

## Leeds International Jazz Education Conference (2012): Global Perspectives on the Practice and Pedagogy of Jazz History in the Twenty-First Century

KATHERINE WILLIAMS, GUEST EDITOR

The Leeds International Jazz Education Conference (LIJEC) was established in 1993 to bring together leading scholars, musicians, and educators from around the world. The 2012 conference had the explicit theme of jazz education in the twenty-first century, leading to international discussions of the necessity of jazz education in today's environment, and the potential merits and pitfalls of such programs. Many topics were explored throughout the duration of the conference, including: the role of jazz singers' sound vocabulary in musical practice; teaching rhythmic improvisation by integrating traditional Brazilian and modern jazz concepts; the mechanics of jazz composition; the role of mentors in British jazz education; and interaction in John Coltrane's living room. In addition, percussionist Trilok Gurtu gave a fascinating keynote demonstration, and the National Youth Jazz Orchestra of Great Britain gave a workshop and concert.

In the closing plenary session, speakers from around Europe and North America were invited to explain their opinions on the importance of history in contemporary jazz education in their respective regions or countries. The opening statements of the speakers are summarized in the short papers that follow and give an overview of the main themes of the conference, as well as suggesting ways to move forward in jazz education.

UK-based independent scholar Brian Priestley suggests in his piece that today's jazz *teachers*, never mind students, do not have an appropriate breadth and depth of knowledge of early jazz. Jeremy Hepner (an instructor at the Teachers College, Columbia University in New York, and President of the Canadian Association for Jazz Education) addresses the tensions between Canada's proximity to the United States and its historical association with Europe in the formation of a Canadian jazz identity. Heli Reimann (a researcher and PhD fellow in the Department of Musicology at the University of Helsinki) offers a reading of canonized American jazz as the central focus of jazz education, suggesting that in Eastern Europe, musicians

frequently cross generic boundaries. Estonian jazz, Reimann suggests, can be seen as peripheral to the established American jazz scene and its related pedagogical traditions. My perspectives as a Senior Lecturer in Jazz at the host institution (Leeds College of Music) are drawn from my doctoral research and explain the importance of three facets of contemporary British jazz education: transgenerational mentors (the informal practice of learning from the experiences and abilities of older musicians); learning from existing jazz recordings; and the study and performance of jazz repertoire in repertory bands. Anthony Bushard (an Assistant Professor in Music History at the University of Nebraska, Lincoln) concludes the selection with an evaluation of the role played by jazz history when developing a graduate program in jazz at his own institution. He explains his explicit intention of building bridges between the university and local audiences, in order to reverse the separation of the academy and the people.

The plenary session was provocative and resulted in much energetic and impassioned debate. The main topics that emerged focused on the difficult position today's jazz educators face internationally. First, given the progressive nature of jazz, how can a set of rules for teaching the music be defined? We agreed that elements of repertoire and existing traditions need to be taught, but jazz is frequently—more often than in other idioms such as rock and pop—defined by its innovators. Given also that all the speakers at this event brought different geographical perspectives—from countries whose musicians may have experienced jazz first, second or third hand—deciding what historical material to include in jazz education is problematic.

And while no one on the plenary panel or in the audience disputed the importance of jazz history and traditions in education, a jazz syllabus that is centered on historical practices is in danger of losing its contemporary drive. Indeed, the very word “conservatory” suggests looking back and preserving an existing music, rather than looking forward with inventiveness.<sup>1</sup> Canon formation in jazz has been a central problem to jazz discourse for many years now, and the issue shows no signs of receding. How do practitioners of a developing music acknowledge the music's history, while continuing to move forward? This issue is explored in several of the contributions to this piece.

Finally, in a music in which boundaries of form, timing, and harmony are extended in the name of development, how can we as international jazz educators create a syllabus and framework for assessment? If becoming a convincing and expressive jazz musician means breaking conventions, by definition any assessment criteria will be outmoded. The following papers suggest existing and proposed solutions to these dilemmas.

1. Audience members suggested alternative, more progressive, names for the institution of the conservatory; “visionatoire” and “observatory” were popular choices.

