

Cultural identity and transnational
heritage in contemporary jazz:
a practice-based study of
composition and collaboration

Haftor Medbøe

A thesis submitted in partial fulfilment of the requirements
of Edinburgh Napier University, for the award of
Doctor of Philosophy by Published Works

June 2013

Abstract

This study focuses on three albums of original music performed and recorded by the author as the leader of the Haftor Medbøe Group and released variously by Linn Records and Fabrikant Records between 2006 and 2010.

Through the prisms of historiography, community and boundary, cultural migration, and collaboration, the thesis explores creative identity and practice as formatively and summatively applied in the realisation of the published works. The thesis employs personal reflection on the composition and performance of the published works to present an account of evolving engagement with current and historical thinking on narrative, trope and identity in jazz music and its communities.

The discussion will challenge accepted constructions of linear, canonical history in jazz, offering instead a pluralist understanding of its stylistic and aesthetic development over the past century. The assumptive and selective modalities through which jazz histories and practices are collectively constructed will be viewed in parallel with the author's retrospective understanding of personal creative history and cumulative identity.

The imagining of global, national and local communities of jazz production and reception will be examined in relation to their influence on the cultural positioning of the author as a jazz composer and performer. In looking beyond historical perceptions of jazz as an instrument of American cultural diplomacy and dominance, it will be shown that the European adoption of the musical language of jazz has, using the example of Nordic Tone, given rise to discrete reinterpretations and divergences from the genre's ethnic roots. The role of national identity in non-American conceptions of jazz is consequently examined in the context of the author's experience of creative and collaborative practice through the published works.

It will be argued that in spite of being culturally rooted in early 20th Century America, jazz has become a 'glocally'-informed music, with locally and individually framed values of genre authenticity and guardianship extant alongside traditionalist claims to heritable lineage. Through considering and

reflecting on cultural and national identities and communities, the thesis will demonstrate that musical practice and collaboration are informed and affected by complex conscious and subconscious relationships with these themes, that are ultimately synthesised in the published works.

Table of Contents

Abstract	i
Introduction	1
Methodology of the published works	4
Methodology of the thesis	8
I. Jazz histories and progress	12
Historiographies of the jazz narrative	12
Traditional historiography: accepted truth and selective ignorance	14
Jazz in the crucible	15
Massification: the machineries of transmission	18
Jazz for the masses: a popular music	19
Pluralist perspectives: revisiting the past	20
Chapter reflection	20
Unravelling and reconstructing jazz history	22
The influence of individuals and peer groups	22
Paying dues and professional advancement	26
Application of historical awareness in the published works	27
Packaging and presentation of the published works	29
Conclusion	31
II. Jazz identities	33
Communities and boundaries	33
The global community: one vision, one voice?	34
The jazz trope	36
The tragic community: idolatry, myths and martyrs	37
Print and media: pump up the volume	38
The isolated community	40
The local scene	42

The musicians' story	43
Chapter reflection	45
The nurturing community	45
Travels abroad: homes from home	48
Jazz economies	49
Personalised community: beating a retreat from the mainstream	50
Conclusion	51
III. A transnational music	53
Jazz in Europe	53
Musical migration: the spread of the 'jazz germ'	54
Nordic Tone: representing glaciers, fjords and mountain peaks	55
Geographically defined jazz: an essentialist convenience	57
Jazz in Scotland	58
Chapter reflection	61
A multilingual upbringing	62
The double standard of identity	63
Beyond borders of national identity	65
Foundations in past experience	65
Conclusion	67
IV. Composition and collaboration	68
Collaborative practice	68
The individual and the collective	68
Instrumental demarcation: frameworks and functions	70
Individualism within the collective	70
The deputy and the journeyman	71
Composing for the collaborative ensemble	72
Outside influence	73
Chapter reflection	75
Speaking the jazz dialect: a borrowed vernacular	75
In search of freer expression	76

The musical laboratory	77
In Perpetuity	79
New:Happy	81
A Box of Monkeys	83
Progressive foci of the published works	84
Conclusion	85
Conclusion	87
Detail of the published works	91
Bibliography	92
Discography	98
Appendix A	102
String quartet arrangements – In Perpetuity	
Appendix B	123
Selected reviews of the published works	

Examples of the published works are included under separate cover

Introduction

This study represents a retrospective investigation into cultural identity, creative process and collaborative practice as applied to the realisation of three albums recorded by Haftor Medbøe Group between 2006 and 2010, and released variously by Linn Records and Fabrikant Records and disseminated through physical and digital formats. The published works were produced as ongoing creative responses to musical enquiry, informed by experiential learning over a lifetime's engagement with music and its communities of production and reception, and without foreknowledge of their eventual consideration in this paper.

Working from the assumption that creative practice is governed by both conscious and unconscious variables in its outcomes, discussion is inevitably applied through directed retrospective analysis and extrapolation. In so doing, dynamic factors that inform underlying processes in the translation of creative impetus from the realms of imagination to tangible artefact will be identified and evaluated. The published works represent a complex sum of compositional and improvisational strategies, collaborative practice, and contextual consideration, all of which were in continuous states of flux during the making of the albums. This thesis seeks, through literature and self-reflection, to rationalise key factors that form common threads between the three published works.

In identifying research themes, creative and musical identity consistently came to the fore as primary areas of interest in the formative stages of this study. Rather than examining the published works from the perspectives of musicology or aesthetics, the socio-cultural relationships between musician and community held greatest resonance in unravelling the processes of creative decision-making employed in their making. As framed by history, trope, text and experience, the cultural positioning of the composer relative to the communities of jazz, whether in Benedict Anderson's "imagined" sense or in the physical realms of musical collaboration, offered an engaging point of departure.

The published works draw on cumulative experience, as influenced by my Scandinavian heritage, Scottish residence and interactions with a variety of other cultural environments. Musical collaborators on the works were selected with a view to enriching and amplifying hybridities of musical identity within the jazz setting. Based in Scotland, Haftor Medbøe Group comprises musicians of transnational background, their cultural roots stretching to Norway, Denmark, Iceland, Poland and Australia, and is stylistically positioned within jazz — a genre generally accepted as being of American origin. The published works were created to occupy the interstices between the ensemble members' similar and various identifications of belonging to nationally, socially and professionally framed communities. The albums' musicians each have a unique relationship to the genre in which the music is positioned, with decision and process individually informed by experience towards a combined musical statement, as curated by the composer.

The historical placement of the works coincides with shifts in the cultural value chain: the commercial underpinning of the music industry has moved from major label hegemony towards Internet based creative and commercial autonomy; recorded artefact has moved from physical towards digital formats; and audience reception of recorded material from ownership towards leasing models. These shifts have had a significant impact on the way in which music is consumed, catalogued and contextualised, from the time in which the works were published to the present. For example, the prevalence of the Internet has afforded a potential voice to all, whether by means of production or its commentary, and challenges the canonically framed selectivity previously experienced through the commercial dominance of the major labels. These changes to the fabric and dissemination mechanisms of the music industry and its commentators have given fresh impetus to the re-evaluation of jazz history and canon, by conjuring the imagination of stylistic development as more complementary and inclusive rather than simply progressive. In considering such a refocusing of history, I attempted to convey a more multilateral engagement with musical heritage within the published works, by drawing inspiration not only from pan-historic jazz but equally from popular and classical culture.

The thesis sets out to explore musical community and creative identity within the parameters of historiography and cultural migration, focusing on my experientially informed reflections on these themes as composer, performer and collaborator. By considering current and historical thinking on the history, trope, dissemination, migration and reception of jazz, the published works and processes employed in their making will be measured, forming the framework for an understanding of the works within the parameters of the research topics. Aspects of this thesis have been presented at the Rhythm Changes: Jazz and National Identities conference, Conservatory of Amsterdam, in September 2011.

The thesis is structured into four chapters focusing in turn on themes of historiography, cultural identity, transnationalism and collaborative practice. Each chapter considers major currents of thought in the respective fields and provides reflective commentary on their application to the formative and summative processes that inform the published works. The concluding chapter synthesises critical observation and opinion in presenting an understanding of my creative practice.

Methodology of the published works

In preparing material for the recording and public release of the published works a range of strategies were employed and progressively adapted. Music for each album was, broadly speaking, developed and realised in four stages:

- The composition of melodic and rhythmic cells with harmonic underpinning.
- The development and consolidation of melodic and rhythmic cells and harmonic underpinning within 'song-form' structures.
- Collaborative work-shopping – developing percussion, bass and vocal parts and the design of electronic programming.
- Recording and post-production processes.

During the initial phase of composition, melodic motifs and chordal backings were developed on the guitar in isolation from the albums' various musical collaborators. These, largely improvisation-driven, musical cells were then refined and further extended through the use of electronic looping and analysis-informed development. Melodic motifs were composed with the playing-styles of the intended instrumental and vocal collaborators in mind and to satisfy the composer's desire for bold melody and contrapuntal interplay. Chordal material, while employing upper-structure voicing and modal approaches associated with jazz harmony, also employed open-string guitar voicings with strumming and finger-picking patterns more commonly heard in folk and popular music styles. Meter and rhythm were designed both to avoid the swing feel of jazz and to explore less standard time signatures in an attempt to challenge and energise the performances of collaborators in statements-of-theme and improvisations.

Notated melodies for saxophone and trombone were presented to collaborating woodwind and brass players in the absence of harmonic context, to be memorised in advance of full-band rehearsals and subsequent recording. The reasoning behind this strategy was two-fold: to give focus to performance rather than the written page during rehearsal, recording and live

performance; and to encourage improvisations from melodic rather than harmonic foundations.

Percussion parts were developed during duo rehearsals between composer and musician. This process served to address the percussionist's favoured working method and her use of idiosyncratic numerically based notation of aide-memoires devised through accompanying ballet and contemporary dance productions. Having established melodic, chordal and percussion parts, bass parts were similarly developed between composer and player in isolated rehearsal.

Programming and lyrics were again developed independently with the collaborative artists involved during the final stages of assembly. As neither the disciplines of lyric writing or electronic programming fall within the composer's skill-set, considerable freedom in decision-making was given to specialist collaborators. Only when such decisions were felt to impact negatively on broader compositional intent were they questioned or rejected by the composer. Out of respect and admiration for the caliber of musicianship and creative individuality of the various collaborators, the composer's role during the collaborative phase was often more that of curator, rather than simply originator.

Lead-sheets typically employed as the textual lingua franca of standard jazz repertoire were consciously avoided in an attempt to position the published works beyond the realms of standardised jazz practice. Indeed any form of notation was deemed superfluous since, rather than employing casual musicians in performance, the works were composed for, and in collaboration with, specific and permanent personnel.

The only instance in which parts were definitively notated was for use by the string quartet on the album "In Perpetuity" (See Appendix 2). Due to the string players' notation-based habitude, the quantity of material devised and limitations on available rehearsal time, the preparation and presentation of full scores represented the only practical solution. Nevertheless, the scores were produced to convey minimal information in terms of phrasing, dynamics and

technique to allow for a significant degree of interpretation and malleability during the rehearsal phase of the project.

Full-ensemble rehearsal time prior to recording varied significantly between the three albums. With the exception of the string arrangements, material on the first and second albums benefited from extensive familiarisation amongst band-members in both rehearsal and live performance settings. In the case of the third of the published works, the ensemble was performing less regularly and the professional and personal commitments of the various musicians made full-ensemble rehearsals harder to schedule. As a result, collaborative development took the form of computer file sharing and telephone calls between band members, with the recorded album being the first time the music had been experienced in its entirety.

Each of the three albums was recorded in two-day sessions following rigorous technical planning and personnel scheduling. To further position the works beyond traditional jazz practice, the musical material was recorded and layered in stages – rather than in the customary ‘live’ ensemble manner. Guitar, percussion and programming were first to be recorded and aligned to a pre-prepared click-track. Trombone and saxophone parts were then added ahead of the acoustic bass on the latter two albums (the recording of bass at the same time as guitar and percussion would have been preferable in both cases, but scheduling issues made this impracticable). Other elements, including string quartet, vocals and percussion overdubs, were then recorded ahead of individual improvisations by the composer and individual collaborators.

The recordings were then edited to remove material surplus to requirements and to correct errors (whether human or technological), with editorial control resting solely with the composer. The edited recordings were then mixed and mastered prior to commercial release by the composer and the producer. Roles during this final process were clearly defined in terms of respective specialisms, with the composer’s focus on maintaining compositional intent and the producer’s on clarity of sonic balance and broadcast quality.

In summing up the methodology employed, the collected compositions were intended to exist first and foremost in their final form – on recordings and in subsequent live performances of the published works – rather than in musically notated form or, prior to undertaking this study, in written commentary. Originating with the composer, the works were allowed to go through a transformative phase of collaborative interpretation before being, once again, shaped to the composer's vision during final mixing and mastering stages. The published works thereby represent the attempt to strike a balance between affording the expression of cultural diversity amongst musical collaborators while maintaining the discrete and identifiable essence of the composer's artistic intent.

Methodology of the thesis

Creative practitioners routinely engage with reflexive evaluation and refinement of past endeavour in their quest for improved solutions to the challenges that surround the expression of artistic ideals. Such ideals might variously be defined in terms of the perfecting of process, demonstration of artistic or technical understanding and the interweaving of meaningful juxtapositions of influence. Where the creative process leads forwards towards the attempted manifestation of these ideals, it generally does so with the under-pinning of past experience. The act of being creative thereby balances on the shifting sands of the practitioner's relationships and engagements with the past, present and future: the formative past, present working practices and future aspirations. In giving shape to working practice, the past is framed within a contextualised understanding in order to encourage meaningful future outcome.

In this formalised understanding of process and progress we must also acknowledge the importance of chance and accident in creative practice. Aesthetic or intellectual influences stumbled upon, chance human encounters leading to inspiring discussion or collaboration, the 'happy-accidents' of unintended musical 'mistakes' (that so often light the touch paper of creativity), all significantly energise process and encourage growth.

Memory is therefore central in defining not only the *modus operandi*, but also the creative identity of the creative practitioner. Quantifying and qualifying memory is, however, no straightforward undertaking. Reliability of recall, or rather the lack thereof, presents significant barriers to arriving at answers of epistemological validity both within the scope of this thesis and indeed as applied to general working practice. As creative process is most often driven by the end-goal of artefact, work-in-progress is sidelined – often to the point of being almost unconsciously performed. This being the case, memories of progress must therefore be reconstructed from clues contained within the creative artefact, rather than simply through attempted recall of formative process. These clues, observed alongside those from past creative

milestones, point towards interlinking answers that form the basis of a broader understanding of an individual's creative practice.

Creative milestones in musical practice – whether individual performances, or here, the published works on which the thesis is focused – may be regarded as staging posts in the author's relationship to past and present. Each album under discussion represents a date-stamped distillation of learning alongside both awareness of cultural context and the self-positioning therein of the author. The presentation of these finalised and representative works is the realisation of artistic and production ideals – or perhaps more accurately, of acceptable compromises in their quest. The notion of 'ideal' is by definition the very zenith of possible outcome and therefore in practice scarcely achievable, therefore necessitating concessions in its approximation.

In so compromising, creative manifestos written and unwritten become malleable, adapting to the requirements of artefactual fulfilment. The artefact is thereby a culmination of process, presenting a highly constructed end-point of creative endeavour and obscuring as it does so the trials, errors and shifts in belief experienced en route to its completion.

To uncover personal meaning and identity cumulatively expressed within the author's oeuvre, this thesis sets out to retrieve the memories of progress as framed within accepted contextual understandings surrounding the genre in which the published works are positioned. For the shifting perspectives on the creative world that the practitioner inhabits to emerge, a methodology has been sought that, while accepting the vagaries of human recall, aligns memory alongside more measurable data of textual commentaries.

This thesis takes as its foundation themes of historiography, community and boundary, cultural and national identity, composition and collaborative practice. Literature review of current and historical thinking is placed alongside self-reflexive accounts of the author's relationship to these themes in his creative practice.

The primary research questions relating to the themes of the thesis are:

- To what extent is the author's creative decision-making process informed or limited by understandings of the historical narrative constructed around the genre within which the published works are situated?
- How are the author's understandings and engagement with communities, from both within and beyond their boundaries, manifested in his creative process and artefact?
- What is the nature of nationally and socially defined cultural identity as applied to independent and collaborative creative expression in the published works?
- How do answers to the above questions inform one another in the realisation of compositional intent through collaborative practice in the published works?

By addressing what Whyton (2006: 76) terms the “unhelpful polarity between performance practice and socio-critical approaches to jazz”, each theme is presented in its own chapter, and approached from both documented and self-reflexive perspectives. Rather than taking an ontological approach of, for example, comparative musicology, the thesis aims instead to explore “the interplay between lived experience, discourses and texts and the historical, social and political context” (Saukko 2003:23) as they apply to the author's creative practice and published works. In doing so a map is presented that, in addition to providing an understanding of contributory strands that interweave throughout the author's original creative output, affords an investigatory template that has relevance beyond the author's own practice. After first unpacking the active and passive relationships to the historical contexts in which the practitioner's work is situated, the map leads to examining creative identity as framed by cultural, social and national belonging. By considering the bearing of time, place and habitus, we ultimately arrive at a deeper understanding of creative process as expressed in the author's summative artefacts.

The journey through the chapters of this thesis takes a non-positivist position in presenting a “more multi-dimensional, nuanced and tentative way of understanding” the nature of creative identity, in presenting manifold ontological validities in the place of any singular validity. Ambiguities surrounding themes of authenticity as they relate to musical genre, community and cultural identity and guardianship are presented in an integrated epistemological inquiry that arrives at a dialectic understanding and evaluation of both the published works and the contextual landscapes in which they have been produced.

In examining accepted histories of jazz, from its American roots to its global adoption, the thesis looks beyond the objectified stylistic progression presented in available accounts of the genre’s development. Weight is given to the diversity in socio and politico-critical positionings of the commentators that have given shape to the music’s historiography, towards acknowledging the plasticity of historical ‘fact’ in its contextual application. Community is similarly examined from both outside and within. In combining theory and observation by commentators including Anderson and Nairn, Merriam and Mack, alongside the author’s lived experience, creative identity are shown to be informed by elastic notions of community, both cultural and political.

The methodical unpacking of the thesis research questions seeks to provide an understanding of the author’s creative process, while concomitantly demonstrating multiple contextual validities that illuminate the unique contribution to the field of the published works. Examination of the published works serves both to establish waypoints in working practice, but also suggests a continuum that points to, or at least offers a suggestion as to, the nature of the author’s future creative output.

I. Jazz histories and progress

Historiographies of the jazz narrative

This chapter will examine the construction and presentation of the jazz narrative as it pertains to authenticity within a contemporary understanding of the genre. It will be argued that the traditional account of the jazz narrative necessitates, due to its limitations, a reimagining by the creative practitioner. We might see this reimagining in terms of a struggle over the significance and meaning of jazz history in contemporary practice:

The struggle is over possession of that history, and the legitimacy that it confers. More precisely, the struggle is over the act of definition that is presumed to lie at the history's core; for it is an article of faith that some central essence named jazz remains constant throughout all the dramatic transformations that have resulted in modern-day jazz. (DeVeaux 1991:528)

Commentators, academics and musicians tell the story of jazz from different perspectives, as informed by their individual interests and concerns, with each 'user-group' imposing its own agenda in the rationalisation of the music's past towards the validation of its current conceptualisation. 'Authenticity' is a recurring theme, as applied variously to the tenets of jazz's musical stylistics, social function and the political or ethnocentrically framed rights to its guardianship.

Jazz's originators and their successors, all with individual historically, socially and politically framed agendas, or senses of 'rights' and 'duties', make various claims to the guardianship of its authenticity. Ever since Jelly Roll Morton apocryphally asserted his single-handed invention of the genre in 1902 (Yanow n.d.), the intrinsic nature and qualifying prerequisites of 'real' jazz have been widely contested.

A classicist approach to genre-authenticity can be observed in Winton Marsalis' 'hall-of-fame' framed position on "what jazz is and isn't" (Marsalis 1988), rooted as it is in the music of Louis Armstrong and Duke Ellington. This 'young-fogey' approach sits alongside, albeit in stark contrast to, his

fellow trumpeter Miles Davis' chameleon-like, innovative adaption to cultural shifts throughout his career that spanned Be Bop, Cool, Fusion and beyond (Carr 1999). Where Marsalis seems in search of a historically rooted jazz ideal, Davis sought rather to continuously reinvent its musical syntax to ensure the currency of jazz at emerging staging posts of 20th Century culture.

The repertoire of jazz performance may similarly be classified in classist-versus-modernist terms. Where 'show tune' standards of the 1940s are still widely employed as comparative measures of jazz musicianship, the contemporary pop-song has also found its way into jazz musician's 'pad'. By example compositions by artists such as Nirvana ("Smells Like Teen Spirit"), the Gibb brothers ("How Deep is Your Love") and Debbie Harry ("Heart of Glass") are performed as 'new standards' by New York trio, The Bad Plus – and this is by no means the first or only jazz ensemble to directly combine the essence of jazz with other strands of contemporary culture.

The education of the jazz musician is similarly subject to arguments over authenticity. The bar room apprenticeship (Reed 1990) of yesterday's jazz great is qualitatively compared with the institutionalised schooling of today's young lion. The experiential skill-set amassed by the journeyman musician is juxtaposed with the contextualised and graded learning of the jazz scholar (Whyton 2006).

Through these and similarly framed comparisons it becomes evident that authenticity as applied to jazz is a many-headed beast, the heart of which is shaped by understandings of contributing factors that include history, musicology, sociology, philosophy and pedagogy to name but a few. Should the measure of authenticity in jazz be in its resemblance to that which has gone before, the spirit (whether from reactionary or revolutionary standpoints) in which it is made, or by how successfully it fits into some general consensus of what jazz is or should strive to be? This thesis will demonstrate that it is through the overlaying of these, together with similarly accepted and debated tenets that a more nuanced and practical understanding of authenticity is arrived at.

The doctrine of progress that is often implied by the chronological presentation of its narrative will be challenged through highlighting the stylistic diachronicities that are key to the understanding of jazz's evolution and identity. It will be argued that where jazz might at any given point in its history be perceived to be the culmination of its stylistic constituents, these are, however, not evolutionarily supplanted. Rather, despite absorption, these constituents are preserved alongside the imagining of an emerging canon.

The "article of faith", as described by DeVeaux, is the existence of essential, constitutional constants in jazz that allow for it to be experienced as a musical genre distinct from others. The tenets of Blues, Swing and improvisation, so often held up as foundational to the genre, have over time been questioned, reappraised and even replaced in musicians' quests for personal, creative authenticity over those of musical heritage.

The preservation of each new stylistic period of jazz has resulted in a multi-lateral music that is increasingly difficult to evaluate within our understanding of genre. Delineation of genre is further challenged in jazz by its propensity to borrow from other musical forms - be that from historical, contemporary or experimental music worlds.

Discussion of these arguments will illuminate the published works from the perspective of their underpinning by ethnically distinct musical learning and experience.

Traditional historiography: accepted truth and selective ignorance

Discourse on the evolution of jazz has traditionally been geographically focused, with stylistic innovation attributed to a local 'scene' or movement within the context of a historical time-line. As illustrated in "The Jazz Book" (Berendt 1953), unique and recognisable identifiers in praxis and aesthetics are mapped to each stylistic epoch. Historical markers are retrospectively formed and applied through the analyses of instrumentation, compositional and improvisational approach, time-feel, and presentation values.

'Significant' exponents of these developmental stages are selectively highlighted and chronologically presented by drivers of the music industry and pundits, with 'also-rans' often consigned to footnote status or obscurity. Whether through being championed for exceptional technical prowess, the ability to reflect a musical zeitgeist or the possession of dominant personality and commercial entertainment value, those that occupy jazz's 'hall of fame' represent a select few within the wider industry. Furthermore, the developmental stages of jazz are ethnographically mapped to local scenes built around specific cities such as New Orleans, Kansas City, Chicago, New York or, more generally, to Eastern and Western seaboard of the USA.

As typified by the documentary "Jazz" (Burns 2006) or in the brevity of the chapter "Jazz Abroad" in "Jazz: The First 100 Years" (Martin and Watters 2006), the application of these linear models is also largely limited to the music's domestic evolution. Scant attention is given to activities outside of the USA, despite the tenets and musical language of jazz having been adopted into European praxis and cultural consciousness since their nascence. Even where the existence of non-American jazz is acknowledged it is, more often than not, excluded from the parameters employed in historiography and critique (Giddins 1998).

Where one might pinpoint defining events that herald or embody the stylistic eras of jazz, these eras' end points are impossible to establish. Whilst the presentation of a sequential and selective history affords convenience, it cannot accurately tell the story of a multi-lateral and ever-evolving music. Each new development is simultaneously both cumulatively absorbed and preserved, thereby complicating the quantification of an expansive canon.

Jazz in the crucible

Jazz is by nature a music borne of and sustained by collision and conflict, its genre-identity both defined and challenged by the diversity of ethnicities, musical disciplines and aesthetic and socio-political driving forces of its makers. "African and European, composition and improvisation, spontaneity and deliberation, the popular and the serious, high and low" (Gioia 1997:27)

are all coexistent polarities in the jazz crucible. Issues of race, social class and identity are intertwined in the music's history, with struggle imposed both from within and without. These struggles manifest in intra-community, factional and personal frictions, and in jazz's inter-cultural dialogues. The community that claims guardianship of the genre's heritage and authenticity exists between states of essentialist protectionism and the economic reliance on wider cultural acceptance and commercial proliferation.

