



UNIVERSIDADE
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IS YESTERDAY'S POPULAR GENRE TODAY'S ELITIST ART FORM?
THE ANALYSIS OF THE EVOLUTION OF JAZZ THROUGH
CONTEMPORARY FESTIVALS

Dissertation submitted to Universidade Católica Portuguesa to obtain a
Master's degree in Culture Studies, specialisation in Performance and
Creativity

By
Christian Debono

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Resumo

Esta dissertação tem como objetivo analisar a evolução do jazz, um género musical outrora célebre entre o público mas que hoje é, provavelmente, considerado elitista por muitos. Porque é que o jazz era mais popular no passado? Porque é que tende a existir uma perceção elitista do mesmo nos dias que correm? Estarão os artistas contemporâneos, diretores artísticos e programadores a tentar contrariar esta atitude a respeito deste género musical, e se sim, como? Estas questões serão respondidas através de um estudo socio-histórico do jazz, com uma referência direta à programação dos festivais contemporâneos do género. Além disso, será feita uma análise da forma como a cultura popular se está a infiltrar nesta forma de arte e de como esta pode ser usada para alcançar um público maior. Nesta dissertação, será discutida de perto a maneira como festivais e artistas fazem uso da novidade para alcançar um público mais amplo de forma a que possamos eventualmente apresentar ideias de como o jazz se pode tornar mais acessível na sociedade contemporânea. Tal estudo será levado a cabo através de vários métodos de pesquisa, especialmente a análise qualitativa de literatura que aborda o tema, entrevistas a profissionais de jazz, reflexão pessoal sobre esta arte e a análise de dados quantitativos. Tudo isto levar-nos-á a considerar a noção de re-acessibilidade, um conceito que emergiu ao longo do desenvolvimento desta dissertação.

Palavras-chave: jazz, música, cultura popular, festivais, (re-)acessibilidade

Abstract

This dissertation aims to analyse the evolution of jazz, a musical genre that was once popular with audiences but is, arguably, presently considered by many to be elitist. Why was jazz more popular with a wider audience in the past? Why does it tend to have an elitist perception nowadays? Are contemporary artists, artistic directors, and programmers trying to break these attitudes towards the genre, and if so, how? These questions will be answered through a socio-historical study of jazz, while directly referencing contemporary festivals programming of the art form. Further to this, an analysis of the way popular culture is infiltrating this art form and how this can be used to reach a wider audience will be carried out. In this dissertation, a close insight into the methods of how festivals and artists are delving into novelty to reach a wider audience will be discussed to eventually offer insights of how jazz could be made more accessible in contemporary society. Such a study will be carried out through various research methods, mainly through qualitative analysis of literature dealing with the subject, interviews with jazz practitioners, my observation of the art form, and an analysis of quantitative data. All of this will then lead us to look at re-accessibility, a concept which emerged through the development of this dissertation

Keywords: jazz, music, popular culture, festivals, (re-)accessibility

Dedication

I would like to dedicate this dissertation to the late musician and mentor Mro. Freddie Mizzi (1934-2020)

Acknowledgements

This dissertation would not be possible without the help of my supervisor, Diana Gonçalves, to whom I am entirely grateful for. I am also thankful for Inês Laginha from Casa Bernardo Sasseti, Mário Laginha, and Sandro Zerafa from Malta Jazz Festival for their knowledge and the time they spent with me discussing my research. I would also like to thank the kind Vitória Amaral Bracelos for translating from Portuguese to English and vice-versa. Last but not least, I would like to thank my colleagues, professors at Universidade Católica Portuguesa, and my family and friends for their endless support.

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Introduction

Music has always been a subject of interest in cultural studies as it is arguably an art form that both reflects and shapes the evolution of culture. Intriguingly, this art form is also constructed on different facets, hence why the term ‘musics’ was adapted. “Musics only make sense as musics if we can resonate with the histories, values, conventions, institutions, and technologies that enfold them; musics can only be approached through culturally situated acts of interpretation.” (Cross 2003, 19). This dissertation will be interpreting the elements enfolding such “musics”, by specifically focusing on jazz music. Jazz is an art form that rose from popular roots, however, arguably, it is nowadays considered to be a musical genre that mostly appeals to a high-brow elitist audience. Its musical roots come from both African and Western musical traditions — the mixture that eventually birthed the genre. It essentially evolved out of the slums of the lower classes of the black community in the United States in the early 20th century, eventually making its way to the commercial art industry which prompted the popularisation of the art form. In contrast, the rise of modern jazz in the 1940s led to an audience decline due to several different factors; mainly the musical sophistication of modern jazz and the rise of new popular genres.

To further contextualize this subject matter, it is highly important to outline the role of music in the field of Cultural Studies.

A tendency towards increasing concern with “culture” has been manifested in music scholarship for some time, and in a variety of ways. It would be too much to say that the various trajectories are converging, let alone that all will crystallize into a single field of “cultural musicology.” Nonetheless, different approaches are interacting, and with increasing intensity, such that it is clear that a new paradigm may well be on the horizon. All the disciplines involved in the study of music will continue to be changed by this process, and some form of reconfiguration seems inevitable. (Middleton 2003, 1)

This quotation by musicologist Richard Middleton illustrates well the importance of music and its analysis through a cultural perspective, which actually promotes scholarly convergence between the field of music, culture and everything that is in between. “‘Music is more than notes’ represents the bottom line, an idea whose seeming banality

today perhaps might be taken to signal its triumph. But this idea would hardly have come as a surprise to Baroque theorists of Affektenlehre, or medieval thinkers about music and theology, or even Plato (not to mention classical Indian or Chinese music theorists” (Middleton 2003, 4). What is different from the times of these thinkers is the emergence of the concept of culture, which is specifically associated with the world after the age of Enlightenment. Therefore, this sheds light on why culture matters so much to music, however “culture can so often still be taken for granted; to advance the debate, eventually perhaps to reconfigure the field, demands as a minimum the recognition that an introduction to the cultural study of music should be critical (which means, also, self-critical); and a useful starting point is the awareness that the concepts of both ‘culture’ and ‘critique’” (Middleton 2003, 5). Moreover, this quotation could bring us to reflect about the socio-political perspective of the cultural study of music.

One of the earliest scholars that analyzed music through a cultural study was one of the key members of the Frankfurt School of critical theory, Theodor Adorno. As a fond critic of the culture industry, Adorno also had his fair share of criticism towards popular music. Through his writing he highlighted the difference between “popular” and what he calls “serious” music. This differentiation does not merely state that popular music is simplistic and serious music has more complexity to it. For Adorno what made popular music different is its “standardization”. This is due to the reason that according to him this music has similar common patterns which “nothing fundamentally novel will be introduced” (Adorno 1992, 212). He, in fact, explains that the main difference of the standardization in popular music and the nature of serious music is that, for him, the latter had a deeper engagement towards a sense of musical ambition. Furthermore, Adorno analyzes how such standardized music manages to attract popularity even if according to him this music is somehow shallow (Adorno 1992, 211-216).

“Music today is largely a social cement. And the meaning listeners attribute to a material, the inherent logic of which is inaccessible to them, is above all a means by which they achieve some psychical adjustment to the mechanisms of present-day life” (Adorno 1992, 220). In reflection of this, Adorno thinks that listening to music became non-attentive,

only supported by “sudden flashes of recognition” (Adorno 1992, 22) and it is not an experience of intellectuality or art. Having said that, one may interpret Adorno’s insight as an elitist one since he arguably looks down on popular music. Nonetheless, his insight is also direct criticism towards the society he was living in. This is very much reflected through the fruit of music standardization, which he termed as “pseudo-individualization”: an illusionary feeling of free choice, whereas “what they listen to is already listened to for them, or 'pre-digested” (Adorno 1992, 217). Consequently, he argues that such resistance towards this is viewed as a sign of bad citizenship, with a level of highbrow hypocrisy.

It is highly intriguing that one of the earliest studies of music (1941), analyzed from a cultural perspective highlighted the notion of highbrow vs lowbrow – a key topic in this dissertation. De facto, modern jazz musicians wanted to disassociate themselves from the commercial cultural industry and its lowbrow association, which therefore resulted in a substantial loss of audience in the jazz scene (Hobsbawm 1993). This loss of audience will eventually be delved into by analysing how the art form started becoming more appealing to an elitist/high-brow group of people and less appealing to the general public. Nowadays, a good number of contemporary jazz musicians and programmers highly challenge these elitist/high-brow connotations through novelty and experimentation, however, there is still a notion of ‘elitism’ within jazz and this dissertation seeks to analyse the how and why of this. Questions will be raised in order to open up possibilities of discussion on the much-debated distinction between popular and high-brow jazz. While this discussion is one of the primary topics of analysis, it is important to mention that this dissertation does not aim at distinguishing if jazz nowadays is one or the other. Despite this, I acknowledge that jazz is still relevant in the 21st century, and there is still an audience for it. In reality, even if it is an art form that was once more popular than it is perceived to be nowadays, several are the contemporary jazz and cultural practitioners that are trying to open it up to a wider audience through different platforms, such as festivals.

The notion of a festival is of great interest since it is a platform where artworks considered to be popular and others considered to be elitist are intertwined in one event. “Mixing in one event, over a short period of time and in a condensed manner, ‘high-brow’ and popular, traditional and avant-garde, and especially local and foreign forms of affective expression, festivals contest the nature of national culture. Through their various rites they declare, manifest and advocate aesthetic cosmopolitanism as a major cultural force.” (Regev 2011,123). In this quotation, sociologist Motti Regev pinpoints several elements from festivals as events, elements which will be further explored in this dissertation by mirroring them through jazz and the festival sphere. Interestingly, the notion of cosmopolitanism, which is highly intrinsic to the festival sphere, could be well connected to jazz as a musical genre and as a socio-historical phenomenon. In summary, cosmopolitanism draws on the idea that all human beings are connected through a shared morality in the very same community (Regev 2011). This is very much what jazz is based on, as this music connects different people from different contexts through the very same musical genre.

Similarly, a good number of jazz practitioners are nowadays taking elements from contemporary popular culture, which can be considered as a different context, to promote their art forms in a novel way. This is also another point that will be examined, by studying the link between jazz and popular culture. Besides popular culture, jazz also draws on musical traditions from different world cultures, and such a combination asserts jazz as a cosmopolitan art form apparent in different parts of the world. A case in point is the mixture of jazz with Latin American music, such as bossa nova. Bossa nova is a musical tradition that evolved in Brazil in the 1960s, a genre that combines traditional samba rhythm with jazz harmony and improvisation. Such cross-cultural fertilization reflects how jazz always sought novel ways to make the genre more apparent to a wider public, in this case, by borrowing elements from different types of culture. As jazz took the world by storm, with different musicians from various parts of the world involved in the genre, it can be said that jazz has a high influx of cultural mixture. Jazz musicians from endless different countries are taking musical elements from their culture and exploring them through the vein of jazz.

Without any doubt, jazz has several characteristics that should make it widely popular on a global level. Despite this, the density of its audience still does not seem to be as abundant as it should be. One might ask, what are the reasons that make this cosmopolitan art form not as popular with contemporary audiences, even if it is diverse enough to attract people from different backgrounds and contexts? Although the genre does attract a devoted fan-base, the general public tends to look at such an audience as an elitist one. This dissertation will look into the current jazz audience demographic in jazz festivals as a subject of study. When it comes to the jazz audience and jazz's development as a genre, a festival is a highly intriguing platform that provides a wide range of information. Since this platform attracts audiences from diverse spectrums of society, an analysis of the different aspects attracting these audiences will be explored. This will eventually lead us to examine how jazz programmers could use this acquired information to attract more people towards jazz in festivals and also towards the genre itself.

Through the efforts of programmers, artistic directors, and jazz musicians, the genre is beginning to seem more accessible and less oriented to an elitist audience. Accessibility is an important term that will be used throughout this study, and thus, I will now explain the meaning of the term in the context of this dissertation as clearly as possible. If one had to look up 'Accessibility' in a dictionary, one would find several meanings. In Miriam-Webster's dictionary, you can find at least five meanings for it, such as "capable of being reached" and "capable of being understood or appreciated" (n.p). Another meaning is "easily used or accessed by people with disabilities: adapted for use by people with disabilities" (n.p.). Moreover, the term accessibility in relation to the arts and arts festivals usually refers to physical access, and it being accessible to minorities such as people with disabilities, which is close to the latter dictionary meaning given. However, in the context of this dissertation, the term accessibility refers to the type of musical content and the type of music programmed in a festival, and this is connected to the former dictionary meanings given. This sense of accessibility is not something new to the world of jazz, this is because the art form was highly popular and also commercial in its earlier days, and therefore, easily reached and accessed. As a matter of fact, this study

will evaluate the components that once made jazz so popular, and how one could look at its history to conceptualise a way of rendering the art form accessible in contemporary society through a contemporary mindset.

Before discussing the contemporary horizons of jazz, one must examine the socio-historical development of the genre. Although jazz's history is a relatively young one, barely a century old, it is arguably a very rich one, and it is still rapidly changing according to the musical and social atmosphere of the time. To verify this, acclaimed jazz writer Stuart Nicholson argues that “despite the weight of American jazz history and the presumption of American exceptionalism, a gradual awakening to jazz from other nations has become apparent, not only among American audiences but also among global jazz audiences.” (2014, 9) Here, Nicholson reflects on the importance of jazz, its history, and how even though it evolved on American soil, it continued to flourish globally, which makes its history more complex and even more worth studying. Jazz's socio-historical development will also be explored through a socio-historical analysis of its very early days, which will then be followed by an insight of its expansion, transformation, and eventually, its musical achievements. These achievements have both advantages and disadvantages – one could argue that while its audience numbers were becoming disadvantaged, the genre itself became more powerful. This is because jazz was gravitating towards becoming a higher art form, making it one of the main reasons why musicians started pushing away their audience. The sense of popularity and commercialism jazz once had, including its connotations to the Hollywood industry, suddenly started to diminish.

To further understand the popular aspect of jazz, we should well-examine the term popular culture. “An obvious starting point in any attempt to define popular culture is to say that popular culture is simply culture that is widely favoured or well liked by many people” (Storey 2009, 22). However, having said that, several are the definitions and interpretations of popular culture. Matthew Arnold was one of the first writers to indirectly address popular culture (Storey 2009, 18). He never uses the term popular culture, but instead uses the term ‘anarchy’ to refer to the troubling attributes of the ‘raw

and uncultivated . . . masses' (Arnold 1960, 176). On the other hand, he believes that "education is the road to culture", as for him, culture is "the best that has been thought and said in the world", (Arnold 1960, 209). These ideals could suggest that popular culture is that other section of culture that does not qualify as high-culture, and might therefore be considered as an inferior type of culture. "This definition of popular culture is often supported by claims that popular culture is mass-produced commercial culture, whereas high culture is the result of an individual act of creation." (Storey 2009, 6). Such definitions come close to describing the culture of jazz, since jazz stemmed out of popular culture, and eventually, musicians aimed at elevating this music to a high-art form. Another definition that could be closely related to jazz is the one that interprets popular culture as culture emanated from 'the people'. "This is popular culture as folk culture: a culture of the people for the people" (Storey 2009, 9). In truth, as previously pointed out, jazz primarily evolved from black American folk culture.

In opposition to Arnold's top down approach, Raymond Williams, an academic that came from a working class background, argues that culture is ordinary and that everyone is an agent of culture (1989, 7). With a particular interest to this dissertation, Williams also explored the notion of novelty, where he argues:

It's an obvious characteristic of folk culture that it is highly reproductive and, in that sense, traditional just because it has those precise social roots. In a very different kind of society, the popular culture is produced; it includes as much novelty, as a matter of fact, as anything you could provisionally call the high culture. It includes new institutions, new relationships of cultural use in new cultural forms. These are as clear as the new forms and any new relationships in what might be distinguished as the high cultural field. (Williams 2018, 97)

It can be argued that the concept of novelty breaches into jazz on several levels. Jazz comes from folk culture, which through hybridization and a cosmopolitan scenario, was made popular culture. In the long run, it also started leaping towards the notion of high art, as musicians sought to intellectualise jazz. Thus, one could also say that jazz does breach between popular culture and high culture. Reflecting further into this, novelty is a key element that promotes jazz's relevance since it is a genre that is very much based on spontaneous improvisation. Notwithstanding, improvisation is only one element that

contributes towards novelty in jazz, as several jazz practitioners find other ways to make their art form more novel.

As previously discussed, jazz musicians and practitioners take elements from contemporary popular culture to make their work feel more novel and thus, more accessible. A platform that allows them to do so is the festival platform, which like jazz, also holds roots in folk culture. Festivals started out as traditional events for the community, and eventually, the arts festival emerged out of the notion of the traditional festival. This phenomenon will be explored through several studies on the festival sphere — including both traditional and arts festivals—while also touching upon key concepts of this dissertation, mainly festivalisation and cosmopolitanism. Such concepts will be further reflected through different case studies, which allows us to bridge the gap between the theory related to this subject matter and the more practical field that we need to situate in. These case-studies allow us to grasp the notion of festival platforms that showcase jazz, helping us understand the jazz audience and explore means and ways of expanding the genre. Indeed, this dissertation will also delve into the works of contemporary jazz practitioners, and through the knowledge acquired, the idea of making the art-form accessible again will be further conceptualised. Since the idea is to explore the possibility of making jazz more accessible to a wider audience through festivals, this will lead us to discuss the idea of re-accessibility. Of course, this conceptualisation will be carried out after an in-depth analysis of the several aspects discussed through the main three chapters of this dissertation.