## Dan Morgenstern and Teaching the Early History of Jazz

BRIAN PRIESTLEY

One of Dan Morgenstern's most important contributions to jazz scholarship has been his work as director of the Institute of Jazz Studies (IJS), housed at Rutgers University—in particular through guiding its constant acquisition of books, periodicals, and historic artifacts. Morgenstern has recently retired from this post after thirty-five years, and I believe we can attribute to him the IJS's open-minded definition of its remit, from pre-jazz beginnings to the most contemporary developments, and its user-friendly attitude to researchers, as evidenced by the frequent and fulsome gratitude expressed in the introduction section of almost every serious book published on our music.

What has not been sufficiently emphasized, perhaps, is the example set by Morgenstern himself, as a journalist and editor (successively, of the periodicals *Metronome*, *Jazz*, and *DownBeat*). His own writing is not only a joy to read, but a mine of information, as well as enthusiastic opinion, and many of his more extensive articles were anthologized in the collection *Living With Jazz*.<sup>1</sup> In particular, he has been one of the few writers on jazz to have retained a comprehensive overview of the music's history, and to have covered with authority the period preceding the arrival of bebop. As an editor too, he encouraged a new generation of critics such as Gary Giddins and technical commentators such as educator David Baker, who continue to share his wide interests.

While Baker recently criticized “the treadmill of [jazz] students who become teachers who teach other students to become teachers,”<sup>2</sup> Morgenstern has gone even further in lamenting the fact that several generations of such teachers have only been interested in jazz from bebop onwards, and that their students therefore have had their own lack of interest in pre-bebop reinforced. (Rather than sully the open-minded reputation of IJS by airing his

1. Dan Morgenstern, *Living With Jazz* (New York: Pantheon Books, 2004).

2. Quoted in Monica Herzig, *David Baker: A Legacy in Music* (Bloomington: Indiana University Press, 2011), 323.

complaints publicly, he has confined them to private correspondence, for instance commenting about the lack of research into the use of jazz on radio in the early days that “Some doctoral candidates might well consider this largely unplowed furrow.”)

The consequence of the narrowly focussed backgrounds of most educators is that we now have whole faculties ostensibly teaching jazz, who may have some knowledge of earlier achievements (possibly even some personal listening favorites) but no real grasp of the scope and sounds of early jazz. If the head of the jazz department sees some value in teaching the history of the music, then the individual teacher with least resistance to the role (and perhaps a broader collection of records and/or transcriptions than their colleagues) will be assigned the task of developing and delivering the jazz history module, with a minimum of involvement from other faculty members.

This, of course, is just as unsatisfactory as the situation described above by David Baker. It should be mandatory for every member of a jazz faculty to be intimate with the works of not only Charlie Parker and Duke Ellington but, for instance, Chu Berry and James Reese Europe. This is necessary not merely because of the cliché that “In order to know where we’re going, we have to understand where we’ve been.” It should be a simple requirement that, if we wish our subject to be worthy of academic status, our instructors should at least be educated about the history of the subject. My perception is that this is presently not the case in most institutions, to an extent that, in any other academic subject area, would be viewed as scandalous.

It is not unreasonable to suggest that, in the average three- or four-year undergraduate jazz course, a history component should be a core (in other words, not optional) element throughout each year of the course. It is perfectly understandable that, as in other subject disciplines, youngsters of average student age will not initially be motivated to learn about the history of their subject (unless their major is History, perhaps). I recall that, when I was a student at the university of this very city, Leeds, the French department regarded French political and religious history as being just as important as French language and literature—and rightly so. That did not make it any more palatable to me at that time to study French history, but it was an essential part of the undergraduate degree course and occupied an important part of our course load in each of the three years of the course.

The challenge is to make the study of jazz history meaningful, and not just a painful labor, for students who will, in the majority of cases, have initially no interest at all in hearing about the antecedents of their current heroes. If this challenge is met and solved, the intelligent teaching of the history can only benefit the learning and the maturing of the individual students’ own performance. As teachers in this day and age, we need to remember the influence of the internet, and the fact that one-off performances by historical figures (for

instance, from 1950s American television) are now available on YouTube at the click of a search button. Unless we are able to provide students with a sufficiently wide contextual base from which to understand them, such random discoveries will go to waste.

As it happens, I have just been completing an article for a Dan Morgenstern festschrift to be published in the online journal *Current Research in Jazz*.<sup>3</sup> Because of my own interest, but also as a tribute to Morgenstern's contribution to our knowledge, it concentrates (although not exclusively) on jazz of the pre-bebop period and in particular its interaction with the blues and gospel performance techniques of the same period. It concludes with the (I hope) resounding words, "I am certainly not moralizing in a prescriptive way as to how the performance of jazz 'ought to' develop, whether more or less blues-oriented. But I am saying that jazz scholarship has been seriously deficient, not merely failing to address some of the factors I have raised but remaining blissfully unaware of them."<sup>4</sup>

3. <http://www.crj-online.org/v4/index.php>.