Racial and socio-economic division are ingrained in the genre's narrative as borne out in African American musical invention being rapidly appropriated and commercially harnessed by musicians and record companies of the white establishment.

The same white executives who occupy the command posts in the political economy of jazz are also in a position to shape and direct the manufacture and dissemination of ideas about jazz; ideas about who creates the music, ideas about who benefits from its creation, ideas about which political notions on the subject are acceptable, and – patently of great importance – ideas about those issues that deserve discussion and those that merit only a prompt and permanent burial. (Kofsky 1998:23)

African American rooted 'Hot' jazz was substituted by 'Sweet' jazz, arguably discarding much of the improvisational flair of the former in favour of a more 'palatable' and 'legitimised' product for consumption by their "elite customers" (Appelrouth 2010:237).

Redress to the music's perceived exploitation by non-African American commercial and cultural forces is borne out in, for example, Stanley Crouch's apparent "interest in purging the jazz vocabulary of many of its European-inflected elements" (Gioia 1997:389). The reclamation of jazz by Wynton Marsalis (b. 1961) and other African American musicians and scholars, has over time symbolised and embodied defiance against wider societal and cultural oppression - a rebuke against the commercial exploitation of jazz by a predominantly white popular music industry, and a championing of the music's art status. Jazz's widely accepted roots in African American culture are borne out in Duke Ellington's 1939 statement in *Downbeat Magazine* that he was

concerned with “producing a genuine contribution from our race” and making music that “always intended to be purely and definitely racial.” (Porter 2002:1). While there is an argument that jazz is, and always has been, “multiracial and multicultural” (Evans 2000:1), issues of racial distinction and division remain central to the jazz discourse.

Division is not limited to prevailing boundaries of race. The white establishment also railed against the mixing of social classes by denigrating jazz as sub-music, capable at best of stealing from the melodic and harmonic ‘treasure trove’ of the Classical tradition (Appelrouth 2010). The association of jazz with brothels and prohibition-era ‘speak-easies’ (Burton 1992), alongside the prevalence of drug use amongst its musicians (Winick 1959) painted it as the ‘bad-child’ of musical culture.

As a consequence of such struggles, argument surrounding the nature of the constitution, heritage and guardianship of jazz has been present at every transformative stage of its history. Each successive generation of jazz musicians and fans has attempted to lay claim to such guardianship from variously reactionary or revolutionary, Afro-centric, Euro-centric or pluralist standpoints (Brown 1999).

Where some strive to maintain the perceived value structure of a ‘golden age’, others take a more radical approach, holding experiment towards change to be core to the music’s unwritten manifesto. Whether in the case of ‘neo-classicist’ trumpeter Marsalis, who “loudly denied that avant-garde music and fusion had anything to do with jazz” (Giddins and DeVeaux 2009:588) or “multi-voiced” postmodernists Bill Frisell (Ake 2002:174) or John Zorn who have “spurred a need to re-evaluate the social role of jazz” (Gioia 1997:383), conflicting polarities remain at the heart of the music.

The authenticity of the music, of its tradition and its essence are nonetheless, and perhaps ironically, common goals for adherents to either camp - albeit from seemingly opposing standpoints. Both standpoints are manifestations of dialogue with the music’s history and the continuing argument ensures the protection and rediscovery of the music’s heritage, while simultaneously challenging the sanctity of that heritage and championing transformation.

In their attempt to mirror the conventions in developmental trajectory of other cultural forms, historians and educators often illustrate the mere century-long evolution of jazz as having unfolded in a linear, epochal fashion. The stylistically defined epochs of jazz are presented as having advanced to maturation, albeit over substantially truncated timescales as compared to that of, for example, the similarly linear presentation of development of Western European classical music.

Massification: the machineries of transmission

The speed of stylistic development made possible through industrial capitalism's instruments of broadcast and reception has been critical to the accelerated nature of jazz history. Change has been effected at such a pace - from the 78 rpm to vinyl, cassette to digitisation, radio to web 2.0 - that concurrently divergent innovation in jazz has been an inevitable consequence.

Rapid stylistic development was effected in no small way by the relative immediacy of cultural transmission afforded by 20th Century print and broadcast revolutions. Prior to the 20th Century, musical performance was by necessity a primarily physically defined experience for performer and audience alike. Whether coincidentally or consequentially, jazz was born in – and defined by – the technological age. Alongside live reception in clubs and dancehalls, recordings and transcription informed the acquisition of knowledge and cultural awareness: performance skills were honed by listening to, absorbing, copying and playing along to the recorded 'canon' and cultural currency maintained through keeping an up-to-date library and an ear to the radio. Recordings have also provided a non-textual, auto-historical account of jazz in its development, "a history that threatens to pre-empt the written documents that adhere to it", (Rasula 1995:136) allowing musicians and listeners to interact with the music in its making and through its documented legacy; a making and a legacy that to an extent have been defined by decision-makers within the recording industry.

Jazz for the masses: a popular music

In historical terms it seems clear not just that jazz was popular music but that it defined it, gave the term 'popular music' its original energy and shape. (Frith 2007:8)

The advent of cultural dissemination technologies also heralded the commercialisation of jazz as the first globally received, 'popular' music. In contrast to the dependency on arts patronage observed in Western Europe in previous centuries, artists now had the potential to reach a global audience through the massification of their output. Perhaps of greater significance, mass production and distribution afforded an almost instant critical awareness of the recording artist's output, an awareness that was readily exploited both by musicians in their absorption and refinement of the developing language of jazz and by commentators in their selective cataloguing of the music's evolution.

The cultural status of jazz has shifted from its commercial heyday as a global 'popular' music through to its ultimate ascendance to that of 'art' (Schuller 1989). Performance and the conventions surrounding the use of jazz (from bar-room to music festival and concert hall) have migrated and its legacy has been catalogued and broadcast through each new recording medium. Despite such cultural migration, and in parallel with the additive stylistic continuities previously observed, jazz continues to be performed at all levels of reception, as background music, as entertainment music and as art music. The multi-platform nature of jazz performance gives rise to parallel histories of the music according to the milieux in which artists operate and their audiences engage. Histories can consequently be applied to different planes of the cultural 'functions' of jazz, be they local, national or global in scope.

Calls for a reimagining of jazz historiography were already being made by Hodier (1956) over half a century ago. While acknowledging value in the labels of "classic" and "modern", Hodeir nonetheless recognised the "arbitrariness of cutting time up into unjustifiably neat slices", proffering that "a satisfactory solution is impossible without giving up the determination to make tendencies and periods correspond at any cost" (ibid 1956:21). Again, some

35 years later, DeVaux voices concerns over the history's presentation through a "skilfully contrived and easily comprehended narrative" (DeVaux 1991:1). Hodeir and DeVaux set the agenda for continuing re-evaluations of its historiography, yet the imagining of jazz history within essentialised boundaries of stylistics, genre and time-period still prevail.

Pluralist perspectives: revisiting the past

Rigid sequential classifications of the genre's stylistic transitions are overly simplistic in construction and indeed made possible only through hindsight (DeVaux 1991). DeVaux maintains that if the multitudinous developments in contemporary jazz struggle to be convincingly classified or authenticated, then this is likely to have been the case at every developmental stage in the music's history. Rather than branching out from a central, historical trunk the development of jazz is then perhaps a more fractured entity, with subgenres evolving often in parallel and with overlap, to be "taken not as any single thing" but rather "as several together" (Garber 1995:73).

The pursuit of stylistic purity at the heart of the construction of history and narrative in jazz serves largely to maintain a 'dead' heritage – one incapable of adapting and developing to reflect the intricacies of contemporary human experience. Only through the fusion of jazz with elements from our wider cultural environment can the musical language retain currency in reflecting "the truth in the subject's condition in society" (Witkin 1998:3).

Chapter reflection

Jazz history intersects with practice in a number of complex ways. While the telling and retelling of its story from the perspective of stylistic development converges to inform the practical acquisition of jazz techniques, any such narrative inevitably essentialises a history too expansive and multifaceted to be told in full. Whether through formal or informal education, the musician's relationship with the stylistic history of jazz is therefore one that is personalised and selective in nature, governed in varying measure by directed enquiry and chance encounter. Enquiry and encounter coalesce to shape the

individual's musical identity and approach, which link in turn with those of others in forming the broader conceptualisation of the jazz community and its narrative.

The rationalising of this intricate web of experience and interaction into a personal narrative is, by nature, executed after the event and to a degree based on the assumptive reliability of human memory. Inevitably much intricacy is lost in pursuit of clear and digestible presentation, resulting in a selectively airbrushed history with which musicians often find themselves at odds.

The jazz narrative is as unstable as the myriad stylistic streams and individual practitioners that it seeks to encapsulate. Whether documented or orally transmitted, much of the music's history is anecdotally rooted in the experiences of jazz's musicians. Each act of musical performance is a unique dialogue between the ensemble members and when tools are downed, florid accounts of individual musicians or bands provide human interest to the otherwise musicalologically-conceived account. En route to the gig, during the interval or post-concert, the oral narrative of jazz is under continuous development and revision through its musicians' engagement in discussion and gossip. In addition to irrefutable truth, folklore and mythology are woven around both globally recognised masters of the art and fellow musicians within the local scene. The historicising of jazz by its musicians is a pursuit in which 'imagined' and 'real' communities overlap and 'truths' are stretched to their limits, whether for the sake of entertainment or expediency.

The informal concoction of history and trope by jazz's musicians exists in parallel with those presented in formal print and broadcast versions. These observational documentations of the narrative present on the surface a story of romantic hyperbole with tragedy often at its heart. Untimely death preceded by a life of struggle is common in the telling of the jazz musician's story. Exclusion, poverty, misunderstanding and undervaluation underpin genius – or genius triumphs in the face life's adversities. Human, narcotic and alcohol dependencies are also too often presented as inevitable frailties of the

jazz life. Jazz is thus presented as a 'way of life' (or indeed 'death') as much as it is a musical genre.

The rise of formalised jazz studies in the 1980s signalled an attempt to 'validate' jazz as a musical form worthy of academic and vocational study. This was the time of the 'young lions', schooled in technical proficiency from a young age. The structuring of history and technical development in formalised curricula seemed at odds with my understanding of the practice of 'paying dues' and apprenticeship that appeared so often in biographical accounts of musicians that I admired. In the UK artists such as Courtney Pine (b.1964), Andy Sheppard (b.1957) and Django Bates (b.1960) all came to prominence as I was embarking on a career in jazz in the mid-1980s. None of these musicians had received a formal education, instead finding their own way informed by personal heritage and circumstance.

Unravelling and reconstructing jazz history

My first conscious introduction to jazz was through discovering a relative's collection of jazz 45's and a copy of the magazine, "Jazzens Stjerner" (The Stars of Jazz) in a family home on the island of Als, Denmark. In my early teens I listened to artists ranging from the 1920s New Orleans period through to Miles Davis's 1957 'Birth of the Cool' without applying any historiographically informed stylistic separators – it was all 'just' jazz.

Only as my interest grew did I begin to expand and catalogue my record and cassette tape collection and augment my library of jazz commentary with biographies, autobiographies and current periodicals. Through reading 'liner notes' alongside reviews and opinion by writers such as Leonard Feather and Joachim Berendt my ears became increasingly attuned to the frameworks of stylistic development over the then 80 years of the music's history.

The influence of individuals and peer groups

On gaining parental permission to abandon the violin lessons that had been a weekly source of disappointment since the age of seven, I took up the guitar

at the age of 14. It was through lessons in Edinburgh with the musical polymath Francis Cowan (b.1940 – d.1996) that the ‘jazz bug’ took a practical hold. As a compromise to being given permission to forsake the violin, it was agreed that I would study classical guitar technique and repertoire. My ears were nevertheless each week exposed to my teacher practising jazz guitar while waiting to be summoned to my lesson. It became increasingly clear that this was where my musical interests lay and after two years of classical studies I was ‘given permission’ to switch to jazz guitar. Looking back, this was my first conscious experience of perceptions of cultural supremacy and subservience between musical genres. It had been decided for me that a foundation in classical technique would serve me well, whichever path I might subsequently take.

As well as technical jazz studies, the often-extended weekly guitar lessons included contextual and historical discussions informed by my teacher’s 40 years of experience as an internationally recognised double bassist and guitarist. Francis had worked with many of the musicians that I had listened to and read about and could thereby provide experiential illustration to what I had until then only been able to appreciate in the abstract. Not only did our discussions give life to my understanding of the music’s history, they also brought me a step closer to feeling involved with its construction.

In common with many musicians of pre-Internet generations, my exploration of the recorded legacies and documented life stories of my musical idols was predominantly peer and media driven. Stylistic awareness was informed by aural absorption and attempts at practical emulation of recorded jazz, with contextual background haphazardly collated from album sleeve notes, biographies, periodicals and, most dynamically, from personal exchange of information with fellow musicians.

My early studies of the history of jazz were neither conducted by working forward from the music’s accepted origins, nor by working backwards from its contemporary manifestations, but rather by dipping into particular stylistic ‘pockets’, by way of accidental discovery or recommendation.

As a guitar player, the instrument and its development within the jazz idiom, particularly post-electrification, were naturally central to my interests. I was drawn initially, due no small part to the musical tastes of my guitar teacher, to the recordings of Joe Pass (b.1929 – d.1994), Herb Ellis (b.1921 – d.2010) and Kenny Burrell (b.1931). In attempting to unravel their technical, stylistic and harmonic approaches, little heed was paid to historical precedent or succession in their music. My engagement with their recordings was foremost technically motivated, from the perspectives of practical re-presentation and theoretical understanding.

Through practising and performing with other musicians my curiosity was naturally extended to include other instrumentalists and styles of jazz. As musical collaborations increasingly fed my interests, so an imagining of a broader jazz history began to emerge. Through listening, reading and discussion an overview of the accepted account of jazz's key developments and their primary instigators was formed. The forming of a holistic conception of jazz history became an exercise in joining dots, cross-referencing and comparative analysis across the genre's evolution. Historical 'truth' was accepted largely without question, with deference shown to those with perceived greater experience in the subject.

As my confidence grew through technical advancement, I 'sat in' with a variety of local groups, performing in a variety of styles. Whether playing Trad Jazz with trumpeter Charlie McNair, Swing with clarinettist Dick Lee or Bebop with vocalist Freddie King, I took pan-historical influence from all the musicians that I had opportunity to perform with. After forming my own Mainstream quintet in the late 1980s for an Edinburgh International Jazz Festival concert supporting American jazz luminaries Buddy Tate (b.1913 – d.2001) and Al Grey (b.1925 – d.2000), I joined a local Bebop trio, Jazz Thugs. At a regular gig in Edinburgh's Traverse Theatre, the trio was each week joined by guest artists from across the city's jazz scene. Not only did these gigs give me the opportunity to play alongside many of the city's established musicians but they also opened the door to the local scene in which styles from every epoch of jazz history were being played.

Sub-scenes of Dixieland, Traditional, Swing, Bop, Mainstream, Latin Jazz, Free Jazz and Fusion co-existed on the Edinburgh scene – a city with a population of a mere half-a-million inhabitants. There existed an unspoken expectation of allegiance to one or other of these many stylistic enclaves, and identifying oneself simply as a ‘jazz musician’ was apparently not sufficiently prescriptive. ‘Traditional’ players disapproved of any later developments in jazz, seeing them as perversions of stylistic purity; ‘Boppers’ saw early jazz as naïve and unsophisticated and ‘Fusion’ as a dumbing-down of their refined harmonic and rhythmic language; players of Latin American inspired jazz were regarded fit only for cocktail parties and in hotel lobbies performances. Musicians thereby aligned themselves, as informed by individual aesthetic tastes, within historically conceived parameters, holding one period of the evolution of jazz to be more essentially authentic than others.

Where this admittedly simplified illustration suggests a historically framed, competitive animosity between stylistic factions, there nonetheless existed a sense of collectivity under the more generalised umbrella of jazz. All of the local scene’s musicians were linked by a common attraction to the music in all its forms, in any manifestation or even in dilution – any jazz was better than none, in that it encouraged discourse and debate on a mutually engaging subject.

Not until the 1990’s emergence of bands such as John Rae’s Celtic Feet (Caber Records) was the door opened for musicians on the Scottish scene to visibly engage with jazz in less historico-stylistically framed ways. Often adept through necessity at playing on either side of jazz’s stylistic fault lines, musicians now began to ‘cement over the cracks’ in developing hyper-stylistic fusions drawing on pan-historic jazz and non-jazz influences. From these watershed beginnings grew an innovative and diverse scene that exists to the present day, as witnessed in the current work of saxophonist Martin Kershaw, guitarist Graeme Stephen, the Bancroft brothers (Tom and Phil), The Hidden Orchestra amongst many others.

Paying dues and professional advancement

During the time of my 'apprenticeship', with parallels to themes of the commercially driven selectivity present in the history of jazz, paymasters and audiences also imposed historically informed expectation on the working musician. Bebop was considered too 'modern' for corporate entertainment purposes, with Swing and Latin Jazz being the preferred styles for background music; late-night clubs favoured Jazz Funk for their young, dance-hungry party audiences; restaurateurs and hoteliers booked predominantly small groups or duos for background entertainment, playing recognisable favourites from The Great American Song Book. Jazz was a 'gebrauchsmusik' for any occasion, with each of its historically imagined styles attributed to a specific entertainment niche.

Such pigeonholing by promoters, audiences and by musicians themselves imposed strict boundaries between jazz's many variants, giving the impression that each stylistic epoch was itself finite and discrete. Through the reverse engineering of jazz history, creative divergence and overlap were ignored in favour of easily identified, essentialised stylistic manifestations of the genre.

Only through the efforts of a handful of dedicated jazz promoters in Edinburgh's concert halls and in the city's jazz clubs was freedom from such constraints given a platform. As promoters had a financial responsibility to sell tickets, these concerts generally featured artists from the international arena and presented little practical opportunity for local musicians. At these concerts it was, however, possible to hear the accepted inventors of the music, the great and the good from jazz history and those at the forefront of new innovation. These were not musicians fettered by the 'reverse engineering' of the music's history – their status allowed them the opportunity to be creative across invisible stylistic divides, whether through overlap, fusion or technical innovation. At Edinburgh's Queen's Hall I heard, among a long list of others, the Caribbean jazz-fusion of Sonny Rollins (b.1930), the Indian infused Free Jazz of Don Cherry (b.1936 – d.1995) and the Rock influenced guitar playing of Terje Rypdal (b.1947).

On the local scene there existed a creative 'right of passage'. Until such time as a musician gained sufficient reputation (or selling power) to be booked by a jazz promoter or club, they were economically forced to play within the parameters of a historically acceptable entertainment style. Musicians, more often than not, had to make an impression on the international scene before being afforded the luxury of less stylistically framed, artistic freedom in their hometown.

These themes of stylistic sovereignty or division within the collective can equally be applied to the industry and its commentators, both domestic and global – the opinion makers that package, sell and review the music. Where many musicians aspire ultimately to transcend the constraints of operating within finite stylistic parameters, historians, retailers and promoters appear still to have an appetite for their imposition. This presented a dilemma for me as a creative musician: Should I operate as an outsider without regard to imposed stylistic constraints, or should I conform to imposed criteria so as to maximise the opportunity for critical and financial reward?

The imposition of a historical timeline over stylistic parameters further complicates the musician's dilemma. Should their creative output reflect the cutting edge of jazz development so as not to be perceived as a 'fuddy-duddy' or reactionary, or should engagement with a historically defined style rather be viewed as guarding against the watering down of jazz's essence?

Application of historical awareness in the published works

During the conception and realisation of the published works, themes of historical awareness, referencing and rejection were under constant consideration and review. Although taking a hybridised approach to the composition and arrangement of the musical material, it was the intention to preserve at least some essence of the origins of the various constituent elements. This was pursued variously in the scoring of material, the construction of vehicles for improvisation and, ultimately the recording and production processes employed.

In positioning the published works within a historical and idiomatic framework a number of generally accepted tenets of the jazz idiom were maintained:

- Individual and collective improvisation
- The functional roles of the instruments employed
- Thematic development and recapitulation
- Chordal underpinning
- Groove and time-feel

Although the above attributes are by no means exclusive to jazz, all are inherent musical considerations throughout the genre's development. Having grown up playing music from the Real Books, the Bossa Nova of Antonio Carlos Jobim et al, and being aware of the emerging European jazz conception, structural form and harmonic language were, to a degree, influenced by these experiences. In formulating an overarching concept for the recordings, I aimed to repackage the various elements of my learning in a more contemporary and hybridised setting. The music of my childhood and youth, of popular culture and contemporary art music were all examined alongside the sum of my jazz training.

I sought to reflect individualised authenticity in my music – authenticity in the presentation of wider musical interests over a historically framed idiom. I felt that making 'just another jazz album' in a tried and tested stylistic mould had unacceptable limitations and, equally, I doubted that such an approach would add any intrinsic value to the existing 'canon'. I had also become aware of an aging and diminishing demographic amongst jazz audiences and sought therefore to develop a wider platform for the reception of my music by encouraging fans of other genres to engage with jazz.

To fulfil these aims, fresh approaches to melodic, harmonic and rhythmic language were my first concern. I consciously looked away from the Blues roots of jazz, the chromaticism and phrasing of Bebop and the static harmonies of Modal Jazz looking instead to the anthemic melodies of Post-Rock artists and bands such as Björk, Sigur Ros and Mogwai alongside

minimalist approaches of Steve Reich (b.1936), Louis Andriessen (b.1939) and Steve Martland (b.1959), for compositional inspiration.

The resulting compositions were then reconnected to jazz by employing more idiomatically conventional two-part writing between the saxophone and trombone and underpinning these with the extended chord colours and modulations associated with the genre. As the music, at least in its primary incarnation, was not intended for the dance hall (although subsequent remixes took it into this territory), jazz's ubiquitous four-in-a-bar swing feel was also discarded in favour of straight quavers and the use of multiple time signatures and metric modulation.

My conception of the history of jazz thereby gave a framework for what I would leave behind as much as what would be taken forward in this new music. I had exhausted my interests in recreating the music of a specific historical period or conforming to any third-party stipulations of what constituted jazz authenticity or otherwise. My aim was simply to create an attractive balance between strands of multiple influences in the hope of achieving wider audience appeal. The compositions that comprise the three published works represent a test bed for the refinement of these processes across a period of four years.

Packaging and presentation of the published works

In considering the planning of routes-to-market and commoditisation of the published works, I also became aware of another set of expectations that sit alongside those of authenticity and legitimacy within the framework of the accepted jazz narrative. Albums are traditionally given a 'look' in keeping with the genre, be it by referencing the design icons of its perceived golden age(s) or aping the presentation of emerging labels with perceived kudos. The use of musician-with-instrument or abstract pictorial art is commonly employed to identify the recorded product as jazz to the consumer. Where such imagery aids market identity, it simultaneously serves to alienate the non-jazz fan.

The release of 'In Perpetuity' through Linn Records involved considerable negotiation in arriving at a compromise in the selection of product image. My wish, in order to reflect and support the non-historical 'otherness' of the music, was that the artwork and packaging should similarly confound expectations of genre and awaken interest from a wider listenership. Despite my preference for a less literal approach, a grudging compromise was finally reached by the selection of a portrait shot, from the rear, and without instrument. Linn Records' marketing strategy was focused on dissemination through traditional channels associated with the established jazz market. Where this had some success, I questioned the appropriateness of attempting to raise awareness of the album through solely these channels. In doing so the album was reviewed side-by-side with more traditional jazz output, resulting in my wishes for audience development being underachieved and, in my mind at least, spurious musical comparisons being made.

To regain control over the presentation of my creative output, the subsequent two albums were released on my own label, Fabrikant Records. Artwork was commissioned that gave little visual clue to the nature of the recorded content and was geared instead to functional attractiveness within a contemporary design aesthetic. Control was also regained in the marketing of the albums with my energies this time being directed to a broad base of emerging dissemination platforms of social media and bloggers, alongside the international music print and broadcast press. Reviews were more plentiful and, I would argue, better informed to reach the desired target audience.

Release formats of all three albums also intersected with the migration of jazz to the digital age. 'In Perpetuity' was initially released exclusively on Compact Disc (Linn Records subsequently made the album available for download through their own and partner websites), and the following albums were simultaneously released in physical and download formats, with 'A Box of Monkeys' promoted through a selection of music videos on YouTube.

Conclusion

As this chapter seeks to demonstrate, historical awareness is in itself not a bar to creativity. Rather, it is the rigidities employed in encapsulating history, authenticity and legitimacy in jazz that risk limiting artistic freedom and audience expectation, by compartmentalising a music and its musicians that often strive to avoid such trite categorisation. While acknowledging the obvious value in the preservation of heritage, we should simultaneously allow for fluidity in application of our understanding of history across both realms of creativity and reception.

The jazz musician's engagement with the genre's history, I am arguing, should be one of ambivalence. It offers structure to pedagogy and context to the creative process whilst constructing a narrative to the jazz community past and present. But, in the fulfilment of these functions, it simultaneously standardises the learning experience, places parameters on the creative process and inevitably essentialises both the music and those who engage with it.

At a time when journalists and other commentators are posing the question as to whether jazz is dead (or its history has come to an end), we might point the finger at the very construction of its narrative as having had a defining role in such a demise. If history is the primary concern in jazz culture, then it will truly have attained a classical status and reached impasse in its development, and thereby compromised its currency and innovational longevity. If instead it has merely "moved address" (Nicholson 2005), or fragmented beyond our ability to trace its roots then perhaps it is the term 'jazz' itself, and not simply its historiography, that requires reimagining. As the traditional print media is relinquishing its hegemony to Web 2.0 bloggers and commentators, and the major labels are increasingly forced to share audience attention with DIY and independent releases, the construction of the narrative and defining of the genre are to a greater extent than ever before put in the hands of those who compose, play and listen to jazz – perhaps a more pluralist platform on which to build new relationships to the music?

