

SAVING JAZZ:
APPLIED ETHNOMUSICOLOGY AND
AMERICA'S CLASSICAL MUSIC

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Acknowledgements

Upon graduating from college with a bachelor's degree in Cultural Anthropology (emphasis in folklore and music), I expected to embark on additional studies in ethnomusicology after only a short break. However, one thing led to another and it was almost thirty years before the opportunity to study at Liberty University presented itself. I would like to thank John Benham and Katherine Morehouse for making the Liberty program a welcoming place for someone so out of practice and out of touch with academia. I have found your sensitivity to students, your expertise in the field, and your encouragement in the spiritual dimensions of music to be life changing.

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Finally, a short acknowledgement concerning jazz music: I wrote this thesis because I have benefited from a long association with jazz music and musicians. It started when I found a recording of Louis Armstrong performing Fats Waller's *Ain't Misbehavin'* at New York's Town Hall among my parents' records. I was seven years old and have heard a lot of jazz since then and sacrificed a good bit of my college GPA in pursuing live performances by the greats. It makes me sad that during my lifetime jazz seems to have lost some of its cultural relevance. This thesis is my effort to help a music I love remain as current and vital as I believe it can and should be.

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Abstract

In his 2009 article, *Can Jazz Be Saved?*, Wall Street Journal columnist Terry Teachout asserted that the American audience for jazz music performances was both shrinking and aging. *Saving Jazz: Applied Ethnomusicology and America's Classical Music* explores this jazz audience problem and finds that over the last thirty years the overall American audience for live jazz performances has not shrunk as has been widely reported, but is essentially unchanged in size. During that same period, though, there is no question that the median age of the audience has changed dramatically. Data collected by the National Endowment for the Arts and the Doris Duke Charitable Trust funded Jazz Audiences Initiative shows that the median age has increased from 29 to over 46 years of age – a precipitous aging. If this aging continues, the audience will soon experience significant numerical decline as many jazz enthusiasts are now in their retirement years.

In order to counter the audience's aging and lack of numerical growth, this thesis collects and explores the best ideas for stimulating the growth of the jazz audience, especially among younger enthusiasts. The thesis culminates in presenting a newly developed *Jazz Stakeholder Model*, designed to communicate a specific set of action items to members of the overall jazz community. In this model, five jazz stakeholders, *Enthusiasts, Educators, Presenters, Writers,* and *Artists* are encouraged to take specific, concrete steps to affect positive change in bringing about a younger and larger audience for live jazz performances in America.¹

¹ The idea of a jazz community where members have distinct, but essential, functions in promoting the

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Chapter 1: Introduction

In 1986 Dr. Billy Taylor formally christened jazz “America’s classical music” in the pages of *The Black Perspective in Music* and since that time educators, institutions and jazz musicians have often referred to it thus (Taylor 1986). The next year the US congress designated it a “rare and valuable national American treasure”.² These honorific titles notwithstanding, jazz is experiencing a serious audience problem. *Saving Jazz: Applied Ethnomusicology and America’s Classical Music* is both a call to address the concern, as well as a strategy for how jazz’s stakeholders might together overcome the problem. My contribution is to examine the quantifiable data, as well as the best thinking on the subject by stakeholders and to advance a new paradigm for action, which I term *The Jazz Stakeholder Model*.

In my undergraduate coursework in cultural anthropology the prevailing wisdom was that fieldwork was something we did, if possible, without leaving our own finger and footprints on the lives and communities of our informants. We strove to be observers rather than cultural actors. The applied ethnomusicologist seeks to do something almost totally contrary by becoming an advocate of a group’s music both in the lives of informants and among the broader culture, as well. This is what John Lomax had in mind over a century ago when he dedicated himself to American cowboy songs. In asking Theodore Roosevelt to contribute a preface *Cowboy Songs and Other Frontier Ballads* (1910), Lomax not only hoped to impact the broader culture with the beauty of these great rugged works of musical poetry but he simultaneously

² A printable copy of the congressional resolution is available from the government printing office at <http://www.gpo.gov/fdsys/pkg/BILLS-105hconres57ih/pdf/BILLS-105hconres57ih.pdf>

created books that could be easily carried in packs and saddle bags thereby further encouraging the tradition among cowboys themselves. Like Lomax, my intent is to affirm the music makers while encouraging renewed acceptance by a broad popular audience.

Statement of the Problem

Many have expressed concerns about the health and vitality of the audience for live jazz music performances in America. In 2005, Stuart Nicholson published a book entitled, *Is Jazz Dead? (or Has it Moved to a New Address)*. Nicholson suggests that while much of jazz's vitality has passed in America, it is growing in other parts of the globe, especially in Europe. In the August 9, 2009, issue of the *Wall Street Journal*, Terry Teachout asks the question and entitles his article, *Can Jazz Be Saved?* Teachout points out that in a six-year span between 2002 and 2008 the percentage of Americans attending a jazz performance in the preceding year fell from 10.8% to 7.8%.³ Teachout also reports that between 1982 and 2008 the median age of the jazz audience increased from 29 to 46 years. His conclusion is that the American jazz audience is shrinking and greying at an alarming rate with no solutions in sight for reversing these trends. We will call this supposed shrinking and aging of the audience for live jazz music performances in America the jazz audience problem.

Need for this Study

While Teachout has succinctly articulated the problem as he sees it, there has been little research that proves or disproves his theory. Further, no one person or organization has systematically collected the best thinking on the question of how to stimulate growth of the jazz audience. While, researchers, educators, commentators and marketers have expressed ad hoc

³ Teachout cites data collected as part of the National Endowment for the Arts occasional *Survey of Public Participation in the Arts*.

ideas, there exists a genuine opportunity to collect their thinking and analyze it through the filter of applied ethnomusicology.

While working on this thesis, a number of people have sincerely inquired if my resources, as well as the resources of others, should be employed to “save” the audience for jazz music. After clarification, their question is really something like, “Shouldn’t a music that once was popular and may have now peaked in popularity be allowed to slide into cultural oblivion without the interference of well-meaning ethnomusicologists?”

It is a good and honest question, not unlike other questions that crop up on the cultural landscape from time to time. My favorite of which is “Should football be allowed to replace baseball as America’s national pastime?” The answer is, of course, in the eye of the beholder. Ethical, moral, aesthetic, financial, and cultural arguments can be made as to this question, but definitive unassailable conclusions cannot be reached. It is the same for jazz.

On the one hand, the applied ethnomusicologist must argue that taking efforts to save any music is good, right, and true, because that is what applied ethnomusicologists do. To conclude that a music is not worth saving is to question the efficacy of the very foundation on which he or she stands. This does not mean that the assaults will not come, but that to be an applied ethnomusicologist is to by definition, committed to overcoming such objections when they come, and come they will.

The very foundations of our field are built on work that well-meaning intellectuals found to be fatuous. When I was a budding student of cultural anthropology, I thoroughly enjoyed discovering John Lomax’s collections of cowboy songs. It was only later that I would learn of the personal pain that Lomax experienced by daring to value, collect, and promote this musical folk art. In Nolan Porterfield’s, *Last Cavalier, The Life and Times of John A. Lomax, 1867–1948*,

Porterfield tells the story of Lomax being confronted with the question of the intrinsic worth of his musical interests. Porterfield retells the story of Lomax “coming to the University of Texas with a ‘tightly rolled batch of manuscript of cowboy songs’ in his trunk.” As the story goes, Lomax shows these songs to English professor Morgan Calloway, who concludes they are “tawdry, cheap, and unworthy,” whereupon young Lomax, crushed and embarrassed, carried the roll out behind Breckenridge Hall and burned it” (Porterfield 1996: 59-60). Lomax, of course, went on to champion cowboy songs and a century later his work stands tall while Morgan Calloway’s position is only an interesting footnote.

The Lomax Calloway story, whether entirely accurate or not, serves to underline the fact that whenever an applied ethnomusicologist acts to preserve and promote a musical art form it is entirely likely that others will find the pursuit to be ill advised. The applied ethnomusicologist must be forewarned that others will conclude that her work is superfluous and may only be seen as being worthwhile through the lens of history.

How much did it cost Alfred Kroeber to record Ishi, the last remaining member of Northern California’s Yahi tribe?⁴ In hindsight, whatever the cost, it was miniscule compared to the benefit. Did the United States government waste money by funding the work of Charles Seeger, as well as John and Alan Lomax? In retrospect, one only need hear recordings of Leadbelly singing *Goodnight Irene* or *Midnight Special* to believe the costs justified.⁵

The applied ethnomusicologist’s efforts in preserving and promoting the arts are not simply aesthetic, but also allow future artists to build on works that would otherwise be lost in a way that not only preserves culture but also acts to economically enhance the life of musicians

⁴ The classic text regarding Ishi was written by Kroeber’s wife, Theodora. *Ishi in two worlds: a biography of the last wild Indian in North America*.

⁵ Leadbelly’s real name was Huddie William Ledbetter. To read more about Leadbelly and the fascinating work of collecting field recordings I suggest John Szwed’s book *Alan Lomax: The Man Who Recorded the World* and Stephen Wade’s *The Beautiful Music All Around Us: Field Recordings and the American Experience*.

today. On January 6, 2014, violinist Regina Carter’s website published a statement regarding her new recording, *Southern Comfort* on the Sony Masterworks label. “On her new album she explores the folk tunes her paternal grandfather, a coalminer, would have heard as he toiled in Alabama – and the project expanded to include other folk tunes of the region” (reginacarter.com).

How does one produce such a work? Carter reports that she “went to the Library of Congress and the renowned collections of folklorists such as Alan Lomax and John Work III, digging deep into their collected field recordings from Appalachia. On *Southern Comfort*, Regina interprets her own roots through a modern lens” (Ibid.).

It is my hope that a century from now others will conclude that saving the jazz audience and thereby breathing new life into jazz music was clearly worthwhile, just as the efforts of Alfred Kroeber, John Lomax and son Alan are seen as having been justified today. Certainly, if the jazz audience is not saved, artists like Regina Carter might dig it up in a century and breath new life into the old forms. However, if the audience can be stimulated now, no such musicological archaeology project will be necessary.

Finally, I confess, rather than reading about America’s ancient national pastime in a book, I hope that my grandchildren will rise before the bottom of the seventh inning and sing a lusty *Take Me Out to the Ballgame* as part of their regular seventh inning stretch. I feel the same way about jazz.

Purpose Statement

The purpose of this thesis is to 1) review, analyze and summarize the quantifiable data available on the jazz audience problem, 2) examine the thoughts and efforts of those actively engaged in efforts to grow the American audience for live jazz performances, and 3) propose a

well-grounded yet imaginative set of recommendations for growing the jazz audience through a new tool entitled the *Jazz Stakeholder Model*, based on previous work by Willard Jenkins.

Research Question and Sub Questions

This thesis seeks to ascertain whether or not the American audience for jazz music is, in fact, shrinking and aging, as has been asserted by Teachout. Second, it seeks to answer the question of what solutions have been proposed in an attempt to address this supposed shrinking and greying of the jazz audience and to numerically grow and lower the median age of the audience for live jazz performances in the US.

Glossary of Terms

Applied Ethnomusicology is a sub discipline of ethnomusicology and is especially devoted to work that falls outside of typical academic contexts and purposes. Among those purposes is the preservation and promotion of a specific music and its creators.

Country Music is an amalgam of American musical styles known as hillbilly, country & western, bluegrass, and folk that appear to have progressed from European ballad traditions that further evolved in North America. Institutions including the Country Music Hall of Fame and Museum and the Grand Ole Opry, as well as several trade associations ably represent it.

Ethnomusicology is a branch of social science informed by cultural anthropology and musicology. Whereas cultural anthropology most often focuses on folk music and musicology on art music, ethnomusicology sees all musics regardless of their position in the social strata to be equally valid subjects of study. Further, ethnomusicology combines the cultural anthropologist's predilection to analyze music through the lens of cultural inquiry and the musicologists tendency to employ musical theory when analyzing data.

Jazz is, for the most part, syncopated music developed from African-American roots, in the years immediately following the ascendancy of the musical form known as ragtime and drawing heavily from African American blues and gospel musics. It features both individual and at times collective improvisation based on melodic themes or specific harmonic sequences associated with blues, ragtime, modal, march, or popular song forms, except in specific subgenres which intentionally eschew such conventions, the most well known of which is often referred to as *free jazz*.

Limitations of the Study

This is not a musicological study of jazz music, nor is it an historical survey of the music. When in the course of the thesis when I must make a musical judgment and conclude that a piece of music is jazz or that a performer or composer plays or writes jazz, I will endeavor to utilize aesthetics commonly promulgated by leading jazz scholars. In the preparation of this thesis I collected approximately fifty syllabi for jazz appreciation and jazz history courses taught in American universities. *Jazz*, now in its twelfth edition, by Paul Tanner, David Megill and Maurice Gerow, two texts by Scott DeVeaux and Gary Giddins, *Jazz* and *Jazz: Essential Listening*, as well as two books by Mark Gridley, entitled *A Concise Guide to Jazz* and *Jazz Styles: History and Analysis* were the most used texts in these fifty classes. From a musicological perspective I have attempted to color between the lines provided by these authors when considering if a piece of music is jazz or an artist is a jazz artist.

Finally, if I were approaching this problem as a cultural anthropologist I would be tempted to describe what I observed while taking every effort to not change or impact the object of my study. However, this is a work of applied ethnomusicology with both musical and cultural

ramifications. The final goal of this thesis is to make meaningful and positive changes in the development of the audience for live jazz music in America.

Chapter 2: Literature Review

The literature review for this thesis is divided into three parts. The first section seeks to understand how ethnomusicologists have historically dealt with jazz music in the pages of *Ethnomusicology*, the Journal of the Society for Ethnomusicology. The second section of the literature review examines leading textbooks that define jazz and recount its history so as provide musical and historical context for the thesis. The third section of the literature review examines sources that offer quantifiable data related to the audience for live jazz performances in America, as well as frame the jazz audience problem and suggest solutions for growing the American jazz audience.

Section I: Ethnomusicology and the Audience for Jazz Music

Over the past sixty years ethnomusicologists have written about jazz with increasing frequency. The *British Journal of Ethnomusicology* (1992-2003) or as it is now known, *Ethnomusicology Forum*, has included 102 articles containing the word “jazz.” However, the majority of these writers situate jazz in places other than America including Europe, Africa, and South America. While their thoughts on jazz are helpful, they cannot tell us about the audience for live jazz performances in America, which is of primary importance for this thesis.⁶

An American publication, *Ethnomusicology Review* (previously known as *Pacific Review of Ethnomusicology*) is a graduate student publication of the UCLA department of ethnomusicology. Since 1984, 16 articles have addressed jazz music. One of these articles, an album review by Wade Fulton Dean has particular relevance to this study and is included in section three of this review.

⁶ *Ethnomusicology Online* published between 1995 and 2005 but included no articles on jazz.

The *Journal of Ethnomusicology* (initially known as *Ethno-Musicology*) is the academic journal of the Society for Ethnomusicology. It was first published in December of 1953 and has 131 articles with the word “jazz” in their text. Since *Ethnomusicology* is an American publication it is relied heavily upon here help to create the context for understanding ethnomusicologists’ views on jazz in America.

In evaluating the *Ethnomusicology* content, a three-step process was employed to screen for both practical and qualitative considerations before an article was included in this literature review. The first step of the methodology used in compiling this literature review was to take the universe of journal articles published in *Ethnomusicology* since December 1953 and search for those in which the term “jazz” appears. A second step involved an article-by-article review of these articles to identify pieces that specifically address jazz music in a substantial way. Articles with only passing references to jazz were eliminated and those with scholarly discussion of the music and music culture advanced. The qualifying thirty-three articles are discussed in the first section of this literature review.

Unfortunately, none of the *Ethnomusicology* articles specifically discuss the American audience for live jazz music in depth. Elsewhere, Alan P. Merriam whose work is often represented on the pages of *Ethnomusicology* does consider the jazz audience in an article entitled *The Jazz Community*. This article was published in the journal, *Social Forces*, and is examined in part three of this literature review.

In conducting the literature review of *Ethnomusicology*, I found it helpful to format the material by decade, starting with the 1950s and concluding in the present so as to show how the treatment of jazz in the pages of the publication has changed over time. At the end of the section I have drawn several conclusions about how writers in the *Journal of Ethnomusicology* changed

their thinking about jazz, over sixty odd years. Additionally, I have tried to provide historical context where possible.

1950s

The 1950s might be considered the artistic height of jazz. In no other decade were more of the artists who helped shape the music living and active. Louis Armstrong traveled the world with his All-Stars. Dave Brubeck, then recently famous for making jazz attractive to the college audience, graced the cover of *Time Magazine* in 1954.⁷ After a stunning reception at the 1956 Newport Jazz Festival in Newport, Rhode Island, Duke Ellington appeared on the cover of *Time Magazine*.⁸ As the decade neared its end, Miles Davis released the album *Kind of Blue* and Brubeck released, his magnum opus, *Time Out*, both on the Columbia label.⁹ These albums have been setting sales records for jazz recordings for over fifty years.

In this same decade the *Journal of Ethno-Musicology* began publication. The word “jazz” appeared in the Current Bibliography section of the journal’s first issue in December of 1953. However, it was Willard Rhodes’ April 1956 article, *On the Subject of Ethno-Musicology* that first gives us insight into what ethnomusicologists of that time might have thought about jazz. Rhodes writes,

By popular music I refer to that sizeable body of material, which, while failing to qualify as genuine folk music or as art music, represents by its widespread popularity a musical expression of the mass of people who produce, consume and support it. In more complex civilizations this category would include jazz as well as most of the commercial music that clogs our air-waves (Rhodes 1956, 4).

At the end of the year in which Ellington garnered a *Time Magazine* cover, Rhodes’ analysis was that jazz was neither folk music nor art music and that it was part of the popular

⁷ November 8, 1954.

⁸ August 20, 1956.

⁹ Miles Davis, *Kind of Blue*, Columbia CS 8163 LP. The Dave Brubeck Quartet, *Time Out*, Columbia CS 8192 LP.

music that “clogs our air-waves.” Perhaps it was this inauspicious start that prompted Nat Hentoff to write on behalf of *Down Beat*, a popular jazz magazine of that time and still popular today, “that the magazine is willing to open its files to any qualified member of the Society for Ethnomusicology, and that he would be pleased to help direct any such research worker in the field of jazz” (January 1957, 34).

The January 1959 issue of *Ethnomusicology* notes that on July 22, 1959, Alan P. Merriam, had presented a paper entitled, “The Jazz Community,” at the 33rd International Congress of Americanists meeting in San Jose, Costa Rica. The paper was not included in *Ethnomusicology*, but was published in the journal *Social Forces* in 1960 and is addressed in section three of this literature review. In the next issue, May 1959, Bruno Nettl included an article entitled *Notes on Ethnomusicology in Postwar Europe*. For Nettl jazz appears to have a higher status than ascribed to it by Rhodes just three years before. Perhaps Merriam’s status as a respected ethnomusicologist, while also being a competent jazz clarinetist as reported by Frank J. Gillis in the pages of *Ethnomusicology*, added to the music’s rapid advance in the ethnomusicological community (Gillis 1980, vi).¹⁰

The interest in Jazz is almost as great in Germany as here, and the population's inclination toward theory and speculation makes publications in the history of Jazz numerous. Newspapers have regular positions for "jazz critics," and numerous pocket-size books by Americans and Germans have appeared. Alfons Dauer's *Der Jazz* is in a different class, being one of the first to include transcriptions from recordings and to concentrate on the analytical rather than the biographic-historical aspects (Nettl 1959, 68).