4. "Just Scratchin(g) the Surface: The Unacknowledged Commonality of Jazz, Blues, and Gospel," *Current Research in Jazz*, 4 (2012); <http://www.crj-online.org/v4/CRJ-JazzBluesGospel.php>.



# The Relevance of Jazz History in the Twenty-First Century: Jazz Practice and Pedagogy in Canada

JEREMY HEPNER

Jazz history in Canada is the story of a people and their relationship to a jazz identity; however, jazz in Canada has always been greatly influenced by its proximity to the United States. As Duke Ellington put it:

I am well aware that a problem of communication exists between Canada with its twenty-one million people and us, the big neighbor to the south, with our two hundred and three million. Canada has a character and a spirit of its own, which we should recognize and never take for granted.<sup>1</sup>

Despite living in the shadow of the US, Canada has produced a number of major jazz innovators. Many jazz aficionados are often surprised to hear that some of the great names in jazz—including artists such as Oscar Peterson, Gil Evans, Kenny Wheeler, Maynard Ferguson, and Paul Bley—are in fact Canadians.<sup>2</sup> Our jazz heritage must be preserved and taught so that our music students become aware of the significant contributions made by Canadians.

As jazz emerged from New Orleans and began to move north in the early twentieth century, large Canadian cities located close to the border became stops for American touring ensembles. The first known jazz concert in Canada took place when the Creole Band from New Orleans performed in Winnipeg, Manitoba in 1914, as part of a Pantages Theatre tour. By the 1930s, jazz broadcasts from strong American radio signals and the new recordings flowing north from the United States, lifted jazz to new heights of musical popularity in Canada. The people were exposed to jazz and enthusiasm was building for this new rhythmic and improvised music.<sup>3</sup>

1. Edward Kennedy “Duke” Ellington, *Music is My Mistress* (New York: Da Capo Press, 1973), 138.

2. Terry Martin, “Jazz in Canada and Australia,” in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 575–82 and Mark Miller, “Jazz in Canada,” *Jazz Education Journal* 35, no. 4 (2003): C10–C12.

3. Mark Miller, *Such Melodious Racket: The Lost History of Jazz in Canada, 1914–1949* (Toronto: Mercury Press, 1997).

Many Canadian jazz artists have since created unique identities as jazz improvisers. Oscar Peterson is said to have been able to develop his style precisely because he was Canadian:

Oscar Peterson's nationality is crucial to any assessment of his career . . . . Even more significant, perhaps, is that it explains why Oscar's formative years as a musician went unremarked, so that when he finally appeared in the United States, he burst upon the American jazz scene with the impact of a new planet.<sup>4</sup>

Moe Koffman, a flautist from Toronto, furthered the notion of a Canadian jazz identity. He wrote and recorded a song entitled "The Swinging Shepherd Blues," an international hit in 1958 making it to #28 on the Billboard charts. The song went on to be recorded over 300 times by many jazz artists including Count Basie and Ella Fitzgerald,<sup>5</sup> and by 1980, Koffman was recognized as the leader of a unique movement in jazz emanating from Canada:

But it is in large part through Koffman's example and influence that modern jazz has in recent years become an undeniable and attractive element in Canada's culture, ranking on a level with the fiction of writers like Richard Wright or the art of painters like Christopher Pratt, not large and cosmic but small scaled and accomplished. There is even, thanks to Koffman and his fellow musicians, something now recognizable as a distinctively *Canadian* brand of jazz.<sup>6</sup>

Canada is a bilingual country with two distinct cultures, English and French, and as a member of the British Commonwealth, has strong ties to England. The Francophone population, centered predominantly in Quebec, holds strong cultural ties to France. Thus as a nation Canada, may stand at the crossroads of twenty-first century jazz history. Stuart Nicholson, writing about the future of jazz, has suggested that the globalization of jazz has placed European musicians in the lead regarding innovative jazz practices while Americans have remained focused on past jazz traditions like New Orleans style and swing.<sup>7</sup> This notion of Europe as the new creative jazz center and America holding a more traditional and historical practice and perspective is controversial; however, it should be noted that there is a distinct difference between these two perspectives and Canada, with a foot in each world, may have the opportunity to be a leader in jazz innovation by bridging the American and European approaches.

