

The background of the cover is a detailed architectural floor plan in white lines on a dark green background. The plan shows various rooms, corridors, and structural elements, including what appears to be a large curved structure, possibly a theater or concert hall, with tiered seating areas. The lines are thin and precise, creating a complex geometric pattern.

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FREE JAZZ

A RESEARCH AND INFORMATION GUIDE

Jeff Schwartz



FREE JAZZ

Free Jazz: A Research and Information Guide offers carefully selected and annotated sources on free jazz, with comprehensive coverage of English-language academic books, journal articles, and dissertations, and selective coverage of trade books, popular periodicals, documentary films, scores, Masters' theses, online texts, and materials in other languages.

Free Jazz will be a major reference tool for students, faculty, librarians, artists, scholars, critics, and serious fans navigating this literature.

Jeff Schwartz is a reference librarian at the Santa Monica Public Library and a working bassist.

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FREE JAZZ

A Research and Information Guide

JEFF SCHWARTZ

ROUTLEDGE MUSIC BIBLIOGRAPHIES

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

First published 2018
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

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Library of Congress Cataloging-in-Publication Data

Names: Schwartz, Jeff, author.

Title: Free jazz: a research and information guide/Jeff Schwartz.

Other titles: Routledge music bibliographies.

Description: New York ; London: Routledge, 2018. | Series: Routledge music bibliographies

Identifiers: LCCN 2017051499 | ISBN 9781138232679 (hardback)

Subjects: LCSH: Free jazz—Bibliography.

Classification: LCC ML128.J3 S39 2018 | DDC 016.78165/5—dc23

LC record available at <https://lccn.loc.gov/2017051499>

ISBN: 978-1-138-23267-9 (hbk)

ISBN: 978-1-315-31177-7(ebk)

Typeset in Minion
by Apex CoVantage, LLC

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Acknowledgments

Christopher Brennan at UCLA, Alex Post at Mills College, Elizabeth Parang at Pepperdine, Andrea Centazzo, Matthew Duerstein, Jim Fox, Jonathon Grasse, Sara Haefeli, Charles Sharp, and Sean Sonderegger all assisted with this project. I thank them and am especially grateful to my mother-in-law Roberta Pressman for her hospitality on my Bay Area visits, my brother Jay Schwartz for his notes on the introduction, and my wife Leah Pressman for everything.

Introduction

WORKING TOWARDS A WORKING DEFINITION

Free Jazz is the title of an Ornette Coleman album recorded in late 1960. Beyond this fact, the meaning of the phrase is unclear. Coleman did not intend it to describe the type of music he played. It acquired that meaning only gradually. For example, the *New York Times* did not use it to describe a musical style or genre until 1968. However, as part of Coleman's series of albums with manifesto-like titles including *The Shape of Jazz to Come*, *Tomorrow is the Question*, *Change of the Century*, and *This is Our Music*—released in a decade which included the Freedom Riders, Free Speech Movement, free love, free Huey, free Angela, decolonization, women's liberation, Black Power, Chicano Power, the American Indian Movement, gay liberation, and others—it seems an appropriate label for music which took an open approach to harmony, rhythm, and other structural elements and which often aligned creative and political freedom and self-determination.

The principal innovation of Coleman's music on these albums could be described as “free jazz” as a parallel to “free verse.” Nearly all previous jazz had been based on cyclic song forms, whether the 12 bar blues, the 32 bar AABA of “I've Got Rhythm,” or the similar forms of other American Songbook tunes and original compositions. In all these cases, the improvisations are played over a repeating harmonic sequence, usually that of the opening melody. In Coleman's groups, however, the soloists could improvise in any direction they wished, with bass and drums in support and dialogue while not following a composed form. They often developed motifs or moods from the themes and referred to conventional models such as blues and “Rhythm” changes without being bound by them. Rhythmically, Coleman's groups more often than not used the 4/4 swing of previous jazz, with walking bass and a time pattern on the ride cymbal, but took license to slow down, speed up, move the bar line, drop beats, and play independently of one another, all serious transgressions in mainstream jazz.