The musicians of jazz have, of course, throughout history had the power to exercise creative control over their output, but in the past operated within (or indeed outside) clearer parameters of mainstream market-forces. As the music industry fragments, and direct communication with fans and critics has become prevalent through social media and other web-platforms, musicians are gaining the potential to shape and respond to markets specific to their own music. Authenticity or the absolute definition of genre no longer carries the weight once shouldered by the marketeers of the dwindling hegemonic record companies and the industries surrounding them – the efficacy of musicians' peer-to-peer marketing strategies, whether on-line or off, is fast becoming the greater arbiter in promotion towards financial and critical success. Indeed, in attempting to woo fans of diverse musical tastes and other demographic factors, genre-labels can be seen as counter-productive by nature of their exclusivity. One might say therefore that the gate-keeping of authenticity has come to rest with the individual, within the personalised context of artistic intent rather than being simply imposed from without.

II. Jazz identities

Communities and boundaries

This chapter seeks to delineate the boundaries that inform conceptions of community within jazz, and how these contribute to the contextualisation of creative identity as practically expressed through the published works. I argue that a globally conceived jazz community is necessarily reductionist in its imagination and, as such, marginalises the import and influence on the genre of abundant local scenes and sub-scenes, each with distinct, albeit overlapping, societal experiences, creative impetuses and aesthetic goals.

Since the earliest years of jazz, scholars, fans, and musicians have often tried to understand jazz in terms of its communal implications. For the most part these attempts speak as though the terms “jazz” and “community” are unproblematic, allowing notions of authentic jazz music, players, and values to be taken as given rather than objects of investigation. These moves can function as conscious or unconscious attempts to separate “us” from “them,” reaffirming particular visions of home, hearth, family, and friends while reinforcing the boundary between self and other. (Behling 2010:12)

The term ‘community’ is defined here as its members having “something in common with each other”, while simultaneously distinguishing themselves “in a significant way from the members of other putative groups” (Cohen 1985:12). Commonality (however tenuous) amongst the communities of jazz is experienced through shared musical reception and participation, consensual understandings of jazz history and trope, and the drawing of cultural boundaries between the genre and other musical culture.

The notion of community can be applied variously at many levels of both social engagement and tangibility. Whether as observed between promoters, performers, and audiences of specific venues, in a local scene’s professional cliques, or amongst the fans of a particular musician, group or style, all overlap and contribute to our imagining of jazz community.

The global community: one vision, one voice?

Just as there are pitfalls in constructing a limited definition of genre, a unified aesthetic, or a single-focus history of jazz, the mapping of its community presents an equally complex undertaking. Post globalisation, the creative language of jazz has not simply evolved within the parameters of its American conception (Atkins 2003), but has also been 'translated' into the musical dialect of its ethnically diverse practitioners. Jazz has married with local folk, popular and contemporary art music and "the basic syntax of the classic and contemporary hegemonic American jazz styles" (Nicholson 2005:172) and has found a home in all corners of the globe.

America's export of jazz music, a component of what Nicholson describes as the "coca-colafication" (ibid.) of global culture has been answered by the 'mecca-colafication' (Bayat 2003) of regional appropriation and reinvention of the idiom – a reshaping and rebranding of a globalised music in localised mould – as evident in, for example, France's Manouche style (Givan 2010), Scandinavia's 'Nordic Tone' (Nicholson 2005; Hyldgaard 2010), South Africa's 'Township Jazz' (Breakey and Gordon 1997) or Europe's 'Free Jazz' scenes (Lewis 2008), underlining the severalties present in a globally conceived jazz community.

In discussing the jazz community in global terms it must therefore be accepted that such a construct is, in essence, notional or, to borrow Benedict Anderson's term, "imagined". In common with Anderson's rationalisation of national identity, individuals within the worldwide jazz community are likewise unlikely ever "to know most of their fellow members, meet them, or even hear [of] them" (Anderson 1983:6). It is in our imagining of it that the jazz community becomes real. To arrive at a macro-level conception of the jazz community, a convincing homogeny of its many sub-communities is nonetheless an imaginative leap of faith, and one that cannot escape the charge of essentialist reductionism.

Through the migration of jazz from the local to the global stage, the 'real' communities of its instigators thereby give way to the 'imagined' community of a globally propagated musical genre – the physically experienced local scene

becomes a part of the larger imagined jazz tapestry. Diverse reinterpretations of the geographically transplanted idiom have in turn fed back into the jazz 'canon', creating a 'glocally' informed, transnational musical language that, due to the multiplicities in its interpretations, is greater than the sum of its parts.

Jazz music and community, in their global adoption and adaptation, are "not stable but transitory" (McCann 2008:13), existing as they do on multi-level platforms of performance and reception, while intersecting with – and responding to – historical and prevailing local and global socio-political and cultural shifts. The complexities of membership and cohesion therefore require that community in jazz be understood in both abstract and actual terms or, perhaps ultimately, as a hybrid of the two.

Jazz is a divided 'nation', with schisms (Heinze and Saffle 2000) present between the living and the dead (albeit in one-sided dialogue); the reactionary and the progressive; those of different gender, race and social class; and between musician and non-musician. The genre is variously perceived as a musical embodiment of modernity (Kalaidjian 2005) or conversely, by its detractors, a music of nostalgia; the voice of protest and dissent (McKay 2005); the soundtrack to vice and depravity (Gennari 2006); or the sonic backdrop to dinner-parties, airport lounges and elevators. Consequentially, the members that 'inhabit' its community are a disparate collection of individuals, drawn to the music from a broad range of human experience, using jazz to fulfil a variety of functions. As a global phenomenon, jazz music can nonetheless be said to transcend boundaries of state, religion, race, gender and politics (Berliner 1994) and, in the absence of any universally recognised gatekeeper, operates a largely 'open-door' membership policy.

Anderson's position that nations have "finite, if elastic, boundaries" (Anderson 1983:7) can also readily be applied to jazz (Gridley, Maxham and Hoff 1989) and its varied fan base: 'finite' in that all that is not jazz is other; 'elastic' in that jazz continually absorbs and interacts with its external environment, or 'other', as it reinvents itself for each new age and revised application.

In applying Gellner's position that a society's culture is subject to underlying organisational structure (Gellner 1997), jazz is promoted and supported locally, regionally, nationally and internationally by professional and amateur associations and individuals. The output of these various organisational mechanisms, in tandem with the tangible histories of recorded canon, biography and critique, combine to form the understanding of jazz by its community of association.

The jazz trope

When the history of jazz is told through the lives of its musicians, two dominant frames are presented. Carner neatly summarises these as tragedy and romance, who argues that, as jazz historians seek to validate the music and its musicians in terms of other modern artistic practices, the stories they tell about those musicians move from "themes of degradation and self-destruction" (King Oliver, Bix Beiderbecke) to a "more idealistic formulation of ... triumph over adversity" (Louis Armstrong, Duke Ellington) (Carner 1991:444).

The underlying tropes of tragedy and romance that are woven around the musicians and community identity of jazz are in need of refreshing as desperately as the telling of the music's history. In addition to commonalities in musical taste, jazz communities historically defined their identity through uniform, iconography and vernacular such as the dress 'codes' of the Beatniks or Beboppers, the visual design aesthetics of the Blue Note, Verve or Capitol record labels and Jive rooted lingo (Gold 1957). With roots in the striking and moody photography of Herman Leonard (b.1923 – d.2010) and William Gottlieb (b.1917 – d.2006) et al, visual clichés abound in the jazz trope, with current artists and promoters still often harking back to a 'golden age' in the branding of the genre's product. The photographic representation of jazz is often as "stuck today as the music seems to be in many ways" (Snitzer quoted in Carner 1991:445) with the enduring visual cliché of the Brooks Brothers suited jazz musician, instrument in hand, photographed in high contrast monochrome (see for example: George Benson – Guitar Man,

(Concord Jazz, 2011). Even attempts by contemporary jazz musicians to discard the suit-and-tie image associated with the music's founding fathers has frequently resulted in the replacement of one uniform with another – albeit the more informal uniform of jeans and t-shirt or the 'smart/casual' jacket and open-necked shirt.

The tragic community: idolatry, myths and martyrs

The mythologising through textual, photographic and cinematic biography of the history's selected jazz greats, presents a convenience-packaged representation of lives both personal and professional to an audience eager to make 'human connections' with their musical idols. The personal life of the artist, often tragic by nature of the hardships of artistic suffering, becomes almost as defining as their creative output. Whether taking by example Billie Holiday (b.1915 – d.1959), Charlie Parker (b.1920 – d.1955), Art Pepper (b.1925 – d.1982), Chet Baker (b.1929 – d.1988), or Jaco Pastorius (b.1951 – d.1987), all have all been romanticised and martyred in the telling of jazz history and "become symbols, encapsulating essential cultural information" by representing "more than themselves in their fateful interactions with a hostile world." (Salamone 2009:224).

The general public makes such a direct connection between drug use and jazz musicians that it was recently occasion for a major news story when a prominent jazz artist announced that he was not taking drugs. (Winwick 1959:240)

Drug use and abuse are recurring themes in the jazz trope. The association of the genre with the prohibition 'speak-easies' of 1920's America has left an indelible imprint on our perception of the 'jazz life'. Prolific chemical and organic drug use is an often-common bond between those elected to jazz's 'hall of fame'. Where, historically, there is an undeniable link between substance abuse and the occupational hazards of working in the creative industries (Spencer 2002), the connection has been highlighted beyond any great relevance to the present-day creative milieu. Until recent prohibitive legislature in the USA and Europe, alcohol and tobacco manufacturers

capitalised on jazz's association with their product through high visibility sponsorship of international festivals and artist tours. The association has also been exploited throughout its history by those attempting to morally discredit jazz as well as by those extolling the freedoms that substance use bring to bear on the creation and appreciation of music.

Print and media: pump up the volume

The shared experience of print-media that textually unites the community (Anderson 1983) has evolved from the distribution of printed sheet music to encompass album sleeve-notes, review and commentary in national press and specialist publication, biographical and autobiographical writing, and scholarly books and articles.

Over the past thirty years, biographical histories and the recorded legacy of jazz have been universally presented in compendious reference works such as *The Encyclopedia of Jazz* (Feather), *The New Grove Dictionary of Jazz* (Kernfeld), *The Penguin Guide to Jazz* (Morton and Cook), *The All Music Guide to Jazz* (Wynn, Erlewine and Bogdanov) *The Biographical Encyclopedia of Jazz* (Feather 2007) and *Richard Cook's Jazz Encyclopedia* (Cook 2007). Jazz repertoire has, since the 1970s, been standardised throughout the world through the availability of unlicensed 'Real Books' (Young and Matheson 2000) and copyright-paid versions by publishers Hal Leonard and Sher Music. These lead-sheet anthologies have come to represent a musical lingua franca, allowing the world's jazz musicians to travel freely with the benefit of a shared repertoire base and reference resource.

Through burgeoning jazz education programmes in the USA and Europe (O'Meally ed. 1998), published research and discourse have encompassed ethnographic, sociological, aesthetic, cultural and musicological studies in presenting a broader understanding of the music, the contexts in which it is created, and the communities that engage with it. The hegemonic influence of specialist American magazines such as *Downbeat* and *JazzTimes* (formerly *Radio Free Jazz*) and those with jazz related content such as *Rolling Stone*, *Esquire* and *Playboy* has been augmented by national, regional and Internet

based publications and forums from around the world, in directing readers' attentions to 'home-grown' artists and local scenes.

In the UK, specialist national jazz magazines such as *Jazz Journal*, *Jazzwise* and those of wider focus, *The Wire* and *Melody Maker* (both originally published solely jazz-themed content) are amongst those that have championed musicians from the national scene alongside commentaries on American recording and touring artists. In Scandinavia *Jazznytt* (Norway), *Jazznyt* and *Jazz Special* (Denmark) and *Orkester Journalen* (Sweden) have a predominantly regional focus to their content. In addition to nationally distributed magazines, numerous regionally based publications of varying life spans have also served the UK and Scandinavia's domestic jazz scenes.

Notwithstanding such specialist publications, since its pre-1960s commercial heyday, jazz has been afforded ever-diminishing column-inches in national broadsheet print media, with comment generally reserved for only the most populist performers of the genre. The waning interest in jazz by publishers of nationally distributed media has relegated the genre to one of specialist, niche interest.

In contrast to the many US-wide radio stations devoted exclusively to jazz (see for example "Jazz Radio Stations in the United States", LLC, 2010), the genre has enjoyed only limited, magazine-format presence on terrestrial Northern European Radio and television. Only subsequent to the emergence of digital radio and Internet streaming has nationally broadcast, specialised jazz radio become available to listeners in the UK and Scandinavia in the examples of Jazz FM (UK); DR Jazz (Denmark); NRK Jazz (Norway).

The passage of recorded music from physical to digital formats has diminished the role of 'liner' or 'sleeve-notes' (Shepherd 2003:780). Where previously the jazz fan garnered information about artists and the historical and aesthetic contexts in which they were operating through the universally received source of the album 'sleeve-note' (Piazza 1996), such background information is now more commonly accessed via the Internet. The democratised comment and analysis here affords both greater plurality of opinion while simultaneously presenting varying degrees of trustworthiness

and depth of insight. The influential source-information offered by 'sleeve-note' authors such as Ira Gitler (b.1928), Nat Hentoff (b.1925) and Leonard Feather (b.1914 – d.1944), or indeed by the recording artists themselves, has been supplanted by an informational 'free-for-all' on the Internet's platforms of commerce, repository and discussion.

The isolated community

While print and broadcast media have played such a prominent role in defining and perpetuating the jazz trope (Lopes 2005), cohesion within the jazz community is perhaps more tangibly borne out of a sense of collective isolation from the mainstream press and popular culture. "The Jazz Community" (Merriam and Mack 1960) describes this isolation within the context of a variety of sociological factors. Merriam and Mack depict the jazz musician as an autodidact working within a discipline that excludes the uninitiated; engaging with a vehicle for expression that embodies protest against the injustices of imperialist social and economic oppression. The jazz musician is member of a community that has its own vocabulary, social circles and political outlook that sets it apart from others. This self-exclusory 'outsider' trope is classically encapsulated in Nat Shapiro and Nat Hentoff semi-biographical work, "Hear Me Talkin' To Ya" (Shapiro and Hentoff 1955).

Isolation is arguably a factor of greater significance in the self-identity of the jazz community than any social or aesthetic consensus between its members. Discrepancies in musical taste, social background, cultural environment and historical positioning between the members of the jazz community suggest a state of quasi-anarchy. Yet, common themes of isolation and rejection afford a sense of unity under the broad umbrella of jazz.

States of isolation and rejection are not only imposed on the community from outside its culturally defined borders. Both states are amplified by the often-derisive stance of the community's members to music perceived as 'not jazz' or 'wrong jazz'. Financial isolation and rejection are also common themes in jazz as witnessed in musicians' perceptions of unjust imbalances in value, financial or otherwise, for their own music as compared to the music of other

genres. Protectionism, jealousy and disparagement are all too often the consequences of such states of being, further isolating the jazz musician from the mainstream.

The underlying causes of [this attitude of] rejection of the normal world can be summarized under three major headings: (1) the rejection of jazz and the jazz musician by the general public; (2) the fact that the jazz musician, whether by choice or not, is isolated from the public by the nature of his occupation, as is his group of admirers as well since it associates with the musician; and (3) by the nature of his occupation, the musician is faced with a dilemma regarding the nature of his art and, in his own view, is expected to be both a creative artist and a commercial entertainer, contradictory roles which lead to confusion in respect to status. (Merriam and Mack 1960:213)

Written at the approximate half-way-point in jazz's evolution, Merriam and Mack's description of the social conditions of the musicians and their fans still apply, albeit with different cause and effect. Although in the 1960s, Merriam and Mack attributed this isolation to, the music's "identification with crime, vice and greater sexual freedom than [was] countenanced by the common rules of morality" (Berger 1947:461), jazz is no longer perceived as subversive or dangerous – rather, jazz has arguably become 'toothless' through its loss of contemporary identity and through the strengthening and 'locking down' of its heritage. Once the music of protest and change, jazz now enjoys an almost classical status often divorced from any socio-political context, struggling to be heard in the *mêlée* of contemporary culture. The jazz musician is still, in the words of Merriam and Mack, "isolated from the public" – but more as a result of dwindling listener interest in developmental jazz and through audience preference for the 're-enactment' of classics of the genre in their historical conception. The innovative jazz musician's audience is therefore also isolated from the general public, and for that matter from the wider jazz community, by virtue of its niche aesthetic interests. Only Merriam and Mack's final heading can still now be taken on face value. The incompatibility between creative freedom and commercial consideration remains as poignant a theme for today's jazz musician as it ever was.

To 'qualify' for community membership as jazz musician or fan, a demonstrable knowledge of the music's history and formal principles are expected in both musical performance and its appreciation. Again, Merriam and Mack's depiction of jazz's fan base as "containing some huge, unknown proportion of members who are former professional musicians, or amateurs of varying levels of real or fancied competence" (ibid.:211) still resonates in the present. These 'active' fans have been afforded greater possession of the knowledge asked by the community's unspoken code of acceptance, thereby often claiming superiority over the 'passive', non-musician fan. They are often seen to position themselves closer to the creative instigator in the community hierarchy within jazz.

The local scene

Even within historically delimited, local scenes, problems arise in arriving at a consolidated imagining of community. The phenomenon of community is not solely applicable to jazz musicians and their fans in a conceptual entirety, but is just as marked between those who play a particular instrument, in a defined musical style, or with a distinct aesthetic outlook; their listeners range from those that possess active knowledge of the music through professional or amateur practical involvement, to those that participate passively as non-musician listeners; and the industry that promotes the music both shapes and responds to the expectations of all, uniting and dividing as it does so.

Discourses concerning 'scenes' are generally limited to specific groups of musicians and the venues that support them (for example the scenes that have existed around New York's Blue Note, London's Ronnie Scott's and Copenhagen's Jazzhus Montmartre). Despite obvious commercial interdependences, such discourses are usually musician focused while ignoring the role of the audience in the sustainability of the scene. Hodeir's attempt to characterise the jazz fan (Hodeir 1956:11) provides an observational 'snap-shot' of the times in which he wrote but, as jazz studies are now extant in secondary school music provision, instrumental grade syllabi, and through college, university and extramural courses (Knowles

2011), the demographic of the jazz fan has widened significantly in the past 50 years. Hodeir's jazz fan has matured, and been joined in the stalls by an ever-replenishing, younger generation of enthusiasts that are often practically and empirically informed.

The omission of the jazz fan from discourses on 'scene' reflects the uncomfortable relationship between the musician and audience. Straddling the pursuits of creative art and commerciality (Lopes 2000), the jazz musician occupies the space between performing a "*musica reservata*" (Tirro 1967:313) intended for only the cognoscenti, and a music of popular appeal with commercial value.

Notwithstanding divisions and disparities within the local manifestation of 'scene', the nature of community also varies from city to city, region to region and country to country. As well as those of regional and national belonging, conditions of historical placement further cloud a holistic conception of the jazz community. By illustration, the community to which cornetist Buddy Bolden (b.1877 – d.1931) was affiliated in New Orleans at the turn of the 20th Century is surely far removed from that experienced by trumpeter Arve Henriksen (b.1968) in 21st Century Norway. These two brass players differ wildly in their experiences of race, formal education, and socio-economic and cultural environments and resultant playing styles. Yet, in generalised terms, both are perceived as members of a pan-historic jazz community.

The musicians' story

As well as defining itself through the summary of jazz's textual and recorded legacies, word-of-mouth is central to community cohesion, both in the construction of jazz history and in the evaluation of present manifestations of the music. The collaborative nature of the music (Holbrook 2008), as observed in the practices of 'depping' (musical deputising), the journeyman-musician (travelling artist) and the pick-up band (ad hoc ensemble), facilitates the spread and free exchange of dialogue around local, national and global jazz-related topics (Berger 1999).

Musicians' anecdotal tales of human-interest and observational critique shared en route to the gig, during rehearsal, in the intermission and post-performance interweave to create an ever-evolving 'people's story' of the music as compiled in for example: "Swing to Bop: an oral history of the transition in jazz in the 1940s" (Gitler 1985), "The Jazz Scene: an informal history from New Orleans to 1990" (Stokes WR, 1991) and "Talking Jazz: an oral history" (Sidran 2006) or presented in autobiographical publications by the musicians themselves. In combining textually documented, observational conceptions of jazz with experientially informed and locally focused accounts, macro and micro-level imaginings of the music and its communities again overlap in a complex fusion of the 'real' and the 'imagined'.

The centralised mechanisms of the recording industry, and related commentary and opinion that once fostered a sense of commonality amongst scenes and their adherents, are giving way to individualised and devolved platforms of the digital age. Corporately proliferated print and broadcast have been augmented, if not to an extent supplanted, by peer-to-peer exchange and review while the hegemonic influence of 'the big five' major record companies is being challenged (Nicholson 2005) by niche, independent labels and 'white-label', self-releases by artists themselves.

Community in jazz is thereby less defined as governed by the traditional commercial industries of massification but rather by direct, if often virtual, communication between its members. 'Scenes' now exist not only geo-locally but also 'web-locally' between musicians and listeners with shared interests. In this sense, the community phenomenon in jazz can be said to have gone full-circle, in encompassing and serving sub-communities rather than attempting to provide a pan-stylistic or pan-historic manifestation of its being.

The Internet's blurring of geographic boundary, and the medium's democratisation of musical output and opinion, has nonetheless put strain on cohesive distinctiveness within the local scene. Where once the local scene was defined by direct exchange and interaction amongst the peer group or by acquiring information from source, the jazz fan (musician or listener) now has the length and breadth of jazz's recorded, textual and photographic legacy at

their fingertips. In this sense jazz is once again a global phenomenon, although in this incarnation with globally informed aesthetic bases rather than culturally imperialist or commercial undertones.

Chapter reflection

To the jazz fan it is often the myths and folklore around the music, and their representation through visual, literary and audio media, that invites access into a world of shared experience and community belonging. The accumulation of historical trivia, listening experience and informed opinion strengthens the sense of membership of both 'peer-to-peer' and 'imagined' communities. The jazz scene can seem akin to a secret society, where notional admission is granted only to the cognoscenti. It is a society with its own rituals, vernacular and dress code, a society that convenes in jazz's hallowed performance spaces. Jazz is an enthusiast's pursuit, in present times offering limited return to promoters, musicians or syndicators – a global network of minority groups bound by an often-tenuous sense of shared history and vision, supported by its own specialist print and broadcast publications.

Acquisition is central to the jazz fan's identity: the record collection; the photographic collection; the magazine and book collection; and for the musician, the collections of repertoire and musical 'lick'.

The nurturing community

My introduction to Edinburgh's jazz community was through my guitar tutor and by attending local gigs in the mid-1980s. I was instantly attracted to this community, in which the only terms of engagement appeared to be an interest in the music, without apparent stipulations of age, nationality, gender, or politics. I learned the community's idiosyncratic rituals of applauding the soloist and energetically vocalising enthusiasm for musical excellence through observing and interacting with other members in attendance. It was a genteel experience in relation to the rock or pop concert: jazz gigs were seated; one could engage in audible conversation and visit the bar or bathroom at one's leisure, and often even enjoy lunch or dinner while listening to the music. Gigs

were sociable, friendly and relaxing, with fellow concertgoers always keen to impart experience and opinion to assist the initiate's right of passage. Many in the audience were musicians themselves, enthusiastically discussing the merits and flaws in what was being performed by those on the stage. Members of the jazz audience were generally of a more mature age and were visibly delighted that the music was gaining younger followers.

Around this time I was offered the opportunity of a 6-month tour across Scandinavia, Germany and France, accompanying French singer Isabelle Magali. Early in my playing career, as it was, the opportunity presented a steep learning curve and one that would be undertaken far from the comforts of the community that I had grown up in. On returning to Scotland in 1986 I had, through necessity, gained the requisite confidence and experience to 'try my hand' at performing on the local scene.

During my migration from concertgoer to performer, I became aware that my 'rose-tinted' perceptions of the jazz community had limitations. On stage, boundaries existed after all: there were few women instrumentalists in the male-dominated jazz world; the 'young lions', or technically-proficient, beyond-their-years youngsters were given enhanced respect and encouragement, while the experiential acumen of older musicians seemed often to be taken for granted; performers from out-of-town, whether from London or the USA, were venerated and revered above the local musician – and often their own merits; and the social politics of inter-community factions were palpably prevalent.

There appeared to be two inter-locking communities – the performers' community, and the listeners' community – and many within each had a 'foot in both camps'. Musicians in the audience at times felt that they were just as worthy to be on stage as those that were performing – oftentimes more so. Non-musicians were not averse to giving opinions on performers' merits, which they expressed through unabridged critique and suggestions for improvement. The scene also comprised an assortment of cliques boasting various claims to status, whether through dynastic lineage, stylistically defined 'superiority', or inflated perceptions of their own jazz 'credibility'. And, as with

any ad hoc society, there were those with whom one simply had little in common outside of the society's interest focus – in this case, jazz music.