Clearly, in 1959 Nettl does not see jazz as primarily clogging the airwaves. He indicates that there is significant interest among American ethnomusicologists, as well as those in Europe, and specifically Germany.

¹⁰ Frank J. Gillis notes in Merriam’s 1980 obituary that he performed with jazz groups while a student at Montana State University (Gillis 1980, vi). Later in life he would cease performing, but his appreciation of jazz music continued to come through in his writings.

In its first decade, scholars writing in the pages of *Ethnomusicology* do not consider jazz on its musical or cultural merits. A number of books dealing with jazz are included in the journal's *current bibliography* sections throughout the decade and several recordings are referenced in discographies. In 1956 Rhodes is somewhat dismissive of the music, but three years later Nettl indicates jazz music of legitimate interest to ethnomusicologists on both sides of the Atlantic. Finally, by the close of the 1950s Merriam has started to present papers on the subject and will continue to make valuable contribution in the 1960s and beyond.

1960s

“If our field can be defined as ‘the study of music in culture,’ then it is as applicable to the study of jazz or art music forms in our own society as it is to a non-literate group” (Merriam 1960, 111). While in 1959 Nettl reports that jazz was being taken seriously by some European and American ethnomusicologists, in 1960 Merriam comes right out and asserts jazz, as well as all other musical traditions, to be fair game for the ethnomusicologist.

In his *An Acculturative Continuum for Negro Folk Song in the United States*, Ed Cray makes an interesting assertion when he writes,

A second acculturative vector has been added, jazz. Because of a close, perhaps inseparable, relationship with both Negro folk and the mainstream of white popular musics, it serves as a middle ground between the two (Cray 1961, 10).

Cray positions jazz as inhabiting a space between Negro folk music and white popular musics. Cray is essentially making jazz a musical and cultural connection point between Negro and white musicians.

Dennison Nash contributes to the discussion of jazz culture in May 1961 when he writes, “Jazz is another style of music which has drawn its composer-performers from a limited status range. Its practitioners—largely Negroes—have come from the lower social ranks” (Nash 1961,

85). His social commentary also includes, “A look at the American Negro jazzman will clarify this point. He has tended to carry the personal stigmata of an oppressed group, and he has found in jazz a precarious mode of adjustment to life. But not all Negroes work out their difficulties primarily through jazz” (Nash 1961, 86). Nash also notes an interesting developing sociological trend. “In America today the principal patrons of serious music are the wealthy. Recently, patronage by this group has extended into the field of jazz as well” (Nash 1961, 91).

In September of 1961 the first musical analysis to include jazz music appears in the journal. A. R. Danberg Charters concentrates on ragtime in his *Negro Folk Elements in Classic Ragtime*, but along the way references some of ragtime’s musical conventions that later found their way into jazz. Of great interest in his analysis is the “Negro folk idiom of mixed pentatonic, major, and minor scales, combined with that particular chromatic freedom which the piano keyboard allows” (Charters 1961, 179). Charters also discusses the use of suspended chords or barbershop-type harmonies in ragtime and later jazz (Charters 1961, 180).

Also in September of 1961 part two of Nash’s article dealing with the role of the composer appeared. His social commentary on jazz musicians is stunning in light of today’s prevailing social attitudes toward African-American jazz artists.

In complex societies it is essential to define the social unit for which a function is being performed since what is functional for a sub-group may not turn out to be functional for the society. To weigh the balance in any particular instance requires considerable virtuosity in functional analysis. Jazz in our society presents such a problem. The Negro jazz musician who takes dope, whores around, and generally violates middle-class norms may have achieved the very best possible adjustment for a person born in his social station, but what is he contributing to the continuity and survival of the society as a whole? Here, the contribution which jazz makes to socially disruptive behavior (from the middle-class point of view) must be weighed against the very definite functions it serves for its devotees (Nash 1961, 198-199).

Although he is quite clear on his assessment of Negro jazz musicians Nash does not reveal how he might have viewed white or European jazz musicians in 1961. Before the end of the decade, Brubeck would record his oratorio, *The Light in the Wilderness*, with choir, vocal soloists and the Cincinnati Symphony.¹¹ Ellington would record with a number of symphony orchestras and perform two of his sacred concerts in cathedrals on several continents¹²-- seemingly inhabiting a world away from Nash's "jazz musician who takes dope, whores around, and generally violates middle-class norms" (Nash 1961, 198-199).

Jazz-The Word appeared in September of 1968. This article written by Alan P. Merriam and Fradley H. Garner was actually an article published in five parts during 1960 in *The Jazz Review*. As might be expected, the article details the etymology of the word "jazz." After applying all their scholarly acumen to the problem of the origins of the word, Merriam and Garner conclude, "it is clear that the evidence for one is for the most part no better than for another" (Merriam and Garner 1968, 392).

Throughout the 1960s the *Journal of Ethnomusicology* sees jazz as a viable field of study (Merriam), a middle ground between Negro folk music and white popular music (Charters) and an expression of an oppressed people (Nash). Meanwhile, the origins of the word itself remain ambiguous (Merriam and Garner). Still, the denigrating comments written about the genre and its practitioners near the start of the decade are shocking to read. Apparently, during the 1960s while African Americans were fighting for civil rights, jazz was struggling for its dignity among members of the Society of Ethnomusicology.

¹¹ Brubeck's oratorio was issued as a double Long Play (LP) recording on the Decca label (DXSA 7202).

¹² Ellington's *Concert of Sacred Music* was recorded at the Fifth Avenue Presbyterian Church in New York City and issued by RCA as LPM-3582. The *Second Sacred Concert* was issued as a double LP on Prestige (P-24045). Later, a *Third Sacred Concert* was recorded in Westminster Abbey and issued on RCA (APL1-0785).

1970s

Although by the 1970s, jazz was seen as a viable area of research for ethnomusicologists, serious consideration of the music in the pages of *Ethnomusicology* was still somewhat limited. William R. Ferris, Jr.'s *Racial Repertoires Among Blues Performers* (September 1970) addresses jazz culture in passing. Yet in doing so, leans on only one of the possible explanations for the word discussed by Merriam and Garner two years earlier. In this explanation "jazz" is a synonym for sexual intercourse.

Godfrey Irwin (1931) defined the term as follows: "Jazz music was so named originally because it was first played in the low dance halls and brothels where sex excitement was the prime purpose, after having been adopted from the savage tribes in whose dances and sexual rites it played such a large part" (Ferris 1970, 448).

In January of 1973 Pekka Gronow contributed *Popular Music in Finland: A Preliminary Survey*. Unlike American writers of the time Gronow has no need to comment on the possible "low" origins of jazz music or the word itself. To Gronow jazz is a music that came to Finland in what he calls the "Gramophone Fever" that followed World War I (Gronow 1973, 58). Recordings of American jazz bands found their way to Europe; American musicians toured the continent; and the music scene across Europe embraced this new jazz. "The history of the dance band has not been written, but the influence of American ragtime and jazz and particularly the Original Dixieland Jazz Band (ODJB), which visited England in 1919, seems obvious-at least in instrumentation, if not in style" (Ibid.,58).

In 1973, fifty-plus years after the ODJB visited Europe, Gronow concludes, "The dispersion of Afro-American music presents a typical diffusion pattern. It was first adopted by specialists, then by young people in urban areas. It has become the major influence on Finnish popular music today, and in addition there is a smaller audience for such original forms as jazz, blues, etc" (Ibid., 68).

Afro-American Gospel Music: A Crystallization of the Black Aesthetic, from September 1975, comments on the jazz aesthetic, as well. Pearl Williams-Jones quotes Harold Courlander, "In most traditional singing there is no apparent striving for the "smooth" and "sweet" qualities that are so highly regarded in Western tradition. Some outstanding blues, gospel, and jazz singers have voices that may be described as foggy, hoarse, rough, or sandy. Not only is this kind of voice not derogated, it often seems to be valued" (Williams-Jones 1975, 377).

In his 1978 article, *Problems of Salsa Research*, Joseph Blum not only calls into question popular understanding of the history of salsa music, but jazz, as well.

We cannot trace the history of jazz if we are restricted to Paul Whiteman, Artie Shaw, Dave Brubeck and other "popular" groups. There was, as is now being taught, a parallel underground stream from which these musicians drew their material, an endless stream of largely poor black musicians who received only belated or posthumous reward for their creation. We have learned that Don Redmond, or Fletcher Henderson created jazz, not Benny Goodman. What we have yet to realize is that Mario Bauza, who helped create Machito's band, came to New York from Cuba in 1926 and played with many of these early jazz bands. It was Mario Bauza who got Dizzy Gillespie a trumpet chair with Cab Calloway- Dizzy Gillespie used Chano Pozo to help create his Afro-Cuban sound; Charlie Parker later recorded with Machito-there was an underground stream of "real" Latin music, alongside the jazz stream, which had little to do with Desi Arnaz, "Babaloo," or Cougie and Abbe. On 52nd Street and Broadway, the jazz corner of the world, Birdland was downstairs and the Palladium was upstairs. Now both are dead, and we have Charo to perpetuate an image of Latins we could very much do without (Blum 1978, 145).

While it might be an overstatement to suggest that Don Redmond (actually Redman) or Fletcher Henderson created jazz, Blum's point is well taken that Latin and jazz music have been tied together for a long time. Additionally, he signals a willingness on the part of ethnomusicologists to do some heavy lifting to see what really happened to bring about the sounds of jazz and salsa. Finally, Blum's work makes Cray's 1961 article, positioning jazz as something that exists between Negro folk music and white popular

music, seem simplistic and dismissive of the entire field of Latin influenced jazz which continues to be popular around the world.

While the word jazz is mentioned in many bibliographies, discographies and in passing, by the end of the 1970s the *Ethnomusicology* had still to devote an entire article to the music itself. This in a world where by this time leading jazz musicians had fully embraced the influences of rock and electronic music. Artists including Miles Davis and Weather Report become masters of this very popular musical fusion.

1980s

In the 1980s the jazz-world saw the arrival of what became known as the Young Lions, including Branford Marsalis, Wynton Marsalis, and Terence Blanchard, who were clean-cut, suit-wearing, neo-traditionalists of a brand of modern jazz first played in the 1950s.¹³ During this decade, numerous *Ethnomusicology* articles mention the word jazz; bibliographies include books about jazz, and dissertation lists indicate considerable scholarly work being done on jazz. However, the journal itself does not devote any articles purely to jazz or jazz culture. There are however two very significant entries.

In 1981, Margaret J. Kartomi in *The Processes and the Results of Musical Culture Contact: A Discussion of Terminology and Concepts*, writes,

Yet these genres are not by any means generally accepted as worthy art forms in their own right; nor, except in the case of jazz, have many musicological studies been made of them yet. Educational institutions do not normally teach courses on these musics, with the notable exception in some institutions of jazz (Kartomi 1981, 228).

¹³ Much has been written about Wynton Marsalis and the Young Lions movement. The title of Richard Guillatt's September 13, 1992, *Los Angeles Times* article not only references the movement, but also highlights some of the controversy that accompanied it. Guillatt entitled his piece, "JAZZ: The Young Lions' Roar: Wynton Marsalis and the 'Neoclassical' Lincoln Center Orchestra are helping fuel the noisiest debate since Miles went electric".

We can safely conclude from Kartomi that jazz is in the process of becoming a music to be studied and that jazz courses are finding their way into the music curricula in American educational institutions.¹⁴

Additionally, in his 1985 review of the sixth edition of the *New Grove* (Dictionary of Music), Jack Santino registers an aside about art music and jazz that indicates the music is now being treated less like folk music and more like art music by this prestigious European publication. “In conclusion, The New Grove is in many ways quite good. However, it could be far better. I have to repeat that I felt biases toward art music and jazz (which is often perceived as a kind of art music) as opposed to folk and popular music” (Santino 1985, 336).

While during the 1980s *Ethnomusicology* may have included a dearth of articles concerning jazz, it is apparent that in that decade a broad base of ethnomusicologists and musicologists were beginning to see jazz as truly being worthy of their admiration, time, and attention.

1990s

The 1990s appear to be a golden age of jazz in the pages of *Ethnomusicology*. Gone are all the pejorative associations of the earlier era. Clearly, jazz is now legitimate music that is to be studied with full ethnomusicological gusto.

Edward T. Hall’s 1992 article *Improvisation as an Acquired, Multilevel Process* makes interesting and significant contributions. Hall explores musical aesthetics in his discussion of Technical versus Informal music:

¹⁴ I am grateful to Dr. George McDow for pointing out that jazz bands, alternatively known as dance bands or stage bands, made their way into educational institutions as early as the 1940s in places such as what is now North Texas State University. They could also be found in institutions in the 1920s & 30s, but were student-operated groups, not officially a part of the school’s curriculum and performing mainly at school dances.

Traditional jazz is informal. Apart from the black gospel singers, church music is as a rule, formal. Symphonic music is technical. Formal learning shouts to the treetops that what is being learned is serious business. Technical learning emphasizes exactness and precision in performance. Informal learning is acquired, non-linear, cooperative and not controlled by anyone except the group and its shared internalized patterns; it is more rhythmic - an organic process working from the inside-out (Hall 1992, 229).

Hall is in effect saying that approaches to African-American-based musics (jazz and black gospel) are informal in opposition to the formal/technical approach to symphonic and white religious music. This quotation is interesting for two reasons. The first is that it may accurately describe most jazz music up until that time and in doing so presents a stake in the ground of how jazz functioned. This idea of a stake in the ground becomes valuable when considering if jazz, the music that has been now adopted into the academy, is still informal. It begs the questions, can the academy foster informal learning and, if not, what does that mean for a music such as jazz when it becomes primarily transmitted in the academy?

In this same article Hall also advances his theory of high context and low context musics. In Hall's thinking, jazz is high context because, unlike much classical music, there is a shared experiential involvement between the performers and audience where neither is quite separated from the other (Hall 1992, 230).¹⁵ Again, it would be interesting to use Hall's work to judge if jazz has moved from being high context music to more of a low context music with its inclusion in higher education.

In 1993 Krister Malm wrote *Music on the Move: Traditions and Mass Media*. Like Gronow's 1973 article in which he deals with jazz in Finland, Malm deals with jazz in Sweden. Malm's handling of jazz shows numerous similarities to Gronow's. The music is never

¹⁵ Early jazz appears to have exhibited many of the same characteristics of West African musical performance where a community jointly participated in music making. In the case of early jazz, it appears that audiences clapped and sung along, and even danced in pairs or as a group – as in a New Orleans Second Line.

presented as being of low origins, unlike among American writers. Also, the post-World War I dissemination of phonograph records appears to be the major carrier of the sounds.

Thus, jazz music had moved from various local levels to the U.S. national level in the 1920s and onto the international level with the swing era in the 1930s, and then to the national and even local level again in countries like Sweden (Malm 1993, 348).

In 1995, Charles Keil wrote about his theory of participatory discrepancies. While the theory itself is interesting, Keil spends much of his time talking about how jazz music might be put together. In this article, he especially addresses how jazz rhythms or what Keil calls “groove” are negotiated among players.

There is no essential groove, no abstract time, no "metronome sense" in the strict sense of metronome, no feeling qua feeling, just constant relativity, constant relating, constant negotiation of a groove between players in a particular time and place with a complex variety of variables intersecting millisecond by millisecond. Abstract time is a nice Platonic idea, a perfect essence, but real time, natural time, human time, is always variable (Keil 1995, 3).

For the first time in the pages of *Ethnomusicology*, a scholar has shown a significant commitment to carefully analyzing the micro rhythmic aspect of jazz music in an attempt to understand and explain it. Keil’s commitment is awe inspiring, yet his approach is fraught with problems.

Every jazz drummer for the past 50 years has spent a lot of time holding a stick and tapping a cymbal.... ding ding di ding ding di ding ding di ding ad infinitum. I have done this for decades, trying to imitate and participate the consciousness of Gene Krupa, Louis Belson, Kenny Clarke, Art Blakey, Frank Isola, Shelly Manne, Philly Jo Jones, Elvin Jones, and others. Early in the experiments with J. Prögler we recorded and measured my versions of Kenny Clarke and Elvin Jones taps on the ride cymbal but only time, and better technology for discriminating the taps on the old recordings by the masters will tell whether my efforts were even an approximation. I have also imitated my favorite bass players-Walter Page, Al McKibbon, Wilbur Ware, Charlie Haden, Red Mitchell, etc.- for almost as many years (Ibid., 10).

Deeper understanding of the art and technique of these wonderful players would have been better served if instead of imitating these musicians, Keil would have actually recorded them in a way that would allow for closer study of their actual technique.¹⁶

J. A. Prögler's *Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section*, also published in 1995, is a treasure trove of discussion on how jazz rhythm sections interact to create swing. Perhaps the most helpful thing that Prögler accomplishes is to call into question conventional wisdom that had attended jazz music up until that time.

The jazz literature is also confusing, with some analysts simply reporting or compounding the differing emic judgments of their informants. An idea that emerges from some of the jazz literature is the notion that swing is somehow embodied in the syntax of a piece of music, but no one explains how this happens (Prögler 1995, 22).

One of the attractive characteristics of Prögler's work is his willingness to both scientifically measure and analyze sounds, while giving full weight to the mysticism of the musicians. "Bassist Red Mitchell used a poem to verbalize his idea of swing, 'It isn't really rigid metronomic time that counts. It's sound and soul, communication, love, support and bounce'" (Ibid., 47).

In 1996 Cheryl L. Keys penned *At the Crossroads: Rap Music and Its African Nexus*. In her analysis of rap Keys spends considerable time showing how jazz is foundational for rap and in particular how "funky" jazz of the 1950s and 1960s contribute to rap both culturally and musically.¹⁷

¹⁶ Sadly, all these drummers have now passed and most of the bass players, too. However, many of these gentlemen lived into an era where they were recorded using multitrack recording technology. Perhaps ethnomusicologists working cooperatively with record labels could gain access to original session tapes that would allow them to, for example, isolate Louis Belson's (more often written as, Louie Bellson) drums and cymbals for close scrutiny or see how exactly a bass player interacts with a drummer's high hat.

¹⁷ I have a very fond memory of working on a recording project in the middle 1980s with singer Carmen McRae and she during a break, taking the time to explain to me (a young European American producer) that the term "funky" when used in jazz referred "soul jazz" music which was, in turn, based on the music of the African

Funk was a term brought to musical prominence by jazz pianist Horace Silver to define "the return to the evocative feeling and expressiveness of traditional blues" (Shaw 1986:257) as captivated in the title and style of his 1953 composition "Opus de Funk." Moreover, funk in jazz culture of the 1950s was a style countering "the coldness, complexity, and intellectualism introduced into the music by Bop, Cool, West Coast, and Third Stream jazz" (Ibid.). By the late 1960s, it was reformulated in a similar fashion by soul singer James Brown to denote an earthy-gritty sonority, characterized specifically by Brown's preachy vocal style and his horn and rhythm sections' interlocking rhythmic "grooves." Several of Brown's songs bore the word in their titles, including "Ain't It Funky" (1969), "Funky Drummer" (1970), "Funky President" (1974), and "Too Funky in Here" (1989) (Keys 1996, 225-226).

