in the process of improvising and allows for greater "perception, control, and interplayer interaction (Pressing 52). Gellrich and Kenny were more explicit in providing a clear model for referents used in a jazz context:

> The musical referents of jazz are its cyclical…structures (ie. jazz standards), its chords…and its characteristic rhythmic patterns. Two of the referent's most important functions are its ability to limit improvisational choices according to appropriate guidelines and its role in building perceptual paradigms for listener appreciation (Gellrich and Kenny 118).

This reference to musical form and rhythmic "patterns" as a basis for perceptual paradigm is particularly interesting as a relatively unexplored area in jazz scholarship. Gellrich and Kenny's model also referred to existing work on "flow state" (which they refer to as "surrender[ing] to the moment itself"), risk taking (creating a "self-induced state of uncertainty where repetition and predictable responses become virtually impossible") and "kinesthesia" ("the sense of where parts of the body are with respect to one another"), referencing jazz throughout. Their article builds to a model of improvisation in which eight different mental processes are at work but in which

"improvisers typically shift from one process to another but cannot combine two or more simultaneously" (124). These processes include short, medium, and long-term anticipations of musical events about to occur or recalls of that have already occurred, as well as the state of "flow status" (ie. "staying in the present"), and "feedback processes" in which ideas are "gathered from that which can be previously recalled" (124). They argue that "deliberate practice" has been the primary function of much pedagogical jazz literature, but that those parts of mental processes involving invoking "transcendence" (ie. "flow states" and "risk taking") have not and "like deliberate practice, can be encouraged and cultivated at the outset of an improver's development; it need not be delay until the final stages of an artist's development, as deliberate-practice research implies" (125). Referencing the work of Paul Berliner, they also point out how "skill acquisition and developmental processes [in jazz]…however, move well beyond the *individual* learning of knowledge bases to include a wider, collaborative learning environment" (126). As Keith Sawyer has pointed out in his observations of jazz performance in a related article studying these interactive factors, "each has to listen and respond to the others, resulting in a collaborative, and intersubjectively generated performance…no one acts as the director or leader, determining where the performance will go; instead, the performance emerges out of actions of everyone working together" (Sawyer 194).

Renowned pianist Vijay Iyer, in his doctoral dissertation, incorporated how cultural context and physicality intersect to create his cognitive model of how musicians improvise in African music as well as music of the diaspora including jazz. In constructing his model, he pointedly references the writing and performers of African and

diasporic music emphasizing their kinaesthetic approach to rhythm recalling both the work of Ake on physicality and gesture as well as the African retentions of Samuel Floyd and Olly Wilson. Building on Keil's notion of "participatory discrepancies," he nonetheless suggested that these "miniscule timing deviations from metronomicity are frequently miscast" when referred to as "discrepenacies" or even "inaccuracies" in the literature (Iyer 108). Drawing on the work of Drake and Palmer with classical piano performance, he pointed out how "small performance variation in timing, intensity, and duration enhance aspects of musical structure" (Iyer 109), rather than a framing of these deviations as negative. He references this literature along with other previous scholarship on kinaesthetics and diasporic music to:

> …hypothesize that microtiming variations in groove music play any of the following roles:

- highlight structural aspects of the musical material,
- reflect specific temporal constraints imposed by physical embodiment, and/or
- fulfill some aesthetic or communicative function (Iyer 111-112).

Iyer also categorizes the types of microtiming variations in diasporic music, referencing various styles along the way including jazz. In fact, his primary examples are jazz transcriptions of "standard tunes" including a solo Monk performance and an Ahmad Jamal piano trio intepretation (in the latter, for example, Iyer emphasizes a point at which Jamal strongly is "laying back" in dramatic fashion so as to cause momentary "phase shift"). These examples are intended to be illustrative of how these variations allow for a particular kind of "rhythmic expression" (121-126).

Common, however, to all of the above models is a lack of complementary original empirical research based on study of actual musicians. By contrast, J.A. Prögler, in the first jazz article ever published in *Ethnomusicology* (Prögler 1995), also uses Keil's work

as a base in his in-depth study of how rhythm section players interact by recording them

using an attempt at an empirical framework. He uses his findings to come up with this

framing of how groove works: "groove and swing are engendered processes that are from

time to time affected by the syntactical dimensions of music, in a sort of mutually

dependent balance" (Prögler 29). In other words, the actual syntax (ie. the real-time

arrangement of specific musical materials) informs how the musicians interact with each

other. For example, groove and interaction often relate to which pitches are accented in

articulation, which part of a phrase the musicians are in, and the like.