As a guitarist, and in common with other rhythm-section players, it was unusual to share the stage with another player of the same instrument. The type of camaraderie shared by horn players (who were more often paired on the same engagements) was denied us. Fraternising with same-instrument colleagues was reserved for fellow musicians' weddings or funerals. An element of myth was thereby constructed around the successes and failures of other guitarists on the scene, with an equally imagined, comparative meritocracy in place. Self-identity was framed around where one saw oneself in the imagined pecking order.

Despite these considerable internal frictions within the community, efforts were nonetheless made to sustain the pretence of cohesion. The jazz community was one in which one shook hands on meeting a fellow member, greeted them in the local jazz vernacular of 'man' or 'gadgie' and happily spent hours together discussing recent or historical record releases, concerts and community tittle-tattle.

Musicians were by and large aware of the shared precariousness of their existence. There was a sense of safety-in-numbers, an us-against-them mentality. 'Them' was variously embodied by the promoter who denied you a gig, the journalist that failed to 'understand' your music, the pop star at the top of the charts that enjoyed commercial success beyond your dreams, or any individual or societal grouping that threatened one's livelihood or identity. Musicians also enjoyed nothing more than gathering around a table (of drinks) and discussing the ills of the industry before dissecting and passing judgement on the playing of other musicians not in attendance. Personal identity was constructed here as much as in any creative, musical setting.

Bonhomie was most strongly felt when musicians from the local scene met on 'foreign turf'. At any of Scotland's many jazz festivals, be it Islay, Dunoon, Aberdeen or Dundee, musicians from the Central Belt scenes of Glasgow and Edinburgh would lay their differences aside, united by the experience of an away-day on unfamiliar territory. Even during international jazz festivals

hosted by the cities of Glasgow and Edinburgh, there was a heightened sense of community and common cause: jazz was (for once) in the consciousness of the general public, and there was little time for in-fighting.

Travels abroad: homes from home

On numerous visits to the USA during my twenties, I observed that the social machineries that underpinned the country's local jazz scenes were on the face of it comparable with those already experienced in Scotland. Similarly, the scenes I came into contact with in Scandinavia and France were equally familiar in their social constructions. The global 'imagined community' of jazz appeared to be united through parities of experience in their working environments. Limited interest from mainstream promoters and press, hierarchies amongst musicians, tensions between art and commercialism, and respect the music's history were shared concerns in all the scenes that I came into contact with.

Beneath these surface similarities on other sides of the Atlantic Ocean, the North Sea and La Manche, there were of course fundamental differentiating factors. Themes of racial division ingrained in the American jazz narrative were almost unknown in Scotland's jazz scene. Where French and Scandinavian scenes had been energised by the African American jazz diaspora from the 1940s onwards, Scotland's jazz scene has been largely homogenic in its evolution. The economic and political environments in which jazz was being created also varied from country to country. The funding and status enjoyed by jazz musician in Scandinavia was ironically the envy of their American colleagues. Scottish musicians meanwhile occupied a middle ground, with limited state funding but little to no sense of national pride in its jazz industry.

In discussion with international colleagues, each also gave individual accounts of community beyond their association with that of jazz, whether expressed through their sense of belonging to social orderings of nationality, race, or social politics. Where jazz is often presented as a finite community in itself, it is perhaps in the interstices with its surrounding communities that it

sustains a dynamic, shape-shifting ability that is able to withstand attack from both within and without.

Jazz economies

In common with the shared similarities in social make-up throughout these internationally observed local scenes, jazz music in the 1990s was struggling for economic viability throughout most of the world. There were countless musicians, many of them now with the vocational expectations of formal schooling, vying for a small number of (generally badly paid) jobs. Although, as mentioned, economic climates and state funding priorities differed between the countries visited, I met very few jazz musicians who boasted a financially secure living.

The commercial success enjoyed by 'living legends' such as Miles Davis (b.1926 – d.1991), Herbie Hancock (b.1940) and Pat Metheny (b.1954) was every musician's aspiration, but the reality was that, as the music industry at large could only support the few, there was little room at the top for the rest. This was made abundantly clear when I learned from Norwegian drummer, Jon Christensen (b.1943) that, having just played to a two thousand capacity, sell-out audience in Edinburgh with Jan Garbarek's internationally renowned quartet, he was returning home on the following day to play a 'lowly' wedding gig. Until then I had, albeit naïvely, imagined the existence of an unwritten rite of passage from the free-admission bar and function gig, progressing to the ticketed local concert hall and ultimately the international arena, and that these professional worlds in some way progressively supplanted each other.

The communities of reception in which the jazz musician operates, it transpired, form a complex, synthesised model in which there is no straight trajectory of professional ascension. Rather, the professional musician is more likely to pursue a portfolio career that encompasses many simultaneous layers of engagement with creative and commercial pursuit. The musician's sense of identity is muddled by the constant hopping from one area of engagement to the next (often within a single day): teaching music in the morning; providing background music for corporate entertainment in the

afternoon; performing to a ticketed audience in the early evening; before playing to worse-for-drink party-goers at an 'after-hours' night club.

Personalised community: beating a retreat from the mainstream

Having engaged with jazz communities local and global, real and imagined, I ultimately came to believe that none of these had sufficiently direct relevance to my creative aspirations or my musical identity. I also came to believe that none were sufficiently in tune with the diversity within the contemporary music world, but rather were aligned to outmoded, protectionist perspectives of what jazz had (or might have) once been or, to dogmatic views on what jazz should become. Musicians that I found myself admiring did not seem conform to the expectations of a community built around such reactionary or prescriptive principles.

Bill Frisell (b.1951), although marketed as a 'jazz guitarist', ploughed his own furrow, both in terms of musical influence and presentation of his oeuvre. Borrowing musical the musical language of folk, classical and 'outsider' Americana, Frisell appeared to me to have developed the means of expressing a personalised and hybridised culture rather than the appropriated (or approximated) culture of African American rooted jazz. Frisell was not alone in such a re-conception or reconstruction of jazz's musical syntax and inflection, but was arguably the profoundest influence on my thinking immediately prior to the release of the published works.

Being of Scandinavian origin, I was also naturally drawn to the music expressed through the Nordic Tone, a stylistic branch of jazz that will be further explored in the following chapter. In it I discovered a language and syntax that borrowed more from European folk and art music than African American rooted jazz. Its instrumentation was often similar to that of its American 'cousin' but approaches to rhythm, harmony, dynamics and production were markedly different. Although incorporating elements of free-improvisation, structure and pattern were observed. Musical form was arguably the only element of American jazz to be typically preserved – the

entrenched practice of statement-of-theme, improvisation around its underlying harmony and ultimate recapitulation-of-theme.

The work of Garbarek, Rypdal, Christensen, Andersen et al. embodied an apparent sense of national and personal pride – by non-American musicians who had created their own, uniquely identifiable sound that was both rooted in the language of jazz but simultaneously spoke its own distinct dialect and in so doing formed their own community.

In grappling with my creative identity as informed by nationality, upbringing, education and musical training, the approaches of Frisell and those musicians working under the banner of Nordic Tone offered a model that, while celebrating influence from diverse overlapping cultural communities, was not a slave to any. Where Frisell has accomplished this through a prolific output of successively ‘themed’ recordings, my aim was rather to achieve a balance of cultural influence across the gamut of my creative endeavours.

I suspected, in hindsight with reason, that this could only be achieved from a lonely place: from beyond the comforts of established musical community. To intertwine the strands of a lifetime’s cultural influences would inevitably ‘tread on toes’ by challenging themes of authenticity, boundary and collective identity. By creatively straddling the music of global and national jazz communities and popular and art musics, my desire was to satisfy a desire for personal authenticity above those of definitive genre or style, and the obvious solution was the formation of a separate community with my musical collaborators and those that identified with our creative output.

Conclusion

Community is a multi-faceted concept when applied to the musician. The musician is at once from the community; part of it; and apart from it. The community nurtures, stifles, embraces and excludes. Notwithstanding the shared textual constructs of history, recorded legacy, dialogue and discourse that, taken together, support and maintain jazz culture, each musician’s imagining of community is unique – whether as applied on macro or micro

levels. From the global to the local, the imagined to the personal, the creative process is informed by interactions with communities of origin and adoption, upbringing and education, profession and friendship. The musical ensemble offers the potential of providing a creative environment for the expression of discrete and overlapping conceptions of community amongst its members, with recorded and live performance enabling communication to its community of listeners.

In the creation and dissemination of the published works, I have attempted to maintain a respectful awareness of the communities to which my musical collaborators and I belong, while building bridges to those to which my music's connection is less obvious. The music produced is created within a 'non-denominational', 'secular' understanding of jazz; one with jazz at its 'spiritual' core but as free as possible from the boundaries of doctrine and community division so often imposed by the process of its historiography.

III. A transnational music

Jazz in Europe

This chapter will examine the migration of jazz to Europe, its emulation, absorption and ultimate appropriation. It will be argued that Europe's cultural import of the American-born musical idiom has, over the past fifty years given rise to redefinitions of the genre's aesthetic tenets and cultural contexts. In its glocal incarnation, it will be demonstrated that European jazz has simultaneously been nourished by and fed the genre's evolving canon by reflecting the geo-local and socio-cultural positions of its practitioners, drawing on other musical culture and through its acknowledgement of the music's undeniably American roots.

Particular focus will be given to evaluating the influence of the Scandinavian and Scottish jazz scenes on the published works, and the role of national identity will be explored relative to their conception and realisation.

To sum it up, I quote a statement that the famous impresario George Wein (founder of the Newport and JVC Jazz Festivals) told me: "If it weren't for Europe, there would be no jazz!" (Liebman n.d.)

Liebman's citation of Wein might be interpreted in three ways: as recognition of the role that Europe's musical tradition had in the cultural 'melting pot' that begot jazz; that Europe provided a less discriminatory commercial platform for African American musicians from a racially segregated USA (Heffley 2005); that European musicians, less constrained by direct cultural attachments to its American heritage, are perhaps better placed to innovate within the genre.

There is little doubt that in aesthetically defining themselves, European jazz scenes have, over the course of the past century, cultivated the perceived "wild culture" of jazz and transformed it into recognisable "garden culture[s]" of their own (Ozkirimli 2000:133). By virtues of being geographically and culturally removed from the conditions in which American jazz has developed, European jazz has been able to cherry-pick and nurture distinct stylistic aspects of the music in their own mould.

Musical migration: the spread of the ‘jazz germ’

Through America’s involvement in both world wars, jazz came to represent both the sound of liberation and, conversely, the sound of cultural dominance (Washborne 2010:130). Amongst the first to introduce jazz to continental Europe, were Lt James Reese Europe’s ‘Hell Fighters’ in 1918. When not engaged in active combat, fighting alongside the French due to a racially segregated US army, the band of the 369th toured extensively, performing for allied servicemen and civilians throughout France. Having already championed African American proto-jazz music in pre-war America with his Clef Club Orchestra, Reese Europe was thus also responsible also for spearheading its migration across the Atlantic (Tapper 2006:24).

From its inception, the music was being transmitted well beyond the borders of the United States. The modernizing forces that produced an increasingly global capitalist world – colonialism, industrialization, urbanization, and technological innovation – also provided the engine for the development and diffusion of jazz. Two of the most stable elements of a radically unstable twentieth-century – war and market capitalism – provided two especially powerful channels of diffusion. (Berish 2009:235)

From these early experiences, the “jazz-germ” spread through European musical culture (Williams 2010:326), promulgated through concerts and recordings by America’s ‘cultural ambassadors’ of jazz. The racial tensions that underlie this “music of freedom” are brought into stark focus in considering that these ambassadors of culture were often “black musicians travelling the globe trumpeting American values during the Jim Crow era” (Schneider 2004:8).

The global spread of jazz was “the first great trend in musical history to occur mainly through the medium of recordings” (Gronow and Saunio 1998:73). Recorded improvisations and individualised playing techniques of recording artists, afforded European musicians a means to aural assimilation in the absence of musical notation. Through the emulation of music heard on early American recordings, such as those by The Original Dixieland Jazz Band,

Louis Armstrong's Hot Five/Hot Seven and Sidney Bechet, the 1930s saw the establishment of 'hot clubs' and jazz scenes Europe-wide (Armstrong 1936).

The previously discussed 'outsider' or 'deviant' trope applied to American jazz has parallels in the music's European experience. Jazz, as a 'music of freedom' has throughout its European history represented a cultural threat to the extreme manifestations of the political right and left, be it in Hitler's Germany, Stalin's Soviet Union (Wynn 2007), Franco's Spain or Salazar's Portugal. The end of each regime signalled the regeneration of pre-dictatorship jazz scenes that exist to the present.

In contrast, German polymath Theodore Adorno (b.1903 – d.1969) challenged jazz's emancipatory claims, in perceiving the genre to have become institutionalised and "pseudo-individualised" and removed from its imagined roots in "pure' improvisation and spontaneity". Adorno's writing presents one side of the argument surrounding free will and modernity, another being that "the implicit political function of jazz says, democracy works, capitalism has not undermined it but somehow enabled it" (Lewandowski 1996:112). The cultural and commercial footholds that jazz secured led eventually to aesthetic divergences within European interpretations of the idiom. Where many musicians strove to play in the 'authentically' American style, others sought to 'reinvent' the idiom within localised cultural frameworks of musical expression.

Nordic Tone: representing glaciers, fjords and mountain peaks

Rather, I am arguing that the lived experience of geography produces differing musical practices that complicate and enrich musical interaction ... (Berish 2009:263)

Notwithstanding French 'Manouche' or other Euro-centric interpretations of the idiom, Scandinavia's Nordic Tone has come to be regarded as an exemplar of jazz as informed by the local, supra-American culture of its practitioners (Nicholson 2010).

The term Nordic Tone is widely employed to describe the culturally and aesthetically distinct sound of Scandinavian jazz as typified by, although by no

means exclusive to, the output of the ECM record label. Interpreted often as nationalist in conception and realisation, its roots can be argued to extend to 19th Century romantic classicism (Hyldgaard 2009). The term is used to describe both the synthesis of jazz with Scandinavian folk heritage while differentiating this stylistic branch from the American genre.

Between 1920 and 1960, Jazz in Scandinavia largely tracked the music's American evolution (Stendahl 1997) and it was not until the 1960s that Nordic musicians began to discover their own voice within the idiom. In Sweden, pianist Jan Johansson recorded the 1964 album, "Jazz På Svenska" (Jazz in Swedish) presenting his country's folk songs in a piano trio setting, albeit still very much rooted in the formal American jazz aesthetic. Other pioneers of fusing Swedish folk heritage with jazz included saxophonist Lars Gullin (b.1928 – d.1976), pianist Nils Lindberg (b.1933) and trumpeter Bengt-Arne Wallin (b.1926). In Denmark, bassist Nils Henning Ørsted Pedersen (b.1946 – d.2005) also drew on the music of his national folk heritage as well as gaining international recognition with the Oscar Peterson Trio. These, amongst other Scandinavian musicians, paved the way for what was to later to be known as the Nordic Tone.

As documented through the recorded output of Manfred Eicher's ECM label, Norwegian musicians Jan Garbarek (b.1947), Karin Krog (b.1937), Arild Andersen (b.1945), Jon Christensen (b.1943) et al. trail blazed a reframing of the imported American jazz idiom. With encouragement from visiting jazz luminaries George Russel (b.1923 – d.2009) and Don Cherry (b.1936 – d.1995), a glocalised imagining of jazz was conceived (Nicholson 2005), drawing as much on influence from Norway's indigenous musical culture as from the legacy of American jazz history. Nordic Tone has come to symbolise the sonic representation of national culture, physical environment and musical design aesthetic. Liberated, to a large extent, from the historically informed constraints of the American model, it has provided a vehicle for expression that might be argued to more meaningfully reflects the cultural make-up of the Nordic countries and their geographic placements on the globe.

Geographically defined jazz: an essentialist convenience

There are, however, limitations to a purely nationalist imagining of genre-appropriation. Nordic Tone has since the 1970s become an essentialism that ignores not only the distinct cultural identities of the Scandinavian countries but also those of the music's individual practitioners. Norwegian, Swedish and Danish musicians interpret and interact with the globalised jazz model in markedly different ways. Finland is conspicuously absent from discourses on Nordic Tone despite having an established and nationally informed jazz tradition of its own (Austerlitz 2005; Knauer 2009). Many Scandinavian jazz musicians, including Garbarek, have expressed discomfort at being perceived as creating music within a framework of nationalism (let alone genre), in paraphrase of Duke Ellington's apocryphal paradigm that "it's all music".

Where American jazz is typically presented as having evolved in a progressive fashion (Berendt 1952), this 'new' stream of jazz, with its freer rhythmic conception, European inflected melody and harmony and distinctive production processes, has provided an incubatory environment for divergent cross-cultural explorations. Be it on recordings such as Garbarek's 'Madar' (1993) infused with South Indian influence or Nils Petter Molvaer's Arabic inspired 'Khmer' (1997), music from different cultures, whether geographically, ethnically or aesthetically defined, has from the outset been incorporated into the Nordic tone conception.

Musicians of other nationalities, such as Americans Keith Jarrett (b.1945), Bill Frisell (b.1951) and Ralph Towner (b.1940) and Brazilians Egberto Gismonti (b.1947) and Nana Vasconcelos (b.1944), also feature on ECM's early artist roster, presenting their own individualised interpretations of the jazz idiom alongside those of their Scandinavian counterparts. Founded in 1969, the ECM label is itself not of Nordic origin but registered in Munich, Germany to its founder and producer, Manfred Eicher (b.1943) (*Horizons Touched: The Music of ECM*). Nordic Tone's most 'famous son', Jan Garbarek, was himself not initially a Norwegian national. The son of a Polish father and Norwegian mother, he was (as citizenship was not automatically granted) stateless until the age of seven.

Recurring themes of cosmopolitanism and trans-nationalism at the heart of both the ECM and Nordic Tone's oeuvres serve to challenge trite attempts at essentialisation. The 'Tone' is a phenomenon created in the image of its originators and their successors, informed only in part by their nationality and habitat, and is arguably defined more in terms of "personal mentalities than significations of a national sphere." (Dybo 2009:154) In this sense, it is a 'world music' or cultural 'fusion music', that although associated with Nordic environment, folk tradition and national identity draws as much on global influences in defining itself as distinct from, and additional to, the American jazz idiom. Given that Nordic Tone has come to represent a recognizably distinct 'brand' within jazz, it is perhaps curious that similar geographically imagined stylistic movements have failed to take a comparable foothold elsewhere in Europe.

Jazz in Scotland

The Scottish scene is distinct within British jazz by virtue of perceived cultural difference, and devolved funding and cultural support mechanisms. Jazz in Scotland is included as little more than footnote to published discourses on British Jazz. "A History of Jazz in Britain 1919 – 1950" (Godbolt 1984) and "The Evolution of Jazz in Britain 1880 – 1935" (Parsonage 2005) might more accurately have limited their compass and titles to 'England', as there is scant reference to jazz beyond its borders. Where there is clearly substantial scope for discussions examining the more populated and multi-cultural London-centric scene, Scotland nonetheless has a jazz lineage of equal duration and of significant output.

The incoming influence of Afro-Caribbean and South African cultures and its existing black British communities have greatly informed post-1970s jazz in England (Nkosi 1966). Scotland's jazz scene, in contrast, is shaped by as much by migration as immigration. Many Scots musicians have travelled to return and the country enjoys a high degree of cosmopolitanism through its university culture and commercial sectors of oil and finance, encouraging continuous flux in its cultural makeup.

Due to the relatively limited opportunities of working in a small country at the outer reaches of Europe, many Scottish musicians have also settled, or at least enjoyed the greater part of their success, beyond its borders. Musicians including Joe Temperley (b.1929), Jimmy Deuchar (b.1930 – d.1993), Jim Mullen (b.1945) and David Newton (b.1958), have all been drawn away from Scotland in pursuit of enhanced artistic opportunity and financial incentive. Even in their absence, and despite their having adopted more internationally adaptable approaches in their playing, their achievements and status have made them role models to young Scottish musicians.

It is nonetheless curious perhaps that Scottish jazz has an arguably less distinctive national sound when compared to that (or those) of its Scandinavian counterpart(s). Where contemporary artists such as Colin Steele (*Through the Waves*, 2005), Dave Milligan (*Shops*, 2008), Graeme Stephen (*Vantage Points*, 2010) and Tommy Smith (*Beasts of Scotland*, 1996) have incorporated elements of their Scottish musical heritage, such crossover has not come to define a national jazz conception to the degree achieved by, for example, Jan Garbarek and his ECM stable mates. Geographically and culturally positioned between the USA, Scandinavia and England, Scottish jazz has perhaps tended to take a more pluralistic approach to the music; a pluralism that one might argue has complicated the cementing of its identity.

Educational ties with Berklee, USA and Guildhall, Trinity and Leeds College of Music, England have historically played a significant part in shaping the collective voice of Scottish jazz. Over the past 30 years, students have returned from their studies ostensibly imbued with a the American conception of jazz, or with the additional elements of West Indian, South African and 'urban music' influences present in its English understanding.

As the Scandinavian countries enjoy individual sovereignty but also strength in identity through albeit at times uncomfortable collective unity, this combination would appear to have provided a fertile ground for both self-delineation and collectivism in creative identity. Through its union with England, Scotland has arguably more complex understanding of its national

identity - complexities that contribute to a fractured conception – although, at the time of writing, a growing political will for independence from the Union may be an indication that this situation and its bearing on Scottish identity are undergoing change.

Cultural, economic, infra-structural and educational factors appear then to be the differentiating factors in the way that jazz is absorbed and furthered outside the USA. Despite similar population counts, Scotland and Norway interpret the essence of jazz and its place in national culture from markedly different perspectives. Scotland's traditional music heritage is internationally recognised, enjoying popularity amongst its many American descendants and throughout Europe. Scandinavia, conversely, achieves greater global visibility through their export of contemporary culture, whether in jazz or popular music arenas.

Oil and investment rich Norway robustly supports its jazz community, where Scottish jazz is often sidelined in favour of classical and traditional music in its efforts to attract subsidy from UK or devolved funding sources, and Scotland boasts only around half a dozen permanent jazz clubs compared to the 65 registered with Norsk Jazzforum (Norwegian Jazz Forum).

Where the contemporary Scandinavian jazz scene has predominantly been 'home-schooled' through, by example, NTNU Trondheim's jazz programme or at Copenhagen's Rythmisk Musikkonservatorium, Scotland's musicians have only recently been afforded the opportunity to study formally to post-graduate level in their home country at the Royal Conservatoire of Scotland (Knowles N 2011). That Scandinavian jazz is better supported through state funding is patently clear when examining the domestic activities of Norsk Jazzforum or the promotion of Danish jazz musicians abroad by Jazz Danmark. The eventual formation of the Scottish Jazz Federation in 2005 was a long overdue bid to lobby for greater national awareness and government funding of jazz.

Chapter reflection

By virtue of my Norwegian/Danish parentage and Norwegian country of birth and passport I consider my national identity as, first and foremost, Scandinavian. As is no doubt often the case in the expat's imagining of 'homeland', an element of nostalgic hyperbole exists in the relationship I have to my ethnic origins. Since the greater part of my life has been spent in abstentia from my 'home countries', the communities to which I claim primary cultural connection are perhaps, to no small degree, fancifully imagined.

I maintain cultural connections through regular contact with family in Norway and Denmark, by reading on-line Scandinavian language newspapers and web-content, keeping abreast of the Nordic music scene(s) and following the sporting achievements of national football teams. In attempting to preserve the essence of 'being Scandinavian', traditions associated with Christmas, New Year and birthdays are slavishly observed, alongside domestic aspirations to Nordic design and cuisine. Throughout my school years, I was friendly with a Scottish/Swedish family, at whose home I was introduced to the Swedish inflected jazz recordings of Jan Johansson and singer Monica Zetterlund (b.1937 – d.2005). As I have often since observed, Scandinavian rivalries are typically ignored when on foreign territory – nationalist boundaries are relaxed, with Scandinavian 'cousins' deemed to have more in common with each other than with those from outside its conglomerate borders.

Supporting activities that have bolstered cultural ties are the 'friendship initiatives' of cultural societies and trade offices that exist to promote greater awareness between Scandinavia and its Scottish neighbours. While, typically over herring and schnapps, expat Scandinavians eulogise the perceived superiorities of their homelands over their adopted countries of residence, their government outposts portray Scandinavia in a romanticised light, presenting through iconography and stereotype, exclusively positive aspects of their respective cultures.

The Scandinavia to which I feel a cultural attachment has its basis in early life experience and subsequent, peer-supported, nostalgia. On visits to the

homelands, I am regularly complimented by the older generation on my 'old-fashioned' turn of phrase, my vocabulary having not been subject to evolving slang or the 'Anglification' promoted by television and the Internet.

A multilingual upbringing

Having been raised bilingually, Danish language and dialects in part still inform my organisation of thoughts and structures of verbal communication. The differences in grammatical syntax and emphases between my native and adopted languages have impact both on sentence construction, thought process, musical phrasing and, as a consequence, sense of identity. My first spoken language was the Southern Jutland dialect, Sønderjysk, native to the border area separating Denmark from Germany, and learnt while being brought up by my grandparents on the island of Als during the first five years of life. As my grandfather was from the island of Fyn and resolutely refused to speak the local 'farmer' dialect of his adopted home, I quickly adapted to also speaking 'rigsdansk' (high Danish). Conversation was conducted with parallel use of dialects, swapping between Sønderjysk and high Danish depending on which grandparent was being addressed.