It would have been helpful for Keys to acknowledge the connection of this funky jazz to black gospel music especially in Silver's own composition *The Preacher*, Bobby Timmons *Sermonette*, and Joe Zawinul's *Mercy, Mercy, Mercy* to name just a few.

Reputation in a Musical Scene: The Everyday Context of Connections between Music, Identity and Politics, by Julian Gerstin, appeared in 1998. Although not focused on jazz music or jazz musicians principally, it gives insight into some of the socio-cultural forces at work in the jazz sphere.

In rock and jazz, for example, reputations are both competitive and consensual; they combine aesthetic evaluations, assessments of social identity (such as the authenticity of black jazz players), and contribution (for example, musicians known to be punctual and sober get calls for gigs) (Gerstin 1998, 399).

Courtesy of John Chernoff, Gerstin notes an interesting parallel between West African drummers and American jazz musicians. "Elsewhere in the literature on Africa and its Diaspora, John Chernoff describes competition among West African drummers (1979), and many authors have noted the importance of consensual competition among jazz musicians (as in 'cutting sessions')" (Ibid., 388).

American church. Her concern was that I might confuse her use of the term "funky" with what was then being called "funk" music in the broader popular music industry.

The highlight of writings on jazz in the *Journal of Ethnomusicology* would have to be Ingrid Monson's *Riffs, Repetition, and Theories of Globalization*, which appeared in 1999. Her ten-page analysis of Count Basie's 1938 recording of the 12-bar blues *Sent For You Yesterday* must be essential reading for anyone hoping to understand the jazz ensemble tradition. At one point she summarizes the Basie band's use of riffs in *Sent for You Yesterday* thus illustrating four ways in which riffs are frequently interwoven and the importance of repetition in generating the overall texture in the horn and vocal layers, as well as, rhythm section parts. Call and response (at varying rates of periodicity), continuous riffs, groove defining rhythmic patterns, and dense layering and overlap of rhythmic (and simultaneously harmonic and melodic) figures all contribute to a musical texture in which repetition is both fundamental and a source of variety (Monson 1999, 36).

Monson goes on to convincingly tie Basie's approach to African musical forms, "Like other musics similarly structured throughout the African diaspora, the relationships among parts that we see here in transcription are simultaneously human interactions that take place through the performance of sound and are musically, culturally, and economically more complex than any notation can render" (Ibid., 36).

In addition to addressing musical values Monson wades into the subject of grooves as introduced in 1995 by Keil. Like Keil, she sees the creation of the sense of groove to be a cooperative task. She uses James Brown as her example of how a leader might dictate grooves, which is in my experience is precisely what Basie did, he just seemed to do it with a smile and a

nod...unlike the tactics employed by Brown. Still, as the old timers would say, “Basie could swing you into ill health.”¹⁸

James Brown may be the master of the most hard-hitting vernacular funk grooves, but any musician who has lived through his pre-performance band inspections (for shined shoes and presentability) will likely testify to the fact that utopian grooves are not necessarily created through democracy (Ibid., 52).

The last article of interest published in the 1990s is from 1999. Written by Tamara E. Livingston it is entitled *Music Revivals: Towards a General Theory*. In talking about music revivals Livingston continues a theme which appeared first in Gernow’s 1973 article regarding jazz in Finland and then again in Malm’s 1993 article about jazz in Sweden. A common theme in all three articles is the importance of recording to the dissemination and preservation of jazz music. In Finland and Sweden it appears that the best way to learn the music was from recordings. Livingston’s article makes the point that without recording technology the music might, in fact, be lost forever.

Bill Bissonette, a New Orleans jazz revivalist who was one of a "small band of crusaders who... descended on New Orleans in a last ditch effort to preserve our jazz heritage," notes that those responsible for initiating the "traditional jazz" revival were all record producers: "Recording was what it was all about. Nothing else matters. ... There is no other way to preserve a spontaneous music such as jazz. Unless you lived in New Orleans during the period, almost everything you know about the music of the Great Revival you know through the efforts of these few record producers"(Bissonette 1992: xvii) (Livingston 1999, 71).

Reading an article in *Ethnomusicology* that is positive toward record producers is comforting; as they are often portrayed as commercial polluters of pure folk music for the purpose of economic gain.

Writing about jazz in the 1990s started to take jazz music and culture seriously without constant reference to the perceived low status of its birth and its practitioners.

¹⁸ I first head trombonist/arranger, Jimmy Cheatham, my independent study instructor at the University of California San Diego and a veteran of many jazz ensembles including the Duke Ellington Orchestra, use this expression to emphasize how rhythmically compelling a certain artist, like Basie, could be.

Additionally, through the careful work of Charles Keil, J. A. Prögler, and Ingrid Monson, the rhythmic and harmonic depths of jazz were beginning to be explored.

2000s

Like Pekka Gronow's 1973 piece, Paul Austerlitz's article from 2000 entitled *Birch-Bark Horns and Jazz in the National Imagination: The Finnish Folk Music Vogue in Historical Perspective* makes a compelling argument for the impact of jazz and related African-American musics in Finland. Interestingly, Austerlitz does not reference Gronow's earlier article even though they both address Finnish popular music and jazz and appeared in the same journal some twenty-seven years apart. After encountering multiple negative descriptions of jazz, African-American music, and its practitioners through the 1960s, it is stunning to see the music referred to as the *lingua franca* of popular musics by Austerlitz in the year 2000. What was scandalous has become the norm.

The Ethnoboys' reinterpretation of local music through a jazz lens reflects an African-American musical dominance that parallels, in some ways, the German musical hegemony that reigned in Sibelius's day. Coming from the hegemonic U.S. but simultaneously epitomizing post-colonial self-determination, African-Americans style has become the *lingua franca* of world popular musics (Austerlitz 2000, 205).

In 2004 *Contemporary New York City Big Bands: Composition, Arranging and Individuality in Orchestral Jazz* by Alex Stewart appeared in *Ethnomusicology*. Some eighty years before Stewart's article, Fletcher Henderson and Duke Ellington, introduced the concept of the Big Band in New York City. Their aggregations would become recognized as the *sine qua non* of the tradition. While it would have been wonderful if Stewart could have devoted ten pages to a particular orchestration as Monson did in her 1999 analysis of one Basie arrangement, he is able to introduce the work of excellent contemporary practitioners of the big band arranging tradition including Maria Schneider, Jim McNeely, and Wynton Marsalis, among others.

Stewart's passion as an ethnomusicologist dedicated to illuminating great music and musicians, is apparent when he writes:

Reflecting on the hundredth anniversary of Duke Ellington's birth, the New York Times editorialized, "This is a good day to remember the uprising in the heart that a big band could cause, and especially the big band led by Duke Ellington"(29 April 1999). As my documentation and ethnography amply illustrate, the use of the past tense ("could"), in this otherwise eloquently expressed sentiment, repeats the error of relegating big bands to jazz antiquity (Stewart 2004, 192).

Also in 2004 Gabriel Solis looked back at jazz of a half century before in "*A Unique Chunk of Jazz Reality: Authorship, Musical Work Concepts, and Thelonious Monk's Live Recordings from the Five Spot, 1958*". Never before had an entire 30-plus-page article in *Ethnomusicology* been devoted entirely to one jazz recording project. The article is completely about music. If an ethnomusicologist had written it in 1958, he/she might have felt obligated to reference the origins of jazz, as well as the narcotics problem of many of its practitioners. Solis avoids all this and gives an illuminating account of the time, black music culture, and the music itself.

His comparative analysis of Johnny Griffin's solos on two versions of Monk's tune, *Evidence*, is especially intriguing. However, just like I wish Charles Keil would have gone directly to drummer Kenny Clarke instead of imitating his playing for his 1995 article, I wish Solis had been in direct contact with tenor saxophonist Johnny Griffin and producer Orrin Keepnews. Some of his theories would have been strengthened by speaking with the musician who played the solos or the man who chose to include both versions of the tune, *Evidence*, in the final package. It seems inadequate to rely on analytical ability when a telephone or email can easily put the ethnomusicologist in communication with a primary source. Sadly, Johnny Griffin left us recently, but as of this writing, Orrin Keepnews is still a viable primary source for much musical recording half a century ago.

The 2004 fall issue additionally includes a thoughtful recording review of *Latin Jazz: La Combinación Perfecta* by Jorge Arévalo Mateus. The article builds on Joseph Blum's 1978, *Problems of Salsa Research* by calling for further investigation as "Latin jazz too merits careful consideration of its recorded history, sequence of development, and active contributors and participants" (Mateus 2004, 470). He goes on to conclude "this CD nonetheless points out the need for ethnomusicologists and jazz historians to begin investigating the contributions of Latinos to not only jazz but to its multifaceted nature" (Ibid., 472). Indeed, it might be argued that today much of jazz's vitality is preserved in its fusion with Latin rhythms.

Along with Ingrid Monson's 1999 article the 2004 article by Fernando Benadon is one of the most illuminating when it comes to understanding the nuts and bolts of jazz music – in this case jazz rhythm. *Slicing the Beat: Jazz Eighth-Notes as Expressive Microrhythm* is a revelation. Here Benadon takes actual recorded performances of jazz musicians and measures what he calls the Beat-Upbeat Ratio (BUR). It is a much more compelling approach than the one used by Keil where he impersonated the playing of jazz performers.

Benadon includes actual BUR data for jazz greats including Miles Davis, Bill Evans, and John Coltrane among others. Additionally, he discusses how musical circumstance influences changes in their ratios. Although his analysis is stimulating, Benadon never connects the dots on how different BURs work together simultaneously in jazz music. He looks at the BURs of many musicians but never asks or answers the question of how trumpeter Miles Davis, pianist Bill Evans, saxophonist John Coltrane and their rhythm section use different BURs in the same song or even simultaneously to create an overall jazz feel.

Additionally, Benadon makes a convincing case that the swing triplet, which many educators have adopted in order to teach jazz, is misrepresented as a hard and fast model for swing.

To be sure, exclusively tripleted phrases do occur, though seemingly not often enough to bolster the claim that jazz eighths are fundamentally triplets. So why is triplet subdivision often touted as an indispensable component of jazz performance? For one, because jazz soloists often fill in the beat with triplets, giving the triplet a prominent role. Also, because the triplet representation is the simplest possible way to denote a division into two unequal parts (long and short), owing to the fact that the number 3 is the lowest-order prime to contain an asymmetrical binary grouping (2+1) (Benadon 2006, 91).

There is much that can be built on Benadon's excellent foundation and not a few jazz textbooks that need to be revised if he is correct. Sadly, the subject of jazz rhythm is too often dispensed with in a page or two in classroom texts while an essential understanding of jazz requires a much deeper and nuanced explanation than can be conveyed in that space.

Tellef Kvifte published *Categories and Timing: On the Perception of Meter* in 2007. In it he asks intriguing questions including if a meter should be analyzed as produced by a performer or as perceived by a listener or dancer. Do both perspectives deserve study (Kvifte 2007, 82)? A goodly portion of Kvifte's article is devoted to emphasizing several of Benadon's points, which suggests the articles might be read together for maximum impact.

The last entry, chronologically speaking, in this literature review is also from 2007 and concerns an article entitled *Local Bimusicality among London's Freelance Musicians* by Stephen Cottrell. In short Cottrell is responding to an interpretation of Mantle Hood's concept of bimusicality as being essential for ethnomusicologists by showing that it is indeed necessary for professional musicians who intend to have commercially viable careers. In one sense the article is not about jazz so much as bimusicality. However, it is important to note that being a professional musician in this day and age in London or Hong Kong, San Francisco, and

Johannesburg, for that matter, requires familiarity with the jazz language, as it is truly a world music.

Conclusions from the Journal of Ethnomusicology:

A survey of jazz and jazz culture, seen chronologically through the pages of the *Journal of Ethnomusicology*, brings into focus a progressive acceptance and respect for jazz music and culture among ethnomusicologists over the past sixty years. Interestingly, with the possible exception of Alan P. Merriam, whose 1954 jazz bibliography is only mentioned briefly in the pages of *Ethnomusicology*, the Europeans, as recounted by Nettl in 1959, were the ones who first embraced jazz as worthy of true scholarly inquiry. Nettl argues that jazz is a valid scholarly subject and simultaneously indicates that German musicologist Alfons Dauer's *Der Jazz* precedes American efforts to explore its own native music.

The 1960s are a time of conflicting opinions in the pages of *Ethnomusicology* as in wider American society as jazz is treated well by Merriam and shabbily by Nash. In his 1961 article Cray finds jazz to be a middle ground between Negro folk music and white popular music. In doing that he totally misses a strong tradition of Latin jazz that is by then decades old in the United States, as well as in Latin America (including Cuba).

The 1970s are significant because as European ethnomusicologists, in this case Pekka Gronow, write about jazz, none of the pejorative tendencies of older Americans come through. It is as though having been raised in the middle of the forest, Americans are just beginning to see the trees. Additionally, Joseph Blum makes a further convincing case for the close association of Latin music with jazz.

The pages of *Ethnomusicology* include no full-length articles on the subject of jazz during the 1980s. However, Margaret Kartomi reports evidence of growing interest on the part

of musicologists and ethnomusicologists. The sixth edition of the *New Grove* also begins to position jazz as an art music, according to reviewer Jack Santino. In the 1990s Americans Charles Keil, J. A. Prögler, and Ingrid Monson take scholarly study of the music itself to new heights without any hint of the baggage carried by earlier scholars.

The 2000s continue this trend with Gabriel Solis successfully looking back at the jazz of the 1950s (Thelonious Monk's work in particular) without adopting the worldview of American ethnomusicologists of that era. Significantly, Jorge Arévalo Mateus implores us to further examine the Latin jazz tradition and Stephen Cottrell points out that the musical language of jazz has truly become a necessity for the working musician in London, and I suspect in many places around the world, as well.

Over the past sixty years jazz has undergone a significant transformation in the pages of the *Journal of Ethnomusicology*. It has moved from a music thought to be clothed in vice where its practitioners “generally violate middle-class norms” (Nash 1961, 199) to one that stands both culturally and musically on a full footing with other musics worthy of scholarly inquiry. It appears that American scholars owe a debt to their European counterparts, as it was the Europeans who first saw past the American mythology of jazz's low origins and considered it a jewel worthy of admiration. Additionally, much work still needs to be done, especially in areas like salsa and Afro-Cuban music where jazz and Latin music meet.

Section II: Jazz History and Appreciation

In preparing for this thesis I conducted a survey of jazz history and appreciation classes taught in American universities where syllabi are available on line. The purpose of this survey was to identify the most popular texts used in jazz appreciation and history classes today. Three groups of writers and their works found their way to the top of the list. I then read each book

with the goal of being able to rely on the work of these authors in defining jazz music rather than relying on my own personal preferences or predilections. Following are very brief reflection on each text.

Jazz by Paul Tanner, David Megill, and Maurice Gerow, is the oldest of the texts by the three groups of writers. For decades Tanner taught jazz appreciation at the University of Southern California at Los Angeles (UCLA). Although I never attended one of Tanner's lectures, my oldest brother ten-years my senior was one of Tanner's students. *Jazz* is now in its eleventh edition. I first read an earlier edition in the middle 1970s. The first edition was published in 1964.

Tanner was a successful trombonist who performed with bands during the swing era, most notably that of Glenn Miller. He also found work in Los Angeles recording studios and became a popular lecturer on the subject of jazz history and appreciation. While perhaps not a gifted scholar, Tanner partnered with others who were and over the years, editions of this book have adopted more and more scholarly rigor. Tanner tells the story of jazz sequentially, but then includes separate chapters concerning Latin jazz and vocal jazz at the end of the book.

Of the three textbooks considered here, Tanner's is the most broad when considering what performances and performers belong in the jazz category. As a white American trombonist he is apt to consider white bands with which he played including Glenn Miller's as having a jazz pedigree. Other authors appear to have a more strict view of those who belong in the category with white dance bands belonging in a popular music category unless their members or the recorded evidence make such exclusion impossible.

I find it troubling that in Tanner's work contributions by Latin musicians and vocalists are presented in standalone chapters not woven seamlessly into the story as the narrative unfolds.

Perhaps from Tanner's vantage in the trombone sections of swing orchestras during the 1930s and 1940s the contribution of Latinos and vocalists seemed peripheral to the development of the music. From my vantage they seem essential.

Jazz Styles: History and Analysis, by Mark C. Gridley, was first published in 1978 and is now in its eleventh edition. In addition to *Jazz Styles: History and Analysis*, Gridley offers a shorter text entitled, *A Concise Guide to Jazz*, now in its seventh edition, with information drawn from the larger text. Gridley's preferred method is to tell the story of jazz through the musicians who were the most popular practitioners of particular styles. This is an effective way to become introduced to musicians who may have made a large contribution to a particular flavor of jazz but may not normally be recognized in the larger story. In Gridley's telling, jazz seems to evolve with the next style of jazz supplanting a former and so on. The approach leaves an impression that what is past has been supplanted, but that could not be further from the truth. In several instances jazz styles he introduces have now all but died out and what came before them is still going strong.

Gridley can come off as one protecting the art form from commercial interests with an almost religious fervor. At times I wonder if he is trying to make readers aware of popular music that masquerades as jazz yet may not be in his assessment, the real thing. His discussion of saxophonist Kenny G versus Charlie Parker perhaps hints at a bias (Gridley 2009, 405).¹⁹ A *For Musicians* section at the end of the text addresses a potpourri of subjects. The section is not complete enough to be sufficient for working musicians, yet may be too technical for non-musicians.

¹⁹ I am indebted to Gridley because his work provokes in my mind the question of whether the role of the scholar and educator is to tell the jazz story from the standpoint of the artists who introduce significant musical change or the ones who capture the imagination of the music loving public. Miles Davis and Duke Ellington accomplished both, while Charlie Parker had a significant hand in revolutionizing jazz's harmonic language, but had next to no public recognition when compared to follow saxophonist Kenny G.

Jazz, written by Scott DeVeaux and Gary Giddins, and published in 2009, is the most scholarly and thorough of the three offerings. DeVeaux and Giddins make a particular effort to situate jazz events within a broad context of cultural and political history. Refreshingly they seem to recognize that as time progresses the story of jazz will be seen in new and different lights and are therefore careful not to position their interpretation as being inerrant. In 2011, DeVeaux and Giddins released *Jazz: Essential Listening*, a four hundred-page book in its own right closely tied to a set of two compact discs containing 42 jazz performances discussed in that book. In *Jazz*, they spend a considerable number of pages discussing the jazz avant-guard as it emerged circa 1960 and its antecedents. It seems strange that many pages are dedicated to these more experimental jazz languages, their composers and performers, which have had little or no popular appeal while jazz samba or bossa nova, which had and still has a worldwide impact as a bona fide jazz-based popular music sensation, is accorded six paragraphs. For DeVeaux and Giddins jazz appreciation/history and the reality of public popularity have only a loose connection. This trend among scholars is even more more extreme in Gridley's history and less so in Tanner's, perhaps because Tanner was a member of the Glenn Miller orchestra's trombone section when it was the most successful popular music ensemble in America.