Chapter 1 highlights jazz's socio-historical perspective, tracing its evolution from its folkloristic roots to its gaining popularity, where it eventually became close to being considered as a high-art form. This analysis allows us to study the audience through jazz's history, exploring the factors that shaped the contemporary jazz audience. For this reason, this dissertation will be heavily referencing literature from jazz writers, such as Eric Hobsbawm's 1993 edition of *The Jazz Scene* and Stuart Nicholson's *Jazz and Culture in a Global Age* (2014). In addition, jazz's socio-historical development will be explored through Eric Hobsbawm's 1993 edition of *The Jazz Scene*. Through such an analysis we

will be able to determine the main elements which help us understand jazz's characteristics and surroundings that lead towards the emergence of its present context. This examination will be implemented through referencing works by cultural theorists, namely Raymond Williams and his notion of popular culture and Quentin Bell's article "Art and the Elite" (1974). All of this works as part of the state of the art, which maps the history of jazz, the context of jazz, and the way we listen to jazz, leading us to reflect on how we consume it nowadays.

This chapter will also focus on the notion of contemporary jazz and the practitioners' efforts toward making jazz a more accessible genre. Specifically, I will be investigating the methods jazz practitioners are taking from culture to reach a wider audience. This investigation will lead us to look at works by several jazz musicians and programmers who applied methods from popular culture to make jazz more apparent to a larger audience, specifically to the live audience. Despite this, several are the jazz musicians that choose to stick to the traditionalistic roots of jazz and widely negate such a mixture between jazz and contemporary popular culture. The work of such traditionalistic jazz practitioners will be compared to the works of those who are breaching into popular culture territory. This will help reflect on how both are affecting the dissemination and preservation of jazz, and how audiences are reacting to it.

Chapter 2 will be exploring the festival sphere as a place that could possibly break the dichotomy between the high-art audience and the popular audience. As a result, this chapter will be tracing the festival sphere, eventually exploring it through the lens of the jazz genre. This chapter will also be highlighting the criticality of the live jazz performance in contrast to recorded jazz, a scenario within which jazz initially flourished. Through a reading of the compilation of essays by Routledge on the festival sphere: *Festival and The Cultural Public Sphere* published in 2011, this dissertation will further explore this said festival sphere. The mentioned essays give a deep insight into this topic, touching upon crucial elements for this dissertation, mainly festivalisation and cosmopolitanism. Through a deep understanding of the notion of festivals and the main theoretical framework surrounding it, we can then examine how it could be a device for

promoting jazz as an art form. This examination will be done by looking at successful or less successful examples of jazz festivals or arts festivals programming jazz, and how they approach the art form to make it more accessible to a wider public. Here, an interview with the artistic director of *The Malta Jazz Festival*, Sandro Zerafa, will also be included. This will then be used as a method of qualitative analysis later on in the dissertation.

Chapter 3 will discuss establishing re-accessibility as a concept, reflected through the lens of jazz and festivals. This will be carried out through the analysis and conclusions acquired throughout this dissertation, in the light of case studies from the Portuguese jazz festival scenario. How can an art form that was arguably popular be made accessible again, thus re-accessibilised? This is a key question that this study seeks to answer, which was the reason why the concept of re-accessibility emerged.

Are festivals a solution and an ideal device for accessibility when it comes to jazz as an art form? In an attempt to discuss such a question, we will also look at the future of jazz in festivals by a discussion and an interview with pianist and artistic director Mário Laginha, in collaboration with Casa Bernardo Sasseti. Such discussions and interviews further promote clarity on the idea of re-accessibility, through direct contact with professionals from the jazz sector. In conclusion, re-accessibility envisions festivals as better platforms for this conflictual art form, eventually diminishing the polarization between the popular and the elitist notions of jazz.

Chapter 1: A Socio-Historical Evolution of Jazz; From Popular to Elitist?

1.1 A Historical Timeline of Jazz

Although jazz's history is a relatively young one, its vibrantly rich evolution offers a multitude of phenomena. Every decade seems to offer something different and novel from its precedent years, both artistically and socially. Jazz historian Eric Hobsbawm confirms this, arguing that jazz "is one of the most significant phenomena of twentieth-century world culture, in historical perspective" (1993, 34). Needless to say, it is close to impossible to delve into jazz studies without deeply analysing its diverse history first. Besides, jazz's history highlights the social context of different jazz eras, which helps us further understand why and how a particular branch of jazz was created. Musicians and the way they respond to the social situations surrounding them are surely key to the evolution of jazz. After the music is created by musicians, it is then received by an audience, which highly impacts the way the music evolves. Every era seems to attract a different audience to it, depending on the kind of jazz of the time and the social situation surrounding it. Indeed, this is apparent in the change within the jazz audience, which once had a widely popular audience, while a few decades later it changed to a more of an intellectual audience, which could be thought of as an elitist one. Nevertheless, if these speculations are accurate – could one still say that jazz is a popular art form? Did it eventually evolve into something that is more attractive for an elite audience? How did this evolution affect the contemporary jazz musician and sphere? These are the questions that the first chapter of this thesis is going to deeply examine and discuss, but first, we need to underline the history of jazz.

The late 19th century and the beginning of the 20th century started setting jazz in stone, mostly with Pre-World War I music such as blues and ragtime, a type of music confined to the folkloristic grounds of black slaves in America. "In fact it was the most important channel through which black influences first passed into pop music. But it also served as a training ground for black musicians in European-style popular music, and later as an employer of early jazz and ragtime players" (Hobsbawm 1993, 121). This shows that the

music which later confined jazz was already interconnected with popular music, eventually influencing popular music of the time. It also shows that the black folklore that jazz is rooted in is also intertwined with European musical culture. In contrast to popular opinion, this mixture between African and European music did not only happen in New Orleans but in several other parts of North America. Nevertheless, even if jazz was not solely born in New Orleans, it was there that the notion of a jazz band was popularised. This was because the city was a melting pot of cultures, with a community of people both from African and European backgrounds. New Orleans also had a strong culture of festivity brought in by the Mediterraneans and Catholics which effortlessly blended in with the African tendency of being in secret societies. Despite the wide amount of festivals and parades in New Orleans, the need for entertainment was always on the rise — leading to the emergence of the jazz band (Hobsbawm 1993, 114).

Undoubtedly, all of this happened in the light of urbanization in big cities such as New Orleans, where professional entertainment of the laboring poor emerged. “They are, in fact, the product of urbanization; commercially, because it became worthwhile at a certain point to invest a fair amount of money in such entertainment, culturally, because the town poor (including the recently settled immigrants from the country or abroad) needed a special kind of entertainment” (Hobsbawm 1993, 125). Therefore, the high influx of poor residents, mostly immigrants, found themselves in big cities, and this heightened their need for entertainment. Others who were skilled at entertaining took advantage of this and created a profession out of their skills. After the war, as these different factors gave rise to jazz, this genre highly infiltrated the popular music industry, with musicians from all over America indulging themselves in it. Then again, while the New Orleans style of jazz was the one that developed the most at the time, it was only one of many. “By 1920, therefore, jazz was already a national idiom with different dialects” (Hobsbawm 1993, 137).

Eventually, the type of jazz being played in New Orleans started being referred to as Dixieland, and in 1917 the “Original Dixieland Jass Band” created a sensation which served as an overture to the ‘jazz age’. By now, the word jazz started having automatic

connotations to the current dance music, with the word originating from an African slang word referring to sexual activity. Thus, early jazz was played at large for a dancing audience, mostly being played in dancing halls. Back then, for a song to be successful, it had to be suitable for dancing which explains the evolution of jazz as dance music at the beginning of the 20th century. “The rapid rise of dancehalls to accommodate the demand for social dancing meant a young generation. Jazz musicians adapted to the changing times by expanding their ensembles, if only to be heard more clearly in these huge ‘dance palaces’” (Nicholson 2014, 338). In addition, jazz was responding to the trends in popular music which established jazz as popular music in itself, eventually giving rise to the cakewalk and the foxtrot as dancing styles. If we had to look at this evolution through the concept of novelty by Raymond Williams, one could say that jazz musicians, through the kind of music being played and the size of the jazz ensemble, managed to create novel music that satisfied the audiences’ need at the time. “Like all sorts of things, you will not find that the novelties have no history. But you will find that there are significant moments at which they are changed, either by being in a new set of relations with an audience or by being adapted to a new particular technology, and some of the studies of what happens to certain of these things as they go through these changes are very important” (Williams 2018, 908).

In spite of this, the popularity of Jazz Age’s music from the 1920s and eventually swing in the 1930s still pushed a group of people away from it because of the connotation between dancing and jazz music. At the time, the high-brow elitists seemed to be highly critical towards jazz and the social situation surrounding it, which gave rise to “anti-jazz” sentiments. The dancing atmosphere behind jazz was criticised as vulgar as it mimicked and promoted sexual activity. “While some regarded the jazz craze’ as something that would quickly burn itself out, only to be replaced by the next musical fad, others saw it as a dangerous musical subversion and an incitement to licentiousness, its vernacular origins as troubling to polite black society as it was to white” (Nicholson 2014, 337). This could be read as an arguably racist view towards this music, as it was mainly created, although not solely, by black artists, and was often frequented by a mixed-race audience. During

this time, a new style of music which was later known as symphonic jazz started to emerge, most significantly through the white bandleader Paul Whiteman.

Whiteman's concerts were widely attended to by an elite public since his work initially included a wide range of classical music. "Ultimately, it would be his non-jazz, classically orientated musical credentials that became the source of his legitimacy with the anti-jazz elites" (Nicholson 2014, 413). However, he took the rise of jazz music at the time to his advantage as he started to include jazz-influenced music in his repertoire. Later on, he also started to collaborate with jazz composers and musicians, which led towards the transfer of jazz from the dancing hall to the concert hall with works such as the *Jazz Symphony* which premiered at Carnegie Hall in 1927. While several claimed that Whiteman's music was merely jazz, others contested this claim and praised him for his work towards raising the quality of jazz. Such positive claims were made by people like jazz composer Duke Ellington, who was also a collaborator of Whiteman himself. The music of Whiteman encouraged a scenario that diminished the anti-jazz atmosphere that the elite created. This atmosphere was not only diminished because of Whiteman's elite following, but also due to the fact that Whiteman placed jazz within a concert scenario through the rise of symphonic jazz. Therefore, he promoted the idea that jazz could also be listened to for the sake of listening, rather than being just as an entertaining dancing genre.

Besides the social shift within the jazz atmosphere, Whiteman's music also prompted a musical evolution in jazz. It is a known fact that he employed the finest of musicians, all of whom had a high level of technical ability – a new notion in the realm of jazz since jazz musicians were usually self-taught. Whiteman's arrangements were technically challenging and refined, which "contributed to expanding the harmonic, melodic, and tonal resources of jazz" (Nicholson 2014, 432), also aiding towards the rise of big band jazz at the end of the 1920s. Symphonic jazz, to an extent, even strengthened American culture. Whiteman commissioned many American composers, which is why his band was playing American music. "In many ways, symphonic jazz is revealing of the many ways in which jazz and middlebrow culture overlapped and interacted during the 1920s,

reflecting traditional musical values on the one hand and symphonic jazz's promise of modernism and futurity as the way ahead on the other, appealing to the public's desire to be of the modern world and a part of an American future" (Nicholson 2014, 434).

This quotation exhibits the importance of symphonic jazz in relationship with American culture. This genre was also in-line with the modernist scenario of the time, resulting in a new social scenario within the sphere of jazz. Symphonic jazz was slowly shifting away from popular culture into something considered to be middle brow. There were many elements that showed that jazz was becoming more sophisticated. For instance, band leaders presented themselves in more of a formal manner by wearing elegant outfits, using batons to conduct, and calling their bands an orchestra (Nicholson 2014, 431). Such manners were standard aspects of classical music, a genre that the elites were acquainted with. Thus, it could be argued that jazz musicians were aiming to elevate the position of this art form.

The era between the 1920s and eventually 1930s drastically changed the notion of jazz, which in "terms of evolution, [was] a massive step that occurred in a relatively short space of time" (Nicholson 2014, 465). In fact, the 1930s elevated a platform for arrangers, which led towards having different bands, with a distinctive sound according to the arranger that the band would be working with. Back then, it was this distinctive sound that differentiated the music and performances of one band from another. Intriguingly, the commercial atmosphere circulating jazz during this era did not omit from the creativity of jazz musicians/arrangers, but in contrast, was used to their favour. One could say that such a commercial atmosphere actually served as a creative opportunity for jazz, where musicians responded to what the entertainment infrastructure asked from them. Nonetheless, this perspective goes against the common perception that it was only in the bebop¹ era that jazz reached a point of musical creativity. In light of what we know about pre-bebop jazz, it is quite evident that this perception is deceptive since several are the elements that made this era a creative one. Pre-bebop jazz was

¹ A genre of jazz that developed in the mid 1940s experimenting with melodic, harmonic and rhythmic complexities.

already experimenting with musical elements that were widely associated with bebop, mostly when it came to harmonic and melodic sophistication. Therefore, this era could arguably be thought of as the era where musicians started exploring jazz through a modernist perspective.

The complex and unusual musical approach in jazz, which was in line with modernism's search for different ideas and approaches, was not exclusive to bebop. The modernist desire to raise jazz from a form of entertainment to an art form in its own right had a rich history in jazz before, throughout, and post the bebop era (Nicholson 2014, 502). In other words, the pre-bebop era could also be representative of avant-garde jazz although it is claimed by many that bebop was the first modern movement of jazz. Such claims mostly come from the fact that jazz music from the pre-bop era was widely associated with the commercial industry, which promotes an arguably wrong perspective of the creative input after this kind of jazz. What differentiates the bebop era from others preceding it is the fact that musicians were widely known to be creating music for music's sake. However, it is known that pioneers of bebop such as Dizzy Gillespie and Charlie Parker widely aimed at expanding their audiences. Bebop musicians like these had to attract audiences in their own way, and in this case, it was through their musical virtuosity (Nicholson 2014 505-506). Despite this, the audience of the time widely perceived bebop as music which was not designed for easy listening.

“The continued insistence that bebop was anti commercial fits the way jazz history has been constructed and so suits the need in jazz discourse to make a separation between jazz as a commercial endeavor and jazz as an ‘art form’” (Nicholson 2014, 505). For the first time within the climate of bebop, jazz seemed to be perceived as a genre distant from its commercial background as there was more focus on it being a form of art rather than anything else. Regardless of this perception, it is a known fact that bebop musicians also made use of commercial tactics in their performance since most of them were making a living by solely playing this type of music. Bebop nonetheless sounded modern at the time, to a point that new forms of jazz after 1945 until the 1960s were referred to as “modern jazz” to differentiate it from the previous styles of jazz. This association was

generally positive as it promoted jazz as a current and relevant genre, in line with the cultural and artistic trends of the time. Intriguingly, the term “Modern Jazz” was exponentially used by people working in music marketing since it had the consumerist connotation of always consuming what is new, making it modern.

While modern jazz attracted a varied audience, it was mostly composed of professional musicians, bohemians, and hipster² young intellectuals, who were known to be interested in and supportive of every art form which had a revolutionary line of thought. In fact, sociologist Nick Stevenson argues that “[w]hile the culture of jazz has historically gone through a number of transitions and transformations, its claim to embody more radical and resistant ideas mostly comes from a set of debates and practices that can be associated with the American jazz cultures of the 1950s and 1960s” (2014, 211). Clearly, during this era, modern jazz started to establish itself culturally, while it also started attracting intellectuals who were not necessarily jazz lovers. The musical culture of the time, which was rooted in beat culture³, promoted a bohemian kind of atmosphere where a cultural experience of “strong sensations, for the aesthetic and the spiritual” was shared. (Rosenthal 1992, 11). Such an atmosphere was most significant to black jazz musicians who were evolving their identities as musicians – from an entertainer to an artist. It is also important to mention that this jazz scene mostly flourished around clubs and cafes in New York, Los Angeles, and Chicago.

The previously mentioned factors regarding bebop culture, which led towards the placement of jazz as a middle-brow art form, is mirrored by the support of black and white intellectuals and musicians. “Bohemian cultures, historically, have moved between ideas of high and low art and places of cultural interaction where different identities could be played with and experimented upon” (Stevenson 2014, 211). The Bohemian atmosphere led jazz to become more experimental and this attracted a very particular audience. This notion of experimentation escalated the radicalization of bebop even more,

² Jazz aficionados that aimed at adopting the lifestyle and the look of jazz musicians, widely emerging during the bebop era.

³ Derived from the Beat Generation, a literary movement by a collective of authors that together explored post-war American culture — mostly popular in the 1950s.

giving rise to “free jazz”. As bebop pioneers started getting back into the vein of mainstream jazz around the mid-1950s, other musicians were seeking artistic alternatives to experiment within. Through free jazz, musicians delved into atonal techniques and broke the previous rhythmical structure, which paved the way to a wider distinction between the music and its audience, even the jazz audience itself (Hobsbawm 1998, 376). It was at this point that jazz became most closely associated with artistic modernism. Here the artist is challenged not only to give expression to the ‘modern’ or ‘contemporary’ but also to find new and innovative ways of doing so. This requires the search for new expressive forms and more innovative and novel means of aesthetic communication (Stevenson 2014, 212).