A significant part of my cultural identity harks back to those formative years in Denmark and the subsequent long summer holidays spent there during my Scottish school years. The bucolic life, built around the changing seasons as reflected through the landscapes of fields, forests and beaches afforded a sense of connection to nature and natural order. In this setting, I felt part of a robust local heritage, with family and neighbours tracing their ancestries back to local farms and homesteads over several centuries.

On accompanying my mother to a new home in Northern Ireland, and despite learning a new language at the speed that only children can, I first experienced the feeling of being 'other' – a feeling of cultural difference through upbringing, native language and national identity. This feeling of 'otherness' continued throughout my educational and professional lives in Scotland, not least as on any first meeting I was asked the origins of my

name. Additional to my archaic Nordic Christian name, the letter 'ø' in my surname is an instant marker of having familial roots in Norway or Denmark.

My experience of national identity has thereby been both internally and externally effected and affected: internally through the sense of belonging associated with birthplace, family and upbringing, externally through racial 'tagging' by those in my social and professional environments. UK promoters and critics routinely refer to me as 'Norwegian guitarist' to add international dimension and mystique to their marketing materials, while critics often describe my music through the visual imagery of Northern Scandinavia. Ironically, perhaps, their Scandinavian counterparts focus instead on my association with Scotland, making trite references to heather, whisky, bagpipes and similar cultural stereotypes.

The double standard of identity

In examining the motives of others in their attempts to apply ethnic or cultural tags, I found myself increasingly guilty of operating a double standard. Where, on the one hand, it proved both convenient and comforting to imagine the existence of a utopian, ever-stable homeland, I found it simultaneously irksome to have my music essentialised within any such parameters of nationality. Musically, at least, I preferred to consider myself a citizen of the world, a sum of the parts of my globally informed experience.

Notwithstanding my ambivalence in relation to themes of nation and nationalism, I nonetheless maintained a strong interest in Scandinavia's jazz scenes. While trying to define my own creative identity as a Scandinavian born, Scottish based musician engaged with an African American rooted genre, I took considerable inspiration from the exponents of Nordic Tone. As previously discussed, its musicians appeared to have successfully appropriated the musical language of jazz, reinventing jazz in their own image and to their own ends. Influence from their re-interpretation of the genre resonated more tangibly in my music than equivalent examples in British or American jazz.

Amongst, it must be said, a wide array of other influence, I heard in Nordic Tone melodies, harmonies and rhythms from my Scandinavian childhood, redefined within a musical language of adult sophistication. By way of such direct cultural connection to the music, I was also introduced to the many non-Scandinavian influences present in the Nordic Tone: the percussion of Trilok Gurtu (b.1951), Nana Vasconcelos (b.1944), Shaukat Hussain (b.1930 – d.1996) and Marilyn Mazur (b.1955), guitarists Bill Frisell (b.1951), John Abercromby (b.1944), Ralph Towner (b.1940) and Egberto Gismonti (b.1947), bassists Eberhard Weber (b.1940), Dave Holland (b.1946) and Charlie Haden (b.1937), and a host of other intercontinental musicians who have recorded under the banner of Nordic Tone. What particularly impressed me in listening to these musicians was the individuality of personality expressed in their music. Although a clear sense of ethnically framed musical heritage was evident in musical performance, this seemed not to be a barrier to a more inclusive and holistically conceived expression of cosmopolitan human experience.

In 1996, some years after having first become aware of the Nordic Tone oeuvre, I met and played alongside African American bagpiper, Rufus Harley (b.1936 – d.2006) in Philadelphia's now defunct Blue Note Club. Fascinated not only by his choice of instrument (it might be mentioned that he was also an accomplished alto-saxophonist and flautist) but also by his tartan kilt, with matching sock flashes, sporran and kilt-shoes, I asked him what his connections were to Scotland and its culture? He told me that he had been inspired to take up the bagpipes after watching the Band of the Black Watch performing at the televised funeral of John F Kennedy and, with tongue firmly in cheek, that 'his mammy' had sewed his kilt for him. In terms of cultural identity, Harley presented a conundrum: as an African American jazz musician who had recorded with artists such as Sonny Stitt (b.1924 – d.1982) and Sonny Rollins (b.1930) and was entrenched in the scene around Philadelphia's historically charged Blue Note Club, he had in a moment of seemingly random inspiration, appropriated the national instrument and costume of Scotland as a creative mantle.

In the absence of any definitive elucidation by Harley himself, this appropriation seemed to me evidence that even a club steeped in the African American jazz tradition was open to, and accepting of, non-American influence. If this was the case, then perhaps American jazz itself could be experienced as more culturally inclusive than many of its commentators had led me to believe? Harley, it might be noted was, despite his Scots inspired trappings, nonetheless a proud citizen of Philadelphia, promoting the image of the Liberty Bell wherever his travels took him.

Beyond borders of national identity

Such observations led me to examine the nature of my own, experientially informed, creative expression before embarking on realising the published works. I evaluated my active and passive musical upbringings: from the songs of childhood; to classical studies on violin and guitar; to my involvement with jazz and popular music. Whether passively engaged as a listener, or actively as a musician, these combined experiences began to coalesce in the quest for a more holistic approach to musical expression. Where previously I had compartmentalised musics of different discipline and genre, I attempted to find common threads between them, and to merge aesthetic divergences. I also considered the communities that had brought me up, those that I had sought out and those that had sought me out. Relationships to family communities, circles of friends, professional networks were all considered in forming a conception of identity that might be creatively represented through my music.

Rather than identifying myself within the frameworks of jazz, classical or popular music, or as either a Scandinavian or a Scottish musician, my goal was to recast myself creatively as an amalgam of all of these and more – the only constants throughout this process of re-evaluation were the vehicles-for-expression of musical composition and my chosen instrument, guitar.

Foundations in past experience

This was not an entirely new creative direction, having in my 20s made various attempts at fusing a variety of musical disciplines. In 1996, for

example, I was commissioned to compose and perform for Louis Andriessen's Meltdown Marathon at London's South Bank Centre. The work employed classical bassist Lucy Shaw and rock drummer, Simon Pearson to collaborate with me on a through-composition that drew on our musical playing disciplines and, in deference to Andriessen, sought to blur boundaries between 'high' and 'low' arts. Although critically well received on its premiere, the compositional intent behind the work represented at that time a creative stepping-stone more than any conscious manifesto. Many of the compositional techniques developed at this time were later included in fulfilling my commissions for film and television, perhaps most directly in Kirsty Wark's 1999 documentary, 'Building a Nation', for BBC.

Up to the point of embarking on the preparatory phase of the published works, there had been clear separation between the music that I performed as a composer and that which I performed as a jazz guitarist, with little overlap between the two disciplines: the former an unfettered opportunity for musical imagination and innovation; the latter an exercise in refinement within the parameters of genre and style.

In writing, performing and recording the three albums under consideration, I attempted to weave together technical and aesthetic elements from a broad base of musical experience. Underlying guitar parts were largely through-composed to reflect classical practice, overlays and improvisations were extemporised and stylistically drawn from both jazz and rock influence. Saxophone and trombone parts were again through-composed and melodically designed to convey my reverence for the evocative narrative present in the work of film composers such as Ennio Morricone (b.1928), Vladimir Cosma (b.1940) and Nino Rota (b.1911 – d.1979), although with sufficient opportunity built in for individual expression by the players. A wide variety of sounds and rhythms from other ethno-cultural sources were supplied through the inclusion of the eclectic, trans-continental instrumental arsenal employed by percussionist Signy Jakobsdottir.

Conclusion

As I have observed in this chapter, jazz has been an integral part of the European cultural landscape almost from the moment of its emergence as a distinct musical genre. Having initially contributed from its folk and classical cultures to the melting pot that gave rise to jazz in its American birthplace, Europe has welcomed back the hybridised results of this musical marriage, first by way of its cultural import and subsequently through its harnessing as a creative language that goes beyond America.

This reimagining of the musical vernacular and ‘true’ essence of jazz has created divisions between those who claim guardianship over the genre’s American heritage and those developing new musical approaches on ‘new’ European frontiers. In parallel with discussions on the historiography of jazz, authenticity is dependent on the perspective of the commentator.

In embracing and reinventing the jazz discipline to its own creative ends, a non-American canon is being imposed on European jazz by both industry and commentators, one that risks similar charges of essentialism as have historically been applied to American jazz. In examining the dominant interpretation of Nordic Tone, the ethnicity of its practitioners, intertwined with the influence of their country of origin’s national heritage, is routinely given prominence when contextually distinguishing its sound – where in practice Nordic Tone is the result of ethnic and cultural fusions as various as those which spawned early American jazz. Where themes of national identity doubtless have their part to play in creative identity, jazz remains at its heart a multi-cultural and cosmopolitan music, borne of hybridity and adaptable to change.

IV. Composition and collaboration

Collaborative practice

This chapter will discuss themes of creative and collaborative practices in jazz. States of conflict and interdependency between the individual and the collective will be examined in relation to jazz composition and performance. It will be observed that the culmination of individualised technical and contextual musical learning takes place within tensions between the stylistically framed expectations of the ensemble and its audience and the creative will of the individual.

Instrumental demarcation and 'role-playing' within stylistic parameters will be explored before making observations on the benefits and challenges of cross-genre musical collaborations employed in the realisation of the published works. The absorption by jazz of influence from other genres and styles in the musical firmament will be discussed in terms of the demands of a hybridised technical approach and the maintaining of perceived authenticity as it relates to the idiom.

The individual and the collective

This privileging of free individual expression was coupled with a deep commitment to community and collectivity. One's 'right to be an individual' jazz subject was always bound up with one's loose involvement with a collective. (Lewandowski 1996:104)

As cultural practice, jazz promotes collectivity and individualism on equal footing. While celebrating the unique acumen of the individual, the ensemble's performance is nonetheless reliant on its members working as a unified entity with "respect for and recognition of social collectivity" (ibid. 1996).

In the context of the formal jazz performance tradition of 'head' (statement of melody) and 'soloing choruses' (improvisation over the established harmonic structure), ensemble members are required to function within the rigours of

musical composition and arrangement, while at the same time remaining both reactive and proactive within the sphere of collective improvisation. A common mishearing by the listener is that jazz improvisation focuses on a 'spotlight soloist', with the remaining ensemble providing merely the role of a backing band, akin to a quasi-karaoke performance. Where examples of this model might be experienced when listening to novice ensembles, jazz at any level of advancement involves continuous collective improvisation – indeed the 'spotlighted' soloist is dependent on a reciprocally creative environment within which to operate, or to engage in "saying something" (Monson 1996; Berliner 1994). The act of improvising is thereby a common factor in both individual and ensemble practice.

The jazz ensemble is, in the ideal, a generous network – one of responsive sensitivity and musical camaraderie. Musical problem solving is individually approached towards the common good of the performance from perspectives of ensemble and audience satisfaction. As much of the individual musician's technical development is achieved in isolated practice, bridging personal and collective musical conception can pose challenges. In the absence of 'play-along' materials, improvisation is rehearsed within imagined rhythmic and harmonic spheres before presentation in actual ensemble situations. These spheres of imagination are governed by the musicians' individual listening and performance experiences, deductive processes and aesthetic tastes, all of which differ significantly between musicians. The resultant 'alchemy' that occurs in the crucible of ensemble performance is thereby a tapestry woven of highly personalised strands of experience and musical aims in an often "uneasy relationship between structure, jazz and the people who perform it" (Hatch 1999:77).

Communication of experientially informed structural aims or aesthetic and stylistic aspirations between ensemble players is achieved through mechanisms refined across the span of the genre's history. Jazz's mechanisms of ensemble communication, often as subtle as a nod-of-the-head or a facial expression, provide universal points of reference in an otherwise individualised environment, where "conscious and non-conscious

processes ... operate simultaneously, producing a tension between individual performance and awareness of the other musicians” (Seddon 2005:1).

Instrumental demarcation: frameworks and functions

It is the nature of the musical instruments primarily associated with the jazz ensemble, and the demarcation of their roles within the group, that has largely informed the genre’s timbral, compositional and improvisational foundations (Martin and Waters 2009). These roles can be observed in small combo performances throughout the music’s history and across its platforms of performance: the bass player providing pulse and aural clues to harmonic navigation; the drummer providing rhythmic subdivision, marking sections and adding texture; the pianist or guitarist providing the dual roles of ‘fleshing out’ harmonic structure and adding melodic decoration; the ‘horn’ player or vocalist supplying melody and leading from the front. Here another tension exists between the fulfilment of the traditional role associated with a musician’s chosen instrument and their desire to expand the boundaries of its application. Undoubtedly these roles are ever evolving, not least through instrumental electrification, amplification and applied technology, but even in this new century they still remain typical.

This is not to say, however, that the tenets of jazz cannot also be convincingly achieved on other instruments or through the application of music-technology, although often the roles ascribed to non-standard instruments pose challenges in their integration. As seen in the work of, for example, Jaga Jazzist, Esbjörn Svensson Trio and Farmer’s Market, their deployment often demands a rethinking of existing, traditional roles within the ensemble to effectively accommodate new timbral sonorities and technical capabilities.

Individualism within the collective

There is a drive for individuation within a social group in which acceptance by others and of social norms is tempered by a need for individual self-expression and personal development. (Humphreys, Brown and Hatch 2003:8)

Personal identity in music has long been a subject for academic interest and research (MacDonald and Wilson 2005). Where the performance of jazz is undeniably a 'team effort', its musicians strive to assert their individuality over fellow practitioners. This individuality is constructed through the sum of learning, comparative critique, "floating ideas" (Humphreys et al. 2003:8) and musical experimentation. The musician's individuality is seen as not only as key to taking ownership of the music, but also as a means of generating a memorable persona within the community to attract both artistic kudos and employment.

Developments in the traditional stylistically informed instrumental techniques have been necessitated through ever-evolving reinterpretations of the genre. Individualism in technical approach, often by virtue of informal or autodidactic musical training, has been the response to these demands throughout the music's development.

The informed listener has, for example, only to hear a single note played to identify it as having originated from the trumpet of Miles Davis (b.1926 – d.1991) or Clifford Brown (b.1930 – d.1956). It is thereby also the case that an ensemble's signature sound is defined in the combination of its individual members, as can be experienced when listening comparatively to, for example, specific incarnations of The Count Basie Big Band to The Duke Ellington Orchestra.

The deputy and the journeyman

Jazz ensembles are often subject to a relatively frequent turnover of individual players within line-ups compared to those in other disciplines. There are few instances of a fixed-personnel jazz ensemble that challenges the longevity record of The Rolling Stones, by example. This is in no small part due to the nature of the industry in which the jazz musician operates, one of many paymasters and therefore complex diary management and conflicting commitments.

The phenomenon of the 'depping' or deputising is largely unique to the jazz world, made possible by a common, yet diversified, musical training amongst its musicians, and the emphasis on individuality within the collective. It is often the musical vagaries introduced by the 'dep' that can spark creativity and enliven the performance in a jazz ensemble setting. Any new player has a direct effect on the overall sound of the ensemble and the reactive responses of the individual musicians within it. One need only attend a performance by a 'journeyman musician' with a local 'pick-up' band to appreciate this phenomenon.

Composing for the collaborative ensemble

In contrast to the collective reinterpretation of standard jazz repertoire that remains the cornerstone for ensemble performance, the composition of original material affords the musician a 'blank slate' on which to create. The established formal and harmonic structures prevalent in repertoire from 'The Great American Songbook' or its Be-Bop re-workings can be readdressed or simply discarded in favour of less standard materials over which to introduce melody and improvisation. Similarly, the rhythmic underpinning of 'standardised' jazz can be substituted by less stylistically framed metre and subdivision.

It is relatively unusual that jazz ensembles compose collectively, with the writing duties commonly entrusted to an individual member. Collective arranging is, however, more commonplace as a means of combining individual instrumentalists' expertise towards the common end. From experience, most small ensemble composers stop short of notating drum parts or stipulating chord voicings to the pianist or guitarist, such detail generally being left to the discretion of individual collaborators. Instead, the short-score format of a 'lead sheet' detailing tempo, time signature, melody and harmonic structure is presented to the ensemble for collective interpretation and formal shaping, thereby making use of collaborators' skill sets acquired from experience of playing standard repertoire.

Often the composer will act as 'editor' during the process of collective arranging (Hodeir 1956:176), a role assumed by virtue of being the primary creative instigator. Fully notated arrangements are generally only deemed necessary when working in extended ensembles - by example big bands or in orchestral settings - where injudicious choices of voicing or voice-leading can have musically undesirable consequences.

The individuality of players' technical approach and sound can on the one hand enrich and on the other constrain the choices available to the composer: a particular player may, by example, have strengths in areas of originality of timbre but not in range and technical dexterity; another may be inspired by being pushed to the limit of their technical ability or, conversely, stifled. The composer's role is thereby often more akin to that of the facilitator than that of dictator in maximising the musical success of the sum of the ensemble elements.

Outside influence

By now, of course, jazz is considered by many aficionados to be a "pure" form that has itself in combination with classical music engendered the hybrid that is often called "third-stream" music or "third-stream jazz." And jazz combined with rhythm and blues (or according to some, funk) has engendered "fusion" or "jazz fusion." The concept of "belonging" is clearly evident here, for third-stream music is certainly not claimed to be a kind of classical music by the classical crowd, but jazz buffs are usually willing to claim it as a form of jazz. (Stross B, 1999:265)

As a genre, jazz has consistently evolved through the interaction with, and absorption of, elements from other musical cultures. Following the rise to popularity of Rock and Roll and its many offshoots, jazz musicians have been economically encouraged to perform music beyond the confines of their own idiom. This practice has resulted in the 'feeding back' from other musical genres on their return to the jazz platform. Collaborations between jazz musicians and those of other training and discipline are increasingly commonplace, as is the phenomenon of the musician of hybrid discipline. Such collaborations can be heard in a diversity of settings from Fusion

(Meeder 2008) to 'Third Stream' (Schuller 1986). Whether fusing elements of other distinct genres with jazz as in the cases of Jazz-Rock or Jazz-Funk, or in the coining of any other term to describe the space or overlap between genres, jazz has become increasingly hybridised in both style and practice.

With such hybridization comes argument over cultural authenticity (Carner 1991) – not simply in relation to the imagined cultural authenticity that underlies jazz but also to themes of authenticity surrounding the genres to which it is being 'married'.

The creative challenges in engaging with established or evolving hybridised forms of jazz are present both in their performance and their reception. As musical collaborators do not necessarily share similar experiences of musical training or aesthetic alignment, divergences in the understanding of musical communication and presentation are often introduced; and where there is a perceived opportunity to conjoin audiences from opposing genre-worlds there is equally a risk of alienating both.

Working across genres can either be conducted in an attempt to preserve the authenticity of the constituent parts towards a hybridised whole, or by blurring the boundaries that delineate these authenticities, in creating 'hyper-genre' music. The choice of which path to take is often dictated by the outlook of the creative collaborators involved or, more cynically perhaps, by the perceived or actual demands of the destination marketplace.

Chapter reflection

Collaborative practice to a great extent defines the creative musician's career. Only the 'bedroom-musician' sidesteps the necessity to engage collaboratively with fellow musicians, the supporting industries and the general public. Developing mechanisms for effective partnership is a key requirement at every stage of creative development: whether between student and teacher; amongst ensemble members; the wider music community; the supporting industries of media and retail; or between artist and audience. For the purposes of this commentary, my focus is limited to themes of creative collaboration as they pertain to the published works.

The underlying democratic principles present in small-group jazz practice demand an arguably broader approach to creative collaborative awareness than is the case in many other types of musical performance. Where the orchestral or big band sectional player is slave to notation, section leader and conductor, small ensemble performance is the sum of individualised, yet responsive, input by its membership. Responsibility is both individually and collectively taken for the elements of melody, harmony, rhythm and dynamics that combine in the ensemble's musical artefact. Successful realisation of the artefact relies on interdependency and trust between the music's performers, a delicate balance of leading and following, 'saying something' and listening.

Speaking the jazz dialect: a borrowed vernacular

During the 'apprenticeship' years of my 20s, I played in numerous small ensembles with various instrumental line-ups. In duo, trio or quartet settings, the role of my instrument, and therefore my musical approach, had to be adaptable to the demands of circumstance.

Collaborative practice was, during these years, often stylistically framed through playing in the manner of my musical mentors or idols. I looked to the examples of Wes Montgomery (b.1923 – d.1968), Joe Pass (b.1929 – d.1994), George Benson (b.1943) and latterly John Scofield (b.1951), Bill Frisell (b.1951), Pat Metheny (b.1954), and Wayne Krantz (b.1956) in

attempting to navigate the situational demands of musical collaboration – as if asking what these eminent guitarists would have played in similar circumstances, and approximating musical answers accordingly. Fellow ensemble members were often taking a similar approach and the result seemed at times akin to each of us taking a character role in a quasi-theatrical production. Our mentors and idols had attained perceived perfection in their approaches to the musical demands of ensemble interplay and our highest aspiration was, in a sense, to present a convincing homage.

The emulation of tone and musical paraphrasing of ‘the masters’ has been embedded in the practice of ‘paying dues’ in jazz since the genre’s emergence. By example, in a master class with guitarist Frank Gambale (b.1958), he suggested that I focus on absorbing the playing styles of five guitarists, in the hope that the resultant blend would afford me my ‘own’ sound. Where this recommendation was no doubt laced with an element of humour, the model nonetheless had resonance in my experience of accumulating technical and musical approaches from a wide range of jazz’s past masters en route to discovering my own voice in the music.

In search of freer expression

It was not until discovering an interest in Free Jazz, through hearing the music of Ornette Coleman, Evan Parker, Keith Tippett and others, that I began to strive for a greater degree of individuality in my approach to collaborative consideration and technique. The roles traditionally ascribed to specific instruments were challenged in this music. In the absence of ‘traditional’ formal and harmonic structure, instrumentalists were free to cross boundaries of expectation and demand, affording a more immediate opportunity for self-expression through a less contextualised and referential musical approach. In my late 20s I began attending Free Jazz sessions organised by double bassist Lindsay Cooper (b.1940 – d.2001) and, some years later, a weekend master class with Keith Tippett (b.1947) and Paul Dunmall (b.1953). These and similar experiences encouraged reappraisals of both my own playing

style and of collaborative practice that were to have significant impact on the conception and realisation of the published works.

I realised early in the process of these reappraisals that finding a truly individual voice on the guitar could not be achieved in isolation from the act of composing. The evolution of the guitar, both pre and post-electrification has witnessed nigh-on exhaustive approaches to the instrument's playing by musicians as diverse as Freddie Green (b.1911 – d.1987), John Scofield (b.1951) and Derek Bailey (b.1930 – d.2005). There seemed, on the face of it, little that could be added to the language of guitar except within the frameworks of original composition and a 'bespoke' performance ensemble.

The musical laboratory

In identifying musicians with whom to collaborate on the published works, I sought out instrumentalists that demonstrated diversity in musical training and playing style. As it was my intention that the ensemble should take influence not only from the jazz idiom but also from contemporary classical, popular and traditional music worlds, musicians of hybridised discipline were key to my requirements. Additionally, I was drawn to involving musicians from hybridised ethno-cultural backgrounds so as to both support and enliven themes of transnational heritage and cosmopolitan zeitgeist while at the same time avoiding any single nationally imagined focus within the music. My final requisite was to present a gender balance within the ensemble that would be more equitable than is normally the case within the jazz world, if indeed not most sectors of the music industry.

The preliminary phase, ahead of the published works, involved a period of musical development with saxophonist, Susan McKenzie. Her post-graduate jazz studies coupled with an underpinning in classical, and in particular contemporary music, fulfilled my remit for multidisciplinary approach, affording compositions to be developed beyond the jazz idiom. Susan's facility for extended technique on the soprano saxophone made possible the use of compositional textures and timbral qualities not generally experienced in the jazz setting. Several months of rehearsal time were devoted to developing

hybrid approaches to collaborative practice across our respective genre-backgrounds.

On recording our debut EP (*Birdsongs*, 2003), featuring the duo with additional found-sound and electronic programming provided by my long-time studio collaborator Fred Parsons, we were invited to prepare a concert performance for promoters Assembly Direct. For the live project percussionist Signy Jakobsdottir was approached to join the ensemble on percussion. Signy had trained in 'world music' in San Francisco with foci on South American and Gamalan percussion and had collaborated on a wide array of interdisciplinary and cross-genre projects. Her Icelandic/Scottish background and American education also fulfilled my aspirations for culture and gender diversity within the ensemble, and she brought a fresh sensibility and outlook to our musical process and methodology. Bassist Ewen Vernal was conscripted to complete the quartet. Ewen had worked with artists as diverse as Deacon Blue, Capercaillie and Hue & Cry, and despite, by his own admission, being neither adept at reading musical notation, nor feeling particularly comfortable within the jazz idiom, his aurally based musicality made him an unusual and exciting choice. That choice was validated when, due to other commitments that prohibited rehearsal, he successfully memorised the concert set through listening to a CD of the music in his car, en route to our first concert together.

This first concert was well attended and positively received, leading to offers of a number of further performances by the promoters. The core ensemble line-up was adjusted to include Australian trombonist, Chris Greive in the place of Ewen Vernal whose busy professional schedule compromised his availability. Invited musical collaborators, including Indian violinist Krishna Sree Kumar, Polish concert harpist Alina Bzhezinska and Scottish electronica producer Fred Parsons, were a regular feature at subsequent concerts, and through compositional and improvisational experimentation, the blueprint for a first studio album was gradually conceived.