Section III: The Jazz Audience Problem and Its Solutions

This last section of the literature review examines the work of individuals who are passionate about jazz's future. A number of writers, researchers, marketers, and scholars have suggested that the American audience for jazz has contracted and that the median age of the audience is rapidly increasing. Some have suggested that the center of jazz should move to Europe where it will be properly supported by the state, like other valuable art forms. Some have blamed American jazz education for shrinking the jazz audience. Some have blamed the

jazz community for turning on its own when they achieve commercial success, thereby limiting jazz's popular appeal. Others have suggested that jazz has a venue problem and that presenting jazz in a concert hall may limit its appeal. Finally, others have collected and analyzed quantifiable data in a disciplined fashion to help illuminate the problem and its possible solution.

There is a Shrinking Audience for Jazz

Terry Teachout in his *Sightings* column the Wall Street Journal addresses a broad cross section of artistic matters including jazz. His 2009 article, *Can Jazz Be Saved?* is subtitled *The Audience for America's Great Art Form is Withering Away*. On the one hand he appears glib and on the other prophetic, placing the future of the American jazz audience upon those who create the music. Teachout's suggested solution is that jazz artists take steps to attract young listeners.

John Edward Hasse wrote *Tomorrow's Jazz Audience: Where Are They* as a report for the Association of Performing Arts Presenters on the Jazz Forum meeting, held January 12, 2010. In his article, Hasse collects ideas and frustrations articulated by jazz presenters. Additionally, he opines in a section he calls "Unaddressed Questions." His report is valuable because it succinctly poses questions and suggests solutions from the perspective of jazz promoters.

Willard Jenkins raised the issue ten years earlier than Teachout in his 1999 article, *Where's the Jazz Audience?* Jenkins is a challenging figure in that he believes that jazz should be esteemed on the same level as European classical music and yet wants its practitioners to avoid all the downsides of such a positioning. In fact, he goes to great lengths to advance ideas of how different stakeholders might reinvigorate the jazz audience.

Some Feel Jazz is Doing Fine, Just Not In Its Homeland

The provocatively titled, *Is Jazz Dead? (Or has it moved to a new address)* is by English music critic and professor, Stuart Nicholson. Nicholson finds that jazz has run out of room in the United States and his best hope for the future of the music is to have it become a publicly supported art form while simultaneously becoming more European. In Nicholson's view, jazz is clearly an art music that would benefit by moving to European conservatories where it can be properly valued and further developed. Nicholson finds that American jazz education has homogenized the music with the emphasis on an outdated modern jazz language of the late 1940s. Additionally, neo classicists such as Wynton Marsalis have in Nicholson's view narrowed the jazz language to historical formula.

Some Believe in Jazz Education and Hope it Will Grow the Audience for Jazz Music

In his article, *A Model Jazz History Program for the United States*, Anthony Bushard writes about using his position as a professor teaching jazz to university students to experiment with developing the jazz audience in his city. Specifically, he talks about interspersing audio-visual educational components when presenting historical works with his student ensemble for the audience drawn primarily from outside the university. His approach might be summarized as using public performances not simply as a means to entertain, but to further the knowledgebase of the audience and, hopefully, to grow the size of that audience.

Krin Gabbard edited *Jazz Among the Discourses*, a book that seeks to introduce new perspectives to the discipline of jazz history and canon formation. In his introduction, *The Jazz Canon and Its Consequences*, he makes the point that jazz is now firmly ensconced in the Academy. No longer is it the stepchild of "serious" music, but is now seen as being on par with classical music.

Some Believe the Problem is Jazz Education

Kurt Ellenberger's article for the Huffington Post entitled, *The Audience and the Educator: A Study in Blue*, exposes what Ellenberger terms "the education fallacy". He is reacting to the notion that the way to build a sustainable audience base for jazz is through jazz education. His reasoning goes that since the audience for jazz is shrinking (an assertion he does not prove) jazz education has not worked to sufficiently build the audience. The problem with Ellenberger's assertion is that since quantifiable data is not available, he could be correct or dead wrong. Without data, it might just as convincingly be argued that jazz education is the only thing keeping the jazz audience alive. As such, his argument is more emotional than factual.

Patrick Jarenwattananon's article *If Not Jazz Education, What Will Rebuild Jazz Audiences?*, builds on the shaky foundation laid by Kurt Ellenberger in assuming that jazz education has failed in building an audience for jazz. Jarenwattananon's positive contribution is that he goes beyond Ellenberger and actually points to musicians who are taking what he considers to be positive steps in moving the jazz audience forward. These personalities include pianist, Jason Moran, and Christian Sands of the band *BADBADNOTGOOD*.

Others Like Jazz Education But Are Not Sure What to Conclude

Philip Rice's *Educated Jazz: What happened when jazz 'went to college'* is a compact history of jazz education in American universities. He begins with extracurricular 'dance bands' of the 1930s and points to the first for credit classes at North Texas State College (now University) in 1947.

For a number of years Rick Kessel was publisher of *JAZZed*, the official publication of the Jazz Education Network. He wrote a "Publisher's Letter" column in each edition of the magazine. In that venue he writes about subjects of interest to jazz educators, as well as students.

In his column, he has written about what he terms “two seemingly incompatible events”, the rise of jazz education alongside the simultaneous shrinking of venues available to jazz enthusiasts (Kessel 2011).

Some Point to the Jazz Community’s Behavior as Limiting Popular Acceptance

Alan P. Merriam and Raymond W. Mack were among the earliest (1960) to approach jazz from an ethnomusicological perspective. Their article, *The Jazz Community*, looks at social groups in jazz with much of the focus being on creators. Specifically, they show jazz artists as being separated from the general public. They advance various reasons for this separation while portraying the alienation as cyclical, because the musician is separated from the general public, he engages in behaviors which then separate him further from the general public and so on.

Diana Krall, Sellout? is an article posted by jazz journalist Dave Ramsey on his blog, *Riffides*. In it Ramsey relates an argument between himself and fellow jazz writer Gene Lees discussing a phenomenon that historically has befallen jazz artists when they begin to sell significant numbers of recordings. In the case of the Modern Jazz Quartet, Cannonball Adderley, the Dave Brubeck Quartet, and Diana Krall, reviewers who had once treated these artists with admiration began to detect “compromised artistic standards” as the musicians enjoyed popular appeal. The article effectively makes the point that jazz musicians who achieve popular success are often seen as having “sold out” by others in the jazz world (Ramsey 2010).

Ken Prouty’s book, *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (2012), is especially interesting in light of its discussion of the jazz community. The exclusivity first found by Merriam and Mack still seems strong fifty-two years later. Prouty’s jazz community clearly includes those whom Jenkins believes need to be less exclusive in their use of language and in making those new to jazz feel like outsiders. At its best, the jazz

community is said to show the triumph of democracy and American ideals, as when Prouty writes, “Nevertheless, the jazz community is commonly represented as a site of racial cooperation, understanding, and social progress, particularly for those which seek to situate jazz as what America could and should be” (Prouty 2012, 17). At its worst, the jazz community is seen as standoffish toward the general public, thereby condemning jazz artists art to a niche audience.

In 2013, Wade Fulton Dean reviewed a recording by The Robert Glasper Experiment entitled, *Black Radio 2*. In his article Dean discusses the problem Robert Glasper has in trying to move jazz forward by fusing it with other styles, in this case rhythm and blues. Glasper is clearly not willing to push jazz to further avant-garde abstraction or toward neo-classicism. He looks at the resistance Glasper has received from some in the jazz establishment for doing something with jazz that might lead to popular appeal and concludes that “simply put, jazz seems to be on a suicide mission, content with becoming the soundtrack for catacombs” (Dean 2013). In his defense and the defense of Glasper, Dean quotes Miles Davis, “Davis warned of this when he said, ‘I never thought jazz was meant to be a museum piece like other dead things once considered artistic’ (Ibid.).

Some Believe the Jazz Audience Problem is a Venue Problem

New York Time’s critic Ben Ratliff’s *Sample Sale: Growing a Jazz Audience* recounts the philosophy and practices of the then 23-year old jazz promoter, Adam Schatz. Rather than treating jazz as a classical music to be enjoyed in concert halls, Schatz is engaged in producing jazz events in ways that have more in common with New York’s “do-it-yourself music-space movement” (Ratliff 2010). Schatz is looking to engage audiences by creating performance

environments more in tune with a younger demographic. Those who have collected quantifiable data (discussed below) echo this position.

Some Have Studied the Jazz Audience In Disciplined and Analytical Ways

Harold Horowitz wrote *The American Jazz Music Audience* to analyze the 1982 data the National Endowment for the Arts collected in their Survey of Public Participation in the Arts. Like DeVaux's *Jazz in America: Who's Listening?* written a decade later, Horowitz's work is snapshot of what the jazz audience looked like at a point in history. In this case, the data used in Horowitz's work was first published in 1982. His work is important for this thesis as it establishes a baseline from which to measure change.

In 1995, musicologist Scott DeVaux wrote, *Jazz in America: Who's Listening?* an analysis of the NEA's Survey of Public Participation in the Arts data as it relates to the American jazz audience. In doing this, he was building on Horowitz's analysis of the 1982 data published in 1986. DeVaux's findings are of limited value to this thesis because he can only build on the first ten years of NEA research data, which was collected 1982 - 1992.

Bess Lomax Hawes, while not specifically dealing with the jazz audience problem, dealt with a similar issue in her article and provides a framework with which to think about such issues in *Practice Makes Perfect: Lessons in Active Ethnomusicology*. Specifically, she shares a lesson contributed by John Szwed that should be, if it is not already, a given for applied ethnomusicologists. His insight is that when trying to fortify a folk art, "Under no circumstances, they told John, could the results of any action be determined before it was necessary to take the next action" (Hawes 1992, 338). The advice is essential in avoiding the paralysis of analysis that applied ethnomusicologists might sometimes experience in trying to be responsible. The realization is that applied ethnomusicology requires taking chances, perhaps making mistakes

and changing direction as necessary. Moving ahead in the right direction is more important than being “right” in every specific action.

Alan Brown is an arts consultant who served as the lead researcher for the *Jazz Audiences Initiative*, a research project funded by the Doris Duke Charitable Trust. Brown led a team of analysts who collected and analyzed data concerning the American audience for live jazz music performances. The three key reports totaling 189 pages are available from Brown’s website²⁰ The data only measures one point in time, 2011, therefore it cannot speak to trends in audience size or changes in median age. However, it does provide data points that can be compared with data collected by the National Endowment for the Arts. It is, therefore, an extremely valuable source that can be compared and harmonized with the quantitative work of the NEA. A fourth report bearing Brown’s logo entitled, *Jazz Audiences Initiative – Leadership Worship. August 11-12, 2011*, is available from the Jazz Audiences Initiative website.

Christy Farnbauch served as project manager for the *Jazz Audiences Initiative* research. She has repackaged JAI data into a helpful report that draws from the same data as the Alan Brown produced reports. However, in entitling her report, Farnbauch makes a key point. The very name, *Connecting with Jazz Audiences on Their Terms*, calls into question the strategy of positioning jazz music as a high art classical music that must be dealt with on its own terms. Instead, Farnbauch’s assumption is that jazz musicians need to tailor their product to audiences, not vice versa (Farnbauch 2013).

A Final Thought

All in all, well-educated, well-intentioned scholars, educators, presenters, and musicians have, since the 1990s, been aware that there might be a jazz audience problem. They may not

²⁰ www.wolfbrown.com.

agree on the exact problem or its solution, but they passionately want their beloved music to thrive, not simply survive.

Chapter 3: Methodology

The research strategy for this thesis entails investigating written sources including books, journals, newspapers, websites, survey data, as well as conducting interviews. In determining sources, a wide net was cast to help identify diverse sources that have grappled with the size and characteristics for the audience of live jazz music in the US. One-on-one interviews conducted for this thesis were with individuals who have conducted quantifiable research or were familiar with that research and who had a credible basis to interpret quantifiable data relative to audience for live jazz music performances in the US.

Quantifiable Data

All quantifiable data was collected from published sources. The National Endowment For the Arts' (NEA) *Survey of Public Participation in the Arts* is drawn upon heavily. The raw data for all years (1982, 1985, 1992, 1997, 2002, and 2008) except 2012 is available through the Cultural Policy and the Arts National Data Archive (CPANDA) and is hosted by Princeton University.²¹ Through a web-based application CPANDA allows the researcher to create cross-tabulations for searching the data using up to two factors simultaneously. Because the NEA asked the same questions in multiple surveys over a number of decades, audience trends can be deduced. Once the NEA's 2012 data is loaded into CPANDA, further trend analysis can be performed.

²¹ www.cpanda.org.

In addition to the NEA raw data, there are several reports available which interpret that data. Specifically, in 1986 the NEA's director of Research, Harold Horowitz, published a report entitled *The American Jazz Audience* that interpreted the 1982 data. In 1995, the NEA's research division published an analysis by Scott DeVeaux entitled *Jazz in America: Who's Listening?* that built on the Horowitz report.

In addition to the NEA there is one other source of professionally collected data concerning the audience for live jazz performances in America. Starting in November 2009 and continuing through September of 2013, grants from the Doris Duke Charitable Trust funded what is known as the Jazz Audiences Initiative (JAI). JAI data was collected in 2010 and drew from geographically diverse sources including study partners in Boston, New York, St. Louis, and San Francisco, as well as, major universities including the University of Southern California, Penn State University, University of Illinois, UC Davis, Stanford, University of Texas, Ohio State University, and the University of Florida.

The JAI does not make their raw data files available, however, they publish extensive findings in table form accompanied by well-written commentary. There are over three hundred pages of data, analysis, and commentary available from their webpage.²² The quantity of materials and reports available significantly reduces need for raw data. In the case of this project, the raw data problem was further mediated by the fact that the project director, Christy Farnbauch, and the lead researcher, Alan Brown, made themselves available for lengthy interviews to discuss their findings.

²² <http://www.jazzartsgroup.org/jai/>.

The tables of quantifiable data included in this document were built in Microsoft Excel where the application's display features were utilized, as well as its computational capabilities.

Interviews were conducted with three individuals. Each interview was conducted via telephone and was recorded with the interviewee's consent for further review. The interviews were designed to last one hour and consisted of an introductory portion reviewing the thesis goals and Liberty University's Institutional Review Board (IRB) release. The interview then covered a standardized question set of 16 inquiries. Near the end of the interview, additional questions were introduced that had been hand tailored for each particular interviewee. Two of the three interviewees returned signed copies of the IRB form indicating they were agreeable to being recorded, as well as giving consent to quote. The third interviewee supplied consent in the form of an email and also was recorded giving consent to record, quote, and attribute.

The three interviews were extremely valuable in uncovering related work that would be profitable to review. Alan Brown, the lead researcher for the JAI suggested that the NEA data specifically related to jazz audiences might be extremely helpful to the thesis. Willard Jenkins was familiar with the NEA data, having been involved in studying the jazz audience problem for decades and spoke highly of the 1986 Harold Horowitz report based on the NEA data entitled, *The American Jazz Music Audience*.

The interviews were also helpful in balancing out perspectives. Of the three interviewees, Christy Farnbauch is the youngest and has the least experience with jazz. As a white woman in her forties, she has very different but equally helpful perspectives from Willard Jenkins, an African American in his sixties. Specifically, Jenkins lived

through the struggle to see jazz recognized as an art form on par with European classical music and so is naturally attached to the idea that jazz benefits from this positioning. Farnbauch is able to approach the question from an entirely different perspective and contemplate how positioning jazz as a classical music might limit its popular appeal.

The interviews were conceived as ways to locate quantifiable data that might exist but was not widely known, clarify views expressed in print, and test positions expressed in this thesis. Quotations are not drawn from the interviews so much as directional input, although several direct quotations are included to emphasize points where appropriate.

The interviews and interview notes are stored on my computer in mp3 and pdf formats. Additionally, these files have been backed to an external hard drive. The recordings were made by an iPhone application named TapeACall which archives copies of the interviews in their cloud-based application storage system.

Data Analysis

In addition to the quantifiable data discussed above, numerous journal articles, newspaper articles, websites, books, as well as interview content was considered. The table below summarizes the steps undertaken in collecting and analyzing data. Wherever possible, digital copies of the materials have been retained to allow for easy access.

<u>Steps</u>	<u>Specifics for This Study</u>
I. Obtain the Data	Collect newspaper, magazine, and scholarly journal articles, conduct interviews, and assemble quantifiable data from the NEA and JAI.
II. Review the Data	Develop written summaries or abstracts of all source materials.
III. Capture Themes	Isolate relevant data from the NEA and JAI files, as well as, practical ideas for growing the jazz audience reported in other data sources.
IV. Draw Conclusions	Build tables from the quantifiable data and identifying the strengths and weaknesses of recommendations for growing the jazz audience.

Figure 1. Detailed steps taken to collect and analyze relevant data.

Assumptions

When collecting and analyzing data, if the respondent to a survey question or the author of an article or study considers a piece of music to be jazz, or an artist to be a jazz artist, or a performance to be a jazz performance, I assume their judgment is accurate for the purposes of this thesis. Additionally, this study concentrates on the audience for live jazz performances in the United States. At times in the text, I may simply refer to the jazz audience, by which I mean the audience for live jazz performances in America. There are other jazz audiences including an audience that reads jazz publications, listens to jazz recordings, and tunes into jazz radio stations to name a few, however, these audiences are not specifically studied here.

Chapter 4: Research Findings

The first part of this chapter summarizes the reliable quantitative research on the audience for live jazz music in the United States. Since the issue at hand is the purported shrinking and aging of the audience for live jazz music and what to do about it, we are particularly concerned with data concerning changes in the audience over time. The second half of this chapter collects recommendations made by journalists, educators, and consultants relative to reversing the supposed decline and growing the jazz audience.

Part I: Exploring the Quantitative Research

Little quantitative work has been done that measures the audience for live jazz music performances in America. The Recording Industry Association of America (RIAA) regularly measures shipments of recorded music as reported by record labels and Nielson SoundScan measures sales of these same products as reported by retailers, both online and bricks and mortar. In both these cases, manufacturers decide under which category or genre to classify each title shipped or sold, not the final consumer. The same is true for ticket sales data reported by music trade magazines including *Billboard*. A problem with relying on data supplied by the RIAA, SoundScan, or *Billboard* is that what producers consider jazz, rock, pop, world music, or dozens of other music genre labels may not be what the buyer considers to be jazz, rock, or pop. As a matter of fact, consumers are often not aware of industry labels, they like what they like regardless of what category a corporate product manager may have requested a product be placed in or under which genre a retailer ultimately decides to rack a product in their retail establishment. Christy Farnbauch, project director for the Jazz Audiences Initiative characterizes the problem like this, “In general, music consumers appear to find genres confusing and given the research, I’d suggest that using just one genre to describe an artist/performance may be

inadequate.”²³ For the purposes of this thesis, what the audience considers to be jazz is more important than what the American music industry calls jazz. Only data provided by respondents who self-identify as jazz performance attendees and jazz enthusiasts are included here.