VI. Recent Performance Practice Analysis From Elite Performers

      Vijay Iyer, in particular, represents perhaps one of the most ambitious examples

of a high-profile jazz performer publishing scholarly work related to performance

practice, but he is not the only one. Indeed, with the flowering of internet-based self-

published content, there has been thorough work by musicians like saxophonist Steve

Coleman (2011) and pianist Ethan Iverson (2011) on their respective websites published

on a host of topics related to performance. Coleman's exhaustive essay on Charlie Parker

published both on jazz.com and on his own website includes much fresh insight that

provides rigorous analysis that stands in counterpoint to the work of Thomas Owens and

others that have focused on melodic formulae and their relationship to harmonic

frameworks. He takes a pointedly diasporic stance, arguing that Parker was like a master

drummer and it was his rhythmic innovations that were the "most dramatic feature" of

Parker's approach. As he points out, Art Tatum, Duke Ellington and Coleman Hawkins

were already utilizing very similar harmonic concepts in their own playing well before

Parker, and therefore it may not be suitable to focus narrowly on harmony. In the article,

he also reinforces many prior articles that have referenced linguistics or oral literature

(Gates 1988, Gushee 1991, Monson 1991, 1994, & 1999, Berliner 1994 & 1997, Borgo

2004, and others) referring to the rhythms and articulation of his approach as relating to

broad notions of African-American cultural expression:

> ...this linguistic structure is based on the sub-culture of the African-American
> community of that time, what most people would call *slang*. This is particularly
> evident in the rhythm of the musical phrases. The way Max answers the melody is
> definitely conversational. I hear the same kinds of rhythms that I see when
> watching certain boxers, basketball players, dancers, and the timing of most of the
> various activities that go on in the hood. However, this same rhythmic sensibility
> can occur on various levels of sophistication, and with the music of Bird and his
> cohorts, it occurs on an extremely sophisticated artistic level (Coleman 2011:pg
> #?, his italics).

He then takes the linguistic analogy further in comparing these dominant rhythmic

notions as not only informing "swing" or "groove" but also the "structural rhythmic

tendencies" present in how he constructs musical phrases and links them together.

Indeed, Coleman asserts in the paper, providing many examples from recordings, that it is

more than merely "phrasing" or bursts of "rhythmic complexity," but actually the process

of combining and balancing sentences of varying articulation and rhythmic patterns that

is key. There is also ample discussion of Parker's interactive practices with the group,

and particularly drummers like Max Roach that he outlines in detail in a transcription that

indicates how their rhythmic choices lined up. He compares their relationship with

conversation, indicating how Roach is able to play creatively with Parker was because of his familiarity with Parker's "manner of speaking" and was therefore "anticipating Parker's sentence structures and applying the appropriate punctuation" (Coleman). This essay is notably in how it fluidly combines rigorous analysis and many of the themes in other scholarship with analogies commonplace among many musicians – sports

(including specific athletes), conversation, storytelling, and even eating.

Iverson has a very substantial amount of work at his own blog, Do The Math, which is one of the most widely read internet sources about jazz-related music in the last decade. Work on his blog ranges from in-depth interviews with musicians, to various posts about cultural enthusiasms of his, to long pieces similar to Coleman's that combine analytical rigor with some measure of informality. His recent piece on Parker's contemporary Bud Powell (2011) includes similar use of transcription of improvised solos. Iverson, too, tends to focus a great deal on the rhythmic innovations of Powell, and frequently uses Parker as a point of comparison arguing that Parker had an even greater command of the rhythmic language. Nonetheless, the assertion of rhythm as the primary innovation is at the core of Iverson's article which is largely a love letter to the most virtuosic strains of bebop which he refers to as "High Bebop": "Bird and Bud play the changes, of course. But it's how they don't play the changes that makes them High Bebop. Despite the tempo, their singing melodies honor rhythm, direction, and context ahead of harmony" (Iverson). The analysis of Iverson and Coleman (as well as numerous interviews of musicians) are full of similar insights and opinions that will no doubt

provide fodder for avenues in my research into interactive processes.

While this survey does attempt to give an overarching survey of the breadth of modern jazz performance scholarly literature, the ever-expanding nature of the field means that it must be necessarily incomplete. As mentioned, a vast pedagogical literature exists that certainly is widely influential on many players of the last few decades as jazz mentorship has become increasingly formalized in higher education. Popular notions of jazz are also continually being shaped by other forces in the jazz press and in all forms of media.

As I have described, there have been other studies that have completed localized studies looking at performance using local scenes to look at how musician interact with tradition. However, these studies thus far have not focused on the repertoire of working groupsor projects in the context of field study nor brought an engagement with audiences to bear on the subject.

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