The group's first full-length album, *Charm*, was recorded in 2004. The self-funded album drew on diverse influences that included a traditional Norwegian lullaby to the free improvisations of Coleman and Tippet alongside

excursions into less ordinary time signatures and textural sound-worlds. Despite representing the germinating seed for the subsequent published works, this first album enjoyed little commercial or critical success. Although finding solace in elements of individual and ensemble performance, I was of the opinion that the album lacked the focus that I believed was demanded by a 'legacy-recording'. Compositional and collaborative cohesion that had been effective on stage did not translate convincingly to repeat listening, and much of the creative spontaneity that had been enjoyed in the live setting sounded to me 'forced' and 'self-conscious' on the completed album. Moreover, I felt that my compositions had fallen some way short of providing a fertile ground for individualised expression by the ensemble's members.

In Perpetuity

With financial assistance through commissions from the Performing Rights Society Foundation and the Scottish Arts Council, the group's second album (and first of the published works under discussion) was realised in 2006. In the aim for greater cohesion, an attempt was made to compose material for the album more holistically, affording the listener a sense of narrative (albeit abstract) across the individual pieces. Musical design was approached with the album as a whole in mind, rather than in the piece-meal fashion of the previous album. I made the decision to include a string quartet in the hope of strengthening this holism, by bringing a timbral consistency to the work, additional to that provided by the group's core players.

The Edinburgh Quartet were invited to participate in the recording of the album alongside the now established line-up of guitar, saxophone, trombone and percussion. Seven pieces for album inclusion were composed and once finalised, complementary string arrangements were devised. As substantial elements of dynamic musical arrangement would be left to individuals in the core line-up, I deemed it prudent to provide fully arranged string parts in order to address the string quartet's limited experience of musical improvisation within the desired idiom.

This dichotomy of approaches, scored and sketched, presented as many obstacles as it offered solutions. Song structures became rigid, with extemporisations by the group's individual musicians having to comply with the framework of predetermined string parts. In live performance situations, the core ensemble had been used to taking considerable liberties with musical form and structure through relying on collective and creative problem solving in support of individual free will. With the addition of string arrangements, structural and formal frameworks became fixed.

Although harmonic structure had always underpinned compositions for the ensemble, the ensemble's individual musicians were given considerable freedom to substitute, invert, expand or reduce the materials therein, as they deemed appropriate. Through this individually interpreted, collective approach, harmonic considerations could be adjusted to complement the melodic themes or variations. The addition of scored string arrangements also introduced fixed harmony that required more prescriptive and considered navigation.

There were both pros and cons to this new format. On the one hand, clear knowledge of each composition's harmonic construction afforded a more design led approach to improvisation – melodic ideas could be conceived to interact specifically to a predetermined harmonic structure, rather than being adaptive to an equally improvised backdrop. On the other hand, if improvisational focus was lost, or a melodic idea was presented that was less secure within tonality of the piece, the harmony could no longer accordingly 'self-adjust'.

Differences in training between the band and the string quartet also presented issues. From 'counting in' to rehearsal technique and etiquette, these differences had to be addressed through devising common mechanisms of communication. Both units, the core-ensemble and the string quartet, had highly developed ensemble-playing empathies, but attempting to make a whole from the two was perhaps the greatest challenge of all. It had always been the intention to achieve a sonic integration between the two ensembles

and it was, in hindsight naïvely, assumed that this would happen naturally through rehearsal and recording processes.

Due in large part to budgetary restrictions and individual musicians' availability, rehearsals were few in number and short in duration. It became clear that recording would have to be approached from a multi-tracking perspective, with various elements recorded separately and overlaid – guitar and percussion, then saxophone and trombone, and finally string quartet. This approach, although seemingly at odds with original holistic intentions, allowed for clarity in the overview of production and gave the opportunity to 'shape', edit and refine the music throughout the recording process.

The combined ensemble gave only two performances, neither of which reached the potential that had been realised in the controlled environment of the studio. Having relied on step by step layering of the different instrumental elements in the recording process, specific directions could be given for each musical section. These sections could then be listened back to, appraised, adjusted, re-recorded and ultimately edited until they dovetailed with what had already been recorded by the rest of the band. This level of control and overview were difficult to achieve in live performance due to limited rehearsal time, with the collaborative process being compromised by the two ensembles often reverting to type, both in terms of stylistics and discipline.

New:Happy

In preparing for the follow-up album, a major shift in focus was necessitated. The departure of Susan McKenzie on the completion of 'In Perpetuity', and her replacement on subsequent live performances by tenor saxophonist Konrad Wiszniewski, had brought a distinctly more jazz-rooted element to the music. Having bypassed a classical training in the exclusive pursuit of a jazz education in Scotland and the USA, Konrad's approach was defined by his jazz studies and the contextual awareness that surrounded them. Equally adept at sectional playing through his experience with big bands, including European Youth Jazz Orchestra and the Scottish National Jazz Orchestra, his improvisations demonstrated a high level of refinement within the jazz

conception. As the musical balance had shifted jazz-wards, it was decided that trombonist Chris Greive's lower register, bass responsibilities should be given over to a double bassist so as to free him up for a more traditional sectional role alongside Konrad.

In identifying a bassist to complement the existing band members, an approach was initially made to Eberhard Weber to collaborate on the recording of a new album. Having long admired his work both as a solo artist and as a member of the Jan Garbarek Group, it was anticipated that his European musical sensibilities would offset Konrad's more American rooted sound, to more sensitively reflect the ensemble's cultural positioning. There were also the added attractions of Eberhard's international standing and the considerable professional experience he would bring to the creative and recording processes. After listening to our previous recordings, Eberhard expressed firm interest in collaborating, with recording schedule and fees subsequently discussed and agreed.

Funding was sought and partially secured through the Scottish Arts Council and recording dates were timetabled. In the meantime, Eberhard had stopped responding to attempts at communication and it appeared that the collaboration had stalled (many months later the sad news was relayed that he had suffered a debilitating stroke and was unable to play "even the simplest wedding gig"). As the album material had started to take shape and recording dates had already been fixed, the net for a bassist was cast further afield. On Eberhard's 'Myspace' page I stumbled upon the Danish bassist, Eva Malling. After some research it was established that she had studied with another of my European jazz idols, the late Niels Henning Ørsted Pedersen. Contact was made solely on the basis of hearing audio clips on the Internet and she agreed almost at once to be involved. As her availability was limited, it was agreed that the bass would be recorded in her home city, Copenhagen.

The ensemble set about recording the album material in her absence. Due to space restrictions in the studio, guitar and percussions parts were recorded simultaneously ahead of brass, woodwind and overdubs. This process was significantly more successful in terms of cohesive interplay than had been

achieved on the previous recording, leading to a greater degree of collaborative empathy, ensemble dynamic and 'live feel'. An interesting, if challenging, dimension to the process was leaving space for a bass player whom none of us had ever met or worked with. The resultant sparseness in individual playing is, I believe, one of many positives to emerge from the processes employed in the album's recording.

Having family ties to the Danish band Efterklang, I secured access to both their studio equipment and the services of their engineer and band-member, Mads Brauer. On arrival in Copenhagen it was decided that, rather than record in their studio, the livelier acoustics of Eva's church-hall rehearsal space would lend greater ambience to the recording. An ad hoc studio was erected in situ, with ambient and close microphones in the hall and a control room in the church vestibule. Two takes were recorded of each track and on return to Scotland edits were made ahead of mixing and mastering by co-producer, Calum Malcolm.

Following the release of *New:Happy*, Eva Malling joined the ensemble on two short tours and a number of jazz festival appearances, bringing a presence to the band that resulted in her being invited to become a permanent member.

A Box of Monkeys

Having received substantial and enthusiastic press interest and radio play for 'New:Happy', I was keen to quickly follow up on its success with a new recording. As collaboration had been central to the project since its earliest incarnation, singer Anneke Kampman and dub-step producer Gavin Hislop were invited to participate on the forthcoming 5-track album.

The choice of collaborative participants once again had significant impact on creative methodology and approach. Gavin's programmed 'beats' were densely constructed, forcing Signy to re-evaluate her space within the ensembles sonic make-up. Where previously she had been responsible for providing rhythmic propulsion and 'groove', her role now became more textural and tonal in nature. This switch in focus was not accepted without

question, but the transition allowed Signy to move into the realms of melody, texture and cross-rhythm. Similarly, the strength of Anneke's vocal lines subjugated the woodwind and brass of Konrad and Chris to a supporting, harmonic role. This transition was more troublesome, resulting in some material being cut from the album due to both ineffective writing and performance issues.

Pre-production of the album involved mapping out programmed 'beats' alongside guitar guide tracks. In the studio, percussion was then added ahead of brass and woodwind being recorded simultaneously. Eva Malling then joined us from Copenhagen for a two-day studio session. Finally, vocals were recorded in a single session ahead of two days of editing en route to mixing and mastering, again by co-producer Calum Malcolm.

The recording process combined approaches employed in the previous two albums in an attempt to respectively build on and circumnavigate their perceived successes and failings. Again the material was well received although, as ensemble members had by now become increasingly busy with other professional engagements, performances were scarce (albeit sold out and enthusiastically received when undertaken).

Progressive foci of the published works

Each of the three albums was given an additive focus. Whether by featuring a classical string quartet, blues harmonica, programmed electronica or human voice, each of these devices broadened the ensemble's sonic palette and, at the same time, demanded the rethinking of core members' identities within the music. It was hoped that these demands would encourage the ensemble members (myself included) to 'think bigger' than simply in terms of what kind of musician their environment perceived, or expected, them to be. There was, in short, no attempt to compose or perform music within any finite parameters of nationalist expression, local or global scene, style or genre. The music was intended to reflect the intricate musical and sociological make-up of the collaborating individuals, towards a unified sound that occupied its own space in the world of music.

Where critics on both sides of the North Sea (and further afield) have ascribed nationally framed identifiers in the published works (see appendix B), these serve at best as essentialist foci on single strands of a densely conceived musical tapestry. Such examples of 'tunnel vision', I felt, fell short of demonstrating a holistic appreciation of the cultural variety of individuals involved in the music's making. There appeared to be a lack of vocabulary amongst many critics and commentators in the discussion of music beyond the parameters of direct cultural comparison or stereotype, and one could only trust that the general public, for which the music was ultimately intended, was less prescriptive in its reception.

Conclusion

As explored in this chapter, the jazz musician occupies the space between the individual and the collective. 'Saying something' from personal experience while contributing to the creative unity of the ensemble are not easily negotiated, calling as they do on the continuous development of listening skills and contextual experience alongside technical ability. Notwithstanding the assimilation of musical education and the familiarisation with history and recorded legacy, it is in the practical application of this learning, through interaction with other musicians, that the jazz musician comes into being. Each performance situation demands a different approach. As the playing of jazz is both reactive and proactive, the balance and nature of these considerations are dictated to a large degree by the actions of other individuals within the ensemble.

Such skills are typically honed through meeting the challenges of working in an unstable professional environment. More than is the case in most other musical genres, a greater freedom of movement exists amongst jazz musicians, whether as observed in the examples of 'journeyman musicians', 'pick-up' bands or the practice of 'depping'. Varying ensemble personnel is coupled with the need to adapt to the specific demands of jazz's many levels of formal and informal reception within an economically challenging industry, calling on a complex array of interpersonal skills.

By virtue of the genre's improvisational underpinning, the jazz musician also occupies the space between part-player and composer. Where one might compose generically for an unspecified ensemble, it is not until experiential knowledge of one's collaborators is gained that compositional intent can be realised with any predictability. Only through collective rehearsal and performance do the musical personalities of collaborators become apparent, providing the opportunity for these to be maximised through the compositional process.

The performance personalities of musicians are manifested in many different and highly nuanced ways. National, cultural and other demographically defined aspects of a musician's identity are consciously or unconsciously amplified or circumnavigated in attempts either to deliver intentions of musical 'honesty' or to take on a different persona, as that of a stage actor. The musician is caught again between the fault lines of the music industry, often ambivalently grappling with the desire for personal expression and fulfilling the demands of the entertainment business. The quest for authenticity here is therefore manifold in its pursuit: the desire for authenticities in personal (or other) cultural representation through musical performance, and the delivery of genre and stylistic authenticities within the framework of audience expectation.

Conclusion

In presenting the themes of historiography, community, transnationalism and collaborative practice as they inform creativity within the scope of the published works, a degree of overlap between topics has been unavoidable. Individual themes inevitably inform one another, but have been presented here sequentially simply to facilitate the framing of this study. Given the limitations highlighted in the review of single-focus studies of history and identity, we need to reassemble them as a synthesised whole. In seeking to identify and evaluate the specific nature and roles of national identity and community belonging as applied to self-expression within the context of genre, this thesis directs its focus on individual and collaborative experience based processes leading to the production of creative artefact.

The published works contribute to knowledge through their unique actualisation of the thesis themes. The music presented on the albums under discussion responds directly to the author's specific historically, nationally, culturally and socially framed habitus while, at the same time, having been composed and performed ostensibly within the genre-boundaries of jazz. In their international critical reception (see appendix B) commentary has more often than not been framed within the thesis themes. This thesis thereby documents and unpacks the journey of the published works from conception through to public reception, while examining their position within the wider context of the jazz genre.

Both the published works and this thesis thereby give insight into the frictions that exists in pursuing an individualised musical identity within a collectively constructed genre narrative. Although rooted in jazz practice, the works draw on an array of musical influences, informed by the composer's exposure to culture and technical training, resulting in a discrete stylistic hybrid that draws as much on emerging cultural trends as from the historical legacy of jazz. Rather than presenting non-jazz music in a jazz style (as in the example of The Bad Plus), the albums have sought instead to tread a more holistic path

by pointing away from the expectations inherent in genre classification towards a hyper-stylistic sum of their parts. This has been achieved to varying degree at every stage of the music's conception, performance and production: in song form and stylistic framing; musical arrangement and instrumentation; playing techniques; recording and mastering approaches; visual representation and packaging; and, finally, in the press and marketing of the published works.

The works are perhaps best described as snapshots of experience at the time of their realisation – snapshots in which the themes of this thesis coalesce on conscious and unconscious levels in creative responses to an understanding of the artist's environment. These responses distil cultural memory and experience, and are realised within the contexts of social and historical situation. Opinion and belief crystallised through cultural exposure, musical training, and social and professional interaction all combine in the formation of an unwritten manifesto underlying each of the published works. By revisiting the works through the rigours of academic study these processes are made more tangible.

Although not originally conceived within the framework of the thesis themes, discussions surrounding the published works demonstrate their significance to evaluating the outcomes of creative process. The simultaneous isolation and comfort of cultural 'otherness' emerges as a common thread throughout. Engaging with an adopted musical genre in an adopted country of residence gives rise to both problems and solutions. If music is a reflection of human experience, then how, having enjoyed a socio-cultural upbringing so markedly different to the originators of jazz, can authenticity in its performance be achieved? If national identity is a governing factor in musical syntax and 'tone', how is it personally manifested in a cosmopolitan working environment away from 'home'? These questions highlight an often-discomfiting desire for acceptance in musical and social circles.

In finding answers to these questions, this thesis argues for approaches to history, narrative and cultural identity that are more inclusive than those traditionally employed. The rationalising of trope, stylistic succession and

cultural identity serves to render jazz both insular and exclusive. If we accept that the genre has, since its early days, been global in scope and that the development of its language and syntax has taken place rather more horizontally and in overlap than is suggested by the received progressive 'time-line', then boundaries of authenticity and style begin to blur. If we also accept that national identity can no longer be taken as the manifestation of cultural essentialism, but rather as an evolving representation of geographically defined cosmopolitanism, then cultural boundaries are also relaxed and redefined.

In this imagining, the performer's creative identity can be seen as an individualised culmination of personal experiences that transcend national borders and cultural boundaries. The musician's work becomes a 'scene' in itself, populated by collaborators and listeners – a scene that, nonetheless, intersects and cross-pollinates with real and imagined communities around it. The published works were positioned simultaneously within and beyond an imagining of the jazz canon by drawing on that genre's heritage, but at the same time taking musical inspiration and influence from surrounding culture. Rather than representing an attempt at stylistic fusion, the intent was in to supra-stylistically synthesise the individual and collective experiences of the composer and ensemble members.

The published works were realised during a time of upheaval in the traditional mechanics of the music industry. Recording formats were in flux, with the transition from 'hard copy' to 'virtual', and marketing was moving from traditional models to encompass emerging platforms of social networking. Internet dissemination, marketing and communication allowed cultural artefacts to be globally consumed and shared with ease, leading to a decision to migrate recorded output from Linn Records by creating an autonomous label, Fabrikant Records. In so doing, control was regained over the production and presentation of creative product that more accurately illustrated the spirit in which the music was conceived and performed.

The making of each of the three published works represented a journey from the originator's imagination to the collaborative realisation of artefact and

ultimately, to its dissemination. On publication, or through public performance, the creative manifestations of the artist's personal experience are naturally subject to interpretive reception, coloured by listeners' individual realms of experience and criteria of appreciation. In attempts to sidestep traditional models of contextualisation and commoditisation in the release of the second and third albums discussed in this thesis, it was hoped that a greater degree of authenticity in creative message could be conveyed through 'speaking more directly' to the music's listenership – presenting the works to the public in the originators' own language rather than through one framed by third party commercial agenda. In so doing, it is accepted that the listener is as variously informed as the artist and traditional demographic essentialisms employed in the marketing of culture are questioned, if not rejected.

Although conclusive evaluations of such strategies are clearly beyond the scope of this study, the de-essentialisation of the listener through a more direct line of artist/audience dialogue than offered by the traditional dissemination industries provides a potential point of departure for future research.

Detail of the published works

[Enclosed under separate cover]

In Perpetuity (2006) Linn Records. AKD 227

Haftor Medbøe – guitars; Susan McKenzie – soprano saxophone; Chris Greive – trombone; Signy Jakobsdottir – percussion; Kenny MacDonald – programming; The Edinburgh Quartet – strings.

Engineered by Dr Paul Ferguson and Dave Hook; Produced by Calum Malcolm and Haftor Medbøe.

All compositions © Haftor Medbøe 2006.

New:Happy (2008) Fabrikant Records. FAB0001

Haftor Medbøe – guitar; Konrad Wiszniewski – tenor saxophone; Chris Greive – trombone; Eva Malling – acoustic bass; Signy Jakobsdottir – percussion; Tom McLelland – harmonica.

Engineered by Dave Hook (Edinburgh) and Mads Brauer (Copenhagen); Produced by Calum Malcolm and Haftor Medbøe.

All compositions © Haftor Medbøe 2008.

A Box of Monkeys (2009) Fabrikant Records. FAB0002

Haftor Medbøe – guitar; Anneke Kampman – vocals; Konrad Wiszniewski – tenor saxophone; Chris Greive – trombone; Eva Malling – acoustic bass; Signy Jakobsdottir – percussion; Gavin Hislop – programming.

Engineered by Dave Hook; Produced by Calum Malcolm and Haftor Medbøe.

All compositions © Haftor Medbøe 2009.

Bibliography

- Ake, D.A. (2002). *Jazz Cultures*. London: University of California Press.
- Anderson, B. (1983). *Imagined Communities*. London: Verso.
- Appelrouth S. (2011). 'Boundaries and Early Jazz: Defining a New Music', *Cultural Sociology*. Vol. 5, No. 2, pp. 225 – 242.
- Armstrong, L, (1993). *Swing That Music*. New York, NY: Da Capo Press (1st edition, 1936).
- Atkins, E.T. (2003). *Jazz Planet*. Jackson, MS: University Press of Mississippi.
- Austerlitz, P. (2005). *Jazz Consciousness: Music, Race and Humanity*. Middletown, CT: Wesleyan University Press.
- Bayat, A. (2003). 'The "Street" and the Politics of Dissent in the Arab World'. *Middle Eastern Review*. Vol. 33. Available: <http://www.merip.org/mer/mer226>.
- Behling, J.F. (2010). *Music Practices as Social Relations: Chicago Music Communities and the Everyday Significance of Playing*. Ph. D, The University of Michigan.
- Berendt, J. (1952). *The Jazz Book: From Ragtime to Fusion and Beyond*. Frankfurt Am Maine: Fischer Taschenbuch Verlag.
- Berger, H.M. (1999). *Metal, Rock and Jazz: Perception and the Phenomenology of Musical Experience*. Lebanon, NH: University Press of New England.
- Berger, M. (1947). 'Jazz: Resistance to the Diffusion of a Culture-Pattern'. *The Journal of Negro History*. Vol. 32, No. 4, pp. 461 – 494.
- Berish, A. (2009). 'Negotiating "A Blues Riff": Listening for Django Reinhardt's Place in American Jazz'. *Jazz Perspectives*. Vol. 3, No. 3, pp. 233 – 264.
- Berliner, P.F. (1994). *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago, IL: Chicago University Press.
- Breakey, B. and Gordon, S. (1997). *Beyond the Blues: Township Jazz in the '60s and '70s*. Claremont, SA: David Philip Publishers.
- Brown, L.B. (1999). 'Postmodernist Jazz Theory: Afrocentrism, Old and New', *The Journal of Aesthetics and Art Criticism*, Vol. 57, No. 2, pp. 235 – 246.
- Burns, K. dir. (2001) *Jazz* [DVD] PBS.
- Burton, W.P. (1992). *The Creation of Jazz: Music, Race, and Culture in Urban America*. Champaign, IL: University of Illinois Press.
- Carner, G. (1991). 'Introduction: Literature of Jazz'. *Black American Literature Forum* , Vol. 25, No. 3, pp. 441 – 448.

- Carr, I. (1999). *'Miles Davis: The Definitive Biography'*. New York, NY: Thunder's Mouth Press
- Cohen, A.P. (1985). *The Symbolic Construction of Community*. London: Tavistock.
- DeVeaux, S. (1991). 'Constructing the Jazz Tradition: Jazz Historiography', *Black American Literature Forum*. Vol. 25, No. 3, pp. 525-560.
- Dubber, A. (2007). *How the Brain Evolves: The Five Ages of Media*. [online] Available at: <<http://andrewdubber.com/2010/04/how-the-brain-evolves-the-five-ages-of-media/>> [accessed 2nd January 2012].
- Dybo, T. (2009). 'Globalizing Perspectives on Norwegian Jazz History'. *8th Nordic Jazz Conference: Conference Report*, pp. 150 – 160. [online] Available at: <http://jazzconference.net/archive/2009/index_files/8th_njc_conference_report.pdf#page=7> [accessed 12 December 2011].
- Evans, N.M. (2002). *Writing Jazz: Race, Nationalism and Modern Culture in the 1920s*. New York, NY: Garland Publishing.
- Feather, L. (1984) *The Encyclopedia of Jazz*. New York, NY: Da Capo Press (1st edition 1960).
- Feather, L. and Gitler I. (1999). *The Biographical Encyclopedia of Jazz*. New York, NY: Oxford University Press.
- Frith, S. (2007). 'Is Jazz Popular Music?', *Jazz Research Journal*, Vol. 1, No.1, pp. 7 – 23. Equinox Publishing.
- Garber, F. (1995). 'Fabulating Jazz', in *Representing Jazz*. Gabbard, K (ed.). Durham, NC: Duke University Press.
- Gellner, E. (1983). *Nations and Nationalism: New Perspectives on the Past*. Cambridge: Blackwell.
- Gennari, J. (2006). *Blowin' Hot and Cool: Jazz and its Critics*. Chicago, IL: Chicago University Press.
- Giddens, G. (1998). *Visions of Jazz: The First Century*. Oxford: Oxford University Press.
- Giddins G; DeVeaux S. (1999). *Jazz*. New York: W. W. Norton & Company.
- Gioia, T. (2011). *The History of Jazz*. New York, NY: Oxford University Press.
- Gitler, I. (1985). *Swing to Bop: An Aural History of the Transition in Jazz in the 1940s*. New York, NY: Oxford University Press.
- Givan, B.M. (2010). *The Music of Django Reinhardt*. Ann Arbor, MI: The University of Michigan Press.
- Godbolt, J. (2005). *A History of Jazz in Britain, 1919 - 50*. London: Northway Books.

Gold, R.S. (1957). 'The Vernacular of the Jazz World'. *American Speech*. Vol. 32, No. 4 (December 1957) pp 271 – 282. Duke University Press.

Gridley M., Maxham R. and Hoff R. (1989). 'Three Approaches to Defining Jazz'. *The Musical Quarterly*, Vol. 73, No. 4, pp. 513 – 531.

Gronow, P. and Saunio, I. (1998). *An International History of the Recording Industry*. London: Cassel.

Hatch, M.J. (1999). 'Exploring the Empty Spaces of Organizing: How Improvisational Jazz Helps Redescribe Organizational Structure'. *Organization Studies*. Vol. 20, No. 75, pp. 75 – 100.

Heffley, M. (2005). *Northern Sun, Southern Moon: Europe's Reinvention of Jazz*. Cambridge: Cambridge University Press.

Heinze J.R and Saffle MB (eds.). (2000). *Reflections on American Music: The Twentieth Century and the New Millenium*. Hillsdale, NY: Pendragon Press.

Hodeir, A. (1956). *Jazz: It's Evolution and Essence*. New York, NY: Grove Press

Holbrook, M.B. (2008). *Playing the Changes On the Jazz Metaphor: An Expanded Conceptualization of Music, Management and Marketing-Related Themes*. Massachusetts, MA: Now Publishing.

Humphreys, M., Brown, A.D and Hatch, M.J. (2003). 'Is Ethnography Jazz'. *Organization*. Vol. 10, No. 1, pp. 5 – 31.