There are two reliable sources of data where consumers who attend live jazz performances have declared themselves part of the jazz audience and self-identified or opted-in to the sample. Since 1982, the National Endowment for the Arts (NEA) has periodically collected data through its *Survey of Public Participation in the Arts*. Additionally, the Doris Duke Charitable Trust has recently funded a large research project entitled the *Jazz Audience Initiative*. These then are the two large-scale studies that concern themselves with the size of the audience for live jazz performances in America.

The Size of the American Jazz Audience

When reading about the state of jazz music today the first conclusion shared by educators and commentators alike is that the U.S. audience for jazz music is shrinking. If true, this is, of course, problematic for those who make a living performing, presenting, teaching, and critiquing jazz music.

In his 1999 article, *Where's the Jazz Audience?*, Willard Jenkins writes of the numerical decline.

While the number of competent jazz artists increases appreciably, the number of venues decreases. The reason for this decline is lack of audience. But is it simply a case of the audience dwindling? No, it's more a case of failure to maximize the potential audience for this great music, a blame shared equally by the many parts of the jazz community (musicians, educators, media, presenters/entrepreneurs and enthusiasts) (Jenkins 1999, 355).

²³ Christy Farnbauch is a community engagement strategist and served as project director for the Jazz Audiences Initiative (JAI) written of elsewhere in this thesis. I interviewed her on November 26, 2013, and followed up via email to clarify her quote on December 27, 2013.

Jenkins concludes that there are more jazz artists, fewer venues in which to hear jazz music, and a lack of audience willing to fill the venues that do exist. It is as if he is saying, that a large audience for jazz exists, however it is not supporting live jazz performances with the same numbers it once did and so venues are under populated and have closed their doors. This “latent demand” theory, what Jenkins calls “potential audience,” is an interesting way to look at the problem. It is as if he is saying that a healthy audience for jazz exists, they just need to be lured back to live performances.

On April 30, 2012, an article appeared on the Huffington Post website in their Arts & Culture section written by Kurt Ellenberger entitled, *The Audience and the Educator: A Study in Blue*.

I return to Jazz Education, where we went from spending very little, to spending hundreds of millions, with nothing to show for it in regards to audience development. Why did the jazz audience decline, not grow, as the spending rapidly increased? (Ellenberger 2012)

Like Jenkins concluded thirteen years before, Ellenberger believes that the audience has declined. A fact, he also assumes without offering data to back up his position. He goes further to express an assumption that with the expansion of jazz studies in schools there should have been a corresponding growth in the size of the jazz audience. Specifically, Ellenberger explores the supposed disconnect between the dollars poured into jazz education in high schools and universities in this country and the expected expansion of the audience for jazz music that in his view has never materialized. In his 2011 paper, *Educated Jazz: What Happened When Jazz ‘Went to College’*, Philip Rice gives a timeframe to this escalation of jazz education when he writes, “in the last fifty years, jazz has become a mainstay of American Universities ... This happened partly due to social pressure to accept hugely popular African American culture, and

partly because by the 1950s, jazz had ‘stood the test of time,’ giving it a ‘classical’ status in its own right, worthy of being ‘studied’” (Rice 2011, 1-2).

Rick Kessel says it succinctly in his article entitled, *The Paradox of Today’s Jazz Scene*,

“There are two seemingly incompatible events occurring in the world of jazz today. Anecdotal evidence, as well as sources such as jazzinamerica.org, indicates that there are more university, conservatory, high school, and even middle school music students studying jazz today than ever before. Yet, at the same time, jazz audiences are stagnating or shrinking along with the number of venues that are available to jazz lovers.....” (Kessel 2011, 4)

The March 2013, *Journal of Music History Pedagogy* includes an article by Anthony J. Bushard entitled, *A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century*. Bushard writes,

During informal conversations among participants in the Leeds International Jazz Education Conference (2012), many lamented the contemporary state of jazz, evidenced largely through the decline in traditional performance venues and a corresponding civic disinterest in jazz (Bushard 2013, 192).

As the title of his piece suggests, Bushard like Ellenberger and Kessel, wants to see a positive link between jazz education’s growth and growth of the audience for jazz music. Like Ellenberger, he indicates that the jazz audience has declined, yet again, without offering quantitative support to his position.

Our first task then is to get into the numbers to confirm what many seem to believe: that the American audience for live jazz performances is shrinking. The National Endowment for the Arts (NEA) has collected data on the jazz audience starting in 1982 and then periodically since. In 1982, 1985, 1992, 1997, 2002, 2008, and 2012, the NEA collected data as part of their periodic *Survey of Public Participation in the Arts*. The NEA approach, which asks some of the same questions over a number of studies, allows researchers to discern and follow trends over time.

In each of the seven NEA surveys (starting in 1982) respondents were asked if they had attended a live jazz performance during the prior year. In figure 2, the percentage of people who self-reported attending a live jazz performance in the previous twelve months is shown by year.

Year	1982	1985	1992	1997	2002	2008 ²⁴	2012
Participation %	9.6%	9.5%	10.6%	14.7%	10.7%	8.4%	8.1%

Figure 2. During the last 12 months, did you go to a live jazz performance?

The data show that over thirty years there has been an overall contraction of 1.5% among respondents when asked if they had been to a jazz performance in the past year, 9.6% in 1982 and 8.1% in 2012.²⁵ On the surface, this might lead one to believe that between 1982 and 2012 the audience for jazz performances fell, but that would not be an accurate conclusion because as the participation rate fell slightly (1.5%) the overall population of the nation soared. In 1982, 9.6% of the population²⁶ or 16,256,832 people over the age of eighteen-years had been to a jazz performance the previous year while in 2012, 8.1% of the population²⁷ or 19,055,018 adults had been to at least one performance.²⁸ Numerically speaking, even though the percentage participating fell slightly, there was an absolute growth in audience size of approximately three million or 17.2%, because the population of the nation grew substantially.

Three million more attending at least one jazz music performance in any one-year indicates significant growth. This appears to be good news for the jazz audience; however, we also need to investigate the behavior of the part of the market that attended more than one

²⁴ A document is available on the NEA website that shows the 2008 participation rate to be 7.8%. I have not been able to duplicate that answer when performing mathematical analysis on the raw data from 2008. The math leads to a conclusion that participation was 8.4% in 2008. <http://arts.gov/file/highlights-2012-sppapdf>

²⁵ In all the NEA findings, the data for jazz always seems to grow until 1997 and then to decline from there. In all cases the 1992 data and 2002 data indicates similar levels of participation which begs the question of whether the 1997 data is, in fact, accurate or simply an aberration attributable to an explanation still to be found.

²⁶ The US Census Bureau (www.census.gov) reports a U.S. population of 169,342,000 adults 18 years and over in 1982.

²⁷ The US Census Bureau reports a U.S. population of 235,248,000 adults 18 years and over in 2012.

²⁸ In 1986, Harold Horowitz authored an NEA report entitled, *The American Jazz Music Audience*. In that report, Horowitz drew upon total U.S. population figures of those 18 years or older when considering the whole from which the audience for jazz had been drawn. I have done the same.

performance. What if, while the overall population lessened their propensity to attend jazz performances by 1.5% (between 1982 and 2012), those who did go to performances during that same period doubled the number of live performances attended? In that case, the market for jazz performances would have soared. On the other hand, if those who did go to jazz performances went from attending three performances on average to two, the size of the market would have contracted significantly.

Fortunately, in some years the NEA asked a follow on question regarding how many live jazz performances those who attended at least one performance experienced in the aggregate in any given year. Starting in 1992 and ending in 2008 we have data for how much of the audience attended 2, 3, 4, 5, or more performances. For the sake of building a usable data set we will assume that anyone who attended more than five performances actually attended six performances. We know this to be an incorrect assumption as some will have attended six and some will have attended sixteen or more. However, we are forced to make such an assumption since the data does not capture the exact number of performances attended with our desired granularity. Finally, since we make the assumption that anyone who attended more than five performances only attended six we make the same error when manipulating each year’s data (1992, 1997, 2002, and 2008). We reasonably assume that our error will impact each data set equally and will cancel itself out in the final analysis.

Performances	1992	1997	2002	2008
1	4.7%	5.2%	4.1%	3.4%
2	2.8%	4%	2.9%	2.3%
3	1.1%	2.3%	1.5%	1.1%
4	0.6%	0.1%	0.7%	0.5%
5	0.4%	0.6%	0.4%	0.3%
6	1%	2.5%	1.2%	0.8%
Avg. Shows	4	6.4	4.3	3.3

Figure 3. The average number of live jazz performances listeners attended by year.

By performing a weighted average calculation we can conclude that, on average, attendees of jazz performances attended 4 performances in 1992 and 3.3 in 2008. By this measure the jazz audience would have shrunk by 17.5% over that sixteen-year period (One minus 3.3 divided by 4). However, when correcting for a population increase from 185,684,000 million Americans in 1992 to 225,499,000 million in 2008 we find that the number of attendees at jazz performances stayed the same between 1992 and 2008.²⁹

Therefore, the data does not seem to support the shrinking jazz audience theory that so many have written about. It is also profitable to point out that the lower average attendance figure of 3.3 performances was drawn from data collected in 2007/2008, which was in the middle of the largest economic slowdown in U.S. history since the Great Depression of the 1930's. One might argue that audience participation would naturally dip in a severe recession and naturally grow once the overall economy picks up.³⁰

Even though the data does not support the conclusion, the idea that the audience for live jazz music is in the decline persists. The January 2013 issue of *JAZZed*, the official publication of the Jazz Education Network, includes an article by Lee Evans. In *Jazz: America's Classical Music*, Evans builds on ideas he attributes to the history textbook entitled *Jazz* by Scott DeVeaux and Garry Giddins. In a section called *Lessons Learned* Evans writes, "Finally, the 1970s to the present has witnessed a decline in the general public's interest in jazz. Many jazz devotees became disillusioned by jazz's increasing abstraction and by what they considered to be the dilution of the idiom by rock musical influences" (Evans 2013, 29). How fascinating to read

²⁹ To realize this answer, the U.S. population of adults, 18 and older, in 1992 is multiplied by 4 and the population in 2008 by 3.3, then the relationship between the two numbers is represented as a percentage. In this case the 2008 figure represents just over 100% of the 1992 number, indicating very slight growth in audience size. The growth is so slight that it is accurate to describe the numbers as being flat or having experienced no meaningful change.

³⁰ It will be very helpful to investigate the 2012 data detail once it becomes available.

clear and concise reasons for a decline that in verifiable numerical terms does not seem to exist! The supposed numeric contraction of the jazz audience in America may be nothing more than a case of groupthink concluding, as in the fable of Chicken Little and Henny Penny, that the sky is falling.

The Age of the American Jazz Audience

In addition to concluding that the audience for live jazz music performances is shrinking there is a concern that the audience is aging. In his 2009 *Wall Street Journal* article, Terry Teachout pointed to the fact that according to NEA data, the median age of the jazz audience increased from 29 to 46 years between 1982 and 2008. While the jazz audience may not have numerically contracted as some have suspected, a change in median age by seventeen years over a twenty-six year period is meaningful to those tasked with expanding the market for live jazz performances. It appears as if jazz performances are becoming less attractive to younger people over time.

The *Jazz Audiences Initiative* (JAI) data collected in 2010 is a second data pool with jazz audience age information. While the NEA data has been collected periodically over thirty years, the JAI study was collected once. This data acquisition was funded by a grant from the Doris Duke Charitable Trust. Christy Farnbauch, a Community Engagement Strategist with Strategic Links, LLC served as project director and Alan Brown of WolfBrown, an arts consultancy headquartered in San Francisco, served as lead researcher under the auspices of the Jazz Arts Group of Columbus (Ohio).

While the 2008 NEA survey data shows the average age of someone attending a live jazz performance was 46 years old, JAI reported that 87% of those who had bought a ticket to a jazz performance in 2009 were over the age of 45, which by definition makes the median age older

than 45, as indicated by the NEA data. The JAI study includes a number of smaller samples that are aggregated into one large data set. The results of that aggregation are shown in Figure 3 below. JAI data show “the average age of all ticket buyer respondents (aggregated across the seven samples, weighted for list size) is 54” (Brown 2011a, 9). With the JAI data in mind, it appears as if the NEA’s 2008 median age estimate of 46 years might be conservative.

The entire JAI data sample size is 4,855 and showed the following overall age distribution:

Age of Jazz Ticket Buyers	%
18-34	7
35-44	10
45-54	25
55-64	35
65+	23

Figure 4. The age of jazz ticket buyers as identified by the JAI.

While the absolute size of the jazz audience may have remained flat between 1982 and 2012, there is no doubt that the audience for live jazz is quickly greying and that should be of concern to those tasked with growing the jazz audience.

Other Considerations: Race

So far we have considered the idea that the jazz audience may be shrinking and aging. These are the two factors that so concerned Teachout, while Jenkins, Bushard, and Ellenberger’s concern seems to have been more directed at one factor, the perceived change in audience size. Still, to responsibly analyze changes in the jazz audience over time, the “ethno” appendage to the ethnomusicologist title requires we consider other factors, including race.

Leading jazz scholars including Paul Tanner, David Megill, Maurice Gerow, Scott DeVaux, Gary Giddins, and Mark Gridley all agree that jazz music developed out of the African American experience and culture. In their introduction to the book *Jazz*, Giddins and

DeVeaux write that one of the exciting aspects of being jazz historians is that so much work is still to be done. They write, “In other words, the dust of history has by no means settled on jazz. The canon of masterpieces is open to interpretation and adjustment” (DeVeaux 2009, Xiii). While this may be true, one fact that doesn’t seem to be open for revision is that jazz’s early development was primarily among those of African lineage who resided along America’s Gulf Coast. Tanner, Megill, and Gerow in the ninth edition of their text, also entitled *Jazz*, write, “The interpretation of music in the jazz style originally came about when African Americans attempted to express themselves on European musical instruments” (Tanner 2001, 6). In the seventh edition of *Jazz Styles History and Analysis*, Gridley recognizes “black Americans creating new kinds of music such as ragtime and blues” to be essential underpinnings to the development of jazz music (Gridley 2000, 32).

Earlier scholars including France’s Hugues Panassié likewise credit the origins of jazz to black Americans. However, along with this recognition came some fantastic notions, which include the idea that jazz sprang into existence in a way that no other music ever has – spontaneously, with little influence from any other music except perhaps blues that “are probably of remote African provenance” (Grove’s 1954, 599). The “jazz” entry in the 1954 edition of *Grove’s Dictionary of Music and Musicians*, contributed by Panassié, starts thus, “In the history of music jazz occupies a place entirely apart. It came into being towards the end of the 19th century and is due to the Negroes of the U.S.A., who were almost totally ignorant of any other kinds of music” (Ibid.).

Ethnomusicologists have likewise recognized a strong connection between jazz and African Americans, but without Panassié’s noble savage undertones. In a 1961 article in *The Journal of Ethnomusicology* (hereafter referred to as *Ethnomusicology*) entitled, *An*

Acculturative Continuum for Negro Folk Song in the United States, Ed Cray finds that jazz is “inseparable” from *Negro* (read African American) folk music. In the May 1961 edition of *Ethnomusicology* Dennison Nash confirms the link between jazz and African Americans, “Jazz is another style of music which has drawn its composer-performers from a limited status range. Its practitioners—largely Negroes—have come from the lower social ranks” (Nash 1961a, 85). In making the point that jazz is closely associated with African Americans, he introduces an idea that its practitioners are of a lower social class, which is somewhat ironic given jazz’s ascension to the lofty title of *America’s Classical Music* in Lee Evan’s article some fifty years later.

Suffice it to say that both music historians and ethnomusicologists agree that jazz, at least in its origins, is a music of African Americans. This being the case, one would expect jazz to have a large following in the African American community. The NEA data tell an interesting story concerning race. In the figure below, the percentage of African Americans and white Americans who attended a jazz performance in the previous year is recorded.

Year	1982	1985	1992	1997	2002	2008
African American	15.5%	12.9%	15.7%	20.7%	12.2%	10.0%
White	8.9%	9.1%	10.1%	14.7%	10.7%	8.5%
Differential	6.6%	3.8%	5.6%	6.0%	1.5%	1.5%

Figure 5. The percentage of each race that attended jazz performances.

Over a twenty-six year period the percentage of whites attending jazz events declined less than one half of a percentage point. During the same period, African Americans lost more than five percentage points or one third of their audience, and by 2008, the percentage of African Americans attending jazz performances exceed white Americans by a relatively small differential.

In raw numbers, the white audience of jazz far outstrips the African American audience due to the relative size of the racial groups. In 1986, Harold Horowitz, then Director of

Research for the NEA, presented an eighty-two-page analysis of the data collected in 1982. In his report entitled, *The American Jazz Music Audience*, Horowitz sized the (1982) jazz audience at 16,200,000 Americans over the age of 18. He based this on his understanding that the US population of adults over the age of 18 was 164,575,000 persons and that the percentage attending jazz performances was just under ten percent. According to Horowitz, the African American population was 17,470,000 while the white population was 143,355,000, a differential of more than eight times. He concludes that in 1982 the jazz audience in America was eleven percent (11%) African American and eighty-nine percent (89%) white. The data from the *Jazz Audiences Initiative* (collected in 2010) found that seventy-nine percent (79%) of the ticket buyers were white/Caucasian and twenty-one percent (21%) were all other races including African American.

The JAI also collected data about how attendees felt and thought about jazz. The data shows a unique connection between jazz and African Americans, their history and culture.

“African-American jazz buyers are more likely than Whites to seek jazz experiences that ‘take me back to another time and place’ (28% vs. 16%, respectively). This significant difference is not explained by age differences, since the average ages of Whites and Blacks in the sample are nearly identical. One might infer from this finding that African American jazz buyers have a strong desire to connect with their cultural heritage” (Brown 2011a, 45).

Additionally, a portion of the 21% of non-white attendees identified by the JAI research included Hispanics and the research has this to say about Hispanics and music:

Hispanics, on average, are more enthusiastic about almost all the artists than other groups, suggesting a pro-music cultural bias. In particular, they are significantly more likely to enjoy Latin-based music and artists, like Stan Getz (famous for introducing bossa nova style and Antonio Carlos Jobim to American audiences), Poncho Sanchez and Jobim (Ibid., 49).

As might be expected, strong relationships were observed between respondents’ race/ethnicity and their level of association with “exploring and celebrating your own cultural heritage.” This value association is stronger than all the other value associations for African Americans, and also strong for Hispanics (Ibid., 63).

The data suggests that while there has been a lessening of live jazz's appeal to African Americans over time, there is still a significant cultural pull to the music. Additionally, since 1982, the Hispanic audience for jazz has become larger, even to the extent that a bias can be seen for Hispanic artists and Latin musical influences, according to the JAI.

Other Considerations: Gender

In his 1986 analysis of the 1982 NEA data, Horowitz indicates that approximately 10% of males and 9% of females over the age of eighteen attended a jazz performance in the twelve months preceding the survey. Because females outnumbered males by approximately ten million among Americans over the age of eighteen, the jazz audience in 1982 was roughly half male and half female.

In 1995, Scott DeVaux authored an analysis of the 1992 NEA data. In *Jazz in America: Who's Listening?*, he found that the jazz audience was approximately 56% male and 44% female (DeVaux 1995, 25). In 2010 the JAI data shows a male participation rate of 54% and a female participation rate of 46%. From these various samples we can conclude that the audience for jazz skews slightly male. It may have been distributed more evenly between men and women prior to 1982, but we have no way to confirm that.