It is evident that during the free jazz movement, musicians did not acknowledge their audience that much. Instead, they solely dedicated their energy towards music experimentation, leading them to be perceived as modern. The sense of expressive innovation in this realm is very much grounded within the main focus of free jazz – the exploration of freedom. Such freedom is not only linked to artistic exploration but also to the arising notion of spirituality among jazz musicians. “Further, that freedom meant not only artistic exploration but also carried a spiritual and often utopian dimension to discover a way of life beyond the suffering and indignity of the present” (Stevenson 2014, 212). Such suffering was widely felt by black musicians and their struggle to gain civil rights through standing against racial discrimination in liberal and capitalist U.S.A. ruled by white racially-inconsiderate rulers. In fact, musicologist Ingrid Monson argues that this fight for freedom by musicians in the 1960s was not just about individual freedom, but more about acknowledging the esteem that black people deserved (Monson 2007, 14).

Black people were demanding freedom and a device that allowed them to express this frustration was artistic experimentation. Through experimentation, they articulated their suffering, demanded respect, and worked towards gaining cultural autonomy (Monson 2007, 86-88). “The memories of slavery, ideologies of racial superiority, and the demand for a world beyond racial hierarchy are all central to the story of jazz and its aesthetic

forms of expression” (Stevenson 2014, 212). This reflects how complex and important jazz is to American culture and history as it gave a sense of cultural identity to a segregated community. Jazz pointed to the negative social scenario surrounding it, especially racial discrimination. The idea of freedom is mirrored differently when shedding light on cool rather than free jazz. “Coolness” in jazz emerged even before the rise of free jazz, where cool jazz musicians counter-reacted to bebop by playing a calmer kind of jazz with smoother tones and tempos. The album which highlights this is Miles Davis and Gil Evans’s 1957 masterpiece, *The Birth of the Cool*. Through this album, during that historical period, not only did these musicians combine the aesthetic of earlier big band music and the musical complexity of bebop, but they also created their own distinctive style (MacAdams, 2001).

“Coolness articulated in this setting partially erases the boundary lines between commerce and art and the segregation of ‘whites’ and ‘blacks’” (2014, 213). Moreover, the notion of cool jazz also reflected the rise of jazz from simply a medium of entertainment to an art form in its own right. Musicians playing such music were commonly known to be fond of existentialist and modernist philosophies, and in fact, this style had connotations with bohemianism and European avant-garde art. According to Monson, cool jazz culturally developed through doubting the separation between white and black musicians (2007, 77). White musicians were perceived as being more intellectual than black musicians, while also having a deeper interest and understanding of classical music. On the other hand, black musicians were believed to be more in touch with expression and emotion. This sense of loss in separation between white and black people was also felt within the audience of cool jazz which seemed to have attracted a mixed audience, despite its artistic and intellectual background. “Miles Davis (1989) himself suggests that *The Birth of the Cool* took be-bop into the cultural mainstream and brought modern jazz music to the attention of white as well as black audiences” (Stevenson 2014, 213).

A rivalry between black and white cool jazz musicians was also sprouting as a rise of white jazz musicians from the West Coast arguably appropriating black music. Such

musicians were Chet Baker, Stan Getz, and Dave Brubeck, whom Davis openly accused of getting more critical and media attention due to them being white (Stevenson 2014, 213). While this notion might have attracted a wider white public, black musicians started to rebel against this, which led them to lean towards black nationalism. In fact, “in the later fifties ‘cool’ jazz was in turn replaced by a yet more consciously musico-Nationalist revolt of the black players, who favoured a return to the blues, blew ‘hot’ or ‘hard’ as the phrase went), advertised their connexions with gospel-song, and sometimes chose themes reflecting their hankering for Africanism” (Hobsbawm 1993, 205). These ideas of the black natural genius musician and their connotations with primitivism and exoticism are ironically what mostly attracted the white, beat generation jazz listener. Admittedly, this notion of black musico-nationalism is one of the main reasons that pushed avant-garde jazz movements like free jazz to flourish even further.

Marxist historian Frank Kofsky perceived cool jazz as something that was aiming towards ‘whitening’ jazz, while also alienating people from the problematic political scenario surrounding black people. In contrast, he felt that avant-garde jazz was expressing a sense of black consciousness, while promoting a different art form from the European ones (Kofsky 1970, 133). Nonetheless, both free and cool jazz somehow heavily contributed towards elevating the status of jazz to what Hobsbawm calls “quasi-art-music status” (1993, 141). The era, starting from bebop in the mid-1940s, cool jazz in the 1950s, and free jazz in the 1960s, attracted more educated people towards jazz, with hipsters, bohemians, and beatniks⁴ forming the majority of the audience. This shift of audience in jazz might be perceived as the start of elitising jazz as an art form- but what do we understand when we use the term elitist in such an argument? Is it the same kind of elite that Paul Whiteman was largely attracting at concert halls with symphonic jazz? Generally speaking, the term elitist seems to have a different meaning in this scenario. In this case, the audience was coming more from an intellectual or artistic background rather than a wealthy or aristocratic one, and what attracted a lot of these intellectuals was the thrill that this raw cosmopolitan art form offered to them.

⁴ The nickname given to members of the Beat Generation.

In his essay *Art and the Elite*, art historian Quentin Bell discusses the elite's relationship with visual art, which could also be applied to music. Bell starts by arguing: "When we use the word elite in connection with the visual arts it is certainly related to, though not synonymous with, class. An elite is usually a group within a relatively prosperous class. The patrons of the Renaissance were, presumably, at the apex of the social system; on the other hand, the patrons of the Impressionists belonged to a comparatively humble section of the middle classes" (1974, 33). He then further explains his definition of aesthetic elitism by establishing an analogy based on an experience he had with a group of tourists in Greece. When they visited a particularly important tourist site, Bell explained that there was a minority of people in the group who had done their research and gathered their knowledge about the site. According to him, this minority was the elite in the situation rather than the majority who were just observers. In my viewpoint, this goes hand in hand with the notion of who the elite is in jazz, even to this very day. Considering what has already been discussed in this chapter, the jazz lover was usually the one that wanted to understand and get to know the mystery behind this music, regardless of their social class. Having said that, the aesthetic elite in jazz varied highly throughout history with jazz aficionados coming from all walks of life, although they usually all had an intellectual or artistic background. Moreover, when jazz started to gather the attention of the higher-class elite, it was still not considered to be high-brow, but rather middle-brow since they were not of a majority.

While through the eyes of Bell jazz seemed to be attracting more aesthetic elites, it was losing its popular audience even more. Raymond Williams explains that "popular culture is always, and must be, the culture of the dominant class transmitted in an accessible form" (2018, 905). One could argue that in the golden era of jazz, with big band music and swing, jazz was indeed an accessible form due to its ties with the commercial world and the dancing halls. This popular audience was the kind of audience that jazz started to lose with the rise of bebop, and eventually, also with the rise of free jazz. Even if cool jazz had quite a mixed audience, the interest in jazz was still diminishing due to external factors, such as the rise of other popular genres. "What made this generation of loneliness so melancholy and paradoxical was that the music that almost killed jazz was derived

from the same roots that had generated jazz: rock-and-roll was and is very obviously the offspring of American blues” (Hobsbawm 1993, 36). Hobsbawm further explains that while the jazz audience did not die, it did grow older and it was not truly replaced by a young audience (Hobsbawm 1993, 28). In the 1960s, jazz concerts were in decline while jazz clubs started to close down in New York. However, there was still a growing recognition of jazz belonging to official American culture, with institutions providing subsidies to non-commercial musicians through schools, which gave rise to jazz education.

In the late 1960s and 1970s, jazz musicians responded to this atmosphere by merging jazz with rock music with musicians like Miles Davis, Weather Report, Chick Corea, and Herbie Hancock. Davis himself set the pace for this style of jazz —known as jazz rock or jazz fusion—, with his album *Bitches Brew* from 1969. Here he used electric instruments and rock-oriented rhythms and explored them through musical improvisation. This is a clear example of how jazz always keeps responding to socio-cultural changes by being flexible and reacting to that current scenario. In this case, audiences were pushing themselves away from jazz as a genre, whereas rock was highly on the rise. The jazz musician responded to this socio-cultural change creatively by promptly infusing the two genres through, eventually attracting a new type of audience towards jazz. Jazz-fusion continued to prosper through the 80s, and it is even relevant within the realm of contemporary jazz.

1.2 Contemporary Jazz and Popular Culture: An Expanding Audience?

This dissertation will view contemporary jazz as the jazz music that was composed or created between the 90s till this very day. While literature about this subject is very limited, Herbert Hellhund particularly describes European contemporary jazz context "as the music of the European jazz milieu from the latter decades of the twentieth century up to today." (Hellhund 2012, 433). Jazz-fusion is still also highly relevant to this contemporary sphere, but nowadays, musicians do not only fuse jazz with rock, but also other genres such as electronic music, hip-hop, and pop music. “Now, with profound

sociocultural changes flowing from the Internet's rapidly evolving digital information networks, jazz composers and soloists surely needed to consider whether performance practices that have barely changed in half a century are relevant for today's audiences" (Nicholson 2014, 27). Nicholson's quotation raises the question of what contemporary jazz came to be and how jazz musicians can still be relevant in today's digital age, a topic which will be referred to later on in the dissertation. Something that is commonly done by contemporary jazz musicians is the notion of taking elements from popular culture and putting them within the spectrum of their artform, helping them promote their music.

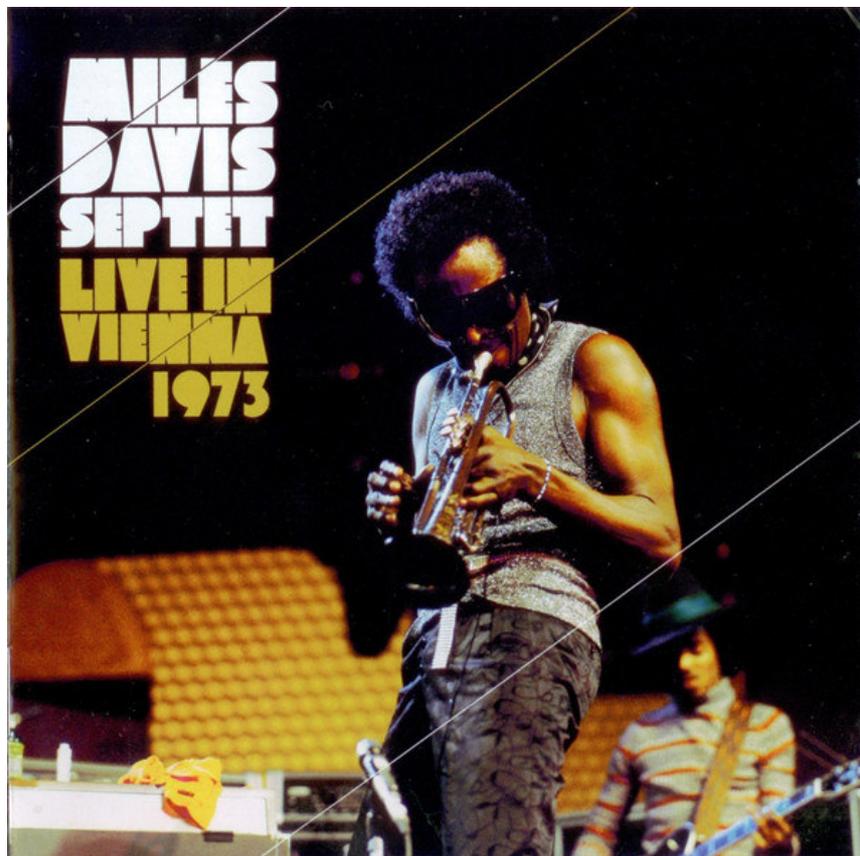


Figure 1: Miles Davis in 1973

Nowadays it is common to see jazz musicians dressing similar to popular artists. However, this is nothing new. We can recall Miles Davis wearing a flamboyant attire similar to a rock star from the 1970s (refer to figure 1). Besides looking like popular artists, jazz musicians have also started to mix with them – for example, popular singer-

songwriter Sting collaborated with jazz musicians for his debut solo album from 1985 after his breakup with his band *The Police*. However, in the last few years, things seem to have moved in another direction as jazz musicians have started collaborating with celebrated musicians mostly from R&B and hip-hop backgrounds, all of which usually have a large following. A case in point is jazz pianist Robert Glasper and his collaborations with musicians like popular singer-songwriter Erykah Badu. “With primary influences in neo-soul, hip-hop, jazz, gospel, and R&B, Glasper also has reinterpreted songs from rock acts Nirvana, Radiohead, Soundgarden, and David Bowie” (Blue Note 2013). This quotation verifies the fact that Glasper works with music rooted in black popular culture while also experimenting with rock music. This mixture of such genres also sheds light on the notion of jazz fusion but it interestingly does so through two different angles from popular culture – black popular culture and rock music.

His music could also be thought of as “hybrid-jazz” as this music is indeed hybridized with other genres. R&B and hip-hop ironically evolved from jazz influences, which exhibits a rotational motion in the evolution of music like Glasper’s. Since these genres are popular nowadays, they also have much more market value than jazz, which could be a reason why jazz musicians go back to them. One could link this scenario to the notion of the jazz musician responding to sociological contexts surrounding them. Musicians like Glasper are doing something similar to what cool jazz musicians did in the 1950s, i.e. hybridizing jazz with commercial music to attract a wider audience. In addition, jazz musicians are also marketing themselves in similar ways to popular musicians, leading them to work within what the market asks from them. Another musician that could serve as an example of this is saxophonist Kamasi Washington, a devoted follower of Horace Tapscott’s music and philosophy. Tapscott was the founder of Pan Afrikan Peoples Arkestra, a musical group that was widely perceived as a jazz band. Tapscott, however, denied this and instead labelled their music as “black music”, and so does Kamasi Washington.

In a feature article for *The New York Times* by editor Adam Shatz, Washington is described as follows: “With his popular, political, uncategorizable jazz, the young

saxophonist has become something his genre rarely produces anymore: a celebrity” (2016 n.p.). One might ask, what is it that made Washington so popular? One may provide several reasons. First of all, he came from a scene that is very much intertwined with the hip-hop scene, even playing with successful hip-hop artists such as Kendrick Lamar. In spite of this, he also played with jazz pioneers like Herbie Hancock, demonstrating that Washington always had one foot in the jazz world and another in the popular one. When it comes to his work, he was firstly successful through his 2015 debut album, *The Epic*. “It would spark the beginning of a mainstream jazz resurgence across the US and in the UK, and the radical, politicised reclamation of a genre that had become deeply unfashionable. It was unshackled from the confines of the hotel lobby and thrust back into the clubs” (Kalia 2019, n.p.). Kalia’s argument is indeed a powerful one since he claims that Washington somehow made jazz popular again, but is this case?

“While jazz is never going to be popular, it does need to appear relevant to the lives and expectations of those who seek a route toward it. Jazz needs to provide bridges over the yawning chasm between itself and popular culture to let people in” (Nicholson 2016, 95). What Nicholson argues in this quotation goes in line with what musicians such as Glasper and Washington are doing with their music, despite his pessimistic view regarding jazz ever being popular again. However, he does believe that jazz should somehow appear relevant, or in the words of Williams, novel, by lending itself to popular culture to make it more attractive and accessible. These musicians are acting as agents of change by reacting to the artistic atmosphere of the time. Indeed, they are intriguingly mixing their music with a popular art form that also had its roots in jazz, but which is nowadays more popular with audiences. Although this mixture might attract some jazz aficionados, it might also repel those considered to be jazz purists. This is due the fact that jazz purists tend to look down onto forms of jazz which do not fit the way jazz should sound for them. However, this new branch of jazz could attract new audiences due to its relationship with popular culture, thus creating a wider audience.

If you examine popular culture at any level of empirical observation – what was the audience of a particular art, shall we say, at any particular period – you would find that it is intrinsic that there are radical variations in what kind of art was enjoyed by what kind of audience. It is simply not possible to adapt to a supra-

historical scheme the notion, that is to say, of a body of highly important work which is always enjoyed by a minority and a body of different work, whether valuable or not, which is enjoyed by a majority (Williams 2018, 904).

If one had to explore Williams's argument through the spectrum of contemporary jazz, several are the links that could be made. Through examining Washington's music and its relationship to popular culture, the affiliation between jazz and hip-hop arises. "He came to see hip-hop as a relative of jazz. 'All forms are complex once you get to a really high level, and jazz and hip-hop are so connected,' he said. 'In hip-hop you sample, while in jazz you take Broadway tunes and turn them into something different. They're both forms that repurpose other forms of music'" (Shatz 2016, n.p.). As Washington himself highlights in an interview with the New York Times Magazine, the interconnectedness between jazz and hip-hop is a notion which is not easily missed. In this case, hip-hop would be the body of work which is enjoyed by the majority, while jazz would arguably be the important body of work enjoyed by a minority. What is compelling in this regard is what happens once the genres, although rooted in each other, are actually shaped into the same thing. As previously discussed, through this mixture, Shatz claims that Washington re-popularized jazz and made it attractive to young audiences again. In fact, he is managing to sell out big concert halls rather than smaller jazz venues. Moreover, he is continuously joining popular music festival line-up's such as *Coachella* and *Wireless*.