4. Richard Palmer, *Oscar Peterson* (New York: Hippocrene Books, 1984), 15.

5. Betty Nygaard King, "Swining Shepherd Blues," <http://thecanadianencyclopedia.com/articles/emc/swinging-shepherd-blues> (accessed February 8, 20113).

6. Jack Batten, "Jazz Boss," *Toronto Globe and Mail Saturday Night*, October, 1980.

7. Stuart Nicholson, *Is Jazz Dead?: Or Has It Moved to a New Address* (New York: Routledge, 2005).



Vancouver International Jazz Festival organizers have created opportunities to bring significant Canadian and European musicians together to compose, rehearse and to perform new works at their annual festival. Such progressive programming and partnerships also serve to demonstrate yet another need for the preservation of Canadian jazz history in the twenty-first century. As globalization links artists across the world, the documentation of Canada's jazz legacy will help illuminate its contributions to the international scene.

With its role in the early movements of jazz dating back to 1914, and its current support of the European jazz movement as evidenced with the festival collaborations, Canada is situated to become a key player on the twenty-first century world stage. Teaching of jazz history is relevant and vital, and will be the foundation of Canada's developing identity.



## Jazz Education and the Jazz Periphery: An Example from Estonia

HELI REIMANN

In his widely cited article “Constructing the Jazz Tradition,” Scott DeVeaux claims that academic jazz training was a part of the jazz tradition and has become one of the ways of defining jazz.<sup>1</sup> Since its inception, jazz has become an integral part of musical academia and needs no self-justification about its presence. The necessity to convince educational authorities of the importance of the field is no longer of interest to jazz educators: every self-respecting and “up-to-date” higher education institution of music includes jazz in its curriculum, to a greater or lesser degree. Even in Estonia, which is an academically conservative country, the Academy of Music opened its doors to courses in jazz in 2004.

Jazz education has reached a point in its history where certain contradictions and mythologies that previously preoccupied the discourse have been significantly reduced. Jazz is not conceptualized in terms of mythical bi-musical perception which portrays jazz performers as instinctive, emotive, and corporeal as opposed to rational, cerebral, and theory-based jazz academics.<sup>2</sup> Nor are the paradigms which emphasize certain biological or inborn qualities which underestimate or even deny the role of formal education in jazz learning supported. Also, the discursive rather than practical tensions related to describing jazz in polar terms like emotive/rational, cerebral/soulful, or to approaching jazz learning by dichotomies like art music/classical music, oral/written, improvisation/composition, formal/informal, system/creativity, mind/body polarity no longer add fuel to the debate. Jazz has firmly established its position in the academic establishment by now and has its own educational paradigms and pedagogical methodologies. Where discursive and pro forma jazz education has established its position, there is a

1. Scott DeVeaux, “Constructing the Jazz Tradition: Jazz historiography,” *Black American Literature Forum* 25, no. 3 (1991): 525–60.

2. David Ake, “Learning Jazz, Teaching Jazz,” in *Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn, 255–69 (Cambridge: Cambridge University Press, 2002).

dichotomy that is more evident than ever before. Having no desire to be provocative, I would like to use the center/periphery divide here in order to make distinctions between two tendencies within the discourse of jazz education. What I have in mind with the central/periphery divide is not only the geographical placement of one or another jazz culture or the well-known opposition between American and European education traditions. Rather, the divide is perceived as a metaphorical distinction at the level of discourse between what we call the canonized or central jazz educational practice and the practices which are more fluid, less specifically determined and which thus stay in the symbolic periphery.<sup>3</sup>

Questions instantly arising in this context concern the relationship of the central educational and pedagogical paradigms that accepts bebop as the *lingua franca* of the jazz tradition. As Tony Whyton puts it, is the A-B-C (Aebersold-Baker-Coker) methodology which considers virtuosity as the highest aesthetical norm the appropriate educational situation in the imaginary periphery?<sup>4</sup> Is the (so called) central model the only possible way to think about jazz education nowadays? To what the extent does this model of jazz education meet the needs of jazz practices in the periphery?