Hyltdgaard, S.J. (2010). *Den Nordiske Tone*. Masters dissertation, Institut for Sprog og Kultur, Aalborg University, Denmark.

Jazz Radio Stations in the United States: Kunv, Wcpn, Wlrh, Wwoz, Kkjj, Wxhq-Lp, Wvtf, Ktwv, Knik-Lp, Wlfn-Lp, Wjzx, Whbb, Wkcr-Fm, Kkhi. (2010), General Books Llc.

Kalaidjian, W. B. (2005). *The Cambridge companion to American modernism*. Cambridge: Cambridge University Press.

Kernfeld, B. (ed.) (1994). *The New Grove Dictionary of Jazz*. New York, London: Macmillan Press.

Knauer, W. (2009). 'History or Histories'. *8th Nordic Jazz Conference: Conference Report*, pp. 1 – 29. Available at: http://jazzconference.net/archive/2009/index_files/8th_njc_conference_report.pdf#page=7 [accessed 10th October 2011].

Knowles, N. (2011). *A Review of Jazz Education in Scotland: A Report and Strategic Plan*. Prepared for The Scottish Jazz Federation. Available at: <http://www.scottishjazzfederation.com/> [accessed 27th January 2012]

Kofsky, F. (1998). *Black Music, White Business: Illuminating the History and Political Economy of Jazz*. Atlanta, GA. Pathfinder Press.

- Lewandowski, J.D. (1996). 'Adorno on Jazz and Society'. *Philosophy Social Criticism*. Vol. 22, No. 5, pp. 103 – 121.
- Lewis, G.E. (2008). *A Power Stronger Than Itself: The AACM and American Experimental Music*. Chicago, IL: Chicago University Press.
- Liebman, D. (Date not available). *Europe: Its Role in Jazz*. Available at: <http://www.daveliebman.com/Feature_Articles/europe.htm> [accessed 09/06/11].
- Lopes, P. (2000). 'Pierre Bourdieu's Fields of Cultural Production: A Case Study of Modern Jazz' in *Pierre Bordieu: Fieldwork in Culture*. Brown N. and Szeman, I. (eds.). Oxford: Rowman & Littlefield.
- Lopes, P. (2005). Signifying Deviance and Transgression: Jazz in the Popular Imagination. *American Behavioral Scientist*. Vol. 48, No. 11, pp. 1468 – 1481.
- Lopes, P.D. (2002). *The Rise of a Jazz Art World*. Cambridge: Cambridge University Press.
- Martin, H. and Waters, K. (2009). *Essential Jazz: The First 100 Years*. Boston, MA: Schirmer.
- Marsalis, W (1988). *Music; What jazz is – and Isn't*. The New York Times.
- McCann, P. (2008). *Race Music and National Identity: Images of Jazz in American Fiction, 1920 – 1960*. USA: Associated University Presses.
- McCrone, D. (1998). *The Sociology of Nationalism*. London: Routledge.
- McKay, G. (2005). *Circular Breathing: The Cultural Politics of Jazz in Britain*. Durham and London: Duke University Press.
- Meeder, C. (2008). *Jazz: The Basics*. New York, NY: Routledge.
- Merriam, A.P. and Mack, R.W. (1960). 'The Jazz Community'. *Social Forces*. Vol. 38, No. 3, pp. 211 – 222.
- Miell, D., Macdonald, R. and Hargreaves, D.J. (2005). *Musical Communication*. Oxford: Oxford University Press.
- Monson, I. (1996). *Saying Something: Jazz Improvisation and Interaction*. Chicago, IL: The University of Chicago Press.
- Morton, B and Cook, R. (2011). *The Penguin Guide to Jazz*. London: Penguin Group.
- Nicholson, S. (2005). *Is Jazz Dead? (Or Has It Moved To A New Address?)*. Abingdon: Routledge.
- Nkosi, L. (1966). "Jazz in Exile." *Transition*. Vol. 24, pp. 34 – 37.
- O'Meally, R.G. (ed.) (1998). *The Jazz Cadence of American Culture*. New York, NY: Columbia University Press.

- Parsonage, C. (2005). *The Evolution of Jazz in Britain, 1880 - 1935*. Aldershot, Hampshire: Ashgate.
- Piazza, T. (ed) (1996). *Setting the Tempo: Fifty Years of Great Jazz Liner Notes*. New York, NY: Anchor.
- Porter, E.C. (2002). *What is This Thing Called Jazz?: African American Musicians as Artists, Critics and Activists*. London: University of California Press.
- Rasula, J. (1995). 'The Media of Memory: The Seductive Menace of Records in Jazz History', in *Jazz Among the Discourses*, Gabbard, K. (ed.) Durham, NC: Duke University Press.
- Read, H.A. (1990) *Perspectives of Black Popular Culture. The Black Tavern in the Making of A Jazz Musician: Bird, Mingus and Stan Hope*. Bowling Green State University Popular Press
- Sacco, P.L. (2011). *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*. Produced for the OMC Working Group on Cultural and Creative Industries.
- Salamone, F. A. (2009). *The Culture of Jazz: Jazz As Critical Culture*. Lanham, MD: University Press of America.
- Schneider, C.P. (2004). 'Culture Communicates: US Diplomacy That Works'. *Discussion paper in diplomacy*. No. 94. Netherlands Institute of International Relations 'Clingendael'.
- Schuller, G. (1986). *Musings: The Musical Worlds of Gunter Schuller – A Collection of His Writings*. New York, NY: Oxford University Press.
- Schuller, G. (1989). *The Swing Era: The Development of Jazz, 1930 – 1945*. New York, NY: Oxford University Press.
- Seddon, F.A. (2005) 'Modes of Communication During Jazz Improvisation'. *British Journal of Music Education*. Vol. 22, (2005), pp. 47 – 61.
- Shapiro, N. and Hentoff, N. (1955). *Hear Me Talkin' to Ya: The Classic Story of Jazz as Told by the Men Who Made It*. New York, NY: Holt Rinehart & Winston.
- Shepherd, J. (ed.) (2003). *Continuum Encyclopedia of Popular Music of the World: Volume 1 Media, Industry and Society*. London: Continuum
- Sidran, B. (1995). *Talking jazz: An oral history*. New York, NY: Da Capo Press.
- Spencer, F.J. (2002). *Jazz and Death: Medical Profiles of Jazz Greats*. Jackson, MS: University Press of Mississippi.
- Stendahl, B. (1997). 'Cool, kløver & dixie Jazzens lykkelige 50-tall'. Norsk Jazzarkiv, Nasjonalbiblioteket. Available at: <<http://www.jazzbasen.no/>> [accessed 22nd December 2011]

Stokes, W.R. (1991). *The Jazz Scene: an Informal History from New Orleans to 1990*. New York, NY: Oxford University Press.

Stross, B. (1999). 'The Hybrid Metaphor: From Biology to Culture'. *The Journal of American Folklore*. Vol. 112, No. 225, pp. 254 – 267.

Tapper, S.C. (2006). *America as a World Power: From the Spanish American War to Today*. Berkeley Heights, NJ: Enslow.

Tirro, F. (1967). 'The Silent Theme Tradition in Jazz'. *The Musical Quarterly*, Vol. 53, No. 3, pp. 313 – 334.

Washburne, C. (2010). 'Jazz Re-Bordered: Cultural Policy in Danish Jazz'. *Jazz Perspectives*. Vol. 4, No. 2, pp. 121 – 155.

Whyton, T (2006). 'Birth of the School: Discursive Methodologies in Jazz Education'. *Music Education Research*. Vol. 8, No. 1, pp. 65 – 81.

Williams, C.L. (2010). *Torchbearers of Democracy: African American Soldiers in the World War 1 Era*. Chapel Hill, NC: University of North Carolina Press.

Winwick, C. (1959). 'The Use of Drugs by Jazz Musicians'. *Social Problems*. Vol. 7, No. 3, pp. 240 – 253.

Witkin, R.W. (1998). *Adorno on Music*. New York, NY: Routledge.

Wynn, NA. (ed.). (2007). *Cross the Water Blues: African American Music in Europe*. Jackson, MS: University Press of Mississippi.

Wynn, R., Erlewine, M. and Bogdanov, V. (2002). *All Music Guide To Jazz: The Definitive Guide*. San Francisco, CA: Backbeat Books.

Yanow, S (Date not available). *Jelly Roll Morton: Biography*. Available at: <<http://www.allmusic.com/artist/jelly-roll-morton-mn0000317290>> [accessed 21/01/2013}

Young, J.O. and Matheson, C. (2000). 'The Metaphysics of Jazz'. *The Journal of Aesthetics and Art Criticism*. Vol. 58, No. 2, Improvisation in the Arts, pp. 125 – 133.

Discography

- Andy Sheppard (1989). *Introductions in the Dark*. Antilles. AN 8742.
- Art Pepper (1957). *Art Pepper – Meets the Rhythm Section*. Contemporary Records. C 3532.
- Arve Henriksen (2004). *Chiaroscuro*. Rune Grammofon. RCD 2037.
- Benkó Dixieland Band Featuring Al Grey, Buddy Tate, Joe Newman And Eddy Davis (1983). *Side By Side*. Krém. SLPX 17764.
- Bad Plus, The (2008). *For All I Care*. EmArcy, Do The Math Records. 0602517821644
- Bad Plus, The (2003). *These Are The Vistas*. Columbia Records. CK 87040
- Bill Frisell (1983). *In Line*. ECM. 1241.
- Bill Frisell (1989). *Before We Were Born*. Elektra Musician. 7559-60843-2.
- Bill Frisell (1990). *Is That You?* Elektra Nonesuch. 7559-60956-2.
- Bill Frisell (1993). *Have a Little Faith*. Elektra Nonesuch. 7559-79301-2.
- Billie Holiday (1969). *Lady Sings the Blues*. Metro Records. 2356 079.
- Björk (2001). *Vespertine*. One Little Indian. TPLP101.
- Charlie Parker (1965). *Yardbird*. Allegro Records. ALL 798.
- Clifford Brown (1953). *Clifford Brown Sextet*. Jazz Selection. J.S.L.P.50.017.
- Colin Steele Quintet (2005). *Through the Waves*. The Act Company. ACT 9436-2.
- Courtney Pine (1986). *Journey to the Urge Within*. Island Records. CID 9846.
- Dave Milligan Trio (2008). *Shops*. Tob Records. TRCD0025.
- David Newton (1990). *Victim of Circumstances*. Linn Records. AKH 013.
- Django Reinhardt And The Quintette Du Hot Club De France (1960). *Djangology*. RCA Victor. LPM-2319.
- Don Cherry (1990) *Multikulti*. A&M Records. 395 323-2.
- Egberto Gismonti (1979). *Solo*. ECM. ECM 1136.
- Ennio Morricone (1982). *Ennio Morricone*. Général Music France – 806 039.
- Esbjörn Svensson Trio (1999). *From Gagarin's Point of View*. The Act Company. ACT 9005-2.

Evan Parker / Derek Bailey / Han Bennink (1970). *The Topography of the Lungs*. Incus Records. 01.

Farmers Market (2008). *Surfin' USSR*. Ipecac Recordings. IPC101.

George Benson (2011). *Guitar Man*. Concord Jazz. CJA-33296-01.

Graeme Stephen Sextet (2010). *Vantage Points*. Fabrikant Records. FAB0005.

Herb Ellis/Joe Pass (1974). *Two for the Road*. Pablo Records. 2310 714.

Herbie Hancock (1973). *Headhunters*. Columbia. KC 32731.

Jaco Pastorius (1976). *Jaco Pastorius*. Epic. PE 33949.

Jaga Jazzist (2005). *What We Must*. Ninja Tune, Smalltown Supersound. ZENCD 103, STS 091 CD.

Jan Garbarek - Anouar Brahem - Shaukat Hussain (1994). *Madar*. ECM. ECM 1515.

Jan Garbarek (1987). *Paths, Prints*. ECM. ECM 1223.

Jan Garbarek (1988). *Legend of the Seven Dreams*. ECM. ECM 1381.

Jan Garbarek / Bobo Stenson / Terje Rypdal / Arild Andersen / Jon Christensen (1971). *Sart*. ECM. ECM 1015 ST.

Jan Garbarek Quartet (1970). *Afric Pepperbird*. ECM. ECM 1007.

Jan Johansson (1963). *Jazz På Svenska*. Megafon. MFEP 10.

Jim Mullen / Dick Morrissey (1977). *Up*. Embryo Records. SD 536.

João Gilberto & Antonio Carlos Jobim (1964). *Gilberto & Jobim*. Capitol Records. T 2160.

Joe Pass (1970). *Intercontinental*. MPS Records, BASF. CRM 738.

Joe Pass (1983). *The Very Best of Joe Pass*. Pablo Records. 2310 893.

Joe Temperley / Jimmy Knepper (1979). *Just Friends*. Hep Records. Hep 2003.

John Scofield (1992). *Grace Under Pressure*. Blue Note. CDP 7 98167 2.

John Zorn (1990). *Naked City*. Elektra Nonesuch. 7559-79238-1.

Keith Jarrett / Jan Garbarek / Palle Danielsson / Jon Christensen (1978). *My Song*. ECM. ECM 1115.

Keith Tippett (1982). *Mujician*. FMP. SAJ-37.

Kenny Burrell (1963). *Midnight Blue*. Blue Note. BLP 4123.

Kenny Drew & Niels-Henning Ørsted Pedersen (1973). *Duo*. Steeplechase. SCS-1002.

Lars Gullin (1971). *Jazz Amour Affair*. Odeon. E 062-34289.

Loose Tubes (Django Bates) (1985). *Loose Tubes*. Loose Tubes Unlimited LTLP001.

Louis Andriessen – De Stijl (1994). *M Is For Man, Music, Mozart*. Elektra Nonesuch. 9 79342-2.

Louis Armstrong and his Hot Five (1956). *Louis Armstrong and his Hot Five*. Philips. B 07181 L.

Miles Davis (1958). *Birth of the Cool*. Capitol Records. T-762.

Miles Davis (1959). *Kind of Blue*. Columbia. CS 8163.

Mogwai (2006). *Mr. Beast*. PIAS UK. PIASX062CDLTD, 940.0062.033.

Nils Petter Molvær (1997). *Khmer*. ECM. ECM 1560, 537 798-2.

Nino Rota (1991). *The Godfather*. MCA Records. MCAD-10231.

Original Dixieland Jazz Band (1967). *The Original Dixieland Jazz Band*. RCA Victor. LPV-547.

Ornette Coleman (1959). *The Shape of Jazz to Come*. Atlantic. SD 1317.

Pain Killer (John Zorn) (1992). *Buried Secrets*. Earache. MOSH 62 MC.

Pat Metheny (1976). *Bright Size Life*. ECM. ECM 1073.

Pat Metheny / Ornette Coleman (1986). *Song X*. Geffen Records. GFLD 19195.

Ralph Towner / Gary Burton (1975). *Matchbook*. ECM. ECM 1056.

Rufus Harley (1966). *Scotch & Soul*. Atlantic. SD 3006.

Sidney Bechet (1965). *Bechet Of New Orleans*. RCA Victor. RD 7696.

Sigur Rós (2005). *Takk*. EMI. 338 462 2.

Sonny Rollins (1980). *Island Lady*. Lotus. LPPS 11-107.

Sonny Rollins (1989). *Falling in Love with Jazz*. Milestone Records. M-9179.

Steve Martland (1992). *Crossing the Border*. Factory. Facd 366.

Steve Reich - Kronos Quartet / Pat Metheny (1989). *Different Trains / Electric Counterpoint*. Elektra Nonesuch. 979 176-1.

Terje Rypdal (1978). *Waves*. ECM. ECM 1110.

Tommy Smith (1996). *Beasts of Scotland*. Linn Records. AKD 054.

Various (2006) (Jim Europe's 369th Infantry "Hellfighters" Band). *L'Histoire Des Big Bands 1914-1955*. Le Chant Du Monde. 574 1481.90.

Vladimir Cosma (1985). *Diva*. Gatsby. GAT 547.

Wes Montgomery (1968). *Road Song*. A&M Records. AMLS 927 Sheppard
(1989) *Introductions in the Dark* [album] Antilles. AN 8742.

Appendix A

String quartet arrangements – In Perpetuity.

Little Auk

♩ = 105 **A**

Musical score for section A, measures 1-8. The score is for Violin I, Violin II, Viola, and Cello. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as quarter note = 105. The music features a steady eighth-note accompaniment in the lower strings and a melodic line in the upper strings. A fermata is placed over the final measure of section A.

B

Musical score for section B, measures 9-16. The score is for Violin I, Violin II, Viola, and Cello. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music continues with the eighth-note accompaniment and melodic line. A fermata is placed over the final measure of section B.

C

Musical score for section C, measures 17-20. The score is for Violin I, Violin II, Viola, and Cello. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music concludes with a final chord in all parts. The dynamic marking *p* (piano) is present in the first measure of section C.

D

25

Vln. I
Vln. II
Via.
Vc.

legato

33

Vln. I
Vln. II
Via.
Vc.

E

42

Vln. I
Vln. II
Via.
Vc.

mf

F

50

Vln. I
Vln. II
Vla.
Vc.

G *tenuto*

58

Vln. I
Vln. II
Vla.
Vc.

H

66

Vln. I
Vln. II
Vla.
Vc.

74 **I**

mf *mf* *mf* *mf*

Vln. I
Vln. II
Vla.
Vc.

82 **J**

p *p* *p*

Vln. I
Vln. II
Vla.
Vc.

Spqr

♩ = 110 **A**

Musical score for measures 10-16 of 'Spqr'. The score is for four instruments: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 110. The section is labeled 'A'. The music features a rhythmic pattern of eighth notes and quarter notes, with accents and slurs. The Violin I and II parts have a melodic line, while the Viola and Cello parts provide a harmonic accompaniment.

Musical score for measures 17-23 of 'Spqr'. The score is for four instruments: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'B'. The music continues with the same rhythmic pattern and melodic lines as the previous section. The Violin I and II parts have a melodic line, while the Viola and Cello parts provide a harmonic accompaniment.

B

Musical score for measure 24 of 'Spqr'. The score is for Violin I. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'B'. The music features a melodic line with a slur and a fermata over the final note.

25 Vln. I

33 Vln. I

Vln. II

Vla.

Vc.

C

43 Vln. I

Vln. II

Vla.

Vc.

D

51 Vln. I

Vln. II

Vla.

Vc.

60

Vln. I
Vln. II
Vla.
Vc.

69

Vln. I
Vln. II
Vla.
Vc.

78

Vln. I
Vln. II
Vla.
Vc.

82

Vln. I
Vln. II
Vla.
Vc.

87

E

Vln. I
Vln. II
Vla.
Vc.

91

Vln. I
Vln. II
Vla.
Vc.

94

Vln. I
Vln. II
Vla.
Vc.

97

F

Vln. I
Vln. II
Vla.
Vc.

101

Vln. I
Vln. II
Vla.
Vc.

Charivari

♩=220

Musical score for measures 1-8, featuring Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 4/4 time. The dynamics are marked *mf* (mezzo-forte). The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for measures 9-16, featuring Violin I, Violin II, Viola, and Cello. The score continues in G major and 4/4 time. The dynamics remain *mf*. The Violin I part continues its melodic line, while the other instruments maintain their harmonic roles.

Musical score for measures 17-24, featuring Violin I, Violin II, Viola, and Cello. The score continues in G major and 4/4 time. The dynamics are marked *f* (forte). The Violin I part features a more active melodic line with slurs and accents. The other instruments provide a strong harmonic foundation.

37

Vln. I
Vln. II
Via.
Vc.

mf
mf
pizz. mf
mf

Detailed description: This system contains measures 37 and 38. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#). The Violin I and II parts play a melodic line with eighth notes and quarter notes. The Viola part has a pizzicato section in measure 37. The Violoncello part provides a bass line with quarter notes and rests. Dynamics include mezzo-forte (mf) and pizzicato mezzo-forte (pizz. mf).

39

Vln. I
Vln. II
Via.
Vc.

Detailed description: This system contains measures 39 and 40. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#). The Violin I and II parts continue their melodic lines. The Viola part has a pizzicato section in measure 39. The Violoncello part provides a bass line with quarter notes and rests. Dynamics include mezzo-forte (mf).

47

Vln. I
Vln. II
Via.
Vc.

f
f
f
f

arco

Detailed description: This system contains measures 47 and 48. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two sharps (F# and C#). The Violin I and II parts play a melodic line with eighth notes and quarter notes. The Viola part has a pizzicato section in measure 47. The Violoncello part provides a bass line with quarter notes and rests. Dynamics include forte (f). The word 'arco' is written above the Viola staff in measure 48, indicating the end of the pizzicato section.

55

Vln. I
Vln. II
Via.
Vc.

63

Vln. I
Vln. II
Via.
Vc.

72

Vln. I
Vln. II
Via.
Vc.

Hop Skip

$\text{♩} = 125$ **A**

Musical score for section A, measures 1-11. The score is for Violin I, Violin II, Viola, and Cello. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 125. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

Musical score for section A, measures 12-21. The score is for Violin I, Violin II, Viola, and Cello. The key signature has two flats, and the time signature is 3/4. The music continues with the rhythmic pattern from the previous section, including a first ending bracket (1.) at the end.

B

Musical score for section B, measures 1-11. The score is for Violin I, Violin II, Viola, and Cello. The key signature has two flats, and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes with accents, similar to section A but with a different melodic line.

29

Vln. I
Vln. II
Via.
Vc.

37

C

Vln. I
Vln. II
Via.
Vc.

Fine

45

D

sostenuto

Vln. I
Vln. II
Via.
Vc.

$\text{♩} = 120$

sostenuto

61

Vln. I
Vln. II
Via.
Vc.

This system contains measures 61 through 76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music consists of sustained notes, primarily half notes and whole notes, with some longer durations indicated by fermatas. The key signature has two flats, and the time signature is 4/4.

77

Vln. I
Vln. II
Via.
Vc.

This system contains measures 77 through 92. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with sustained notes, including some with fermatas. The key signature has two flats, and the time signature is 4/4.

93

Vln. I
Vln. II
Via.
Vc.

93

This system contains measures 93 through 108. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues with sustained notes, including some with fermatas. The key signature has two flats, and the time signature is 4/4.

99

Vln. I
Vln. II
Vla.
Vc.

106

Vln. I
Vln. II
Vla.
Vc.

D.C. al FINE

Teetotum

$\text{♩} = 200$ **A**

Violin I
Violin II
Viola
Cello

5

Vln. I
Vln. II
Vla.
Vc.

B

0 2

Vln. I
Vln. II
Vla.
Vc.

17

Vln. I
Vln. II
Via.
Vc.

26

C

Vln. I
Vln. II
Via.
Vc.

30

Vln. I
Vln. II
Via.
Vc.

D

38

Vln. I
Vln. II
Vla.
Vc.

43

Vln. I
Vln. II
Vla.
Vc.

Maikro

♩=90

Violin I
Violin II
Viola
Cello

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-10. The score is in 3/4 time with a key signature of two sharps (F# and C#). The Violin I and II parts play a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

11
Vln. I
Vln. II
Vla.
Vc.

Musical score for Violin I, Violin II, Viola, and Cello, measures 11-21. This section includes a first ending bracket at measure 11. The Violin I and II parts play a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The word "pizz." (pizzicato) is written above the Violin I, II, and Cello staves.

22
Vln. I
Vln. II
Vla.
Vc.

Musical score for Violin I, Violin II, Viola, and Cello, measures 22-30. This section includes a second ending bracket at measure 22. The Violin I and II parts play a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The word "arco" (arco) is written above the Violin I, II, and Cello staves.

Appendix B

Selected reviews of the published works

All translations by the author

In Perpetuity

01 May 2006

Keith Bruce

The Glasgow Herald (UK)

Where once jazz musicians were wary about the use of the label for fear of alienating potential customers, the current - and better - tack is to expand the meaning of the term. The group led by Edinburgh-based Norwegian guitarist Medbøe, with saxophonist Susan McKenzie, Australian trombonist Chris Grieve, and Icelandic percussionist Signy Jakobsdottir has a global sound to match the line-up. With strings provided by the Edinburgh Quartet, this is a very classy disc indeed and Medbøe's compositions are as genre-defying as the production.

A little more muscle wouldn't go amiss in places (and Grieve, for one, can cut loose when given the chance), but this Scottish combo sits happily in the same contemporary bag as the Bad Plus, Bill Frisell, and Esbjorn Svensson - all acts with whom Medbøe's band has shared a stage.

In Perpetuity

01 July 2006

Ali Maloney

The Skinny (UK)

On the 3" CD, "Birdsongs", Haftor Medbøe and Susan McKenzie wove delicate spells of ambient altered jazz that were soothing, meditative and invigorating. Now expanded to a full group, Haftor's compositions draw upon a wider palette to bring together jazz, broken electro-funk, vast, sweeping string sections and electronics with little regard for genre or contrivance, and in doing so Medbøe avoids a lot of the perceived limits of jazz without sacrificing beauty and melody for freedom, as liberated music is so often forced to.

'In Perpetuity' is a perfect showcase for Haftor's vision. As well as McKenzie's haunting soprano sax, the band also features Chris Greive on trombone, and

the distant almost-calypso drumming of Signy Jakobsdottir, which blends in more as important intergral piece of the pie than a mere thumping backbeat.

Also on board helping raise the bar is the Edinburgh Quartet whose strings illuminate the songs in a magnificent manner. It's a Super Audio CD and absolutely meticulously produced, which is to say, it sounds absolutely fantastic, every element coming through with a sublime clarity that few albums can match.