Other Considerations: Education

In his preface to the NEA's report on the 1982 data, NEA chairman F.S.M. Hodsoll notes "the audience is well educated" (Horowitz 1986, 5). Nothing has changed in that regard over the past thirty years. The JAI findings show the audience for live jazz music to be well educated indeed with 79% having graduated from college.

Educational Attainment	%
High school graduate or G.E.D.	3
Some college, no degree	12
Associate or Vocational Degree	6
Bachelor's Degree	32
Master's Degree	30
Professional Degree	17

Figure 6. Educational attainment as reported in the JAI survey.

Perhaps then there should be no surprise that the audience for live jazz music shows a desire to learn more about music.

A third of respondents in all age categories would like to “study music history or music appreciation” (Brown 2011a, 18).

“In light of the fact that 40% of respondents 18 to 34 expressed an interest in studying music history or music appreciation, this finding underscores the need for new and innovative programs that simply introduce and familiarize younger audiences with different jazz artists” (Ibid., 52).

Because jazz performance has been so widely included in high school curricula and because jazz performance, history, and appreciation is taught widely at the college level, some like Ellenberger have assumed that education would cause there to be a great increase in the market for live jazz performances. Specifically, Ellenberger writes about what he calls “the education fallacy” which he believes falsely posits that as jazz is better presented by and taught in the educational system, its audience will grow (Ellenberger 2012). On May 14, 2012, Patrick Jarenwattananon asked in his article of the same name published on the National Public Radio website, *If Not Jazz Education, What Will Rebuild Jazz Audiences?* Contrary to what Ellenberger and Jarenwattananon suggest, we do not know how important jazz education is to keeping the audience for jazz performances alive. What might have happened to the jazz audience if jazz education had not become ubiquitous? When looking at the education level of

the current audience for jazz it seems plausible to posit that jazz's inclusion in education curricula may have actually been to its advantage over the past half century.

Part II: Best Ideas to Stimulate the Jazz Audience

When Terry Teachout wrote his article *Can Jazz Be Saved?* in 2009, he did not include specific recommendations as to how to grow the audience. He did implore those who wanted to have an audience in the future, “jazz musicians who want to keep their own equally beautiful music alive and well have got to start thinking hard about how to pitch it to young listeners—not next week, but right now” (Teachout 2009).

Willard Jenkins had gone far beyond Teachout ten years earlier in his article, *Where's the Jazz Audience?* In this piece, Jenkins rolls up his shirt sleeves and gets specific in a section he calls “Possible Solutions.” His comments are directed in turn toward those who listen to the music, teach the music, present the music live or on radio, write about the music, and finally those who play the music. Jenkins has identified functional subgroups in the jazz community who all have the power to influence the future of jazz music and growth of the jazz audience. Below is a shortened list of his recommendations, which in essence, encourages each stakeholder group to function as jazz activists. Jenkins writes,

Jazz enthusiasts should rid themselves of the hipper than thou attitude of smugness that often occupies those who consider themselves in the throes of a higher calling. Jazz listeners have to become true jazz crusaders, draw in their friends, climb down off the intellectual high horse of hipness (Jenkins 1999, 360).

Jazz educators must broaden their outreach to the general student population and push for more courses on jazz appreciation aimed at non-playing, non-music-major students, and they must demystify jazz (Ibid).

Jazz presenters ... must take a fresher, broader stance on programming and subsequent marketing of performances. Jazz radio ... needs massive injections of fresh air as well, not to mention spirited, dedicated, and innovative program directors, who are currently in very short supply (Ibid).

The jazz print media must also drop their tired over-analyzation of the music. The jazz prints, and to a lesser extent a couple of the major daily papers noted for chronicling jazz, often get caught up in technical jargon in an effort at explaining a jazz performance; forget the attempt at displaying verbosity on the science of music (Ibid, 360).

The jazz artist carries the biggest audience development responsibility of all; after, all if the artists don't care, who will come to hear them? The jazz artist must do a more thorough job of playing to the people, and not down to the people. Include the audience, draw them in, make the audience feel they are part of what you're doing (Ibid., 361-362).

Anthony J. Bushard, in his article, answers Jenkins call relative to educators and performers taking an active role in reaching out to the jazz audience. He writes, “At the same time, the university decided to take a role in helping jazz students to build audiences; we designed an annual ‘historical concert’ that features music from either a seminal recording or a historically significant artist/group” (Bushard 2013, 191). Bushard further explains that the historical concerts benefit the student’s educational experience while simultaneously acting as a marketing hook drawing the community to the performance. While at the event, attendees not only hear the music but receive additional enlightenment. “For two of our ‘historical concerts’—Duke Ellington’s *Far East Suite* (2007)³¹ and Benny Carter’s *Kansas City Suite* (2010)³²—we decided to incorporate an interactive concert lecture: I interspersed my original commentary, enhanced by audio, video, and photographs, between suite movements.”

In his, *Tomorrow’s Jazz Audience: Where Are They?*, John Edward Hasse summarizes a meeting held in New York City on January 12, 2010, between the Association of Performing Arts Presenters. At that meeting, there was support of Bushard’s idea of adding teaching components to live jazz events for the purpose of developing a more educated, and hopefully numerically greater, audience.

³¹ In the interest of musicological accuracy it should be pointed out that *The Far East Suite* was actually co-written by Ellington and Billy Strayhorn, with the exception of one movement, *Ad Lib on Nippon*. This according to Neil Tesser’s liner notes accompanying the long play record (LP) entitled, *The Far East Suite*, RCA 7640-1-RB.

³² Benny Carter wrote *Kansas City Suite* for Count Basie’s orchestra in recognition of the band’s Kansas City, Missouri origins.

In that same meeting, Michael Alexander, Executive/Artistic Director of Grand Performances in Los Angeles, advocated educating jazz audiences about artist standards and standards of the jazz repertory, so concertgoers have yardsticks to measure performances. Howard Mandel, President of Jazz Journalists Association, urged presenters to invite jazz journalists and broadcasters to give pre-concert lectures to educate their audiences, especially during Jazz Appreciation Month (April). Their participation would also generate advance publicity, which would increase ticket sales (Hasse 2010, 7).

In a section near the end of his report entitled *Unaddressed Questions*, Hasse sounds a lot like Jenkins when he asks, “Are some jazz performers to blame for the music’s audience problems—for not engaging their audience from the stage, not announcing their tunes, turning their backs on the audience, and refusing to woo or entertain them?” (Ibid., 12).

Hasse also recorded the comments of performer/songwriter Alan Harris. “Harris advocates stepping “out of our box” and looking at other, successful musical genres – such as country and hip-hop – to see if the jazz community can learn anything helpful” (Ibid., 11). This idea of looking to other genres of music to re-energize jazz’s audience is gaining traction. On December 3, 2010, Ben Ratliff contributed an article entitled *Sample Sale: Growing a Jazz Audience* to the Arts & Entertainment section of that morning’s *New York Times* newspaper. Ratliff’s column introduced the then twenty-three-year-old Adam Schatz. Schatz is a concert promoter actively wrestling with the jazz audience problem. To Jenkins’s point of jazz sometimes being “too hip for the room” as the saying goes, Schatz opines that, “Jazz has been so tainted by a pretty self-righteous attitude . . . it kills any desire for people to go out and discover it” (Ratliff). The JAI research echoes this point. “In communicating with prospects, a shift in

emphasis towards non-jazz vocabulary is implied (i.e., through the larger lens of music)” (Brown 2011c, 4).

Schatz’s thinking of how to promote live jazz owes much to what is happening in the rock genre.

Mr. Schatz arrived in New York and saw the efflorescence of the raw, low-overhead, guerrilla-style rock show, where the lack of comforts like air-conditioning and easy egress in case of fire only helped to make places feel less mediated and thus, in a funny way, better (Ratliff 2010).

Ratliff’s description of what makes an attractive venue, for one twenty-three-year-old jazz concert promoter, could not be more divergent than what is happening elsewhere in New York City with Jazz at Lincoln Center (JALC). Although Ratliff does not explicitly make the connection, it would be very difficult to find a divergence wider than the visions of Schatz and JALC. JALC’s three venues, Rose Theatre, the Allen Room, and Dizzy’s Club Coca-Cola are described on the JALC website as:

Designed acoustically to be the premier jazz performance hall in the world, Rose Theater is the result of a collaboration between Jazz at Lincoln Center Managing and Artistic Director Wynton Marsalis and the top international theater planners and engineers to create the centerpiece of the “House of Swing” (JALC).

Based on the design of a Greek amphitheater, The Allen Room merges luxuriant splendor with functional accessibility. One glance at the dramatic 50' × 90' wall of glass confirms that The Allen Room possesses one of New York City's greatest backdrops—Central Park and the Manhattan skyline (Ibid.).

The classic jazz club reinvented, Dizzy’s Club Coca-Cola brings the music out of the basement with views of Central Park and the Manhattan skyline (Ibid.).

The starkness of the divergent views on what makes for an attractive jazz venue was brought into clear focus in an interview I conducted with Arts Consultant Alan Brown, of WolfBrown, who oversaw the JAI research. I asked him to identify the biggest challenge facing the development of the jazz audience. He responded that he thought jazz had a “venue problem” (Brown 2013). When I asked for explanation, he brought up JALC where, in his opinion, the

movement of the audience was too severely restricted before, during, and after a performance and that opportunities for the audience to form community were nearly non-existent. My takeaway from Brown's comments was that at JALC jazz was, from a space planning perspective, being treated like European classical music. Brown, an arts consultant, has come to a view that for jazz to flourish, the audience needs to have the ability to move about during performances instead of being contained like attendees at a high culture arts event. Seemingly, Brown's view is closer to how Schatz sees the ideal jazz venue, rather than how JALC sees it. Here is an excerpt of the JAI findings on the subject:

Jazz buyers want to move, suggesting a strong kinetic association. When asked what kind of jazz they like, a third of all buyers indicated they like jazz that... 'makes me want to tap my toes and dance,' while 31% said they like jazz that... 'makes me think or challenges me in some way.' Women are very different from men in this respect, with women prioritizing jazz that makes them want to move, and men prioritizing jazz that makes them think" (Brown 2011a, 4).

JAI's Seven Findings Regarding the Jazz Audience

Whereas Jenkins, Bushard, Hasse, Alexander, Mandel, Harris, and Schatz all make suggestions that will hopefully lead to the growth of the jazz audience from their own, often substantive, reservoir of subjective experience, the recommendations offered by the Jazz Audiences Initiative are grounded in empirical data. Summary representations of the JAI data, as well as recommendations, are contained in four large Microsoft PowerPoint files and a number of other presentations and papers available at the Jazz Audience Initiative webpage on the Jazz Arts Group of Columbus website.³³ These reports and recommendations are more than three

³³ The Jazz Arts Group of Columbus (JAC) describes itself as America's oldest non-for-profit arts organization dedicated to producing, performing, and promoting jazz. They can be found on the world wide web at <http://www.jazzartsgroup.org/>

hundred pages in the aggregate. On August 11 and 12, 2011, the Jazz Audiences Initiative convened a leadership workshop and presented key findings.³⁴ They are summarized below.

Finding One – “Across the western-based art forms, jazz still draws a relatively diverse audience” (Brown 2011d, 4). According to JAI’s 2010 demographic data, 79% of the audience identified itself as white/Caucasian and 21% as non-white. In 1982 the NEA data showed the audience to be 89% white and 11% African American. In that twenty-eight year period the audience for jazz music has certainly diversified.

Finding Two – “Tastes in music are socially transmitted...Many respondents noted that they would attend a concert or a club with music they do not know ... but only under certain conditions.... Usually, the condition was a specific invitation, a word of mouth comment plus an invitation, or attending with someone more knowledgeable about that form of music” (Brown 2011d, 6-7). The ramifications of this for growing the jazz audience are that personal recommendations coupled with personal invitations are key to motivating others to try something new. This finding is in agreement with a theory advanced in a 2006 book published by the Harvard Business School Press. In *The Ultimate Question*, author Frederick Reichheld argues that customer satisfaction and therefore, future commercial success can be best measured by the simple question, “Would you recommend this product or business to a friend?” (Reichheld 2006). The spread of musical tastes and the widening acceptance of a consumer product seem to share the common human characteristic of being significantly influenced by personal recommendation.

Finding Three – “Consumption of jazz is artist-driven” (Brown 2011d, 9). Elsewhere JAI concluded, “Here we see the clear dominance of the artist as a purchase decision factor across all segments” (Brown 2011b, 35). The realization here is that brand awareness matters among

³⁴ The full PowerPoint report is available at http://www.jazzartsgroup.org/wp-content/uploads/2011/09/JAI_FinalKeyFindings_2011_08.pdf. One citation for this document is provided at the end of the seventh finding. Where other data has been included in the seven findings that data is immediately cited.

music listeners. This should then lead artists, managers, and promoters alike to consider the importance of cultivating a unique and defensible positioning of jazz artists. This is not a new phenomenon, during the swing era and following shortly thereafter, when music's best marketers were focused on jazz and jazz influenced artists, jazz artists were powerfully branded.³⁵ Here are just a few examples of musicians being accorded honorific titles which followed them throughout long and successful careers: Nat "King" Cole, Edward "Duke" Ellington, and William "Count" Basie.³⁶

Finding Four – "Preferences are shaped by local programming; audiences respond to artists in a symbiotic process of aesthetic development" (Brown 2011d, 13). An artist's presence in a local market is a key to them developing a following in that market. This may not be true on a superstar level where radio, television, and national print can have a large impact on audience development, however, for most jazz artists being visible in a market over a period of time are essential for artists and audiences connecting and developing a deep bond.

Finding Five – "Younger buyers have categorically more eclectic tastes in music than their older counterparts. Engaging them will require a multi-pronged strategy involving both live and digital experiences, and both participatory and observational programs" (Brown 2011d, 16). This finding speaks to the uniqueness of younger buyers. It recognizes that the tastes of younger jazz audience attendees are eclectic and not solely directed toward jazz artists and jazz music. The second part of the finding essentially speaks to the fact that to get a younger audience's attention, promoters need to consider the means of communication, as well as ensure that the

³⁵ The swing era is generally thought to have started in 1935 and ended with the conclusion of World War II. Its start is often associated with Benny Goodman's appearance at the Palomar Ballroom in Los Angeles, California on August 21, 1935. The swing era's end date is less exact, but there is near universal agreement that the era was over by the end of 1946.

³⁶ There were, of course, others including *The King of Swing* (Benny Goodman), *The King of Jazz* (Paul Whiteman), and *The First Lady of Song* (Ella Fitzgerald).

prospect is engaged in the event itself. It suggests that participatory opportunities are key to this segment of the audience.

Finding Six – “There are many musical pathways into jazz; building bridges requires making connections to other styles of music” (Brown 2011d, 19). Elsewhere JAI expands on this, “Overall the segmentation analysis revealed a diversity of interest and experience with music in general, and jazz in particular. At least three musical pathways into jazz were discovered: 1) through rock and popular music; 2) through classical music, and 3) through country/folk/bluegrass music” (Brown 2011c, 3). JALC has adopted this approach through high profile meetings between jazz and other musical traditions, specifically reflected in concerts with Willie Nelson in January of 2007 and Eric Clapton in April of 2011.

Finding Seven – “Jazz buyers strongly prefer informal settings for live jazz, especially clubs and lounges” (Brown 2011d, 22). This finding is especially problematic for those who have sought to raise the profile of jazz over the years from something of lower status to something of higher status. In the description of JALC’s Dizzy’s Club Coca-Cola the JALC website indicates that this venue “brings the music out of the basement” and boasts a Fortune 100 sponsor, as well.

Summary of Findings

After significant research into the audience for live jazz music, we can conclude that numerically the audience is essentially unchanged. It has not grown nor shrunk in absolute numbers. However, it has declined as a percentage of the overall American population. Although, jazz should look to grow its audience, the fact that the audience for live jazz is aging rapidly is a more immediate and pressing concern than the audience’s size. An additional concern is the African American community’s waning interest in the music. While this is

troubling, there is still a large enough interest in that community to suggest that the audience can be reawakened, if Willard Jenkins is correct and the audience is still there, only latent.

Additionally, we found that the audience prefers informal venues and that many, especially females, want to be able to move their bodies with the music. While men show a greater preference for intellectual stimulation, women are more physical in their participation. As one might expect, audiences respond to brand names and an artist's notoriety and reputation is the biggest contributing factor to attendance. Notwithstanding, the jazz performance attendee is influenced by their friends' preferences and appreciates and responds positively to personal invitations to live events. Additionally, tastes are shaped by repeated exposure to a particular artist and music. Further, if a prospect's existing musical preferences are recognized, they may be willing to be ushered along a musical continuum toward jazz. Finally, the audience for jazz music performances is highly educated and is interested in greater musical education. At the same time, they are turned off by insider jargon and hipsters who make them feel excluded.

Chapter 5: Summary, Conclusions and Recommendations

In her article, *Practice Makes Perfect*, Bess Lomax Hawes wrestles with how an applied ethnomusicologist can be sure she is proceeding on the correct path when implementing strategies intended to stimulate the future health of a particular music. Hawes was dealing with “old-time African-American A capella quartets that had risen up around the city of Birmingham, Alabama during the 1920s, 1930s and 1940s, the heyday of quartet singing” (Hawes 1992, 339). In our case we are dealing with jazz music, also an African-American centric art form that also came into its own in the 1920s, 1930s, and 1940s.

When taking action, in Hawes’ case or in making recommendations in this thesis, the concern is that whatever one does first may not be exactly correct and so the temptation is to try something, carefully evaluate its impact and then try something else based on a full and thorough evaluation of the first action. The danger in this type of approach is that actions proceed at a glacial pace while data is collected, analyzed, and a next step is defined and then enacted. In her article, Hawes tells the story of John Szwed seeking the best thinking on this problem and what he found upon consulting experts, “They had indeed determined one immutable and totally reliable principle. Under no circumstances, they told John, could the results of any action be determined before it was necessary to take the next action” (Ibid., 338).

The underlying assumption is that when acting as applied ethnomusicologists we must be willing to change our plan of attack even before the results of our actions become fully known. It is in this spirit of pressing forward and adjusting plans as we go that I present my conclusions and recommendations for growing the audience for jazz music in America. So with this acknowledgement of the limitations of this type of task, I will offer recommendations for approaching the jazz audience problem.

There Exists a Healthy Audience Base From Which to Build

Regardless of what many in the jazz field believe there does not seem to be a factual basis on which to conclude the market for live jazz performances is shrinking at an alarming rate or at all, for that matter. Additionally, the size of the market is large, which means that those seeking to grow the market are starting with a very healthy base of enthusiasts. This is good news for those who want to increase the audience for live jazz.

The 2012 NEA data reported that 8.1% of the American population had attended a live jazz performance in the previous year. Even if we limit attendees to those eighteen years of age and older, that comes to a core audience of more than nineteen million jazz listeners.³⁷ The good news is that a market of this size, although greying, will not disappear overnight. There is an opportunity to take some care and build the younger portion of the audience.