Questions like these have no single (and univocal) answer. One way to respond is to articulate the interdependence of the jazz scene and jazz education. The academic study of jazz history and performance should not be an isolated pedagogical system transmitting certain immutable aesthetical and stylistic paradigms, and educational practices; rather jazz education is an extension of the jazz performance. Since the contemporary jazz scene as a stylistically homogeneous musical setting has lost its relevance, jazz education, in order to maintain its position as a seedbed for the music scene, must also be flexible enough to react to the changing situations. Unfortunately, education is conservative and inert in its (very) nature and tends to be slow in reacting to changes and fails to keep up with developments and shifts in society.

The Estonian jazz periphery is an excellent way to illustrate the idea of a diverse contemporary musical scene. What we find there is a frequent crossing of genre borderlines by jazz musicians and a high level of collaboration between classical and jazz musicians—although the latter is one-sided phenomenon: it is mostly jazz musicians joining the art music projects and not the other way around. The musical versatility of Estonian jazz musicians is not a phenomenon of recent origin. It has been historically emblematic to our

3. See also Kenneth E. Prouty, "Toward Jazz's 'Official' History: The Debates and Discourses of Jazz History Textbooks," *Journal of Music History Pedagogy* 1, no. 1 (2010): 19–43; <http://www.ams-net.org/ojs/index.php/jmhp/article/view/4/4>.

4. Tony Whyton, "Birth of the School: Discursive Methodologies in Jazz Education," *Music Education Research* 8, no. 2 (2006): 65–81.

musical tradition—to the tradition where jazz has been a relatively less autonomous musical genre compared to those national styles (such as the United States) located in the center of the jazz tradition. Hence, we can ask what are the implications that this state of affairs has to music education? To provide suitable answers to those questions is not my task here but it is rather an assignment for our recently convened society of jazz educators who will hopefully be the guiding light for the future of our jazz education. That the changes are necessary was shown by my recent small pilot study which demonstrated the relatively high level of students' dissatisfaction with mainstream jazz methodologies. The main reason for their resentment is the irrelevance of bebop and standard-based methods to the local musical practices. This leads to suggestions that maybe the teaching/learning of certain skills and musical knowledge should be placed at the center of jazz pedagogy rather than focusing on one particular style. But are we as educators flexible and skilled enough to replace the old well-developed methods with new untested ones?

I would like to conclude my ruminations by turning once again to Scott DeVeaux.<sup>5</sup> By talking about (American) jazz history he warns us against exclusionary tendencies, grand narratives and canonization. Those thoughts are easily conveyed to the global context and to jazz education. Hence, the future of jazz education relies in inclusion rather than in exclusion, in diversity of methodologies rather than in one orthodox or central approach, and in decanonization rather than in canonization.

5. Scott DeVeaux, "Constructing the Jazz Tradition" (1991) and "Core and Boundaries," *The Source: Challenging Jazz Criticism* 2 (2005): 15–30; <http://www.equinoxpub.com/JAZZ/article/view/1716>.



# The Relevance of Jazz History in Twenty-First Century British Jazz Practice and Pedagogy

KATHERINE WILLIAMS

In this discussion of jazz education, I contrast the development of traditions and practices in Britain with the practices of North America. In both cases, I categorize methods of jazz education into formal and informal schools of training, with the former focusing on early schemes of oral learning, and the latter on codified systems.<sup>1</sup> To my mind, history has a particularly important role in three main areas of jazz education: firstly, trans-generational mentors, by which I mean the practice of learning from the experience and abilities of older musicians; secondly, learning from recordings—and by this I mean existing jazz recordings, not Music-Minus-One™-type practice tools; and finally repertory bands. These three processes took slightly different forms in Britain than they did in the US in both informal and formal training, and they occurred after a delay of twenty years. After the first jazz performances in Britain in 1919, aspiring British jazz musicians met informally to play and study the repertoire. The formalization of jazz education in Britain took place in 1965, with the establishment of a degree program at Leeds College of Music and summer schools offered by the London School Jazz Orchestra (later the National Youth Jazz Orchestra).

The division of jazz education into informal and formal practices is highlighted by Gary Kennedy, in an entry for *The New Grove Dictionary of Jazz*.<sup>2</sup> In the United States, African-American teachers and institutions in the early twentieth century provided a basic musical grounding to such pupils as Louis Armstrong and Benny Goodman (informal), while high school and college degree programs evolved from the 1940s onwards, using systems derived from bebop methodologies (formal). In Britain, these processes took a slightly different form, and occurred after a delay of twenty years.

1. I borrow from Lucy Green's work on popular music education in making this distinction; *How Popular Musicians Learn* (Aldershot: Ashgate, 2002), 16.