"Perhaps it was the sociopolitical context of 2015 that made such fertile ground for jazz reveal brought about by Washington. Black Lives Matter had reached peak visibility following the 2012 death of Trayvon Martin and the ensuing acquittal of George Zimmerman, while President Trump's over racism proved shockingly mainstream" (Kalia 2019, n.p.). Kalia's reason regarding the revival of jazz through Washington's music is also well-related to the spectrum of hip-hop. Several are the hip-hop peers and collaborators of Washington that led towards the spark of Black Lives Matters, one of them being Kendrick Lamar. Lamar's staple album *To Pimp a Butterfly* had a strong contribution by Washington, where he actually arranged the strings section of the album. In addition, this album features fellow musicians from Washington's band: "young Los Angeles musicians for whom the boundaries between jazz and more popular genres are so porous as to be nonexistent" (Shatz 2016, n.p.). On social media, "The Epic" was also

promoted as a kind of jazz sequel to “To Pimp a Butterfly” (Shatz 2016, n.p.) which clearly illustrates that Washington celebrates his hip-hop background and also embraces popular culture.

All of the above shows that several are the scenarios that are potentially leading towards making jazz more relevant in contemporary society. This relevance is being somehow elevated both on a social and artistic level, which is also attracting a younger audience towards the art form. As we saw, this is happening through a branch of contemporary jazz that is overlapping with popular culture, potentially expanding the jazz audience. However, as discussed, a number of jazz practitioners dismiss such an overlap where they would rather stick to promoting the notion of traditional jazz. One might ask if by doing this these practitioners are also managing to attract an audience towards the art form and if they are also pushing the accessibility of jazz to a higher level. In fact, the next sub-chapter will present the notion of traditional jazz within the realm of the contemporary jazz sphere.

1.3 Sticking to Tradition: Traditional but Contemporary?

While Washington pushed jazz forward and is currently enjoying the fruit of his success, others resist the idea of mixing jazz with popular genres and preach the importance of tradition. In spite of this, Washington did follow the footsteps of black-conscious jazz musicians from the 1960s and 1970s who were rooted in tradition, such as John Coltrane. He also took jazz a step further and shaped his music according to his contemporary atmosphere. On the other hand, musicians like Wynton Marsalis and The Young Lions resisted contemporary influence and preached neo-traditionalist jazz. In the 1980s they revolted against the 1970s avant-garde experimental atmosphere and jazz fusion by bringing back the blues and swing as a foundation for their music. Eric Hobsbawm verifies this by arguing that back then, the New Orleans tradition had been rediscovered by “Wynton Marsalis, who is both from New Orleans and a man in favour of traditions. There has been, above all, an extraordinary return to the blue” (1993, 22). This lineage of tradition could be reflected in Wynton Marsalis’s family background,

mostly through his father, the acclaimed jazz pianist Ellis Marsalis. Three out of his five brothers are also esteemed jazz musicians, mostly the saxophone player Brandford Marsalis who ironically formed part of Sting's band in the beginning of his career.

Furthermore, Wynton Marsalis also contributed to the initiation of Jazz at Lincoln Centre, which at first started as a series of traditional jazz concerts at the centre in 1987. This project eventually expanded in 1996 with its own artistic programme directed by Marsalis himself in four different venues. The centre holds an educational programme within their premises, both in high schools around U.S.A., and even online. This organization is widely known to be active online, mostly on social media, and the majority of their concerts are made accessible on several online platforms (Russonello 2017, n.p.). The mission statement found on the organization's website is quite interesting since it begins with a subtitle titled "In The Spirit of Swing" and then continues with: "The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for jazz through performance, education, and advocacy. We believe jazz is a metaphor for Democracy. Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism" (Jazz at Lincoln Center, n.p.).

The reference to blues, swing, and jazz tradition is widely underlined in the mission statement. Jazz and Lincoln Centre want to promote traditional jazz more and use the Centre to make jazz more accessible. Notwithstanding, tickets for concerts hosted in their main venue seem to be generally expensive, usually ranging between \$50 and \$150. On the other hand, concerts at the less formal venue known as Dizzy's Club do not charge for tickets, indeed, there is only a \$10 cover fee. The ticket prices at The Lincoln Centre might arise questions when it comes to accessibility since they are of a relatively expensive price. While one might argue that the little cover fee at Dizzy's Club balances the sense of accessibility, it is still problematic that the main concerts are at such a high price. In the digital era that we live in, online streaming of concerts could also further promote accessibility, but in my opinion, this should not replace live performances.

Although online accessibility can lead to fruitful results, accessibility to live performances should be prioritised especially given the importance of the live performance in jazz as a musical genre⁵.

Moreover, the mission statement should be more reflected in the programming of the Centre, as it is very much based on traditional jazz with some exceptions of Latin or world jazz performances like Cuban and Caribbean jazz. While world jazz could be viewed as a hybrid form of jazz, it is difficult to find jazz hybridized in a more contemporary and popular vein within the Centre's programme. Interestingly, Kamasi Washington has never performed at this centre, even if he is widely programmed in several prestigious jazz venues and festivals programming jazz. Consequently, Wynton Marsalis publicly dismissed rap and hip-hop on several occasions. He says in an interview: "I started saying in 1985 I don't think we should have a music talking about niggers and bitches and hoes. It had no impact. I've said it. I've repeated it. I still repeat it. To me that's more damaging than a statue of Robert E. Lee" (Capehart 2018). In this podcast the interviewer also asks him about the work of rapper Kanye West, a known fan of Washington's music, which Marsalis is also highly critical of. He describes his work as a shallow but sellable product. Marsalis does not take him seriously. Even if West widely raises problems with black people in America, Marsalis believes that "[h]e's entitled to whatever it is he wants to say. The quality of his thought is in the products he makes" (Capehart 2018).

Marsalis resistance to popular culture is highly evident, to the point that he arguably promotes traditional jazz as a neoclassical art form. Marsalis's attitude towards jazz could be somehow compared to the world of baroque music, as baroque practitioners focus on authenticity, where they stay loyal to the way that music was written and played in the baroque era. "Jazz cannot survive like baroque music, as a form of pastiche or archaeology for the cultured public, even among blacks. But this is precisely the danger that threatens it" (Hobsbawm 1993, 23). Hobsbawm further supports his argument by claiming that the young generation today are not surrounded by blues, but rather, by rap

⁵ See Chapter 2.

music. Even if, like Marsalis, Hobsbawm disregards rap as a genre, he does acknowledge its prominence. He then further questions if jazz is becoming another version of classical music accessible only to a particular cohort of society, while asking if jazz can ever be accessible again to the mass audience as it was for him fifty years before writing his text.

It could be argued, as in the case of Washington, that a way to make jazz more accessible is through finding novel ways to infuse jazz within the popular culture, which will eventually reach a wider and younger audience: “it might be expected that a greater degree of musical curiosity and willingness to cross over into other genres might result, producing a more robust market for the music” (Nicholson 2014, 13). However, as we have already seen through the eyes of Marsalis, several argue that such a notion is widely problematic for the art form. In the essay “The Crisis in Culture”, political theorist Hannah Arendt discusses the problem of market forces as it could prompt a sense of displacement in culture when it is drawn by entertainment. She argues: “To believe society becomes more ‘cultured’ as time goes on and education does its work is, I think, a fatal mistake. The point is that a consumer society cannot possibly know how to take care of a world and things which belong exclusively to the space of worldly appearances because its central attitude towards all objects, the attitude of consumption, spells ruin to everything it touches” (Arendt 1961, 211).

In relation to this argument, while jazz education is widespread in several schools and universities around the world, jazz audiences, especially of a young age, are still reasonably low. Despite this, one of the ways that it seems to attract a younger audience is through the interconnectedness between jazz and the popular cultural industry, therefore, through a consumerist atmosphere, due to the evident relationship between popular culture and mass consumption. Arendt would arguably dismiss such a notion as she believed that the market will actually take over all aspects of cultural experiences, creating a problematic proposition (1961, 207). For this reason, Nicholson argues that this logic is indeed apparent nowadays – more specifically, after the turn of the millennium – where the proposition of entertainment in this industry is now widely linked to the corporate world. What leads it to be so is the requirement to create profit

(Nicholson 2014, 50). Undoubtedly, Arendt was prophetic on this aspect as she strongly stated: “culture [was] being destroyed in order to yield entertainment” (1961, 207). Since nowadays the internet is easily accessible and social media heavily surrounds us, a notion of escapism with an inclination towards entertainment arises (Nicholson 2014, 50-51). Furthermore, this digital spectrum promotes the fact that popular entertainment is now dominating the cultural perception of many young people – which raises questions on how this is affecting jazz.

The term jazz itself seems to also be perceived negatively by the general public, which may lead people to perceive it as an elitist art form since they cannot relate to jazz as much as other contemporary popular genres. Since there are musicians aiming at preserving jazz as a traditional or classical musical genre, potential audiences might be pushed away. A reason for this is because these people might think of jazz as something that is stuck in the past, and we see a similar case in the classical music world. In reality, a number of jazz musicians like Washington and his predecessor Tapscott consciously stay away from labelling their music as jazz.

These musicians are striving for contemporary currency, conscious that in the eyes of a broader public, it is something the music has lost. Yet, despite these young musicians’ best efforts to portray the music as of the present, the perception of jazz is increasingly one of historical endeavour, an image that is becoming increasingly difficult to shake off. (Nicholson 2014, 23)

This is indeed what musicians staying away from the term jazz are doing – pushing away the idea of jazz as being just a historical artefact. Similarly to Tapscott and Washington, saxophonist Nicholas Payton affirms: “I am Nicholas Payton and I don’t play ‘the j word.’ I play BAM” (Cummings 2012, n.p.). The acronym BAM stands for Black American Music, which contests the idea of what jazz has to supposedly be like. According to Payton, this is a problematic situation where he argues: “The very fact that so many people are holding on to this idea of what Jazz is supposed to be is exactly what makes it not cool” (Payton 2011, n.p.). Another contemporary musician that forms part of the jazz scene but does not relate to the term is trumpeter Christian Scott. This is why he came up with the term “Stretch Music”. This term aims to push jazz into a more

mainstream vein of American life, making it more relatable to a contemporary audience. De facto, what Scott actually means is to “stretch” the meaning of jazz beyond the perspectivist approach towards inclusive music, which he explains as an attempt to “encompass as many musical forms, languages, cultures as we can” (Scott n.d., n.p.).

While several musicians are moving away from the term jazz, the same people are aiming at widening their audience by re-thinking jazz’s perspective. Here, a notion of accessibility arises, promoting the problematic polarization between the popular perspective of jazz versus the perception of jazz as an elitist art form, which several jazz practitioners are evidently attempting to break. Although these attempts might help towards widening the horizons of the contemporary jazz audience, there are several other devices that one could utilize to make jazz more accessible, and a festival is one of them. All of the musicians referred to in this chapter, even those musicians who do not connect with the term jazz, are highly active mainly through their performances in festivals, more specifically, jazz festivals. Hence, the next chapter will be highlighting the notion of the festival sphere by examining the foundations of such a sphere. This first chapter intended to investigate the evolution of jazz and how it led the way to contemporary jazz. Now, we can better explore it through the notion of the festival sphere, eventually analysing it from a jazz perspective.

Chapter 2: Jazz in the Light of the Festival Sphere

2.1 An Introduction to Festivals

Festivals have been around for centuries, with some even dating back to ancient Greece with the festival of Dionysia starting around 487 BC. Festivals have a long and rich history, and several are the cultural facets that one could shed light on. Celebrated folklorist Alessandro Falassi argues that the “[f]estival commonly means a periodically recurrent social occasion in which, through a multiplicity of forms and a series of coordinated events, all members of a given community participate directly or indirectly and to various degrees, united by ethnic, linguistic religious, historical bonds, and sharing a worldview” (1987, 2). While this is one of the most cited quotations when it comes to festival analysis, in it Falassi only refers to the traditionalist notion of festivals. Regardless of this, such literature can still be applied and analyzed in the light of contemporary arts festivals. This chapter is going to examine the festival sphere by firstly looking at its roots, and then bridging it to the notion of the contemporary arts festival, in particular, the jazz festivals.

As Falassi illustrates, a festival reflects several aspects of human life and culture as it stems out from different social groups – from small rural communities to larger ones found in cities. Indeed, traditional festivals were organized both in provincial areas and cities. For example, carnivals in the middle ages mostly moved into the countryside, while during the rise of urbanisation, they re-established itself again in city centres. Later, after World War II, there was a boom in festivals and this attracted several tourists since traveling had been made more accessible after the war (Cudny 2014, 640). It is here that arts festival started increasing, with several key arts festivals establishing themselves, such as The Edinburgh Fringe Festival. A number of these art festivals are still ongoing until this very day. However, while traditional festivals seem to have close attention from social sciences, one could not say the same thing for contemporary arts festivals. When they are analysed, they are mostly done so through an anthropological and economic perspective, due the connotations these festivals have with performative rituals and the cultural industry (Giorgi & Sassetelli 2011, 1).

In the 1980s, works concerning non-traditional festivals started to be published, and in the 1990s such works were further developed through event studies. The pioneer event studies academic Donald Getz believes that planned events, like festivals, are “temporary occurrences with a predetermined beginning and end. Every such event is unique, stemming from the blend of management, program, setting and people” (2005, 16). Therefore, during festivals, several elements arise during that particular time frame, such as festivity, joyfulness, ritual, and a sense of escape from everyday life (Cudny 2014, 647). These traits could be thought of as acts of transgression, an act which is usually linked with traditional festivals, but could the same thing be felt in contemporary art festivals? In the words of anthropologist Albert Piette, the “festival is portrayed as reinforcing established society. The antithetic behavior of the festival is said to destroy social convention in order to reinforce it. Thus, the festival is displaced from its proper logic, that of ritual, rules and regulations, play and ambivalence” (1992, 40). Here, Piette is specifically referring to the carnival, however, could one also pinpoint such characteristics in contemporary arts festivals?

To analyze these questions one could look at the notion of “festivalization,” which is defined as “the role and influence of festivals on the societies that host and stage them – both direct and indirect, and in both the short and the longer term” (Roche 2011, 127). In this case, we have to delve into the notion of festivalization in terms of the contemporary arts festival and examine the characteristics of such festivals. In these festivals, a theme or particular artistic genre is chosen and celebrated within the time frame of the festival, where several artists and audience members are brought together to enjoy and experience art. Therefore, the role of the festival that Roche speaks about is to democratically share art between artists and audiences. A notion of democratic sharing is of particular importance in this scenario since the festival is a device where both popular art forms and high-brow art forms can intertwine in the same event. Moreover, festivals can attract a wide audience as they often offer a variety of artworks, potentially satisfying the tastes of many. While arts festivals are usually perceived as festivals that showcase visual arts only, they do incorporate other artistic genres such as music. The literature covering this topic tends to speak about festivals broadly, as well highlighted in publications like *Festivals and the Cultural Public Sphere* (Sassatelli et al. 2011). However, this chapter

will analyse arts festivals through the lens of music in festivals. Indeed, this is why the term arts festival is used, rather than art festival, due to the high variety of genres an arts festival usually showcases.

Richard Peterson and Roger Kern coined the concept of cultural omnivorousness, which suggests a qualitative shift from the basis of marking an elite status – from snobbish exclusion it evolved into omnivorous appropriation (1996, 900). Motti Regev applied it to the context of the arts festivals, where he argues that audience members could acquire an omnivorous taste in culture, as they are “segments of the population that define their sense of distinction by consuming cultural goods and works of art from a wide range of cultural contexts: popular and ‘high-brow’; old and new; local, universal and exotic” (2011, 109). Furthermore, several argue that arts festivals are mostly frequented by upper-middle or professional classes (Peterson 1992, 247). Therefore, one could ask if these cultural omnivorous solely come from the mentioned classes or if they could be also viewed as aesthetic elites⁶ coming from different social classes but knowledgeable about the art form in the festival.

Nevertheless, it is important to understand who the audience that Regev is speaking is, and one can do this by looking at audience segmentation. If these cultural omnivores are the majority of the festival’s audience, we need to know who they are. According to him, audiences “celebrate their omnivorous, cosmopolitan taste, thereby claiming and assessing their sense of equal participation and membership of what is generally perceived as the innovative stylistic frontier of world culture” (Regev 2011, 109). As this quotation illustrates, cultural omnivorism has direct links with the notion of cosmopolitanism. In fact, Regev widely explores the notion of aesthetic cosmopolitanism, explaining how it is a condition of culture which is not based on national exclusivity but rather on art forms gathered from external cultures (2011, 108).

This brings us to the notion of cosmopolitan omnivorousness which Kendall et al. explain as “a symbol of social status and moral worth. More broadly, it is a particular type of cultural capital that demonstrates one is able to appreciate the cultural products and

⁶ See Chapter 1.

practices of others, suggesting openness and flexibility” (2009, 145). This quotation could verify why an arts festival is an attractive platform for cosmopolitan omnivores – it is an event where one can experience several works of art or performances, from a variety of backgrounds and artistic genres, in a short time frame. Artworks considered to be high-brow or popular, classical or experimental, local and international, intersect in one scenario, thus celebrating cultural cosmopolitanism, while challenging national culture (Regev 2011, 123).