Moving the Jazz Audience's Median Age Younger Should be the First Priority

More troubling than the overall size of the jazz audience is the greying of the audience. While any new adherent to the music should be seen as a valuable addition to the audience, those interested in growing the audience must spend most of their efforts to lower the median age of the audience. When the median age of the audience was 29 years of age, as it was in 1982, at least half the audience might reasonably be expected to continue being part of the audience a half century hence. Now the median age is 47 or higher and much of the audience is already in its retirement years. The priority then must be to decrease the median age back toward where it was in 1982.

³⁷ According to the US Census Bureau the population of Americans 18 years and older was 235,248,000 in 2012.

Making an Appeal to Younger Audiences Through Education

It turns out that jazz is well positioned to appeal to younger audiences. It already has a significant presence in American schools. Many high schools include jazz ensembles and the preponderance of universities offer jazz appreciation and history courses. Kurt Ellenberger in *The Audience and the Educator: A Study in Blue*, and Patrick Jarenwattananon in *If Not Jazz Education, What Will Rebuild Jazz Audiences?*, both express frustration that this investment in jazz education has not brought about significant growth in the jazz audience. Whether their point is valid or not, it does not negate the fact that jazz has an incredible opportunity to do more with the open door it has in America's educational system, an opening that does not exist for country, rock, or folk music. Rather than collectively throwing up our hands and decrying the ineffectual result of all this jazz education, we should be asking the question, "Now that jazz has a significant beachhead in the Academy, how can that opening be further developed?"

The reality is that jazz and certainly African-American music as a whole comprises a large portion of the 'soundtrack' to the history of America, and since the Civil War this soundtrack has been preserved with better and better resolution due to the growing willingness of record producers to document performances of African-American music, as well as overall improvements in audio recording technology. Jazz and its antecedents (including blues, spirituals, and ragtime) has an incredible opportunity to partner with the teaching of American history to tell the story of a nation coming to terms with its segregated and hegemonic past. The benefit to this cross-disciplinary approach is that when done well it rivets the attention of the students and leads to their understanding of where we have come from as a people.

The inclusion of songs when teaching American history would be an excellent way to illustrate race relations or popular attitudes of the different eras. For example, Will Marion Cook's *Dark Town is Out Tonight* and Shelton Brook's *Darktown Strutter's Ball* communicate

volumes about the separation between the races in late 19th and early 20th century America.³⁸

What might students conclude about the times when pondering the significance of Louis Armstrong singing the lyric, *What did I do to be so black and blue?* from the 1929 Thomas “Fats” Waller, Harry Brooks, and Andy Razaf song (*What Did I Do to Be So*) *Black and Blue?* Further, the pathos of Billie Holiday’s performance of *Strange Fruit*, telling the story of lynched African American bodies hanging in the Southern sun, communicates in three minutes what whole books and a series of lectures may not be able to convey. Historians and ethnomusicologists working together can without a doubt assemble a much better song list than I have here. The point is that educators have an important opportunity to embed jazz music in the curriculum of American history. While European classical music has a great foothold in the American educational system, it cannot provide nearly as relevant a soundtrack to this nation’s development.

Rather than cursing the ineffectiveness of jazz education in developing the jazz audience, my recommendation is to invest more with the goal of creating an indelible link in students’ minds between the messages included in jazz music and the often painful and messy development of our great nation. When I asked Willard Jenkins in our interview where he believed resources should be directed to further develop the jazz audience, he told me that jazz education should be driven to younger students, including those in junior high school and even elementary school (Jenkins 2013). His thoughts are spot on, not just because it would be good for developing the future audience of jazz, but because the stories embedded in the history of jazz are an indispensable part of the American story.

³⁸ Ernest Hogan’s *All Coon’s Look Alike to Me*, (circa 1896) being written by an African American helps paint a fascinating picture of how African Americans saw whites, in turn seeing blacks, but perhaps as a society we have not yet reached a place where we can look at all pieces of popular music of that turn-of-the-century era without cringing.

The position of those seeking to further embed jazz in the educational consciousness is significantly bolstered by our own government's recognition of the special place which jazz occupies in the life of our nation. The 100th Congress of the United States of America passed the following resolution introduced by the Honorable John Conyers, Jr.³⁹

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African--American experience and

1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;

Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;

Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and

Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;

Now, therefore be it Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

The resolution is striking in its erudition and even more for its assertion that jazz is a model for the very democracy that underpins our nation. In a governance analogy, jazz musicians

³⁹ Passed by the House of Representatives September 23, 1987, and by the Senate December 4, 1987.

are individual citizens working cooperatively together within a community where individual expression is valued and encouraged. While a member of the group (a soloist) exercises his or her individual voice through improvisation, other members of the community (musical ensemble) support and encourage the individual's contribution. In jazz, even though individual improvisational expression is encouraged, each participant understands that all must work together in executing the overall musical arrangement. Jazz allows and encourages individual expression while requiring ensemble responsibilities. Jazz, a uniquely American music, demonstrates democracy, a uniquely American experiment in governance. This realization opens the door for jazz to be part of every civics and social studies curriculum.

Further Educational Opportunities

While embedding jazz further into the American educational system is a worthy goal, we must also recognize what the JAI research is telling about adults and their desire to be further educated in the music. A third of respondents in all age categories would like to “study music history or music appreciation” (Brown 2011a, 18).

“In light of the fact that 40% of respondents 18 to 34 expressed an interest in studying music history or music appreciation, this finding underscores the need for new and innovative programs that simply introduce and familiarize younger audiences with different jazz artists” (Ibid., 52).

Further work is needed to design this new and innovative curriculum. Although it may be broader than jazz specifically, we know that these educational offerings need to present jazz in a way that is demystifying, welcoming, and accessible. Should this education be accomplished through online courses or interactive sessions offered at local coffee shops? We do not know and more work needs to be done on this question. We do know that there is a desire for additional education on the part of the existing jazz audience. Those who design a product to meet this demand should consider what it would mean if each enthusiast taking part in this

educational opportunity brought a friend and this curricula was carefully constructed to aid outreach, as well.

Pursuing an Informal Jazz Performance Atmosphere

One of the findings of the JAI efforts is that the venue in which live jazz is presented is very important to the potential jazz audience. JAI concluded that, “overall, younger audiences are more likely to prefer informal settings, and least likely to prefer formal settings (e.g., ‘formal concert halls with chandeliers in the lobby’)” (Ibid., 32). JAI theorized that drawing enthusiasts of other musics to jazz could grow the jazz audience. “At least three musical pathways into jazz were discovered: 1) through rock and popular music; 2) through classical music, and 3) through country/folk/bluegrass music” (Brown 2011c, 3). As one might expect, the typical performance spaces associated with all of these musics are clearly informal with one exception, classical music.

In his interview, Alan Brown’s thoughts, as one might expect, dovetailed with JAI’s recommendation that jazz performance spaces need to be informal so that they help create community and welcome audience movement. Schatz echoes this idea in his thinking about alternative performance spaces (Ratliff 2010). Further, JAI pointed out that females prefer “jazz that makes them want to move” and obviously the audience sections of the performance spaces must allow for this (Brown 2011c, 4).

Creating a more informal performance space is a challenge for those who produce and market the music and is dependent on the willing participation of the artist. There are some artists who may reasonably want their art presented in the same environs afforded the European classical masters. Jazz artists who hold this view are perfectly justified in feeling the way they do. However, it is going to be difficult for them to attract those of relative youth who might come

to jazz through rock, pop, country, folk, or bluegrass to both a new type of music and an unfamiliar, more rarified, venue type. Obviously, this is a challenge that promoters and artists need to face together.

The Jazz Attitude Problem Among Stakeholders

In addition to jazz facing a venue challenge, it also has an attitude problem. Jenkins's admonition to audience members is that they "should rid themselves of the hipper than thou attitude of smugness that often occupies those who consider themselves in the throes of a higher calling" (Jenkins 1999, 360). This sentiment is echoed in Adam Schatz's comments when he opines that, "Jazz has been so tainted by a pretty self-righteous attitude ... it kills any desire for people to go out and discover it" (Ratliff 2010). Jenkins goes further when he says, "Jazz listeners have to become true jazz crusaders, draw in their friends, climb down off the intellectual high horse of hipness" (Jenkins 1999, 360). In other words, the existing audience needs to eliminate all pretension of superiority so as not to put off those who might otherwise become listeners of the music. Finally, Jenkins says that in addition to eliminating superior attitudes, jazz enthusiasts need to invite their friends to hear live jazz. The unspoken connection here is that if jazz enthusiasts stop acting superior and engage in outreach, their friends will be willing to accompany them to jazz performances and may then become enthusiasts themselves. This thinking actually lines up perfectly with the JAI findings that recommends curtailing the use of jazz jargon and encourages jazz enthusiasts to personally invite friends to and then accompany them to live jazz performances as an effective means of (jazz) evangelization.

The question then becomes how to model this improved attitude and use of language. The short answer is that all of the five stakeholder groups Jenkins recognizes need to adopt this recommendation. Educators need to be careful not to build jazz up as some exclusive art with a

collection of obscure facts that need to be mastered before someone can become part of the club. For example, it is interesting that many of their contemporaries addressed Charlie Parker as “Bird” and Dizzy Gillespie as “Diz” but referring to them in that manner today, unless you were truly one of their intimates, only creates a barrier between the initiated and the potential new audience member. Additionally, knowing insider jazz jargon including that “axe” may mean “instrument” or “blow” may mean to “improvise” may be useful knowledge for those who interact with musicians, but when writing about the music for consumption by a potentially new audience it is not necessarily helpful to use these terms.⁴⁰ Promoters and marketers need to be sure not to push potential audiences away by creating anxiety in the mind of the uninitiated that they might be embarrassed if they do not possess necessary insider knowledge. Those who discuss, teach, present, and market jazz must demystify the music rather than put it on a pedestal or shroud it in mystery.

Rethinking Jazz’s Position in the Pantheon of Arts

The recommendations considered so far for growing the jazz audience point to emphasizing the informality of the folk or popular roots of the music and moving away from jazz as an exclusive, elevated art form. For jazz to have broad popular appeal it needs to be a popular music accessible to all. This seems intuitively correct.

Problems exist though. Over time, as jazz has been further embraced by the Academy, it has begun to exhibit a patina of upscale respectability that by definition separates it from its folk roots. Additionally, text and theory books have brought a set of standardized information that is simultaneously communicated to students regardless of locale replacing unique regional values that had been passed from master to neophyte for generations.

⁴⁰ It may also be helpful to know when interacting directly with musicians of a certain era that “blow” may also refer to cocaine.

The Academy's acceptance of jazz is a tribute to the music's beauty, artistic complexity, and the virtuosity required of its practitioners. However, this classicization of jazz appears to be problematic when it comes to trying to grow its audience. Jazz certainly deserves to be lauded and studied as the great art form that it is, however to grow its audience we need to make sure that we do not inadvertently make the music academic and rendering it inaccessible to the very people we wish to attract to the music.

In the last chapter I quoted from Lee Evans's article, *Jazz: America's Classical Music*. The words employed in the title of the article point to the issue, the whole notion of jazz being seen as a "classical" music. Krin Gabbard addresses the tension in the introduction to, *Jazz Among the Discourses*. He writes,

"All jazz writers are richly aware of the various strains of prejudice that place classical music in a loftier position in the cultural hierarchy. A great deal of jazz writing implicitly or explicitly expresses the demand that jazz musicians be given the same legitimacy as practitioners of the canonical arts" (Gabbard 1995, 2).

In the minds of many, classical music performances are something that people get dressed up to hear and then go to lavish venues including symphony halls and opera houses. JAI's finding is that "younger audiences are least likely to prefer formal settings (e.g. 'formal concert halls with chandeliers in the lobby')" (Brown 2011a, 32).

Yet, this rarified thinking appears to permeate Jazz at Lincoln Center's descriptions of their venues. The Rose Theater is "designed acoustically to be the premier jazz performance hall in the world" (Jazz At Lincoln Center). Plus, in the planning stages it employed the talents of "the top international theater planners and engineers." The Allen Room "merges luxuriant splendor with functional accessibility." Finally, "Dizzy's Club Coca-Cola brings the music out of the basement with views of Central Park and the Manhattan skyline" (Ibid.). JALC seems committed to presenting a jazz music that is on par with the best of the European classical

tradition and including the terms “premier, top, and luxuriant splendor” not to mention bringing “the music out of the basement” communicates an elevated experience and an exalted art form. The young person who prefers informal venues, informal language and a participatory environment may not want the high culture experience implied in the JALC marketing copy and depicted in the photos on their website.

The answer to the question, *Where does jazz belong in the pantheon of arts?*, is a simple one with a complex twist. This calls for what a marketer would call a positioning exercise. Specifically, what should enthusiasts say to their friends so they will be intrigued and give the music a try? Will they talk about jazz as America’s classical music and paint a picture of high art developed on the American continent that is on par with the best of European classical music? Will they indicate that the best place to experience this music is in plush performance spaces like those provided by JALC? These should not be the primary ways to talk about the music. Jazz needs to be positioned as an invigorating popular music that is heard to great advantage in informal venues and invites its audience to get involved physically with the music. Enthusiasts might also tell the story that jazz is America’s classical music, but only after convincing a prospect that it is something for regular folks like themselves.

Jazz music can be enjoyed with lights dimmed in an otherwise silent concert hall. It is also music to be enjoyed in a loud club where talking, laughing and dancing is taking place. It can be worn casually or dressed-up, it is sporty and elegant, earthy and refined. The reality is that the popular music aspects of jazz need to be encouraged so that young people will encounter it, make it part of the soundtrack of their lives, and then one day become the older listeners who can afford the night out at Lincoln Center.

Unquestionably, this is an area deserving further study. We need analysts who will, in a disciplined and systematic way, identify the most effective marketing messages that draw younger listeners to the music. Then, this verbiage and underlying concepts (positioning) need to be made available to all those committed to attracting a younger audience to jazz.

Building Musical Bridges

When working to attract new ears of any age, jazz has the ability to build, at least, three types of bridges. First, it can build stylistic bridges with other musics; helping enthusiasts of those sounds find a home in jazz as well. Second, it can help listeners connect with their own culture and heritage. Those of African, Caribbean, African-American, Latin, and even Anglo-American heritage will find much there in subtle, as well as, overt presentations of elements pivotal to their cultural identities. Third, jazz has the ability to build musical bridges with its own past and draw listeners who cannot help but be intrigued by musical elements of another, romanticized, time.⁴¹

The sixth of JAI's finding reports that "At least three musical pathways into jazz were discovered: 1) through rock and popular music; 2) through classical music, and 3) through country/folk/bluegrass music" (Brown 2011c, 3). Historically, jazz has close ties with all of these musics. Additionally, new marriages with jazz are being formed all the time. Two fashionable examples include pianist Vijay Iyer's combining of jazz with elements of south

⁴¹ This third point could be the basis for a thesis all its own. It could look closely at composer John Zorn drawing from diverse historical sources in creating new works including cartoon themes by Carl Stallings, whose work was based, at times, on that of Raymond Scott or sonic cues as diverse as Gene Krupa's extroverted tom-tom solo pattern from Benny Goodman's performance of *Sing, Sing, Sing*, Count Basie's patented three note piano coda, or Louis Armstrong's ascending growl heard at the end of many live performances, "Oh, yeah!", set roughly to a major 4th.

Indian classical music traditions⁴² and European dance enthusiasts exploration of *Electro Swing* which combines jazz's swing language with the languages of *house* and *hip hop* music⁴³, to name a few recent pairings.

These sorts of explorations are not only wonderful to hear, but essential to attracting new enthusiasts. When jazz freezes itself in time it limits its appeal. In *A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century*, Anthony Bushard writes about performing Duke Ellington's *Far East Suite* from 1967 and Benny Carter's *Kansas City Suite* written for the Count Basie Orchestra in 1961. This is admirable, however, we need to recognize that this type of presentation treats jazz as a classical music and has a potentially limited audience. For the student it is a chance to explore Duke Ellington and Billy Strayhorn's later writing for jazz orchestra and to see how Benny Carter translates his arranging and orchestration concepts to the Basie band, while drawing on the band's historical connection to the Kansas City riff-oriented style of jazz. The audience who wants to hear jazz frozen in time will enjoy these performances in the same way we enjoy Mahler or Bach, but this is not a popular music endeavor. For the audience, this is the musical equivalent to taking in an exhibit dedicated to the paintings of Monet, Picasso, or Rembrandt. Some jazz artists, like Miles Davis saw danger in this type of activity. "Miles Davis warned of this when he said, I never thought Jazz was meant to be a museum piece like other dead things once considered artistic" (Dean 2013).

Not only is jazz engaging when it builds bridges with other genres of music, but also when it takes the best of its different eras and languages and combines them with elements that

⁴² In this Youtube video Iyer reflects on the influence of his heritage on his music
<https://www.youtube.com/watch?v=7rUi6Y3QygU&noredirect=1>

⁴³ A Euromaxx report on the electro swing phenomenon can be seen at:
<https://www.youtube.com/watch?v=sF8iFS60xZ0>

are new and different, yet are logical extensions of what has come before. There is much to be gained by jazz in looking forward, while simultaneously incorporating the best of the past. The band, Snarky Puppy, is living proof that jazz is alive and well. Their videos show band members placed around the performance space playing toward one another with the audience, who appears to be significantly younger than the median age for live jazz, in the middle – a great strategy for helping the audience engage. So many different languages of jazz are part of their performances. The composition, *Quarter Master* is an amazing amalgam of what is possible to achieve by thoughtfully combining what has come before in ways that are new and different (Snarky Puppy 2012).⁴⁴ Collective improvisation meets New Orleans street rhythms, with gospel piano, sanctified organ sounds, modern jazz-laced improvisation, funk grooves, and Latin percussion all combined.

As compelling as the music is on the YouTube.com video, the comments are just as priceless. Patricia Britton comments, “I have been following Snarky Puppy for sometime now...fabulous nu-jazz ensemble...” LaiLai writes, “Started off feeling like I was in Louisiana and then [the] dude on keys took me to church where I found the Holy Ghost! Love it!” and Ilikepopcorn92 adds, “COGIC meets Bayou. That is what this is giving me” (Ibid.).⁴⁵

These comments remind us of a very important JAI finding:

“African-American jazz buyers are more likely than Whites to seek jazz experiences that ‘take me back to another time and place’ (28% vs. 16%, respectively). This significant difference is not explained by age differences, since the average ages of Whites and Blacks in the sample are nearly identical. One might infer from this finding that African American jazz buyers have a strong desire to connect with their cultural heritage” (Brown 2011a, 45).

⁴⁴ The performance discussed here can be seen and heard on the world wide web at <http://www.youtube.com/watch?v=i1csk1an5Jw>

⁴⁵ All the comments referenced here are visible in the comments section of the YouTube.com location, which includes the video of the band’s performance.

In the Snarky Puppy case, listeners found themselves in an African American Church and for one listener; it was a Church of God in Christ (COGIC). To engage new audiences, jazz artists need to look forward while meeting the people where they have come from, in this case the African American church. In his book, *Is Jazz Dead? (Or has it just moved to a new address)*, Stuart Nicholson thinks that jazz should move to Europe where it is appreciated. While there is nothing wrong with jazz incorporating European elements, it would be tragic if European elements were added at the expense of the music's African American roots (Nicholson 2005).