2. Gary Kennedy, "Jazz Education," in Barry Kernfeld, ed., *The New Grove Dictionary of Jazz*, 2nd ed. (New York: Macmillan Publishers Limited, 2002), 396.

The idea of a jazz mentor is a recurring theme in jazz history, as evidenced by numerous accounts from respected jazz musicians. Before the birth of formalized jazz education, aspiring jazz musicians learned from those around them. Such mentorships can take different forms, as pianist and educator Charles Beale explains:

Apprenticeship often involves the learner in working with key mentors rather than teachers. Armstrong had King Oliver, for example. Mentors are sometimes just friends with big record collections or musicians seen in brief but crucial encounters where advice is given. They may also be older, more experienced players in a band who guide the learner's developing practice. At the top level, mentors who had guided sidemen in the past include Art Blakey, Miles Davis, Woody Herman, and Buddy Rich.<sup>3</sup>

By referring to more experienced musicians already working in the field, it was possible to gain both skills and abilities, and contacts for gigs. British trombonist Eddie Harvey commented upon the importance of mentors in his informal jazz education experiences in the 1940s:

If you get in a section and shut up, people will help you. Don't come along with an ego or anything like that, just sit there and be quiet and then the old guys in the section will be very kind and they'll show you what to do.<sup>4</sup>

The relevance of this historical approach to formalized contemporary learning and practice is evident in Harvey's written introduction to the Associated Board of the Royal Schools of Music (ABRSM) jazz syllabus (which was established in 1999). He implored students to: "Find a teacher or mentor . . . [because] all jazz musicians will tell you that the odd piece of advice from a respected jazz musician is invaluable."<sup>5</sup>

Recordings have also long been a source of inspiration for jazz musicians. The birth of recording technology and the emergence of jazz occurred within a few years of each other, and jazz recordings have helped disseminate the music, as well as cross race, class, and geographical boundaries, as David Ake has noted.<sup>6</sup> Britain, recordings played a particularly important role in early jazz education, because an officious Ministry of Labour ruling banned foreign (read American) musicians from performing between 1935 and 1955. Harvey and other jazz musicians around this time recalled being able to get hold of just one jazz record a month, and then transcribing it, copying it, and

3. Charles Beale, "Jazz Education," *Oxford Companion to Jazz*, ed. Bill Kirchner (Oxford: Oxford University Press, 2000), 759.

4. Eddie Harvey, interview with the author, Richmond, 2 March 2010.

5. Eddie Harvey, introduction to *Jazz Piano from Scratch* by Charles Beale (Sussex: Associated Board of the Royal Schools of Music, 1998), ix.

6. David Ake, "Learning Jazz, Teaching Jazz," *Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn, 255–69 (Cambridge: Cambridge University Press, 2002).



absorbing the language through repeated plays. “That’s where I got my language from in jazz,” he says, “from listening to early Basie and a lot of Duke Ellington things. It was all done by ear.”<sup>7</sup> Saxophonist John C. Williams confirms that this experience was common, recalling the understanding of jazz harmony he gained from studying recordings before formalized jazz education was available:

I remember it was in 1960 I discovered . . . how the altered dominant chord works from listening to Dexter Gordon playing “Willow Weep for Me” on *Our Man in Paris* . . . I realised he was just using all the upper [tones]—you know, sharp ninth, flattened ninth . . . So I managed to sort of work it out by [ear].<sup>8</sup>

Now that jazz education is available in formalized conservatory courses around the country (and the world), transcription and stylistic reproduction from recordings still form a major part of syllabi, showing that this historical approach is important in contemporary jazz education.

Finally, repertory bands also represent an important way in which British and American jazz musicians learn from history. Alex Stewart documents the long history of repertory bands in America in his study of New York big bands, explaining the canonizing and legitimizing effects these ensembles had on the reputation of jazz.<sup>9</sup> From 1930s efforts such as the Bob Crosby Orchestra and Benny Goodman’s “From Spirituals to Swing” concert in 1938, bands replicating and promoting the old jazz masters grew in popularity and prestige through the 1960s New York Jazz Repertory Orchestra, the 1970s National Jazz Ensemble, and New York Jazz Repertory Company. Wynton Marsalis is the most recent figurehead of repertory jazz in the United States. In Britain this phenomenon began in the 1950s, when a network of so-called “rehearsal bands” began in London, offering jazz musicians the opportunity to rehearse big band repertoire in informal settings that were not intended to lead towards performance. This tradition has continued, with all music colleges and most universities, as well as county systems, offering repertory bands. These groups offer the chance to play big band music from different eras and composers, capturing stylistic and idiomatic language through repeated performance. In this way too, historical knowledge informs contemporary jazz education and practice.