Art festivals tend to generate debates on issues concerning society and politics as “A public is always the outcome of a tension between the local (the *hic et nunc* of the performance) and the universal (the polis as the political space for the discussion on the ends of action)” (Fabiani 2011, 105). These festivals could be understood as a platform for the cultural public sphere, which “refers to the articulation of politics, public and personal, as a contested terrain through affective (aesthetic and emotional) modes of communication” (McGuigan 2005, 435). One may look at these as spaces for communicative community building, which could contribute to society by cultivating political opinions and identities in its audiences (Giorgi & Sassatelli 2001, 1). Such a communicative atmosphere in art festivals has clear links to another layer of the cultural public sphere, which is festive sociability. Indeed, “festive sociability is shown to have its own public sphere in which reflexivity can be expressed through art and play” (Costa 2002: 484). In other words, this sociable and festive atmosphere has the potential to create critical debates as a reflection of the artworks showcased in the festivals.

In the case of this dissertation, the most apparent type of arts festival is the music festival, particularly the jazz festival. The music festival, as in other types of art festivals, is a platform that allows a mix of people to interact with one another in the same space, experiencing the same artistic mediums together. Jasper Chalcraft and Paolo Magaudda in their study specifically refer to music in arts festivals, however, their study could be justifiably applied to any kind of art festival. Specifically, they argue that music festivals “have become occasions during which people spatially dispersed in a cultural global world are able to meet and to establish relations on the basis of the common sharing of aesthetics, cultural objects and practices” (2011, 174). Intriguingly, they further explored

the platform of the music festivals by reflecting on Arjun Appadurai's work from 1996 on globalization and his notion of "-scapes":

music festivals considered here are used to introduce a further description of the forms of interconnection between culture, people and space that we call 'festivalscapes'. Festivalscapes are a set of cultural, material and social flows, at both local and global levels, both concrete and imagined, both deliberate and unintended, which emerge and are established during a specific festival. In this sense, festivals can be seen and analysed as terrains where different cultural, aesthetic and political patterns and values temporarily converge and clash, constantly creating, stabilizing and redefining the setting of festival interaction, and in so doing stressing the problems raised by the multiple articulation of global cultural flows, local life and spatiality. (Chalcraft & Magaudda 2011, 174)

It could be argued that music festivals are of importance for modernity's production of culture since they form part of the global cultural economy, thus creating a high level of relevance for authorities and cultural institutions. Music festivals are arguably important to modernity's production of culture as they form a large part of the global cultural economy, thus creating a sense of importance for authorities and cultural institutions. This relevance further promotes the concept of festivalizing, which could be understood through the notion of the festivalscape. Despite its relevance, Chalcraft and Magaudda find this concept ambiguous since it forms part of the strategy of expanding a city's identity through branding by the use of festivals. However, they "suggest that 'festivalizing' also represents a shift away from the elite/popular culture axis towards an idealized, but nonetheless not entirely imaginary, new democratic space where the performance of culture requires the interaction of artists, audience and locality" (Chalcraft & Magaudda 2011, 175). This ambiguity comes from the different layers a festival creates through festivalizing, namely socio-cultural and entrepreneurial. In the case of Chalcraft and Magaudda, the entrepreneurial part could be questionable, but the socio-cultural atmosphere is given detailed attention by them.

As discussed, the boundary between elite and popular culture seems to become blurred within the space of a festival, as different types of artworks and audience members interact within the same space and time frame. In spite of this, as previously pointed out, several scholars, such as Richard Peterson, state that the festival audience is still very middle-class and professional-based. One way to test this further, getting a more accurate

answer, is to analyse audience segmentations of actual festivals and eventually look at strategies they develop to widen their audience, in the context of jazz and jazz festivals specifically. In the essay “International festivals in a small country”, Motti Regev looks at The Red Sea Jazz Festival, where he compared the character of this festival to that of a pilgrimage – “of a ritual congregation of individuals sharing a common interest and belief in a purpose” (2011, 115).

This idea of a pilgrimage goes hand in hand with jazz due to the genre’s spiritual connotations⁷. In these festivals, people from various cultures and backgrounds come together to celebrate this music, which is also inherently influenced by various cultures and backgrounds. In this case, the central common interest would be music, most significantly jazz music. However, this interest is only one amongst the many that the festival audience might share, and it should be our goal to discover what such interests are. A big number of festival-goers in this case would be jazz enthusiasts, who usually hold “an eagerness to seek out quality performances, and a tendency to relate these to extensive past experience of listening and, more rarely, playing” (Burland & Pitts 2010, 131).

2.2 An Introduction to Jazz Festivals

To further understand the notion of jazz festivals it is important to outline their beginning. It is claimed that the first ever jazz festival happened in New Orleans in the year 1951. A plaque commemorates this at the Public Square of Wilkes-Barre, Penn, stating: “On February 23, 1951 history was made in Wilkes-Barre. Eight jazz bands got together for ‘The Cavalcade of Dixieland Jazz’ which became the country’s first jazz festival” (Jarenwattananon 2011). In spite of this, journalist Patrick Jarenwattananon argues that this claim is not true, as in 1930 the newspaper *The California Eagle* reported a jazz festival that was held in an auditorium in Los Angeles. In 1938, an outdoor music festival with the name Carnival of Swing, was also historically recorded. More than 20 bands played in this festival which was held on Randall’s Island in New York, which

⁷ See Chapter 1.

included big names like Count Basie and Duke Ellington. The name itself is quite interesting since carnival was actually an important platform for jazz, with several musicians in its early days playing at these carnivals. This illustrates that jazz somehow always had a deep-rooted connection with the world of festivals to the point that the carnival was actually a platform for the development of jazz. Of course, jazz's development in festivals is also well felt nowadays, with several jazz musicians exposing their music to an international audience in different jazz festivals around the world.

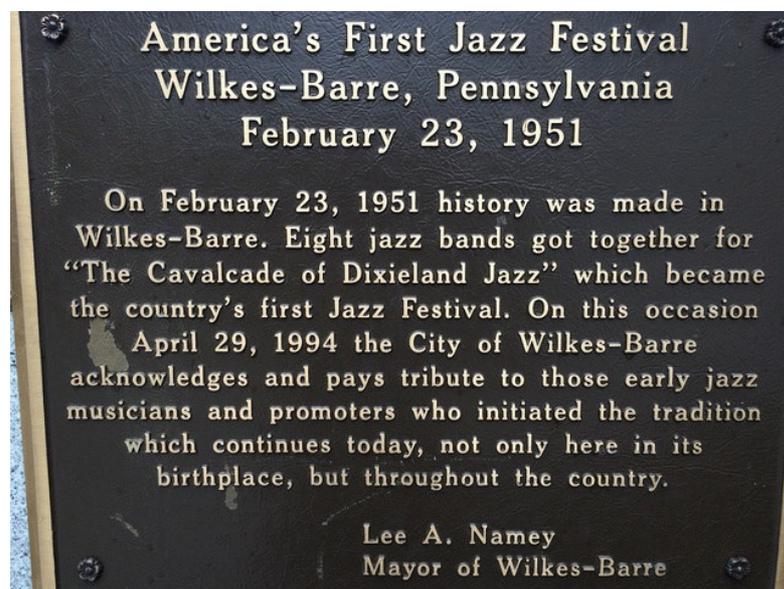


Figure 2: A Photo of the Actual Plaque

Newport Jazz Festival — a key and prestigious jazz festival held in Rhode Island, Newport — was created in 1954, and it is still ongoing to this very day (Hevesi, 2007). Interestingly, several recordings and videos from this festival are considered as classics nowadays within the community of jazz enthusiasts. The festivals mentioned up till now were all based in the United States, however, from the 1950s onwards, several were the jazz festivals that started to emerge in Europe. An example of this is Frankfurt's *Deutsches Jazzfestival* that started in 1953 and is still ongoing till this very day. This festival claims to be the eldest ongoing festival in the world, which makes it even older than the previously mentioned American counterpoints. This reflects the importance Europe has within the world of jazz and the jazz festival, and this is best encapsulated by the American jazz impresario Norman Granz's phrase "No Europe, no jazz" (Cherchiari

2012, 98) in the 1960s. Granz was referring to several jazz festivals and concerts hosted in Europe offering work and exposure to a large number of American and non-American musicians. “Granz’s roster of artists—from Ella Fitzgerald to Oscar Peterson, from Jazz at the Philharmonic to Stan Getz—used to have more success in the Old World than in the United States, especially during the summer” (Cherchiari 2012, 98). This dissertation will solely look at case studies from the European scenario, not only because I have a closer connection to Europe than the United States, but also because of the high relevance Europe poses within the world of jazz and jazz festivals.

2.3 The Experience of the Jazz Audience

When looking at the audience of a jazz festival, one would notice that jazz enthusiasts intertwine with other types of festival-goers, such as the residents of the particular area where the festival is being hosted. In accordance, these residents should be given a high level of importance and it’s important to think about how a festival would affect them, how to attract them to it, and if they could eventually somehow contribute to it. An important case study from 1995⁸ covering this aspect is a market segmentation of festival-goers in *Umbria Jazz Festival* by Sandro Formica and Muzzafer Uysal. Umbria residents are quite crucial in the development of this festival since the organizers had to re-shape the festival in a way that accommodates the residents more. In its early stage⁹, the events were spread within different areas of the region of Umbria and no paid tickets were needed to enter the festival.

This early method did not prove to be successful since the growth of this festival was overwhelmingly drastic and the residents living around the festival were at large negatively affected. In fact, five years after its conception, in 1978, the festival had to be suspended due to the residents’ complaints. After that, “[t]he Festival’s organizations acknowledged that a more robust local leadership and capital investment were needed to

⁸ This study is one of the few available market segmentation studies of a jazz festival, which also highlights an important transition within the festival – a transition that allowed the festival to prosper.

⁹ The festival was launched in 1973.

manage such an international event” (Formica & Uysal 1996. 177). The festival re-started in 1982 with a new organizational strategy, which kept in mind the residents of the area. After this, the festival was not spread around Umbria anymore but hosted in Perugia only. Purchased tickets were also introduced – only a few smaller concerts do not require a paid ticket. As a result of these new policies, the mass audience was filtered, which eventually created a better reputation for the festival within the community of residents.

The festival also altered the way that venues were used. They decided that afternoon performances should be held outdoors, while later performances should be kept indoors. Different marching bands could also be seen playing jazz in the old streets of Perugia – reminiscing on the times when jazz musicians in New Orleans played during carnivals. “The new formula elaborated by the Umbria Jazz organization was revealed to be a successful blend between the community interests and needs. In fact, the massive number of event goers are now well distributed and entertained in outdoor as well as indoor sites. The residents are integrated with the tourist visitors and proudly participate and sustain the Festival” (Formica & Uysal 1996, 177).

While this study is relatively old, it is still arguably relevant since its change in direction proved to be successful. Indeed, it managed to satisfy the needs of the community, while still keeping audience rates high. This article also included a survey regarding the demographic of the festival audience. In the survey, the audience was split into two – those who were from the Umbria region and those who were not. Furthermore, it was also segmented according to their motivations for going to the festivals, their event preferences, and their characteristics as individuals. This study showed a major difference between non-region visitors and visitors from Umbria. For example, for the region visitors, socialization was an important factor for attending the festival, while the non-region visitors gave entertainment more importance.

However, the nature of the event itself appears to be the most important motivation for attending the Jazz festival, with a score of 3.86 for out-of-the-region visitors and 3.87 for the Umbria region visitors, respectively, followed by entertainment motivation. Overall, family togetherness factor as a reason for attending the festival was not ranked high by either visitor segment. (Formica & Uysal 1996, 177)

Motivation Items	Factor Loading	Eigenvalue	Variance Explained	Reliability Coef.
Excitement & Thrills		6.14	27.9	0.7785
Because I had heard about the festival and it sounded like fun	0.6638			
Because I enjoy special events	0.6723			
Because it is stimulating and exciting	0.6689			
To experience new and different things	0.5362			
Because I thought the entire group would enjoy	0.5203			
For a change of pace from everyday life	0.5093			
Because I was curious	0.4937			
Socialization		1.93	8.8	0.7836
So I could experience it with my companions*	0.4522			
For a chance to be with people who are enjoying themselves	0.7764			
To be with people who enjoy the same things	0.7486			
So I could be with my friends	0.6966			
Because I enjoy a festival crowd	0.5848			
Because it is a great opportunity to meet people from all over the world	0.4523			
Entertainment		1.45	6.6	0.7036
Because it is a good opportunity to visit the area	0.7899			
To enjoy listening the music I like in historical sites	0.6874			
To enjoy the unique atmosphere	0.5777			
To enjoy the night life	0.5558			
Event Novelty		1.28	5.8	0.6588
Because I like shows, ballets, concerts, and theater plays of the best quality	0.7451			
Because Umbria Jazz Festival is unique	0.6778			
To see the entertainment	0.5359			
Family Togetherness		1.19	5.4	0.6430
To help to bring the family together more	0.8499			
To observe the other people attending the festival	0.7623			
Total variance explained			54.6	

Respondents utilized a five-point Likert type scale to rate the importance of motivation items: 1 = not at all important to 5 = very important.

*The motivational item "So I could experience it with my companions" is also loaded on Excitement & Thrills factor grouping with a factor loading of 0.4721. However, it is kept in Socialization because it appears more appropriate in that factor grouping.

Figure 3: Factor Analysis of Festival Motivation: *Umbria Jazz Festival*

Variable	Out-of-Region Visitors (n = 236)	Umbria Region Visitors (n = 77)	Chi-Square Test	Significance
Gender			4.02	0.044
Male	79.5	20.5		
Female	68.6	31.4		
Marital Status			0.012	0.920
Single	77.1	22.9		
Married	75.4	24.6		
Age			8.64	0.01
18-29 years	74.1	25.9		
30-39 years	83.2	16.8		
40 and over	58.8	41.2		
Education			0.507	0.77
High school and less	74.6	25.4		
Associate degree	80.8	19.2		
College or more	76.0	24.0		
Income			3.04	0.21
Less than \$20,000	73.3	26.7		
\$20,000-29,999	81.1	18.9		
\$30,000 or more	84.8	15.2		
Occupation			20.06	0.00
Professional	83.3	16.7		
Manager/owner	99.9	0.1		
Skilled worker	76.8	23.2		
Student	66.7	33.3		
Other	68.5	31.5		
Party Group			0.29	0.86
Family	75.0	25.0		
Friends	77.8	22.2		
Couples/groups	80.0	20.0		

Figure 4: Demographic Characteristics of Visitor Segments

Furthermore, there were also differences when it comes to demographics – non-region visitors tended to be younger males, while visitors from Umbria were mostly females over the age of forty. Besides gender, age, and occupation, there were no other major differences between individuals from the two groups, including education and income. Intriguingly, the visitors from Umbria were mostly skilled workers, with an even higher attendance rate than those who form part of the professional segments. While this study is fairly dated, these results are still of high interest since they defied the perception of the generic type of festival-goers due to the mixture of segments within the audience ratio. One could argue that this mixture in audience members is due to the organizational strategy that was more sensitive towards the residents of the area, which successfully attracted them to the festival. In addition, by gaining more information about their audiences, the festival team could work on attracting a bigger audience, examining how to make it more appealing for them (Formica & Uysal 1996).

An entity that followed this need to understand their audience is the Malta Arts Council¹⁰, which worked with Morris Hargreaves McIntyre to research cultural audience segmentation in Malta. While this research covered several projects that the council endorses, we will be focusing on the studies covering the jazz and blues audience in *The Malta Jazz Festival*. Morris Hargreaves McIntyre's method of segmentation is of interest here since it is shaped in a way that satisfies studies in culture. They argue that “[t]wo decades of audience segmentation have exhausted old-fashioned demographics, proven that commercial consumer profiling translates poorly to cultural engagement and exposed the limits of box office or behavioural data” (Morris et al. 2017, 12). Therefore, what these researchers aim to reach through their culture segmentation is a template of a study that will be easily accessible for culture professionals, encouraging them to help get to know their audiences better.

This Culture Segmentation has eight types of segments, each one comprising particular qualities. It helps one target audiences “more accurately, engage with them more deeply, build lasting relationship, and maximise loyalty. It's more powerful than other

¹⁰ The choice of this case study stems out from the fact that this festival is close to me as a Maltese person, whereas I also worked in it on several occasions. For this reason, I am also in close contact with its current artistic director Sandro Zerafa.

segmentation systems because it's sector-specific and because it's based on people's deep-seated values and beliefs" (Morris et al. 2017, 91). This illustrates that the cultural values of these segments are highlighted through particular traits of different individuals. In the case of the jazz or blues audience in Malta, the most significant segment is "The Stimulation" – a minority segment in Malta only covering 8% of the cultural market. People forming part of this "seek a varied and entertaining life of novelty and challenge, hence the variety of art forms and level of risk they are open to" (Morris et al. 2017, 91). In fact, the keywords for this segment are: active, experimental, discovery, and contemporary, which could mirror different elements from jazz due to its ever-changing and improvisational nature.

Meet the segments



Essence (8% of the Maltese culture market)
Discerning, Spontaneous, Independent, Sophisticated

Tend to be well-educated, highly active cultural consumers and creators. Confident in their own tastes and pay little attention to what others think.