Those who wish to become successful jazz artists would do well to realize that many of the icons of the music regularly incorporated elements from across the whole history of the music. This can be done explicitly, as Duke Ellington did, by composing works including *Black, Brown, and Beige* that specifically addressed the African American experience.⁴⁶ However, it is also done more subtly. An example of this is Louis Armstrong playing New Orleans funeral music such as *Oh, Didn't He Ramble* from the turn of the twentieth century, in the same performance with songs from the American musical theatre including the title song from, *Hello Dolly*, along with a then new pop ballad, *What a Wonderful World*. Engaging people across the musical spectrum is genius, high art, and compelling.

This is the same sensibility that Ellington exhibited in his last commercially released concert recording, where he looked back while pressing forward. In late 1973, Ellington would appear for the final time in Europe. On December 1, he and his band decamped to Eastbourne, on England's south coast. While the *Eastbourne Performance* issued on RCA records does not

⁴⁶ *Black, Brown, and Beige*, subtitled *A Tone Parallel to the American Negro* was the first of Ellington's larger works presented at a series of annual Carnegie Hall concerts starting in 1943. The concert can be heard on Prestige Records P-34004 in a three LP package entitled, *The Duke Ellington Carnegie Hall Concerts #1 – January 1943*.

document the whole concert, what it includes is most interesting. Ellington's *Meditation* from his *Second Concert of Sacred Music* connects with the Church. His composition *Woods* is, as Ellington biographer Stanley Dance writes in the albums liner notes, "an arrangement in transition, its ultimate treatment probably not being fully resolved in the leader's mind" (Dance 1975).

In this session where Ellington visits church and continues to experiment with new compositions, he also invites the audience to experience (these are Ellington's words) "what music styling will be like one hundred years from today. A hundred years from today in this computerized, air conditioned, prefabricated, plastic jungle" (Ellington 1975). Ellington then proceeds to bang on the piano for a few seconds, while trumpets, trombones, and saxophones roar with guttural intensity and percussion instruments, aided by a whistle, carry on in utter chaos. The cacophony stops abruptly and Ellington then (in Japanese, no less!) counts off a rousing version of Spenser Williams's 1926 composition, *Basin Street Blues* – referring, of course, to the famous New Orleans thoroughfare.

JAI found that audiences want to connect to their roots and Ellington knew that even an English audience wanted to connect to the roots of jazz music. In our interview, Christy Farnbauch noted that some people tell her that they "hate jazz" and "don't understand it."⁴⁷ Ellington and Armstrong made sure to give the audience things they could not help but understand and like. Once Ellington, Armstrong, or any artist for that matter, reaches people where they come from or with that with which they are familiar, he or she can take them willingly to places they have never been before.

Armstrong and Ellington are not the only artists to know this. A few years ago I had the opportunity to see the popular country artist Carrie Underwood at the Grand Ole Opry in

⁴⁷ The interview with Christy Farnbauch was conducted on November 26, 2013.

Nashville, Tennessee. The show opened with an actress impersonating Minnie Pearl, one of country music's great wits, greeting us and bringing us up on the latest news, all humorous, from her supposed hometown of Grinder's Switch. Before Underwood took the stage toward the end of the broadcast, numerous acts performed much of the history of country music replete with steel guitars, mandolins, banjos, resonator guitars, fiddles, tight harmonies and the Opry dancers. Of course, the audience was not only allowed but also encouraged to sing along, get out of their seats, come down front and take pictures and generally to be part of the act. An evening at the Opry contains more than something for everyone.

Ellington, Armstrong, and the Opry are a pictures of what it looks like to move a music forward while still presenting the best of its past. This then brings us back to Snarky Puppy and their performance of *Quarter Master*. Once a popular music audience experiences their type of vibrant contemporary music making, no amount of slavishly duplicating the language of any of the great jazz eras, including swing, modern jazz, modal jazz, cool jazz, hard bop, bossa nova, or jazz rock, will engage today's popular music audience. There is a part of the jazz audience who highly values this historical approach, but unfortunately, we cannot rely on them to grow the popular audience for the music. While we teach students to play Duke Ellington, Billy Strayhorn, and Benny Carter orchestrations we need to keep in mind that if Duke Ellington, Billy Strayhorn, Benny Carter, Count Basie, Louis Armstrong, Charlie Parker, Dizzy Gillespie, Miles Davis or any of a number of other jazz greats were starting out today they would be pushing the art form to the edge and only looking over their shoulders to incorporate the best of what has come before, but in new and surprising ways. This is what Snarky Puppy has accomplished and what we need to encourage other artists to achieve.

Perhaps the best way to close this section is with a comment posted on YouTube.com regarding the performance of *Quarter Master* by someone, who it seems is not yet a jazz enthusiast, but who might become one. CalinWatson writes, “These cats KILLED IT. Jazz music is new to me, but if there's more of this out there, I've definitely become a fan” (Snarky Puppy 2012).⁴⁸

This discussion has great relevance to those who listen to the music, teach the music, present the music live or on radio, write about the music, and finally to those who play the music: commit yourself to meeting people where they live musically with something vital that includes the best of where jazz has been and combines it with new musical ideas and youthful energy. This approach will grow the audience for jazz music and simultaneously allow jazz to continue contributing to popular music in new and surprising ways. Educators, commentators, marketers, and enthusiasts all need to do their part. Most important are the performers themselves, who in addition to taking into account all that is written above must do as Jenkins so aptly suggests and “Include the audience, draw them in, make the audience feel they are part of what you're doing” (Jenkins 1999, 362).

Effecting Meaningful Change Through the Jazz Stakeholder Model

In order to grow the jazz audience, I am advocating changes be made in the way specific stakeholder groups think and act concerning the music. To accomplish this, I am proposing a visual model that is easily communicated and understood, yet has transformational potential when employed. For many, myself included, it is helpful to break complex problems down into their component parts to aid in determining action and whenever possible, to include a visual

⁴⁸ All the comments referenced here are visible in the comments section of the YouTube.com location, which includes the video of the band's performance. <http://www.youtube.com/watch?v=i1cslan5Jw>

model to aid in communication to those with divergent learning styles. The final objective of this thesis is then to present an original visual model showing by stakeholder, the behaviors and concrete steps that, when adopted, may lead to the growth of the jazz audience.

I present the *Jazz Stakeholder Model* fully aware that it will need to change over time based on new information, as it becomes available and new insights that others will inevitably bring to the discussion. I also understand that there are those who for whatever reason will not want to or will not be able to change what they do now in order to grow a younger and ultimately larger audience. Some can and will respond positively and some cannot or will not. This is to be expected. Those who are doing an excellent job of presenting jazz in concert halls with chandeliers in their lobbies should continue and expand their efforts, if possible. We need to be supportive of these existing efforts while simultaneously taking steps to lay the foundation for growing the next generation of enthusiasts.

In developing the *Jazz Stakeholders Model*, I started with the work of Willard Jenkins who had previously identified subgroups within the jazz community and advanced suggestions for each of these groups to follow in promoting the audience for jazz music (Jenkins 1999). In his work, Jenkins identifies six subgroups within the jazz community that he believes have an important part to play in growing the jazz audience. I have collapsed Jenkins's six subgroups into five (which I call stakeholders). Jenkins's *Jazz Presenters* and *Jazz Radio* categories have been combined into one stakeholder group, *Presenters*. I have done this because jazz radio has traditionally concerned itself with presenting prerecorded jazz performances rather than live performances, which are the focus of this thesis and because with the rise of music streaming services including Pandora and Beats Music, among many, jazz radio has become, for the most part, a solitary listener-directed activity, not something mediated by a disc jockey. The jazz DJ is

now a rare and endangered species with dramatically reduced potential for meaningful impact on the development of the live audience for jazz music.

In determining action items for each stakeholder I have drawn on Jenkins's original ideas, JAI findings, the thoughts of a diverse group of writers and thinkers, as well as, my own. I then built on that work by not only advancing a theory of how each subgroup or stakeholder group should act, but also, through development of an original schematic, graphically depicting where individual group's action items are aligned and also where stakeholders have unique responsibilities. In this way, responsibilities that are community-wide are communicated at a glance.

Some will argue that all stakeholders should share responsibility of all the initiatives not just, in some cases, the one or two assigned to them. My position is that each stakeholder group only adopts objectives it can reasonably advance for maximum impact. For instance, it might be reasonable for all stakeholders invite friends to jazz performances rather than just *Enthusiasts*, as I suggest. There is certainly nothing wrong with a few hundred *Writers* inviting their friends to live jazz performances. I would argue, however, that if nearly twenty million jazz *Enthusiasts* maximize their efforts, the energies of the *Writers* to invite friends is simply a drop in the bucket and their efforts might truly be much better spent writing. The guiding principle in assigning tasks is maximum impact.

	Invite Friends to Experience Jazz Performances	Maximize Use of Informal Venues	Further Embed Jazz in American School Curricula	Develop Inventive Jazz Appreciation Offerings for New Audiences	Bridge Musically w/ Genres That Appeal to Potential Enthusiasts	Connect w/ Audience's Heritage & Jazz's History	Minimize Insider Jargon and Superior Musical Attitudes
<i>Enthusiasts</i> - Those Who Listen to the Music and Purchase Tickets	X						X
<i>Educators</i> - Those Who Teach Performance, History, & Appreciation			X	X		X	X
<i>Presenters</i> - Those Who Produce, Present, & Market Live Performances		X			X	X	X
<i>Writers</i> - Those Who Write About the Music for Popular Audiences						X	X
<i>Artists</i> - Those Who Perform and Compose the Music		X			X	X	X

Figure 7. The *Jazz Stakeholder Model* (illustrated by the author)

Following is a brief summary emphasizing the key tasks for each stakeholder group. In addition to their unique callings, all stakeholders bear a responsibility for demystifying the music and striving to make it as approachable as rock, country, or any popular music. Some will argue that certain X's should be removed from particular boxes and placed in others. That discussion is welcome, because once the stakeholders start that discussion it means that the stakeholder community is engaged, ready to press forward in affecting change. The brevity of the following section may be misleading because of the space afforded to each of these stakeholder groups. Suffice it to say that volumes must be researched and written for each of the stakeholders. This analysis only scratches the surface.

Goals for Enthusiasts

Enthusiasts must recognize they are the music's primary evangelists because, as the JAI data shows, a personal invitation to experience a jazz performance is the best way to get someone to give jazz a try. Existing *Enthusiasts* have literally millions of relationships with

jazz's potential audience. They know which of their friends enjoy rock, blues, country, or other popular music styles and may be willing to accept an invitation to try a jazz performance. JAI pointed out that tastes are socially transmitted and that younger audiences are more eclectic, so the personal invitation is key and approaching potential audience members early is important, prior to their tastes calcifying. It is interesting that both the NEA and JAI research concentrate on audiences that are eighteen years or older. *Enthusiasts* should be encouraged to invite participation of young listeners much earlier than that so prospects are exposed to jazz in their formative years when socially transmitted tastes peak. The question then comes as to how to incentivize *Enthusiasts* to become evangelists for the music. It is a very valid question and one that will take more work, although, some ideas are included in the *Presenter* section below.

Goals for Educators

Educators need to discover ways to embed jazz more fully alongside American history and civics in the minds of students at the earliest age possible -- Willard Jenkins proposal to drive jazz awareness to as young an age as possible dovetails with the desire to embed jazz in earlier in school curricula. Several paragraphs are devoted to this idea earlier in the chapter; however, it is clearly a problem requiring additional work and requires a working group of educators who will imaginatively design and promulgate a plan.

Additionally, *Educators* have a great opportunity and responsibility to develop offerings that address the demand for further music appreciation and jazz history education identified in the JAI data. It is likely these offerings will be best presented somewhere other than in college classrooms, but how they are delivered is a question to be explored and a series of experiments to be tried. Knowing how to package and market these offerings will require the participation of

entrepreneurs who can imagine new ways to capture the attention of *Enthusiasts* and those who might reasonably join their ranks.

Goals for Presenters

Jazz Presenters come in a number of guises. Some *Presenters* work for non-profit organizations, some own venues, and others employ alternative business models. Regardless, these *Presenters* have an indispensable role in developing jazz's future audience. To reach younger *Enthusiasts*, grow the audience and therefore, their businesses, *Presenters* need to have at their disposal tools to encourage those who are not part of the jazz audience to experience the music. This may mean that they reach out directly to the uninitiated or perhaps they will work through *Enthusiasts*. Ideally they will do both in an effort to get more people to try the music. It is essential for *Presenters* hailing from different cities and regions to have efficient ways to compare notes on the effectiveness of different promotions so that they are able to cost effectively conquest new attendees for their live jazz performances.

Presenters have additional and equally challenging problems, these being what music will they present and in what venue. The JAI research points to the fact that jazz audiences are looking for more informal venues and those new to jazz need to discover connections with musics with which they are already familiar. *Presenters* need to find ways to attract new listeners but once the listeners arrive, if the venue or music is not agreeable all of the *Presenter's* marketing acumen and investment will have been wasted. In mediating the live experience the *Presenter* needs to create the right atmosphere and then select an artist who has sufficient brand equity to draw an audience, yet who is sensitive to the audience's needs and can present his or her art in a way that meets the people where they are, yet also takes them where the artist's muse demands. *Presenters* are to a large extent dependent on *Artists* who bring the correct mix of

energy and innovation that connects with the audience in ways accessible to those with a popular music sensibility.

Goals for Writers

Writers must be apologists for the artists and music, directing those who read their work toward musical entry points with which new ears can connect to this great music. This is not to suggest that journalists should pull punches in evaluating art, but if they have an interest in growing the audience they will find ways to write that welcome new ears to the music, rather than spending their valuable print space on dense discussion of esoteric artistic matters.

Additionally, it is vital that *Writers* present the music in its historical and cultural context to aid potential enthusiasts in connecting to jazz. Perhaps more than anything else, *Writers* need to craft what they say so that it is intellectually accessible to those familiar with other popular musics.

Writers need to take steps that they are not only accessible to the enthusiast but also those who may become so. For every scholarly tome such as Gunther Schuller's *Early Jazz* or Scott DeVeaux's *The Birth of Bebop*, we need an entry level book such as Kevin Whitehead's, *Why Jazz?: A Concise Guide*.⁴⁹ Given Whitehead's access to the vast National Public Radio audience through his association with the *Fresh Air* broadcast that originates from WHYY radio in Philadelphia, he makes a very good decision in writing a book accessible to the curious and not just to the initiated. There is absolutely a need for scholarly works like those of Schuller and DeVeaux, but it is the work of Whitehead and others who will have a greater impact on the uninitiated, including the younger listener, and perhaps attract them to jazz.

⁴⁹ These books by Gunther Schuller and Scott DeVeaux referenced here are wonderfully written and researched but are most appropriate for scholars rather than enthusiasts. The book by Kevin Whitehead is not scholarly but accessible to those with only the most rudimentary knowledge of jazz music.

Goals for Artists

Artists shoulder the heaviest load because, unless they are among the few that can sell out two thousand seat halls and choose only to play such venues, they need to constantly balance how to give a younger audience what it needs while still being true to their muse. This is the problem so elegantly surmounted by Snarky Puppy, yet is so difficult to overcome. Part of the key to helping jazz artists on this point will be to reinforce for them that success is, in fact, connecting with young people and bringing them into the ranks of *Enthusiasts* rather than becoming one of the few who are able to make a living playing posh halls with chandeliers in their lobbies and avoiding venues with table talk, the clink of glasses, and noisy ice machines. A comforting fact for those who prefer a particular venue in which to present their art is that if they do succeed in connecting with a younger audience in significant numbers, they are virtually guaranteed an opportunity, one day, to practice their art in whatever venue they prefer.

This may be a difficult message for artists to hear because of a fundamentalism that exists in the jazz ranks. Unfortunately, there is a sense in the artist community that achieving financial success at the expense of any, even the smallest, artistic consideration is anathema. I am using religious language here intentionally because this is, to some extent, a religious argument. Artists must have discussion on this point because if jazz orthodoxy is seen as being devoted to the craft to the point of asceticism, then the opportunity to reach a large audience may be imperiled because the potential audience is, as the JAI research found, eclectic, open to genre bending, and are not musical purists.

Although raising this issue may strike some as distasteful, it is important for jazz artists to reconsider the definition of success. For example, in the country music genre, artists do not typically criticize their peers for innovating in a way that brings success. Yet among some in

jazz, there seems to be a level of suspicion when an artist finds a large audience. In May of 2010, Doug Ramsey, in his article, *Diana Krall, Sell Out?*, put the problem this way, “Among envious musicians, the logic seemed to go like this: if I haven’t made it big and those people have, they must have sold out” (Ramsey 2010). The successful jazz artist needs to be seen as someone who not only brings great musical content, but also simultaneously has the commitment and skills to connect to a broad audience.

From a business standpoint, artists who are committed to maximizing audience size and revenues will attract better managers, more sophisticated marketers, and more talented accountants because these professionals typically choose to work in fields where there is sufficient return on investment to send their children to good schools, take their families on memorable vacations, and fund retirement accounts. Jazz needs to put to rest the idea that an artist who achieves financial success is somehow artistically suspect. As a matter of fact, it is the financially secure artist who is able to make artistic choices not beholden to a profit and loss statement.

Final Thoughts

Is the *Jazz Stakeholder Model* the jazz audience’s best hope? Given the dearth of other comprehensive plans available to transform the audience for live jazz performances in America, it may be the strongest option. Certainly, it is a starting place, something all stakeholders can work to implement and then refine as new findings and insights reveal better strategies. Individual stakeholder groups would benefit by convening working groups to flesh out the specifics of how they can best accomplish their goals. Perhaps an organization like the Doris Duke Charitable Trust that has shown such commitment to jazz in the past would consider

providing financial assistance for assembling working groups. Alternatively, stakeholder groups will need to design their own strategies for discussing and implementing the recommendations.⁵⁰

Jazz needs leaders to help move the discussion forward while providing guidance and energy in addressing the issues and ethnomusicologists need to play a part to help the music stay connected to the people. The first order of business is to see the median age of the audience needs to become much younger. Once that happens the total audience size cannot help but grow. I doubt it will happen quickly, but it is worthwhile for applied ethnomusicologists to take the lead on such tasks as they return great beauty to our world and celebrate the human spirit's God given creativity and passion.

I believe that which Bess Lomax Hawes wrote:

“We should try to hang on to a long-range perspective; we should try to look at events in the context of what has gone before and what could come after; we should temper our evaluation of the moment with some understanding that there has been a past and there will be a future. And, as ethnomusicologists, I believe that a part of that future is our special responsibility in spite of the fact that our practice may never become perfect” (Hawes 1992, 343).

So now, let us begin.

⁵⁰ Much work needs to be done on the implementation of this set of recommendations. While a grant from the Doris Duke Charitable Trust might be ideal to defray the costs of assembling such groups, there may be other ways to effectively approach the problem. For example, *Presenters* from different cities and regions can no doubt cross-pollinate ideas and perhaps this is already happening through the Association of Performing Arts Presenters. *Educators* may be able to work on the design of alternative curricula through the Jazz Education Network or perhaps a separate symposium would be helpful in initiating this effort.

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