In conclusion, jazz is commonly regarded as a progressive and inclusive music. As these three examples have proven, though, progress can only be achieved if its historical foundations are acknowledged. And as these three

7. Harvey, interview with the author.

8. John C. Williams, interview with the author, Ratlinghope, 27 February 2010.

9. Alex Stewart, “3: The Rise of Repertory Orchestras,” in *Making the Scene: Contemporary New York City Big Band Jazz* (Berkeley: University of California Press, 2007), 61–89.

examples have also shown, jazz education (and more broadly jazz *learning*) in Britain is firmly grounded in tradition.

# A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century

ANTHONY J. BUSHARD

When charged with creating a graduate program in jazz studies at the University of Nebraska, Lincoln (UNL) in fall 2006, our committee determined that a thorough grounding in jazz history would be a crucial curricular component. At the same time, the university decided to take a role in helping jazz students to build audiences; we designed an annual “historical concert” that features music from either a seminal recording or a historically significant artist/group is into the curriculum.

## The Jazz History Curriculum

Jazz studies students at UNL take a diagnostic jazz history test upon entry (similar to more general diagnostic tests offered at graduate institutions throughout the United States) and a full year of jazz history courses—origins and development to bebop in the first semester and post-bebop trends in the second semester—with plans for future seminars currently under consideration.<sup>1</sup> Naturally, jazz studies students comprise the chief cohort in the jazz history sequence, but the course is also routinely populated by individuals enrolled in more conventional (read “classical”) performance trajectories.<sup>2</sup> Such a situation provides both a challenge and an opportunity to the instructor. For example, students more accustomed to the importance of the common score-and-CD anthology materials as necessary tools for analyzing

1. This is in addition to a more general jazz history course offered to non-music majors twice per year that routinely draws well over one thousand students in multiple sections.

2. A common intersection of these separate but related performance degrees occurs in the student—saxophone performance for instance—who desires to be stylistically “bilingual” on one’s instrument and thus uses this class to enhance one’s musical development in the same way that canonical period surveys have been for decades. Ken Prouty alludes to the benefit of such an experience to jazz players by quoting renowned Indiana University jazz pedagogue David Baker’s position that “they [should] do it all” in *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (Jackson, MS: University Press of Mississippi, 2012), 108–9.

works of the western canon can become frustrated in an environment where discussions of multiple improvisations by a single artist on a single tune across several recordings are (1) routine and (2) can reveal the limitations of a transcription for any of those solos.<sup>3</sup> Moreover, in order to heed David Ake's caution against "Europhilia,"<sup>4</sup> and to expand the musical awareness of both "classical" and jazz artists, one could, for example, treat Middle Eastern musical influences on the Spanish "arrow song" tradition as it relates to Miles Davis's recording of "Saeta" or discuss similarities between George Russell's *Lydian Chromatic Concept of Tonal Organization* and aspects of Indian classical music theory. In other words, the more connections the instructor can make between artists, styles, eras, cultures, and trends in both "serious" and vernacular traditions, the more well-equipped the student becomes to succeed in an increasingly diverse and demanding performance world.

### **Building Audiences**

During informal conversations among participants in the Leeds International Jazz Education Conference (2012), many lamented the contemporary state of jazz, evidenced largely through the decline in traditional performance venues and a corresponding civic disinterest in jazz. As David Ake correctly points out, the role of the urban club as the site where jazz is created and consumed has gradually been supplanted by the college jazz program.<sup>5</sup> This is especially true in Lincoln, Nebraska where the majority of live jazz events throughout a given year are either sponsored by the University on campus (or at other smaller campuses in town) and complemented at various nightclubs by members of faculty and student jazz ensembles performing in private bands or under official (university) auspices.<sup>6</sup>

If the academy is the chief generator of jazz in communities across the country, then the academy must also be a strong advocate for jazz and

3. One wonders if such frustration may have welcomed Lawrence Gushee at his oft-cited lecture at a meeting of the International Musicological Society at Berkeley in 1977. See Lawrence Gushee, "Lester Young's 'Shoe Shine Boy,'" reprinted in *A Lester Young Reader*, edited by Lewis Porter (Washington, DC: Smithsonian Institution Press, 1991), 224–54.