Affirmation (8%)
Self-identity, Aspirational, Quality time, Improvement

See culture as a way of enjoying quality time with friends and family at the same time as improving themselves. The arts tend to be one of many leisure choices.



Expression (24%)
Receptive, Confident, Community, Expressive

In-tune with their creative and spiritual side. Often artists, confident, fun-loving, self-aware people with a wide range of interests, from culture and learning, to community and nature.



Enrichment (14%)
Traditional, Learning Familiar, Nostalgia

Tend to have a mature outlook on life and established tastes. They are risk averse and tend to be most comfortable with familiar things.



Stimulation (8%)
Active, Experimental, Discovery, Contemporary

Live their lives to the full, looking for new challenges and to break from the crowd. Open to a wide range of experiences, but like to be at the cutting edge.



Entertainment (21%)
Consumers, Populist, Leisure, Mainstream

The arts are on the periphery of their lives and compete against many other interests. Occasional forays into culture for spectacular, must-see experiences.



Perspective (12%)
Settled, Self-sufficient, Focused, Content

Fulfilled and home-oriented. Perspective are very self-sufficient, however a spontaneous nature and appetite for discovery drive their engagement.



Release (5%)
Busy, Ambitious, Priorities, Wistful

Used to enjoy popular arts and culture, but other things have taken priority. Often have limited time and resources to enjoy the arts and culture, although they would like to do more.

Figure 5: Morris, Hargreaves, McIntyre's Different Culture Segments Rates in Malta

“The jazz genre has particular attraction as a live art form due to the emphasis upon improvisation, thus stressing the unique nature of each performance” (Oakes 2003, 167). Jazz improvisation in festivals could be well connected with the notion of the equalization of conditions between the artists and the audience, as developed by sociologist Jean-Louis Fabiani (Fabiani 2011, 109-101). He argues that the audience members accept that they cannot wholly understand the “creative act” since it is something beyond their reach. However, a direct answer from the artist would take away from the particularity of the “creative act”. Since improvisation is spontaneous, it is also difficult for a musician to explain what they mean by their particular improvisation. In spite of this, the audience could perceive what they are listening to as “a right of their own, the right to dream and to misunderstand a meaning that is, by definition, hidden” (Fabiani 2011, 101).

It could be further argued that a way an audience member understands an act of improvisation in jazz boils down to the sense of emotion one gets from listening to the improvised music played by a musician at that moment. The audience member could be feeling something totally different to what the musician is actually feeling at that moment, hence why it promotes the equalization of conditions. This also exhibits the importance of the live performance and its immediacy since it is an “event that produces enhanced emotional arousal due to a sense of audience participation with the creative process” (Oakes 2013, 167). Such a sense of immediacy in performances arouses excitement in audience members, which could be likely well felt in festivals due to the vast number of live performances.

To go back to the segments of the jazz or blues market in Malta, the second most relevant segment is “The Essence”, a segment that includes educated professionals who are high consumers of culture. People forming part of this segment also attend several other live performances, hence why they are highly relevant consumers of jazz or blues performances. While they are only 8% of the consumers, they have the potential to go up to 19%. This could illustrate that a potential audience is there to be discovered and jazz practitioners should make an effort to reach out to them. In fact, the jazz and blues market covers 30% of the culture market in Malta, making up approximately 98,000 of the adult

population¹¹. However, only about 31,000 of this number form part of the current audience. In this case, *The Malta Jazz Festival* is a potential platform that could attract such a potential audience.

According to the researchers of this study, this festival had the potential to have an audience reaching up to 121,000, while the audience back then was only that of 33,000. Arguably, this shows that efforts have to be forwarded in case the festival team is aiming to expand its audience as suggested by the researchers of this report. Given the grounds that the report also provides an audience segmentation of the jazz or blues audience in Malta, one could use these numbers to give us a clearer picture of the situation. Both of these results show that the segment with the highest percentage¹² within this scenario is “The Expression”, which is also the most popular culture segment in Malta.

Members of the Expression actively pursue life and place high value on their free time. Their openness to different experiences, cultures and new ideas means that their cultural consumption is broad and frequent; they are amongst the more culturally-active segments. Arts and culture are key elements of their lifestyle: a means of self-expression, a way of connecting with other like-minded individuals, and fulfilling their need for a sense of community. (Morris et al. 2017, 81)

Members of this segment could arguably be viewed as cosmopolitan omnivores because they seek diverse experiences since they are high consumers of culture. In this case, *The Malta Jazz Festival* potentially satisfies their needs as cosmopolitan omnivorous through its variety of performances, whereas in the festival itself the audience can also socialise and meet people with common interests. Jazz, as an art form, inherently has cosmopolitan attributes to it, which arguably satisfies this segment further. For example, while every opening act of the festival is usually a local act, Maltese musicians are playing a cosmopolitan art form even if they use Maltese music as a source of inspiration. Hence, this could show that the sense of nationality is diminished during the festival, while cosmopolitanism is widely celebrated.

When looking at the audience rates of other segments, one notices that other culture segments in relation to jazz in Malta fall below 10%. In comparison with the higher percentage of “the Essence”, “the Perspective” and “the Entertainment” show little or no

¹¹ The current recorded population of Malta is 493,559.

¹² 29% for the jazz or blues market and 30% for the market of *The Malta Jazz Festival*.

interest whatsoever towards jazz and jazz-related events. The “Perspective, rather than looking to experiment, want to stick to things which cover their own interests, while those in the Entertainment segment would be more inclined towards familiar, mainstream and popular music” (Morris et al. 2017, 59). These segments have no particular interest in jazz, so should one even try to attract them to The *Malta Jazz Festival*, or should one focus on the segments which are already interested in the art form? The mixture of high-brow and middle-brow performances in such a festival might be attractive to less interested segments, but should one alter the festival’s programme to do so?

Although the festival’s artistic director is seeking options¹³ to make the festival more accessible to a wider audience, he believes that the festival should focus on the devoted audience¹⁴ and not on other segments. In an informal discussion with him (Refer to Annex B), he mentioned that he does keep audience development in mind by diversifying the festival’s act as much as possible. Despite this, he only does so in light of the jazz festival’s purpose. In this case, his argument could be supported by the fact that the other segments have little interest whatsoever in the art form, which might make it not worth investing in them. Zerafa even mentioned the years when the Maltese institution gave the festival to the private sector between 2006 and 2008 and transformed it into *Malta Rock and Jazz Festival*, which mostly programmed commercial non-jazz acts. This model of the festival stopped when in 2009 The *Malta Jazz Festival* was brought back under the direction of this current artistic director, which could somehow prove that the change in direction was a fallible one. While Zerafa’s direction might be perceived as a purist or an elitist one, it is difficult to say that he is not respecting the art form in this direction. Through such direction, the more popular-oriented segments suffer, but are there any other ways to attract such an audience without falling into the trap of losing the purpose of a jazz festival?

One might argue that a solution to this is by having a mixture of artists in the festival programme, including both jazz and popular non-jazz artists, as in the case of some big

¹³ For example, by having the first night of the festival free of charge in the heart of Valletta instead of the ticketed area in Ta’ Lisse, located in the peripheries of Valletta on the waterfront.

¹⁴ He described this audience as the one attending for the sake of music.

jazz festivals like the much-acclaimed *Montreux Jazz Festival*. Despite this, when a festival follows this approach, some would argue that the purpose of the festival is lost just to satisfy the masses. This might also result in failure, as in the case of the *Malta Rock and Jazz Festival*, or it could continue flourishing as in the case of *Montreux Jazz Festival*. The apparent polarities in jazz festival's approach start to arise, as one type of programming could be perceived as elitist or purist and the other as populist. One might also ask, which type of programming makes jazz more accessible? How can one make jazz, an art form that was once popular, accessible again through festivals? In light of this, the next chapter will delve into the concept of re-accessibility by looking at the current Portuguese jazz festival scene. Through this scene, we will study and explore different case studies, which will possibly allow us to understand the balance needed in a jazz festival.

Chapter 3: The Jazz Festival in Context

Jazz and festivals are deeply connected. As discussed in previous chapters, both jazz and festivals evolved out of folk culture, and cosmopolitanism shaped them into the way that we know them today. Jazz complexly evolved from blues music which was initially sung by African-American slaves in the late 19th century and the beginning of the 20th century, while arts festivals stemmed from traditional folk festivals such as carnivals. Intriguingly, carnivals were also a place where jazz evolved, as through them musicians got together and formed bands to entertain people. Nowadays, audiences seek jazz in festivals for different reasons, and not only for the sake of entertainment. Jazz festivals, like jazz as an art form, also spread around the world, and we can now find several established jazz festivals around the European continent, further disseminating the culture of jazz within a European context. In light of this, this chapter will be examining the Portuguese jazz festival scenario.

Several are the reasons that attract audiences to a jazz festival, a platform that preserves and disseminates the culture of jazz. “Cultures provide contact with, and information about, music, but they also inculcate attitudes about musical perception, consumption and participation.” (Eisentraut 2012, 20) This chapter will be examining how perception, consumption, and participation are approached by artistic directors and their teams. In other words, what I tend to study is how festivals are thought and created, and how a festival approach can impact the way people experience and perceive jazz music. Although nowadays recording studios are highly advanced and provide the listener with an immersive listening experience, jazz enthusiasts tend to look for truthfulness in music, which is arguably mostly found during a musician’s live performance. This is why several jazz festivals sprouted in such a small market like Portugal’s as there is actually an audience for it. Besides, one can also mention that festivals are more cost-effective than individual concerts, as one gets to experience several acts for the cost of one ticket.

As in other countries, Portuguese jazz festivals also seem to be putting in their efforts to make jazz more popular and accessible again through festivals. Nevertheless, several are the festivals that, in my opinion, seem to be not very balanced in terms of their approach

and the acts that they programme. While I believe that jazz festivals should opt for a larger audience, this should be executed by reinforcing the DNA of jazz as a musical approach and not by compromising the quality of the festival's programme. Some festivals are seeking new ways to package and present jazz to the audiences, and they are doing this by programming a mixture of traditional jazz and new wave kind of jazz that might appeal to a larger audience. Many other festivals programme mostly lesser-known types of jazz, which usually end up having an elitist aura to them.

In my opinion, a polarity in jazz festivals is widely felt between festivals with a high-brow approach and others with a more popular approach. These festivals somehow fail to find a balance between the two in their programming. De facto, this chapter will analyze different jazz festivals from Portugal, which will eventually bring us to the concept of re-accessibility. This concept uses the festival platform as a device to increase the level of accessibility of jazz as a genre, a genre that was once highly accessible. Later on in this chapter, to further solidify the concept of re-accessibility, an interview with jazz pianist and artistic director Mario Laginha will be referred to.

3.1 The Portuguese Jazz Festival Scene

One of Portugal's most celebrated jazz-oriented festivals is *EDP Cool Jazz*, a festival that programmes both popular artists and jazz artists. Indeed, the name of the festival is already suggesting something since it is titled "Cool Jazz". While cool jazz is a subgenre of jazz, this festival does not only programme jazz, let alone cool jazz. *EDP Cool Jazz* festival started in 2004, with several stages around Mafra, Sintra, Oeira, and Cascais, which are all municipalities close to Lisbon. Nowadays, it is only staged in Cascais, the birthplace of the celebrated *Cascais Jazz Festival*, another jazz festival that started in 1971 but only ran until the 80s. This festival claimed to be the *Newport Jazz Festival* of Europe, as it took pride in programming several leading jazz artist of the time, such as: "Art Blakey, Dizzy Gillespie, Thelonious Monk, Sonny Stitt, Al McKibbin, Kay Winding, Miles Davis, Ornette Coleman, Dexter Gordon and many others" (Duarte 2017). Arguably, these line-ups are in stark opposition when compared to the ones of *EDP Cool Jazz*.

This week-long festival has a different act playing every night, with some exceptions where two bands play within the same night. However, one notices that when two musicians play on the same night, they are usually jazz-oriented. For example, in 2019, Snarky Puppy and Jacob Collier played on the same night. Although the popular and esteemed jazz musicians Diana Krall and Jamie Callum each had a night of their own, all of the other popular musicians had an exclusive night each. A primary reason for such an approach could be the fact that this festival has a more commercial background¹⁵. Having said that, bigger and more popular names tend to attract a wider audience to the festival, which might better satisfy the commercial aspect of it. Therefore, one could argue that since this festival does not give any priority to jazz or jazz-oriented acts, the term “cool jazz” in the title is mostly used for marketing and commercial purposes.

Although jazz acts are programmed in this festival, they are usually only a minority, and the jazz musicians chosen tend to be very popular ones. This approach is also seen in the Portuguese musicians programmed in this festival, such as Salvador Sobral who formed part of the 2018 lineup. Although Sobral is a jazz vocalist and has a contemporary and experimental approach, he also has a popular background since he was the winner of the Eurovision Song Contest¹⁶ 2017. Therefore, when the festival programmes jazz musicians, they usually tend to still be quite popular, while space for lesser-known jazz musicians is almost never given, since they tend to attract a smaller audience (Refer to Annex C).

As academic Jochen Eisentraut claims: “there is someone who seeks what they already know, or something similar which satisfies previously constructed or confirmed preferences. On the other, we have the inquisitive subject who is bored by the predictable” (Eisentraut 2012, 40). Even though some people prefer to attend jazz festivals that program popular acts since they tend to seek music that they already know,

¹⁵ The festival is organized by EDP, a Portuguese electric utilities company.

¹⁶ An annual popular song context with the participating countries in it being European, with the exception of a few.

the jazz enthusiast is usually not too keen on such acts. In fact, some jazz festivals in Portugal seem to give predictable acts less prominence. Instead, they target the focus of the festival on lesser-known experimental jazz musicians. A clear example of this is *Guimarães Jazz*, a 10-day festival in the north of Portugal, usually taking place in the early weeks of November in a cultural centre in Guimarães. As in the case of *EDP Cool Jazz*, this festival is very well marketed, even if its programme is very much jazz-oriented. *Guimarães Jazz* consistently includes a good number of international and Portuguese jazz musicians, with some of them being projects initiated by the festival itself. Additionally, the festival also hosts several masterclasses and jam sessions for musicians and audiences willing to learn and delve deeper into jazz. (Refer to Annex C)

The festival always aims at keeping the surrounding jazz community within its interests. The 2018 programme introduction highlighted this by stating that the workshops and jam sessions are the most important strands in affinity with the city of Guimarães and the Portuguese jazz scene. Moreover, it is argued that these activities could also promote the musical development of young and upcoming jazz musicians.

In the third millennium of jazz, and after more than a hundred years of history, jazz faces serious identity issues. However, instead of showing signs of exhaustion, jazz seems to have understood that the solution to its problems demands looking at itself from the outside in. In the context of Guimarães Jazz to look from the outside in of this genre means to explore alternative geographies to the native territory of jazz, to promote the work of young musicians who were born in a time when jazz was already fully integrated in modern culture as one of the most expressive artistic languages of the twentieth century, to assimilate musicians who have gained recognition in musical territories closer to experimental and avant-garde trends of contemporary music and, lastly to reveal less-known musicians who work in more informal and flexible musical contexts. (Guimarães Jazz 2018, 4-5)

This programme excerpt illustrates the approach of this festival, which is very much based on the realities of the contemporary jazz world, as one would also notice through the acts programmed in the festival. Consequently, the introduction evolves into an explanation of the programme of the year 2018, which showcases a diverse range of jazz artists who are somehow contributing towards the evolution of contemporary jazz. Later on, this text stresses the importance of the relationship between musicians and audience, and it then presents the festival's principle of balance (2018, 4-5).

The mentioned principle has several layers “in terms of recognition and the age of the musicians involved, the typology of the formations, of geographical provenance of the projects and also the stylistic trends of jazz represented” (2018, 5). However, as previously discussed, experimental, avant-garde, and contemporary music, even lesser-known music, are given priority within this festival. Although one could argue that it is important to give space to such jazz musicians, one needs to ask if there really is a principle of balance within this festival. In fact, despite the several strands of jazz which are featured in this festival, it seems like bigger and more popular names with a larger following are not too common in *Guimarães Jazz*. This is arguably a direct opposite to *EDP Cool Jazz*, which tends to mostly programme popular non-jazz oriented acts.

The comparison between these two festivals could very much highlight the polarity between festivals which are either high-brow or popular-oriented. While the majority of the international jazz musicians featured in *Guimarães Jazz*, such as Avishai Cohen, Antonio Sánchez, and Brain Blade, are usually well known to jazz enthusiasts, jazz musicians which are familiar with the wider public, such as Diana Krall and Jamie Callum, are not so common. Besides the artistic decision of the festival, it could be that such popular jazz musicians are not programmed due to budget limitations¹⁷. However, other methods could be applied to somehow programme popular jazz in the festival. For example, the projects initiated by the festival could cover jazz music that is not only familiar to jazz enthusiasts, but also the wider public. Such a strategy would potentially increase accessibility within this festival, while still keeping its strict jazz approach.