Coleman's music had such a strong impact at the dawn of the 1960s that he became the axis of free jazz: other free form playing was understood in relation to his. Preceding work by Lennie Tristano, Jimmy Giuffre, Shelly Manne, Chico Hamilton, Sun Ra, and others was characterized as anticipating Coleman, while contemporaries such as Joe Harriott were seen as cases of parallel evolution and subsequent free improvisation as the result of his influence.

While artists in many genres find categorization inaccurate or limiting, the term "free jazz" is particularly problematic. This has made defining the scope of this volume challenging. While Coleman represented a liberation of musical form, there is also music identified with free jazz which contains extensive composed material or which is improvised based on elaborate new methods and structures. Freedom per se is not the defining quality or aesthetic ideal of free jazz, although there are certainly artists committed to totally improvised music. There are also significant bodies of freely improvised music which are not free jazz. David Toop's recent *Into the Maelstrom* (27) gathers many of them into its narrative, including those growing from composed music, live electronics, visual and performance art, and rock. Artists from these categories often collaborate with those more identified with jazz, thus Pauline Oliveros, Fred Frith, Christian Marclay, and others will make passing appearances in these pages.

Defining musical freedom presents its own problems. Approaching it as freedom from established practices risks creating a linear Modernist narrative of progress towards increasing complexity or abstraction, parallel to the standard history of Western classical music from Gregorian chant to atonality. In the context of free jazz, this can risk devaluing elements of the music associated with its identity as jazz and its accompanying African-American roots—swing, blues, individual solos, etc.—in favor of an non-referential collectivism indistinguishable from non-jazz experimental music. Conceiving of musical freedom instead as a postmodernist "freedom to," as Joe Morris describes in *Perpetual Frontier: The Properties of Free Music* (17), authorizes free jazz artists from Archie Shepp and the Art Ensemble of Chicago to Alexander von Schlippenbach and John Zorn to employ any material they wish, from non-Western instrumentation to pastiches of earlier jazz styles to elements of Modernist composition to original invented systems, as well as open improvisation.

The term "jazz" has its own issues. Every new style in jazz, whether Louis Armstrong's introduction of the soloist and rhythm section format in place of ensemble polyphony or the rise of smooth jazz, has been denounced as a betrayal of the genre. Free jazz musicians have dealt with this critique in a variety of ways, including insisting that their music was legitimately jazz; asserting that jazz had always incorporated experimentation; criticizing the "jazz" label as vulgar, commercial, and racially loaded; identifying with other categories such as "experimental music;" inventing their own such as "Great Black Music" or "creative music;" citing Duke Ellington's claim to be "beyond category" to argue that the "jazz tradition" had no boundaries or may have never really existed; and so on.

For the purposes of this book, I am approaching free jazz as a set of communities, networks, and institutions, including clubs, concert series, festivals and other venues, magazines, websites and other publications, record labels, stores, distributors, and social, business, and creative relationships among musicians—in short, all the elements which define a scene. Howard Becker dubbed this configuration an "art world" in his sociology of contemporary visual art, an idea applied to jazz by Paul Lopes in his aptly titled *The Jazz Art World*. Whether or not all the performers at the Vision Festival or the members of the AACM describe their work as "free jazz" and whether or not it has obvious free jazz musical elements, they are part of the scenes which I will call "free jazz." The expression "making the scene" captures the performativity of scenes: the participants create, define, and maintain individual and collective identities by their practices of artistic community. These affiliations are more significant than

specific musical characteristics. For example, although Archie Shepp has recorded far more common practice interpretations of jazz standards than original pieces or open improvisations and Wayne Shorter often performs set-length improvisations that refer to his compositions only briefly and obliquely, Shepp's career and creative identity have been defined and maintained through the free jazz art world while Shorter's have not. Gluck makes a similar argument regarding Miles Davis' late 1960s band and the music of the AACM and Musica Elettronica Viva in his recent *The Miles Davis Lost Quintet and Other Revolutionary Ensembles* (1941).