4. Ake challenges Stuart Nicholson's plea for increased attention to European styles by noting jazz musicians have been influenced just as profoundly by South American, Indian, and African cultures; Stuart Nicholson, *Is Jazz Dead?: Or Has It Moved to a New Address* (New York: Routledge, 2005), 120–23. See also David Ake "Crossing the Street: Rethinking Jazz Education," in *Jazz/Not Jazz: The Music and Its Boundaries*, edited by David Ake, Charles Hiroshi Garrett, and Daniel Goldmark (Berkeley: University Press of California, 2012), 242.

5. Ake, "Crossing the Street," 238.

6. In addition, an interesting merger between sacred and secular spheres occurs at First Lutheran Church in Lincoln where each month "First Friday Jazz at First" finds local jazz talent performing at the church's gymnasium for patrons who gather at the church over the lunch hour.

undertake a concerted effort to reach all audiences, aficionados, and novices alike. As Ake makes abundantly clear:

In some regions, on-campus concerts by visiting artists, student ensembles, and faculty groups represent some of the only live music available and so provide a service to the community while strengthening relations between “town and gown.” Reaching these constituencies goes beyond simple goodwill for many schools. In an era of declining financial support from state coffers, it is no secret that colleges and universities must now raise a significant percentage of their budgets from private sources. Local audiences are increasingly seen as potential sources of that funding. And when institutions on campuses actively integrate their jazz education programs into their efforts to cultivate donor relationships, jazz’s commentators should take note.<sup>7</sup>

The first step towards nurturing these future patrons lies in making their experience as audience members more fulfilling and meaningful. As mentioned above, each year at UNL we present a “historical concert” that features music from either an important recording or a historically significant artist/group.<sup>8</sup>

For two of our “historical concerts”—Duke Ellington’s *Far East* (2007) and Benny Carter’s *Kansas City Suite* (2010)—we decided to incorporate an interactive concert lecture: I interspersed my original commentary, enhanced by audio, video, and photographs, between suite movements. A few examples from the Ellington suite demonstrate the use of such a pedagogical tool. While the audience could read Ellington’s account of “Our Lady of Lebanon” and its inspiration in “Mount Harissa,” such a connection can be difficult to process for listeners, particularly given the movement’s overt Latin American influences. However, when a speaker points out the number’s allusion to the *habanera* and *bossa nova* and connects those dances to other musical depictions of “exotic ladies”—namely the aria “L’amour est un oiseau rebelle” from Bizet’s *Carmen* and *The Girl from Ipanema*—and if the alto saxophonist quotes excerpts from each of those songs in his solo, all amidst projected images of “Our Lady of Lebanon,” Helô Pinheiro, and Gabriella Besanzoni’s performance of *Carmen*, the audience can begin to develop a more nuanced understanding of Ellington’s and Billy Strayhorn’s intentions. Even more

7. Ake, “Crossing the Street,” 249-50.

8. For instance, last year we performed a concert tribute to Stan Kenton with a performance of *Cuban Fire* (in the original instrumentation) as the centerpiece and in 2011 we presented a retrospective of the Thad Jones/Mel Lewis Orchestra (now the Vanguard Jazz Orchestra) with arrangements by both of those bandleaders as well as more contemporary charts performed by the VJO with guest soloist Scott Wendholt (trumpet). For a sampling of those notes please see <http://music.unl.edu/anthony-bushard>.

9. See Edward Kennedy Ellington, “Notes on the State Department Tour, 1963,” in *Music is My Mistress* (Garden City, NY: Doubleday, 1973), 329.

poignantly, because we presented this concert when the United States was more heavily entrenched in military conflict in both Iraq and Afghanistan, the music, accompanied by images, sounds, and eyewitness accounts of a sophisticated Middle Eastern culture that embraced contact with the West, challenged contemporaneous media accounts of a backwards and barbarous society.

In addition to the educational benefits, such community engagement can also foster recruiting inroads, thus reaping rewards from an administrative standpoint. Perhaps more importantly, whenever such a collaboration can connect the historian with the performer together on stage—therefore merging history with practice in real time—it demonstrates jazz education at its best to the student performers and the public consumers as well as provides an opportunity to make vital connections crucial to strengthening jazz history's role in jazz education going forward.