Haftor's guitar playing only occasionally touches upon traditional jazz language, moving through spaced out Morricone-esque spaghetti western, noise-surf to gorgeously lumbering rhythms.

But live, he shows himself to be a hugely entertaining performer as well, proving equally adept on electronics, with a rack of effect units stretching halfway across the stage, even playing a dictaphone through his guitar pickups at one point. The fact that he looks like Marc Ribot does little to dissuade comparison.

At The Lot-staged launch gig (in Edinburgh), Konrad Wiszniewski, stood in on saxophone, and although his playing is breathtakingly virtuosic, he seemed slightly at odds with the group, albeit partly due to the sound mix. Of course, the results of the live mix are difficult to compare to the pristine quality of the SACD.

But Haftor and Signy are a joy to watch, sculpting wondrous aquatic soundscapes equally capable of enthralling and grooving. This is music that truly transcends the genres it might be associated with, and ultimately is, however much purists might scoff, the perfect contemporary jazz.

In Perpetuity

01 August 2006

Dr Ana Isabel Ordonez

JazzReview.com (USA)

Diversity and innovation in music often comes when tender characters are

cooking and swinging. Guitarist Haftor Medbøe from Norway, mixes up different cultures, bringing into his new release the sundry voices of Scottish saxophonist Susan Mckenzie, Australian trombonist Chris Greive and Icelandic percussionist Signy Jakobsdottir. To this line up he has also added the famous Edinburgh String Quartet and Kenny MacDonald's electronic knowledge.

"In Perpetuity" is the second album of the Medbøe quartet. Recorded in Scotland (precisely in Edinburgh in 2004), this album fetches a jazzy, electro-funky rhythm coupled with an embroiled string section. Each voice is wonderfully heard and the arrangements are out-inspired.

Haftor Medbøe's release conveys stunning moments of classical and jazz hitched onto Metheny, Frisell and Reich-like influences. Furthermore, the album is sonically produced, outlandish and finicky.

Medbøe is without a doubt a gifted guitarist able to paint soundscapes with his many different palettes. His cohort's input is worth listening to. Susan Mckenzie's soprano sounds easy and lurid in whatever water she is testing, as on *Little Auk*, *Charivari* and *Teetotum*'s introduction. Chris Greive's languid trombone is accurate and poignant as on *Little Auk* and *Spor*. His horn is always marshalling with high skill punctuations. On *Little Auk*, Medbøe showcases the lofty, well-demeanoured strings, all at the hands of a grounded Signy Jakobsdottir's percussion. Guitar and percussion endorsements are impressive on *Charivari*.

Teetotum comes together in a dialogue, out of which kicks off a rising up upon the string background, providing intensification to this theme. "In Perpetuity" allows every section to burnish, both in the troupe's work and being self-assured by Haftor Medbøe's proficient arranging abilities, and for solos, which take on the guitar. The Edinburgh String Quartet and Kenny MacDonald's endowments are awesome from *Little Auk* to *Maikro*.

A dazzling venture into contemporary jazz!

In Perpetuity

25 October 2006

Lars Rønn

Jazznytt (Norway)

Som vikingene fant gitarist og komponist Haftor Medbøe veien til de britiske øyer. Til forskjell fra sine forfedre har Medbøe hatt en mer forsonende og imøtekommende tone. Dette har resultert i flere skotske venner og sammen med disse utgjør han Haftor Medbøe Group. Deres andre plate «in perpetuity» tar med lytteren inn i evigheten, et eksperiment i klangvariasjoner kombinert med folketonar, elektronikk og improvisasjon. Gitaren er hovedinstrumentet, men de to blåserne (Susan Mckenzie – sopransaksofon og Chris Greive – trombone) sammen med strykerne (The Edinburgh Quartet) har fremtredende roller som solister og musikalsk grunnfjell. Man kann nærmest fornemme det skotske landskapet når man hører plata. Høye fjell, frodige mosegrønne daler, åpne landskaper, sjøsprøyt, slott, middelalder og en pittoresk pub med... ja, whiskey. Det er med andre ord melodios og forankret i tradisjonelle musikalske uttrykk, men uten at musikken på noen måte kan sammenlignes med tradisjonell pubmusikk. Musikken har mer et kammermusikkpreg, noe The Edinburgh Quartet i stor grad har skylden for. Musikken og gjennomføringen er fri og uten bindinger, men framstår samtidig som strukturert og vell gjennomført.

“In perpetuity” er en absolutt hørverdig plate.

[English translation]

Like the Vikings, guitarist and composer Haftor Medbøe found his way to the British Isles. Unlike his predecessors he arrived with a friendlier agenda. This has resulted in many Scottish friends and together with some of these he has formed Haftor Medbøe Group. Their second album ‘in perpetuity’ takes the listener into the eternal, an experiment in sonic variation combining folk tones, electronica and improvisation. The guitar is the main instrument but the two horn players (Susan McKenzie – soprano sax, Chris Greive – trombone) in tandem with the strings (Edinburgh Quartet) have leading roles as soloists and musical anchors. One can almost visualise the Scottish scenery when

listening to the disc. High mountains, lush moss-green valleys, open landscape, sea-spray, castles, the middle ages and a picturesque pub with ... yes, whisky. In other words this album is melodious and anchored in traditional musical expression but without it at all being traditional pub music. The music has more elements of chamber music, due especially to the contribution of the Edinburgh Quartet. The music and its performance are liberated and without limitations but nonetheless structured and well crafted. In Perpetuity is definitely worth a listen.

In Perpetuity

January 2007

Dagbladet (Norway)

Den norske gitaristen Haftor Medbøe har slått seg ned i Edinburgh, der han er «Jazz musician in residence» ved Napier-universitetet. Han har komponert musikk for TV, film og teater, og ikke minst for sin egen kvartett som er i ferd med å få et visst ry. På «In Perpetuity», hans andre album som omsider er klart for norsk utgivelse, består bandet av den skotske saksofonisten Susan Mckenzie, den australske trombonisten Chris Greive og den islandske perkusjonisten Signy Jakobsdottir, og i tillegg bidrar strykekvartetten The Edinburgh Quartet og elektronikamusikeren Kenny MacDonald.

Musikken virker først og fremst melodibasert, gjennomkomponert og omhyggelig arrangert. Komponist/arrangør Medbøe gir likevel romslig plass for solistisk utfoldelse, rom som særlig Mckenzie (sopran og melodika) og Greive fyller på habilt vis. Medbøes gitar opererer lenger tilbake i lydbildet, men er likevel en klanglig viktig brikke i denne musikken der ekko av såvel kammerjazz som funk også inngår i den overveiende rolige, nesten kontemplative stemningen.

[English translation]

The Norwegian guitarist Haftor Medbøe has settled in Edinburgh, where he is “Jazz Musician in Residence” at Napier University. He has composed music for TV, film and theatre, and not least for his own quartet, which is about to

gain a significant reputation. On "In Perpetuity", his second album, which is finally ready for Norwegian release, the band consists of Scottish saxophonist Susan Mckenzie, the Australian trombonist Chris Greive and the Icelandic percussionist Signy Jakobsdottir, and in addition, the string quartet The Edinburgh Quartet and electronica musician Kenny MacDonald.

The music seems first and foremost melody based, through composed and meticulously arranged. Composer/arranger Medbøe still provides plenty of room for solo expression, room that especially Mckenzie (soprano sax and melodica) and Greive habitually occupy. Medbøe's guitar operates further back in the mix, but is still an important timbral element in this music which has echoes of both chamber jazz and funk but also comprises a predominantly quiet, almost contemplative mood.

New:Happy

July 2008

Nils Overgaard

Jazznyt (Denmark)

Multilateral jazz. Bandet har base i Skotland, men medlemmerne er fra Norge, Island, Polen, Australien og det senest ankomne medlem er fra Danmark. Deres opfattelse af jazz kender heller ikke rigtig nogen grænser. Bandet ledes af guitaristen Haftor Medbøe, der både skifter mellem elektrisk og akustisk guitar. Derudover består gruppen af Konrad Wiszniewski på sax, Chris Greive på basun, Signy Jakobsdottir på percussion og danskeren Eva Malling på bas. Genremæssigt kommer man på en rundtur udi hvad man kan tillade sig i nutidig melodisk jazz. Diverse kontinenter popper op i hovedet når man hører musikken. Lige fra Asien, Afrika, Amerika til Europa. Hele tiden er der små afstikkere og detaljer i musikken, der i det hele taget fremstår som utroligt gennembearbejdet. Et nummer som Nothing Gulch er et fremragende eksempel på det, med Jakobsdottir's indisk inspirerede percussion og en mundharpe midt i det hele, der sender et billede af en støvet western-by frem på nethinden.

Det er et band der har en stor integritet og originalitet. Dette er en meget anbefalelsesværdig plade.

[English translation]

Multilateral jazz. The band is based in Scotland but the members are from Norway, Iceland, Poland, Australia with the latest arrival from Denmark. Their take on jazz also knows no borders. The band is led by guitarist, Haftor Medbøe, who plays both electric and acoustic guitars. Hereafter the band comprises Konrad Wiszniewski on sax, Chris Greive on trombone, Signy Jakobsdottir on percussion and Danish bassist, Eva Malling. Throughout [the album] you go on a round-trip of what constitutes contemporary melodic Jazz. Diverse continents pop into your head when you listen to the music. From Asia, Africa, America to Europe. There are constant markers and details in the music, that as a whole come across as incredibly well crafted. The song, Nothing Gulch is a superb example of this, with Jakobsdottir's Indian inspired percussion and a mouthorgan [solo] in the middle of everything that imprints the picture of a dusty Wild West town on the iris.

This is a band that has considerable integrity and originality. This is a highly recommended CD.

New:Happy

July 2008

Kenny Mathieson

The Scotsman (UK)

Norwegian guitarist Haftor Medbøe is a well established figure on the music scene in his adopted Scotland. He continues to evolve his exploration of evocative jazz-rooted but pop-aware instrumental forms in this latest outing with his fine group, now featuring Danish bass player Eva Malling.

Medbøe's new compositions pay characteristically careful attention to intricacies of musical texture and timbre with interwoven electronic effects, but the slower moving and more impressionistic elements are balanced by highly

energised accelerations that raise both the temperature and momentum of the music.

The guitarist's own focused soloing is augmented by powerful contributions from two of the best horn players on the current Scottish jazz scene, Konrad Wiszniewski (sax) and Chris Greive (trombone), while Malling and the Icelandic percussionist Signy Jakobsdottir add both shimmering colour and rhythmic drive according to the shifting demands of the music.

New:Happy

Stephen Bocioaca

August 2008

JazzWorldQuest.com (Canada)

“New: Happy” could be anything: a surrealistic ballet music, a soundtrack of a mysterious movie, or a timeless collection of jazz poems. The fusion goes multidimensional, from classical to modern, from evocative to exhilarating and dissonant, switching tempos and moods, crossing genres and musical maps. All these compositional incursions don't break the artistic cohesion of the album crafted in filigree arrangements, remarkable in clarity and balance. leaving enough space for a warm melodic improvisational flow. Every song tells a story about a comedy or drama, there's a melody, or a surprising contrast you'll remember later after the music has grown in you. Then you may want to go back and listen again the elegant intros on “New: Happy”, Tys Tys or on Amulet (Haftor Medbøe's guitar ethereal, atmospheric, Signy Jakobsdottir's colorful, magical crystal percussion), or the Nordic vibes (guitar, bass (Eva Malling), percussion) followed by a superb unison sax-trombone (Konrad Wiszniewski and Chris Grieve) on Fri Bo. Although there are other highlights to discover, just to mention the melancholic introspective harmonica solo on Nothing Gulch, and the sax and trombone solos on These Little Things, the album as a whole is a beautiful piece of art.

New:Happy

September 2008

Kenny Mathieson

The List (UK)

The current line-up of Haftor Medbøe's group is the strongest yet. The guitarist's accomplished soloing is supported by powerful contributions from two of the leading horn players on the Scottish scene, saxophonist Konrad Wiszniewski and trombonist Chris Greive, while Danish bass player Eva Malling and Icelandic percussionist Signy Jakobsdottir add shimmering colour and rhythmic drive in response to the shifting needs of the music.

The guitarist's new compositions continue to evolve his exploration of jazz-rooted but pop-aware instrumental forms. His writing pays characteristically careful attention to intricacies of musical texture, timbre and interwoven electronic effects, but the slower moving and more impressionistic elements are balanced by highly energised accelerations that raise both the temperature and momentum of the music.

New:Happy

February 2008

Dr. Ana Isabel Ordonez

JazzReview.com (USA)

Guitarist and composer Haftor Medbøe delivers with his latest album *New: Happy* an engaging assortment of contemporary jazz compositions. Performed with Konrad Wiszniewski, Chris Greive, Eva Malling, Signy Jakobsdottir and guest Tommy Harmonica this album is a startling group work. The music shows a great interplay inside the collective. Notable is trombonist Chris Greive, who sets a wonderful groove.

Haftor Medbøe Group appeal is heartfelt within its conjunctive brew to interact heterogeneous styles into a special musical atmosphere that conveys feathered soundscapes. The sextet channels through the eight pleasant pieces via enacted harmonies and nicely sound spaces. The music of this

album defines a unique style which blends elements of Contemporary jazz with high energy and artistry. Konrad Wiszniewski and Chris Greive create an exchange of swing while the guitar explores the tunes "New : Happy", "These Little Things", "Fri Bo", "Tys Tys" with a dreamy mood. Brilliant are the voices of Greive on trombone and Wiszniewski playing the saxophones on "Heartrush." On this, Haftor Medbøe adds a notch of tension.

Haftor Medbøe is an artist very active on the Scottish scene, supported by Scottish Arts Council; his voice fits perfectly in wide contexts. This wonderful release *New: Happy* conveys great music reaching fulfillment and intensity. Highly recommended.

A Box of Monkeys

December 2009

Nils Overgaard

Jazznyt (Denmark)

Mmmm....indiepopjazz. Den skotsk baserede guitarist Haftor Medbøe er igen aktuell med en plade med sin gruppe. De bevæger sig ind på et ikke alt for overbetrådt område. De spiller jazz med et umiskendeligt stort præg af vellydende indiepop – og det er vel at mærke af den britiske slags. Beats mm. programmøren Gavin Hislop er kommet med i gruppen og har sat et solidt fodaftryk på pladen. Det samme har sangerinden Anneke Kampman, hvor man både kommer til at tænke på Björk og Cocteau Twins' sangerinde Elizabeth Fraser. Hun medvirker på 2 af pladens 5 numre. Sansen for en vellydende melodi er en af de bærende kræfter på Medbøes plade. Han er sammen med gruppen også rigtig god til at fremme mange små detaljer i musikken, uden at det bliver rodet og uoverskueligt. Der sker hele tiden en masse og så svæver der overnover det hele en god popmelodi. Som feks. med nummeret Leaving nothing as we leave, der sagtens burde kunne glide ind på P3's musikflade. (Her bliver jeg lige i denne parentes nødt til at bemærke, at nummeret indeholder noget så frækt som basun. Det er nok alligevel for stærke sager for P3's playlisteudvalg, men for alle jer andre er der et godt popnummer, der så er værd at hente på iTunes). Den danske kant på

gruppen er bassisten Eva Malling, der herhjemme spiller med sangerinden Anna Kruse og Erling Kroner. Saxofonisten Konrad Wiszniewski og basunisten Chris Greive er med til give gruppen den lyd og kant der løfter gruppen.

[English translation]

Mmmmm....indiepopjazz. The Scottish based guitarist Haftor Medbøe is again current with his latest group recording. It makes its way into largely untrod territory. They play jazz with an unmistakably good helping of melodious indie-pop – of the easily identified British kind. Beats etc. programmer Gavin Hislop has been included in the group and makes a solid footprint on the recording. As has singer Anneke Kampman, who makes you think both of Bjork and Cocteau Twins singer, Elizabeth Fraser. She collaborates on two of the album's five tracks. A sense of melody is one of the carrying forces on Medbøe's recording. He, along with the rest of the group, is really adept at uncovering the many fine details in the music without making things messy or unfathomable. There's constantly a lot going on but with a good pop melody gliding over the top of it. As for example is the case with 'Leaving Nothing As We Leave' which could easily make it onto the DRK P3 playlist. (Here I should mention that the track includes a cheeky trombone so it's probably a step too far for P3's programming department, but for the rest of you a good poptune worth downloading on iTunes). The Danish element of the group is the bassist, Eva Malling, who when at home plays with the singer Anna Kruse and Erling Kroner. Saxophonist Konrad Wiszniewski and trombonist Chris Greive provide the group with sonic lift and edge.

New:Happy/A Box Of Monkeys

March 2010

Ian Mann

TheJazzMann.com (UK)

A while ago I received a pair of releases from a group led by the guitarist Haftor Medbøe. Born in Norway Medbøe is now based in Edinburgh from

where he leads an eclectic group comprised of musicians from various countries and backgrounds, all of them active on a vibrant Scottish music scene.

The Medbøe group released their first album “Charm” on Fabrikant Records in 2004 before moving on to Linn for “In Perpetuity” which added the strings of the Edinburgh Quartet to the group’s sound together with the electronica of guest Kenny MacDonald.

The band returned to the Scottish independent Fabrikant for the two releases under review, 2008’s album length “New:Happy” and the later EP “A Box Of Monkeys” from 2009. The core group on both records consists of Medbøe on guitars, Konrad Wiszniewski on saxophones, Chris Grieve on trombone, Eva Malling on acoustic bass and Signy Jakobsdottir on percussion. The EP adds the Bjork like vocals of Anneke Kampman and the programming of Gavin Hislop aka Babyshaker.

As can be seen the line up is both international and cross gender and some of this comes out in the charm of the group’s music. It’s not jazz in any conventional sense although it’s a big part of what the group do. There are elements of rock and electronica and if the music has to be categorised then perhaps the term “Nu Jazz” would cover it. In the case of “New:Happy” I just prefer to think of it as high quality contemporary instrumental music.

One of the Medbøe group’s notable features is the extraordinary performance of percussionist Jakobsdottir. Icelandic born and classically trained she has worked with the Scottish Ballet and is also an expert in world percussion-African, Indian, Gamelan etc. Consequently she provides not just rhythmic propulsion but also an impressive array of colour and texture to the group’s sound palette.

The Medbøe group cite many influences, among them E.S.T., The Bad Plus and Bill Frisell. I also discern a touch of Bugge Wesseltuft and maybe an element of Pat Metheny in the general melodiousness of the music and the way the group mix electronic and acoustic sounds. A scaled down and less aggressive Jaga Jazzist would also be a good reference.

On “New:Happy” the opening title track contrasts the delicacy of Jakobsdottir’s tinkling percussion and Medbøe’s tasteful acoustic guitar with the soaring saxophone of Wiszniewski. The latter is perhaps the most jazz orientated player in the group following stints as a member of Paul Towndrow’s various groups including the saxophone quartet Brass Jaw. Medbøe is the second featured instrumentalist here, his picked guitar floating almost Metheny like above the sonic backdrop provided by the rest of the group.

Jakobsdottir’s charmingly whimsical percussion opens “These Little Things” which goes on to feature the interplay of Greive and Wiszniewski’s horns followed by distinctive solos from both.

The opening of “Nothing Gulch” recalls the Americana of Bill Frisell. Medbøe’s guitar whines countryishly above Malling’s bass groove before a sudden shift in mood introduces Wiszniewski. But the Medbøe group don’t stay still for long. There’s something of a percussion feature before the Americana aspect returns and Medbøe’s acoustic is heard in dialogue with the mouth harp of the mysterious Tommy Harmonica. Maybe the supremely talented Tommy Smith also plays the gob iron.

Throughout the album the Medbøe Group’s themes are strong and none more so than the soaring “Heartrush” which frames solos from Grieve and Wisznieski above Medbøe’s taut, vaguely threatening guitar and Jakobsdottir’s intelligent percussion.

The elegant “Equilibrium” begins almost as chamber jazz before mutating into something darker courtesy of Greive’s low register trombone. Later there’s a brief bass feature for Malling that moves the music somewhere else again. This is colourful, kaleidoscopic music with a strong pictorial quality, constantly shifting in mood and perspective.

At nine minutes plus “Amulet” is the lengthiest track on the album and has an epic quality about it with Wiszniewski in imperious form soloing magnificently against an impressively broad sonic backdrop. There’s epic, soar away electric guitar from Medbøe too, clearly showing his rock influences for the

first time. Eventually it falls away leaving only the ethereal tinkling of Jakobsdottir's glockenspiel.

Medbøe also sticks to the electric for "Fri Bo" duetting with Malling on the atmospheric, effects laden opening. The rest of the track is a little more orthodox featuring Wiszniewski soloing above what sounds like a cajon generated groove from Jakobsdottir.

"Tys Tys" is a gently effective closer featuring Medbøe's sensitive guitars, sometimes multi tracked and brief solo cameos from Wiszniewski, Malling and Greive.

Mixing jazz, rock and folk sensibilities into ever shifting patterns "New:Happy" is a charming, consistently engaging album. The range of sounds, colours and textures the core quintet produce is hugely impressive and the writing, presumably by Medbøe is consistently interesting. The guitarist is happy to be part of the ensemble, indeed Wiszniewski emerges as the dominant soloist, but overall this is a very democratic group working on some colourful material. "New:Happy" is the kind of album that reveals more each listen and behind it's easy going charm there's a good deal of musical sophistication. Discovering this album has been a very pleasant surprise.

I'm less keen on the later EP which will probably disappoint Haftor since that's what he really wanted me to cover. It's an attempt to move the band away from its jazz roots and further into the field of electronica. I find that Hislop's programming rather than expanding the sonic horizons of the group actually acts as a restriction. The wide raging percussive sounds of Jakobsdottir are in part stifled by the programmed beats.

Having said that the opening "Pneumatic" would have fitted in reasonably well on the album. Medbøe and Wiszniewski turn in strong solos and Hislop's programming gives the music more of an urban feel.

Vocalist Anneke Kampman adds her Bjork like voice to two songs "Leaving Nothing As We Leave" and "As Time Spins Backwards". Both are competent examples of the kind of self consciously quirky "Scandi pop" purveyed by a legion of Bjork influenced Nordic female singers. It's good but rather too much

in thrall to its principal influence to enough to stand out from the crowd.

“Up Spiral Up” pits a folkish melody against the electronica of Hislop with Wiszniewski, Medbøe and Greive the principal instrumentalists, the leader producing a particularly elegant solo.

The closing “Surfrize” incorporates Metheny like song structures, warm velvety trombone from Greive and a wonderfully flowing solo from Medbøe that breaks away from the main body of the tune to conclude the EP on a high note.

Whilst the EP is less to my personal tastes than the album it does represent a legitimate attempt to expand the group’s sound and it may well be that Medbøe is attempting to spread the appeal of his music to a wider, younger constituency.

This talented line up should be around for a lot longer yet and Medbøe’s next move will be watched with interest.

A Box of Monkeys

May 2010

Jim Connick

AyeTunes (UK)

Normally when I write the word jazz it will be followed by an expletive, so I was as surprised as anyone when I bought this EP (or is it a mini-album? I never know) on impulse a little while back. Heidi Kuisma of We Sink Ships had pointed me in the direction of the promo video for As Time Spins Backwards, one of the songs from this album and I was quite taken. Even though I knew I shouldn’t be buying stuff after midnight on a Saturday night, although for once I was doing it while sober, a bit of listening around convinced me that parting with my five quid would be worth it.

I wasn’t wrong. Yes, it is absolutely a jazz album, but it isn’t impenetrable or over indulgent, and at no point did I think of any expletives to use against it

while listening to it. There's plenty of genre mashing in there if you need to rationalise it to yourself.

That being said the standout moments for me are the ones with vocals, like *As Time Spins Backwards*, the song that hooked me in the first place. Give me a break, you know how frightened I get when I move outside my comfort zone!

Vocals on the album come from Anneke Kampman, half of *Conquering Animal Sound*. If you've been paying attention round here you'll probably have noticed that that band have quickly become a big favourite of mine, and I just plain love Anneke's vocals, both there and here. Coupled with interesting but again never over indulgent arrangements, and strong melodies everything comes together nicely.

Don't get me wrong, the instrumentals – which outnumber the vocal ones if you want a count – are pretty gorgeous too, and more *Boards of Canada* than *Jazz Club*. Opening track *Pneumatic* is a little bit too frantic for me, but still has plenty in it I enjoyed, while the other two are much more laid back affairs, and more to my liking.

A Box of Monkeys won't be to everyone's tastes, but if you leave your preconceptions at the door and give it a try you might find yourself pleasantly surprised, just like I was.

Have a listen to *As Time Spins Backward* and see what you think.

A Box of Monkeys

February 2010

Stephen Bocioaca

JazzWorldQuest.com (Canada)

An exciting new release from Haftor Medbøe Group continuing the seductive cinematic atmosphere of their previous albums, this time blending in the smooth hypnotic vocals of Anneke Kampman (for some reason it reminds me of Skye) and tasteful drum programming. The new sonorities bring an

interesting futuristic dimension to arrangements, fluidizing, breezing and echoing, yet without distorting the melodic poetry of the music. The album features five songs like a five act play(!) featuring a prologue and an epilogue. A special mention for the final track, "Surfrize", a meditative synthesis charged with emotion where all the band members excel in beautiful polyphonies, at times at unison or soloing. Trying to label Haftor Medbøe Group as postmodern jazz fusionists may not be appropriate but it gives an idea of their artistic direction.