As Alexander Hawkins has observed (68) we are now farther in time from Coleman's *Free Jazz* and other key documents of this music than those sessions were from the very first recorded jazz. There is no set of unambiguous musical or social criteria to limit this study. The innovations of free jazz have spread widely over the last 50 years, affecting both non-jazz musics, such as Captain Beefheart and Flying Lotus, the jazz mainstream, such as Wayne Shorter and Joe Lovano, and "freedom to," after several generations of influence and reinterpretation has yielded an impossibly large and diverse assortment of work.

ORGANIZATION AND SCOPE

After the first section, which includes general works grouped by form (discographies, interview collections, photography, etc.) and topics, this book is organized essentially by scenes, moving chronologically from Coleman's precursors to the present. Artists appear where they made their first major work. For example, David Murray is listed in 1970s New York even though he is from California. This arrangement, combined with the collaborative nature of this music and the unruliness of its literature, will make using the indexes essential.

After chapter one's general and topical works, chapter two is centered on Coleman and the artists who experimented with free playing before him or in parallel. Chapter three covers the New York-based musicians who emulated and expanded Coleman's innovations in the 1960s. Chapter four deals with developments in other US cities, chapter five those in other countries. Chapter six returns to New York for the loft and Downtown movements, which, as a synthesis, constitute the current core of the music.

I have concentrated on books, journal articles, and dissertations in English. Coverage of Master's theses, commercial periodicals, videos, websites, and non-English language items is more selective. Materials not available in libraries or shops in the United States or online have generally not been included. Sound recordings are listed only when accompanied by very substantial liner notes or other documentary materials; this is not a discography. Album and concert reviews are included only when they are by artists or have been exceptionally influential. I have chosen to prioritize materials incorporating artists' voices, following the argument by Eric Porter (21, 22) and others that musicians, particularly African-American musicians, have been underrepresented as authorities on this music.

I am almost certain that the reader of this book will be sitting in a research library, probably an academic one, likely a dedicated music library. Thus, you will have ready access to your library's catalog, WorldCat, multiple academic and popular periodicals databases, and hopefully also ProQuest's *Dissertations and Theses Database* or a similar product, but I have also included URLs for materials which are open access online.

John Gray's *Fire Music: A Bibliography of the New Jazz, 1959–1990* (31) has excellent coverage of periodicals before the era of widespread digitization, so many items listed there will elude database searches. In the interest of completeness, titles of particular importance in

Gray also appear here, but I have not attempted to continue his comprehensive coverage of popular magazines and newspapers. I have also been more selective for materials included in *Fire Music* than newer ones. For example, I have perused every issue of *Downbeat*, *The Wire*, and *Coda* published since 1990 but have relied on citations in *Fire Music* and other works to select articles to examine from earlier years. This book is more of a sequel to *Fire Music* than a replacement. *Fire Music* predates the rise of the World Wide Web and of academic institutions such as the International Institute for Critical Studies in Improvisation at Guelph University, the Center for Jazz Studies at Columbia, the International Society for Improvised Music, and the journals *Critical Studies in Improvisation*, *Jazz Perspectives*, *Current Research in Jazz*, *Epistrophe*, and *Jazz Research Journal*, so it represents different modes of discourse than this book, as well as a different era. Since 1990 distinctions between scholars, performers, and critics have blurred, as many more musicians now have academic backgrounds incorporating theoretical, historical, and critical writing and commercial media have cut back arts coverage.