Accessibility could be further increased by programming popular repertoire or popular musicians. A good number of popular jazz musicians also tend to play famous jazz standard repertoire – Diana Krall is a clear example of this. Other acclaimed jazz musicians take popular music and make jazz arrangements of it, which could potentially attract a new audience. Brad Mehldau is a contemporary jazz musician who does this on several levels – he both arranges and plays popular songs in jazz trio set-up and solo-

¹⁷ Although I do not have any privileged information about the budget of this festival, the market does suggest that some artists are more expensive than others and that is where my argument is coming from.

piano. One should mention that this approach is not new to jazz at all – early jazz repertoire is compiled from arrangements of popular and Broadway tunes of that time. Mehldau also covers a range of popular Brazilian tunes, which are not necessarily bossa nova¹⁸, while other jazz musicians tend to play bossa nova tunes since these already form part of the jazz standard repertoire. This musician plays tunes by popular Brazilian singer-songwriters like Chico Buarque, and music from Brazilian jazz composers, like Toninho Horta. Additionally, Mehldau does not only play popular Brazilian music and Brazilian jazz, but rather, in one concert he could play jazz standards, his own compositions, and popular music. Nevertheless, his wide repertoire is generally played with a contemporary jazz approach, hence why an album or concert of his could take the listener on a diverse musical journey.

The diversity in Mehldau's approach arguably makes his music more accessible, and this is because it has a higher potential of reaching audiences since it promotes both familiarity and novelty. One can speculate that his approach could be applied to jazz festivals. This could also be exemplified by programming world music which is somehow connected to jazz, as Mehldau does with Brazilian music. In fact, several jazz festivals seem to be programming world music acts such as Brazilian music, which are either connected to the roots of jazz or stemmed out of jazz itself.

Paradoxically there is accessibility both in the familiar and in the exotic and they exist in a similar dialectic (...) Faced with an entirely unfamiliar environment, one may become disorientated and seek refuge in the familiar, whereas an unchanging set of stimuli will eventually send us in search of something different. We might call this the exoticism–familiarity dichotomy, ever-present in 'world music' which offers us the exotic, but often with a large measure of inbuilt globalised standardisation. (Eisentraut 2012, 41)

This quotation demonstrates an underlying notion in world music, whereas through the "exoticism-familiarity dichotomy" this music is possibly more accessible to its listeners. If we had to accept this notion, one could also argue that jazz festivals should therefore programme world music, ideally related to jazz, to further promote accessibility in a festival.

¹⁸ A genre that evolved in Brazil during the 1960s, which is known for its fusion between samba and jazz.

A festival that illustrates this approach is *Festival Internacional de Jazz de Loulé*, which is artistically directed by celebrated Portuguese jazz musician Mário Laginha. This small-scale jazz festival was initiated in 1995 and is held in the small city of Loulé in the region of Algarve. It spans over four days during late July, with one performance a night, besides the exception of one night where two concerts are performed. Although this small festival is not very well-marketed, several are the well-respected local and international names that they programme. Furthermore, the festival does not only include jazz but also music in connection to jazz. In our discussion, the artistic director made it clear that his goal is to programme only excellent music, while also making it a point to include Portuguese artists. This point is reflected through his programming as he also has a tendency to get international musicians to play with Portuguese musicians. An example of this could be found in the most recent programme (2019) where Brazilian singer Mônica Salmaso, a popular Brazilian music singer who is also relatively known in Portugal, played with the local Trio de Jazz de Loulé.

In the programme's forward of the *Malta Jazz Festival 2014*, Sandro Zerafa argues that this festival "is a festival of contrasts and coherence, reflecting the myriad of styles which constitute the contemporary jazz world, without surrendering to the complacency of a line-up featuring pop/non-jazz acts, which unfortunately seems to be the norm of most of the major jazz festivals nowadays" (2014, 3). Although Laginha does programme musicians who are somehow related to popular music, his festival does not fall within the norm Zerafa speaks about. In fact, in our interview, Laginha was asked if jazz festivals should include popular music, and to this he argued: "I do accept that, sometimes, when done properly, it can be a way to bring visibility to the festival, which we all want" (see Annex B). Intriguingly, his point of view could be particularly reflected through singer-songwriter Beatriz Pessoa who was part of the 2017 line-up. In her Facebook biography, Pessoa is described as a singer and a composer that stems both from jazz and pop. This arguably illustrates that musicians with such backgrounds could also contribute to the culture of jazz. Moreover, when artistic directors programme such acts, a wider audience

could be possibly attracted, while musical inter-exchange and hybridity could be further promoted.

3.2 The Jazz to Come: Re-Accessibilising the Jazz Festival

Jazz is a hybrid art form,¹⁹ thus, arguably, musical hybridity and exchange should be supported and promoted in festivals. This could be a key element for re-accessibility, since this concept is actually based on the foundations of jazz culture itself. As pointed out before, the concept of re-accessibility is drawn from the idea of accessibility in relation to jazz, an art form that was highly accessible. In the introductory chapter of this dissertation, different meanings of accessibility in relation to the arts were discussed. However, as we should now know, accessibility is here used in relation to how accessible the music programmed in a festival is in order for an audience to consume it and eventually appreciate it. As a result of this, the term re-accessibility emerged, which aims to explore how through a festival platform, one can heighten the accessibility of an art form that was already widely accessible in the past. There are several layers that jazz practitioners could explore to achieve re-accessibility and this is what this subchapter will be outlining. The *Festival Internacional de Jazz de Loulé* seems to reach this sense or re-accessibility as it specifically works within an approach of hybridity, mostly between jazz and world music. Despite this, we are aware that hybridity is possible with other genres as well and this is also reflected through this festival with acts such as Beatriz Pessoa.

Different aspects related to hybridity and jazz could be further delved into by looking at different festival programmes. Different programmes and approaches allow us to assess how jazz is experienced in festivals and how it can contribute to the so-called culture of jazz. While arguably, musical-interchange and hybridity contribute to the culture of jazz, several jazz festivals like *Guimarães Jazz* seem to dismiss some of the elements of these notions. For example, *SeixalJazz* mostly programmes international and local neo-traditional jazz, while *Funchal Jazz Festival* programmes big names from the international jazz scene and Portuguese jazz musicians. One might ask: while these

¹⁹ See Chapter 1.

festivals are promoting jazz musicians and they are relatively attractive for jazz enthusiasts, are such festivals accessible enough for a wider audience?

In an article, Steve Oakes argues that

such a drive towards increased accessibility implies the need to enhance ease of audience understanding of the music. As a result, this has created a positioning problem for promoters of classical and jazz music that is comparable to the problems faced by other organisations with a mission to champion the cause of a sophisticated art form (e.g. theatrical and visual arts). A logical outcome of the objective of increased accessibility is the compulsion to dilute the cognitive complexity of classical and jazz music in order to reach a wider, less discriminating audience. (2003, 166-167)

Arguably, this is one of the main reasons why jazz festivals are divided into two polarities – indeed, festivals that seek to prioritize balance are relatively rare. As a matter of fact, if one had to stick to the underlying concept of a jazz festival, these festivals would thus programme jazz music only. In spite of this, nowadays, jazz seems to not be very attractive to the wider public for several different reasons, one of them being musical complexity. As Oakes suggests, a logical solution to this matter is to diminish the complexity of the music (2003, 167). Therefore, in a festival scenario, one has to programme less complex music in order to decrease the segregation in potential audience members. It is for such reasons that festivals like *Montreux Jazz Festival* end up programming popular musical acts in a jazz festival. In opposition, other festivals seem to refuse this approach and strictly stick to traditional, avant-garde, and contemporary jazz.

It's important to mention that both types of festivals hinder the accessibility of jazz in one way or another. Festivals programming a lot of popular acts arguably make jazz less accessible by giving the space that could be occupied by jazz musicians to other musicians. In contrast, festivals that program jazz which is mostly appreciated by jazz enthusiasts are possibly less accessible to a wider audience. Despite this, one could somehow opt for a balance between the two polarities – but how so? This is what the concept of re-accessibility tackles. How can a musical genre that was once popular be made more accessible through festivals in a contemporary scenario? Albeit the literature arguing that an arts festival is a platform that mixes both high-brow and popular art forms

into one thing²⁰, it is evident this does not happen as often in jazz festivals. When it happens, balance is not usually kept as prominence tends to be mostly given to popular artists rather than jazz musicians.

While jazz purists might dismiss this approach due to the fact that less “real jazz” is programmed, one might argue that this is still a better option than jazz festivals programming more popular acts rather than jazz acts. Besides, the argument of “real jazz” is inherently problematic since this is a question with many possible answers. We should also remember that several are the jazz musicians that stay away from the term jazz, even if critics and jazz enthusiasts refer to them as jazz musicians²¹.

In our discussion, Laginha argued that it is because of these jazz purists that such jazz musicians dissociate themselves from the very word jazz. He also comments on the responsibility that jazz carries, as this genre is being pushed towards something that is heavily intellectual. According to him, this attitude towards the genre comes from jazz critics and enthusiasts – he believes that they use jazz as a tool to innovate themselves, promoting their intellectual spirit. He also adds that it is this very attitude that has made jazz more appealing to intellectuals, and this eventually created a sense of hierarchy within the jazz scene. In other words, intellectuals from the jazz scene itself are pushing people away from jazz, while in the meantime expressing concern on the falling numbers in the jazz audience.

Arguably, this sense of hierarchy is also apparent in the approach of jazz festivals that tend to be most attractive for these jazz enthusiasts and intellectuals. When this kind of audience makes up the majority of the audience at a jazz festival, the sociability aspect of the festival could also suffer. This occurs because a wider audience might find it difficult to fit in with such a knowledgeable one. In relation to this, Sociologist Emile Durkheim saw in festivals a form of ‘collective effervescence’, in which the solidarity of collective consciousness found both expression and consolidation” (Sassateli et al. 2011, 14). Such

²⁰ See chapter 2.

²¹ See chapter 1.

‘collective effervescence’ is plausibly difficult to attain if the people that are using a musical genre to expose their intellectuality are in the same space with people who are not so knowledgeable about the genre. Indeed, this could be a major reason why the general public started perceiving jazz as an elitist genre, as this genre is made to be seen as one that only appeals to people with an intellectual spirit.

“To describe this social effervescence, Durkheim stressed the moments of exaltation, passion and loss of control (however planned) that, transcending daily life and its rules, established contact with the transcendent in general and with creative moments of rule-making” (Sassateli et al. 2011, 14). In this context, this quotation is quite relevant since it highlights the notion of the transcendence of rules in festivals. If a festival has an approach that strictly abides with the rule of having real jazz, where is the festival’s purpose of the transcending of rules? Consequently, this notion would make it even more difficult for the wider audience to feel the ‘collective effervescence’, since one would expect these festivals to have a very particular type of audience. On the other hand, if the rule of sticking to what some people consider as “real jazz” and diversify the festival’s approach into one which includes music that revolves around jazz and its musical surroundings, jazz festivals could somehow positively reach transcendence. As a matter of fact, re-accessibility is about critically observing preconceived notions of jazz and jazz in festivals in a way that leads us towards making the festival platform a more accessible place for the dissemination and preservation of the culture of jazz.

Getting people physically together alongside one another “generates a kind of electricity that quickly transports them to an extraordinary degree of exaltation” (Durkheim, 2001: 162). In a jazz festival, this extraordinary degree of exaltation could also be felt between the audience members and musicians, since there is an opportunity for personal connection. In fact, it is very common that musicians meet and talk to their audiences after their performances at a jazz festival. This notion of a personal connection can also be felt between different musicians playing in the same festivals. A jazz festival is indeed an excellent platform for networking between musicians, agents, festival-managers, and students alike. For instance, several festivals organize workshops and masterclasses

alongside their concerts, which are usually open for jazz students and musicians who want to learn directly from the jazz masters. The same mentors at these educational sessions usually also play at the festival, which further strengthens the connection between the audience and the musician. Some festivals also organize jam sessions, where musicians playing in the festival, musician audience members, students, and listeners get together in an informal setting to share and celebrate music.

Some festivals also promote this sense of community by getting promising musicians to play with the headliners of the festival. Such initiatives could also attract the community surrounding the festival as members from their own circle would be in a project alongside big names from the jazz industry, sparking their interest. The educational element in a festival could be a primary device for re-accessibility as education is currently keeping the culture of jazz very much on-going. “It is well documented how jazz became a global phenomenon during the 1920s, but the success of the jazz education business in conquering global markets almost a half-century later is often overlooked” (Nicholson 2014, 9). Jazz education has been the primary educational platform for several leading contemporary jazz musicians, and a primary job source within the jazz sector. As a consequence, knowledge on this art form was further disseminated in Europe, where several students were being taught by both local and American musicians (Nicholson 2014, 9).

Although these jazz schools and programmes are excellent mediums for students to develop as musicians and meet other jazz practitioners, a jazz festival could also serve as a great platform for this. Thus, festivals should rethink their educational approach to reach both musicians and non-musicians alike. Moreover, one could contribute towards widening the jazz audience by spreading more knowledge about the art form. As already mentioned, a way to do this is through hosting workshops and masterclasses, while collaborations between schools and festivals could be also introduced. For instance, jazz schools could have a collaboration with a festival where advanced students from the school could play sessions in the festival. Festivals could also have workshops that give a taste of the world of jazz to primary and high-school students, where one could ‘bring a

fresh approach to concert-giving for children and to educate them for eventual concert-going' (Everitt 1997, 106). Similarly, a festival could, for example, programme concerts highlighting key jazz musicians/composers or a particular sub-branch of jazz to educate the audience on the key figures and elements of jazz. Such an approach would potentially promote more knowledge on the culture of jazz to audiences, while further attracting them to the prospective festivals. Plausibly, education is key to an informed audience, which promotes longevity in audience numbers in a jazz festival, therefore potentially reaching re-accessibility.

Having said that, *Guimarães Jazz* is a festival that seems to be taking this educational element into its programming and this is seen, for example, in their hosting of masterclasses. Indeed, this festival is moving closer to the notion of re-accessibility through its educational strategy. In addition, this festival often programmes the big bands from the jazz school of the city of Porto, where students play alongside big names from the international jazz scene. Such initiatives are all devices that promote accessibility by directly engaging with the community in the festivals, while also contributing to the development of upcoming jazz musicians and possible new jazz audiences. In spite of this, since the general programming is very oriented towards jazz enthusiasts, the level of re-accessibility is compromised.

In comparison, as already pointed out, *Festival Internacional de Jazz de Loulé* is reaching a level of re-accessibility through their programming which includes jazz and also other genres that are not strictly jazz, but rather, jazz-oriented. Such programming arguably makes the festival accessible not only for jazz enthusiasts but also to a wider audience. At the end of the day, re-accessibility is a concept that promotes a balance between the notion of popular and highbrow culture within the context of jazz and festivals. To refer to the Portuguese jazz festival scene, a festival that balances what *EDP Cool Jazz* and *Guimarães Jazz* and approach its programme as *Festival Internacional de Jazz de Loulé* has to be created in order for re-accessibility to be fully practiced. *EDP Cool Jazz* has a big festival platform, *Guimarães Jazz* has a fantastic educational strategy and it is close to its surrounding community, while *Festival Internacional de Jazz de Loulé* has an

important hybrid-jazz approach. Indeed, a combination of all these things could potentially diminish the polarities between the current jazz festival scenario.

Without a shadow of doubt, stakes around accessibility are high indeed. They involve, amongst other things, concerns such as; social cohesion and inclusion, whether there are essential musical qualities, and what constitutes musical value (Eisentraut 2012, 7). These concerns are reflected throughout this chapter in the light of jazz as a musical genre and festivals as a platform for “re-accessibility”. As we know, jazz festivals tend to fall in between two polarities which highly affect the musical qualities and values placed between one type of a festival to another. Eisentraut asks: “Crucially, could a connection with popular music ‘inject’ a certain measure of accessibility into art music and restore to it some of the wider cultural currency and impact that it has lost?” (2012, 8).

As already remarked, popular music could indeed be an important device that leads to accessibility in jazz. We have to remember that jazz was once popular music, hence the “re” in the concept of “re-accessibility”. Despite this, in a festival scenario, one has to keep the evolution of jazz in mind and seek for balance between jazz’s roots in popular music, traditional jazz, contemporary and experimental jazz, and music within the peripheries of jazz. All of this could eventually drive towards the re-accessibility of the musical genre, arguably diminishing the elitist perception of the art form by stimulating the preservation and dissemination of jazz and its culture.

Conclusion

In the previous chapters, jazz's roots in popular culture and its current perception of having an elitist audience were widely discussed. In addition, the evolution of jazz was reflected through the contemporary festival sphere. A literary review allowed us to analyse what had already been discussed in accordance with the key concepts of this dissertation, and how such literature could be applied to the subject matter. This review included a historical insight into the evolution of jazz, from the beginnings to its contemporary scenario. Nevertheless, we saw how some musicians choose to adhere to the historical aspect of jazz and only play traditional jazz. In contrast, other musicians push the genre further by exploring new means and ways to make jazz more novel and relevant to the public. As discussed, a good number of jazz musicians are nowadays doing this by taking elements from popular culture and applying them either to their music or to their artistic approach.

To further explore these different positions, this study looked at the two types of musicians; those who are more traditionalistic, and those who are pushing the boundaries by blending their music with popular cultures, such as Wynton Marsalis and Kamasi Washington. While these musicians have two opposing philosophies towards music, they both contribute to the culture of jazz. However, musicians such as Kamasi Washington stay away from the term jazz. They choose to refer to the genre with another name, even if their music is labelled as jazz by music critics. This sheds light on the argument of several musicians and thinkers that argue that jazz is dead. As mentioned in chapter 1, trumpeter Nicholas Payton does not connect to the word jazz anymore, and prefers to refer to the music that he plays as BAM. Indeed, he argues that "Jazz died in 1959" (Payton 2011, n.p.).

"The root of the question 'Is jazz dead?' perhaps lies with conservative jazz musicians like Wynton Marsalis. Denying the jazz moniker to experimental and free jazz, jazz fusion, jazz hip-hop, neo-soul and other modern forms" (Dodd 2019, n.p.). Keeping this statement in mind, according to Ethan Dodd, jazz is dead to those musicians and people

that deny any form of evolution from the traditionalist sense of jazz. Another interesting insight on the subject matter is from jazz musician Jon Batiste, who argues that “Jazz has become too much of an intellectual art form that has taken all the visceral and social elements out of the music, therefore taking it philosophically out of the culture” (Rawls 2017, n.p.). This statement is highly relevant since the numbers in jazz audiences tend to suffer, with one of the reasons being that several people find it hard to relate to this music. Batiste further supports this argument by referring to contemporary popular musicians: “When you hear Lady Gaga or Drake or Kanye West -- all of their music -- you can think about situations that happened in people’s everyday lives that you can apply that to. There’s no example of that in jazz because we haven’t figured out how to do that” (Rawls 2017, n.p.). This links with the perception that young listeners are within the lowest ratio of jazz listeners, and in fact, an analysis by Statista in 2018 states that, “only 10.55 percent of respondents aged 18 to 29 years stated that they listened to Jazz in the past month” (Kunst 2019, n.p.). However, as pointed out in chapter 1, musicians like Kamasi Washington and Robert Glasper are somehow managing to make their work more applicable to people’s everyday lives by mixing their music with popular music such as hip hop and R&B, potentially reaching a younger audience.

As pointed out throughout this dissertation, jazz is evolving by taking aspects from popular culture and including it in their music, while still promoting the improvisatory aspect of this art form. On the other hand, neo-traditionalists like Marsalis deny such an intertwinement, even if this art form is primarily rooted in popular culture. One could argue that neo-traditionalists somehow hinder the evolution of contemporary music as they are playing and preserving the music of the past. In my perspective, jazz’s evolution is inherently rooted within the core of its history and culture, and it is now presenting this within a contemporary scenario. It is an art form that thrives on renewal – if one dismisses this, they would be arguably claiming that jazz is indeed dead. This argument is well supported by critics and musicians as throughout the history of jazz several were the times where they claimed that jazz was losing its purpose once a new element was added to this art form. For example, musicians like Duke Ellington and Louis Armstrong expressed their concerns when jazz was taking a new direction (Dodd 2019, n.p.).

Regardless of this, jazz survived in several different scenarios, decades after such concerns were expressed. Therefore, I would argue that the jazz approach still continues to exist but it differs according to the interpretations of who is playing or programming this music and who is actually listening to it.

Although jazz seems to be mushrooming, audience ratios still tend to be unbalanced. Several people seem to regard jazz as a high-brow art form which is appealing to mostly intellectuals, making it a genre for the elite audience. As highlighted throughout the overview of jazz's history, bebop musicians did actually push jazz into a more intellectual direction. Although jazz was, and is still, rooted in popular culture, these musicians wanted to move away from the entertainment connotations jazz had. These musicians were still highly novel in their approach towards music, but this sense of novelty pushed away a big number of people and attracted a smaller one. The concept of novelty in this dissertation was explored through the eyes of Raymond Williams. Williams argues that novelties change according to newly established relations and technologies during moments, which are particularly important (Williams 2018, 908). In this case, novelty resulted in more musical complexity, making it less appealing to a wider public. During the bebop era, jazz also started to move away from its popular context as it was replaced by other popular genres such as rock and roll. Bebop did manage to attract an audience, however, it was more of an intellectual one, namely hipsters and beatniks.

Such a perspective could be understood through Quentin Bell's concept of the aesthetic elite – a group of people who are knowledgeable about that particular aesthetic situation (1974, 33). Throughout history, the aesthetic elite in jazz evolved according to the particular era of jazz, with enthusiasts coming from several different contexts. Jazz started to attract a more niche audience, be it intellectuals, musicians, or bohemians, to name a few. However, several were the musicians and practitioners that strove to find a balance in their audience and make their music more accessible. Since the 1970s, musicians were also re-connecting to jazz's popular roots by mixing jazz with rock through the sub-genre jazz fusion. Nowadays, they also do so by mixing jazz with other contemporary popular genres. As discussed, jazz traditionalists seem to dismiss this kind

of mixture as such music usually moves away from the traditional elements of blues and swing. Regardless of this, as highlighted in this dissertation, a number of jazz musicians are experimenting with popular culture and through this, they are managing to attract a wider audience towards their music.

While several are the musicians that experiment with this, jazz festivals still tend to either programme too many popular non-jazz related acts or programme jazz that mostly appeals to jazz enthusiasts. Although academics like Motti Regev argue that arts festivals are events where both popular and high-brow art forms interact within the same space (2011, 109), jazz festivals tend to differ from this. As pointed out in the second and third chapters, these festivals seem to be stuck in between two polarities, where a festival would either have too much of a popular/commercial approach or too much of a high-brow approach. To better explore these polarities and the role of festivals in relation to jazz, the second chapter explored the roots of festivals and the emergence of the contemporary art festival. Intriguingly, we learned that arts festivals encompass a wide range of art forms. In some cases, a festival may focus on only one art form, such as music. In fact, in Chapter 2, the jazz festival, which is at the heart of our study, was mostly explored through literature analysing arts festivals. A study by Jasper Chalcraft and Paolo Magaudda that particularly examines music in an arts festival was referred to in this chapter. Their study specifically explores festivalscapes, which builds upon Appadurai's concept of -scape, which promotes the notion of festivalising.

The festival audience was also widely explored through concepts such as cultural omnivorousness, a term coined by Richard Peterson and Roger Kern, which Motti Regev applied to the arts festival context. Subsequently, once jazz festivals were introduced through a historical insight, the jazz festival audience was then understood through audience segmentation reports of existing festivals and jazz audiences. These reports presented actual data of the type of audiences that frequented the jazz festival, promoting a clearer picture of what constitutes a typical jazz festival audience. The case studies also served as qualitative data, and the artistic director of one of the festivals studied was personally interviewed. Through this interview, the personal approach of the artistic

director was better understood. In fact, his approach on this was reflected in the type of audience that *The Malta Jazz Festival* attracts, and how it can potentially manage to attract others. On the one hand, Zerafa argued that he would not compromise the concept of the festival and its quality to attract a wider audience. On the other hand, several are the big jazz festivals that seem to compromise the concept of a jazz festival to get more people.

This duality was explored through the Portuguese jazz festival scene, where different approaches of jazz festivals in Portugal were compared and contrasted. De facto, this chapter highlighted the apparent polarities in these jazz festivals. In spite of this, the *Festival Internacional de Jazz de Loulé* somehow seems to keep an admirably balanced approach. While this festival is relatively small and the promotional aspect of it is highly limited, it is artistically directed by an acclaimed jazz musician that is highly knowledgeable about the art form. As seen in a discussion and an interview with Mário Laginha himself, his approach towards jazz is arguably not traditionalist but relatively open-minded, and this is reflected in the programming of the festival he directs. Although the festival is jazz-based, some acts in the festival are not jazz acts but rather, jazz-oriented. This orientation usually comes from the roots of another genre that in some aspects intertwines with jazz, either through hybrid-jazz or through creating collaborations between jazz and non-jazz musicians.

All of this brought us to explore the concept of re-accessibility, based on the examination of the literature review and the case studies of this dissertation. Re-accessibility is a principle of balance, which aims to make an art form that was once highly accessible, accessible again through the festival platform. Hence, this is why jazz and festivals were examined through the same lens. Besides this, jazz and festivals hold the same roots in folk culture, as explored throughout this dissertation. Without a shadow of a doubt, more research about the inter-exchange of these two phenomena could be carried out in the cultural field by mapping out both jazz and festivals. Such research could potentially affect the practical scenario of the two, as jazz could be made more accessible by data carried out through academic research. Once such knowledge is acquired, it could then be further disseminated by educating the future jazz audience. Consequently, a festival

model based on the studies of this dissertation and re-accessibility is going to be created in collaboration with Casa Bernardo Sasseti, potentially developing into an actual jazz festival.

On a concluding note, in light of the Black Lives Matter movement, jazz, the music that evolved out of black culture and served as a protest device against racism, should now be accessible more than ever. Therefore, re-accessibility is currently crucial as it potentially leads to a wide array of audiences to get in touch with this music. This could possibly encourage more novel artistic opportunities which jazz musicians could further explore. Such novelty and exploration would thus, possibly, further allow the jazz approach to survive, prosper, and be experienced by many other generations to come.

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Annex A

Christian Debono's interview with Mário Laginha ²²

1. How different is it for you to play in a festival, rather than a regular concert and does it affect your approach to music?

I always dedicate myself equally to a concert. I want to play the best way that I can and know. It changes the fact that I know, when I get on stage, that people who will see me perform in any concert room went there to listen to me, usually because they know me already. In a festival, it might happen because they just like the festival and trust the program. That makes it feel like, sometimes- and I like that a lot- they're discovering us as musicians in that moment.

2. Why makes it attractive for a jazz musician to play in a music festival, what can you gain from it?

What I said in the previous question is one of the reasons why. The other one is that we're led to meet new musicians and projects that are often incredible. Being aware of diversity is always inspiring.

3. What makes a jazz festival programme a good one?

Despite the subjectivity in such a statement, to me, it comes down to a choice that contemplates good music with coherence in the genres and artists proposed.

4. Do you think that jazz festivals should include artists who come from popular culture?

²² Answers translated from Portuguese to English by Vitória Amaral Barcelos. This transcribed interview was a result of a much larger conversation – these questions came after an informal discussion with Mário Laginha. It should be also noted that some of the comments from this discussion are not included in this transcribed interview.

I think they don't have to because these artists already have their popularity assured. But I do accept that, sometimes, when done properly, it can be a way to bring visibility to the festival, which we all want.

5. Do you think that connections between an audience and artist could be strengthened through festivals?

Of course. There are countless stories of bands that create such a strong bond with an audience, that it starts demanding their return to the festival.

6. If you had to change something from jazz festivals, what would it be?

I never liked Jazz festivals that become so big that they have several amazing concerts (or with the potential to be) happening at the same time. For example, possibly, probably, at the North Sea Jazz Festival. Brad Meldhau, Dave Holland and Chris Potter are performing in 3 concerts at the same time. I either choose to watch one from beginning to end and miss the other ones, or opt for seeing a bit of each. What kind of sense does that make? I think it's a sort of "nouveau richness" of certain jazz festivals. Having several wonderful concerts at the same time, precluding a full enjoyment of all of them.

7. What do you understand by the term "accessibility" in the light of jazz in festivals?

A complex question. What accessible music is to me may not be the same to someone else. Unfortunately, what ends up happening is that the most accessible music is that known by the majority of people. Of course that people often discover things that they didn't know they liked, for the simple fact that a certain festival, with a less standard program, introduced it to them.

8. How do you see jazz evolving nowadays?

I see music that is alive, with enthusiasts and detractors, which is still a field where new stimulating and inspiring ideas or projects emerge. As always, there are things I like a lot and others that I don't at all. Human creativity is always present and sometimes it appears where it's least expected (which I love).

9. How do you think jazz is being produced, consumed, and experienced by artists and audiences nowadays?

I think although many things remained the same- you create projects, rehearse, record it, give concerts- a gigantic change was made for the fact that selling records is no longer a source of income, given the easy and immediate access to any recording you want to listen to, which is enabled by the internet. People become accustomed to having access to all music without the need to pay for it. It is, maybe, the greatest musical injustice of the century. Who really makes money isn't the creator, but the carrier. All the digital platforms which made music available created the idea, in the consumer, that musicians are being paid decently. Here is an absolute fallacy. Who makes money are the platforms' creators. I read a few times (I don't remember the exact number) that for a musician to make the equivalent to an average monthly salary of a Spotify employee, it would take over two million downloads of the artist's music. I think this is quite instructive of how it became a fait accompli, that in order to listen to music you don't have to pay musicians. Only live concerts keep the possibility of being paid for our work alive.

Annex B

Christian Debono's Interview with Sandro Zerafa, Artistic Director of the *Malta Jazz Festival*

1, As an artistic director, what makes a jazz festival programme a good one?

The term “jazz festival” in recent years has become a loose misnomer for “a music festival”. This is wrong. Despite the blurring of genre boundaries, the word jazz still carries weight, meaning and tradition. A good jazz festival respects these notions and does not venture into pop territory just to attract large crowds. A good jazz festival programme should have one foot in the past and another one in the future. It should present the plethora of different styles within the jazz genre, including also the more traditional / mainstream/ acoustic acts which are becoming more and more rare in the big festival circuits.

2, Do you think that jazz festivals should include artists who come from popular culture?

It depends what is meant by popular culture. Jazz has popular roots and many styles within the jazz genre still highlight that element. A lot of jazz has distanced itself from the popular element too. However, including artists from popular culture with no affiliation to jazz is toxic to jazz festivals in general and contributes to a great deal of confusion about the « jazz festival » appellation.

3. Do you think that connections between an audience and artists could be strengthened through festivals?

Yes of course, but this also applies to smaller venues, clubs, theatres, etc.

4. How do you approach audience development as the director of the *Malta Jazz Festival*?

Booking headliners is not what creates the audience. I consider the smaller peripheral activities at the MJF to play a crucial role in audience outreach - the exhibitions, the jam session, the jazz contest, the free mid-day concerts, the exchange programs, the free masterclasses, the free concerts in different venues outside Valletta, the online presence. For many years the MJF featured only headliners on a main stage. When I took over the curatorship in 2009 I wanted to

festival to have deeper resonances in the Maltese cultural scene. I wanted to involve the local jazz scene and to create opportunities for the musicians in Malta. I also sought to give the festival more presence and visibility.

5. What makes it attractive for a jazz musician to play in a music festival, what can you gain from it?

A wider exposure, with audiences which are not necessarily jazz aficionados

6. What do you understand by the term “accessibility” in the light of jazz in festivals?

I think that one has to accept that jazz today is a niche art, and the jazz audience is small. Watered-down line-ups with pop acts or pseudo-jazz acts won't solve the problem. The problem is wider and it has to do a lot with a general cultural decline in society in the past years. I think that the wise thing to do is to have a line-up which is well balanced in terms of different sub-genres, and to work at fostering a jazz audience through various activities all year round. Only then, « accessibility » won't be an issue.

7. How do you see jazz evolving nowadays?

I think it is a good period for jazz. Jazz keeps evolving in many different directions. There are some great things, and of course bad things. Social media, although being a useful tool, has warped reality. I sometimes think that the whole Instagram/Facebook narcissism has led to a music which is soulless, ego-centric and superficial. I also find that many young musicians, although extremely talented, have lost touch with the jazz tradition. Of course, there are some incredible musicians out there, and a large number of them are not active on the social media.

8. How do you think jazz is being produced, consumed, and experienced by artists and audiences nowadays?

Jazz musicians are very prolific in their recording output, despite the recording label crisis. Band leaders need regular album releases to maintain a constant touring activity. A substantial percentage of artists relies on crowd funding to finance its productions. Auto-productions are very common. Audiences are very heterogeneous in their consumption habits, though the physical formats (CD and vinyl) are more popular in jazz than in other styles. Many artists sell their albums during live performances and also through platforms such as Bandcamp. The Covid crisis is reshaping all this, with the advent of live streams, a solution which

was adopted by most venues in NY such as Smalls and Village Vanguard. It is still early to know how this crisis will affect the recording industry.

Annex C

Recent and Main EDP Cool Jazz Festival Line Ups

2019: Kraftwerk, The Roots, Jessie J, Snarky Puppy, Jamie Cullum, Tom Jones, Dilma Krall, Jacob Collier, HMB, Best Youth. Os Quatro e Meia, Jéssica Pina, Francisco Sales. Chucky

2018: David Byrne, BADBADNOTGOOD, Jessie Ware, Van Morrison, Norah Jones, Gregory Porter, Dead Combo, Jordan Rakei, Benjamin, Sara Tavares, Salvador Sobral

Recent Guimarães Jazz Featured Line Ups

2019: Big Band ESMAE c/ Geof Bradfield, Porta-Jazz, ICP Orchestra, Sonoscopia, Joe Lovano Tapestry Trio, Lina Nyberg c/ Orquestra de Guimarães, Rudy Royston, Geof Bradfield Quintet, Andrew Rathbun Ensemble

2018: Aziza Featuring Dave Holland, Chris Potter, Kevin Eubanks and Eric Harland, Marquis Hill Modern Flows, Pablo Held Trio, Steven Bernstein's Millennial Territory Orchestra with Catherine Russell, Big Band e Ensemble de Cordas ESMAE directed by Matt Ulery, Projecto Guimarães Jazz / Porta-Jazz, David Helbock's Random/Control, João Barradas "Own Thoughts from Abroad" with Greg Osby, Orquestra De Guimarães Jcom Léa Freire Quarteto "Cartas Brasileiras", Dave Douglas Uplift Featuring Jon Irabagon, Mary Halvorson, Rafiq Bhatia, Bill Laswell & Ches Smith, Avishai Cohen Quartet, Matt Ulery's Delicate Charms, The Mingus Big Band