In addition to consulting *Fire Music*, I encourage you to supplement my work with the Jazzinstitut Darmstadt's *Jazz Index* (32), which includes thorough listings of album and concert reviews and European publications, unlike this book. The *Jazz Index* is not directly accessible, but sections will be sent free on request. See www.jazzinstitut.de/jazz-index/ While an increasing number of free jazz musicians have found academic employment, bringing free jazz into jazz studies, musicology, and other disciplines, for most of its existence it has been at the margins and interstices of the academy. Thus, a significant amount of the serious writing on free jazz has appeared in non-academic or interdisciplinary sources. A major purpose of this book is to make these materials more accessible. Because free jazz has had limited academic recognition and even more limited commercial success but strong DIY and self-publishing aspects, there are many fan and artist-produced texts which may not be covered in the reviewing sources and selection workflows of most libraries. I also hope this research guide will be useful to music librarians for retrospective collection development and will draw attention to the need for preservation and digitization. Despite living in a major city with multiple research universities, I have found it challenging to access complete runs of many magazines. Marion Brown's Master's thesis (645) exists in a single copy which was not eligible for Interlibrary Loan, which was disappointing, while the sole existing library copy of Geri Allen's thesis (733) was sent to me via Interlibrary Loan, which made me very anxious. There is also only one copy of Bill Dixon's *L'Opera* (712) in a library, and there were only four of Wadada Leo Smith's *Notes (8 Pieces)* (1288) before its 2015 reprinting. These people are among the great artists of our time; we can care for their work better.

1

General and Topical Works

GENERAL WORKS

1. Anderson, Iain. *This is Our Music: Free Jazz, the Sixties, and American Culture*. Philadelphia: U of PA P, 2007. 254 p.
Critical history of the superstructure of free jazz, tracing the formation of a jazz establishment in the 1950s, then the challenges that Cecil Taylor, Ornette Coleman, John Coltrane, and their advocates presented to its musical postulates, those Archie Shepp, Albert Ayler, Sun Ra, Pharaoh Sanders, and their advocates presented to its organizational ones, and intersections of these challenges with Civil Rights and Black liberation movements. Subsequent chapters discuss Black nationalism and the music, centered on LeRoi Jones and the Black Arts theater, attempts to organize alternative performance situations, particularly by the Jazz Composers Guild and AACM, and to remove the music from market pressures through academic and nonprofit support.
2. Backus, Rob. *Fire Music: A Political History of Jazz*. Chicago: Vanguard, 1976. vii, 104 p.
Primarily quotations, largely drawn from *Downbeat*, presenting a narrative of Black music as radical critique, culminating in free jazz. Archie Shepp is the dominant voice, with Cecil Taylor, Bill Dixon, Ornette Coleman, and Horace Tapscott also prominent. Particular attention is given to exploitation by club owners and record companies and to musicians' collectives and independent labels as responses. While each musician has their own experience and analysis, Backus' general framework is Marxist, understanding African-America and the Black Belt of the South in particular as internal colonies.
3. Bakriges, Christopher G. *African American Musical Avant-Gardism*. Ph.D. dissertation. North York, Ontario: York U, 2001. xiii, 421 p. www.collectionscanada.gc.ca/obj/s4/f2/dsk4/etd/NQ67904.PDF

Discusses the coding of the bebop-era vanguard as “hot” and “cool,” then applies Poggioli’s theory of the avant-garde to African-American creative music, before considering specific examples: the October Revolution and Jazz Composers’ Guild, then the music and texts of George Russell, Yusef Lateef, Leo Smith, Marion Brown, Glenn Spearman, and William Parker. Bill Dixon runs through both sets of examples and his collaboration with Judith Dunn receives its own chapter. Bakriges concludes with the European reception of the music, African-American artists becoming expatriates, European independent labels becoming the major recording outlet for African-American creative music, and European musicians developing their own improvisational art music, with the Dutch his example. Original interviews were conducted in person and by mail with Brown, Dixon, Lateef, Parker, Russell, and Spearman, as well as with Roswell Rudd, Archie Shepp, Cecil Taylor, and John Tchicai.

4. Borgo, David. “Negotiating Freedom: Values and Practices in Contemporary Improvised Music.” *Black Music Research Journal*. 22:2 (2002). 165–88.

The concurrent emergence of free jazz and of open forms in European composed music are traced in parallel for assumptions about freedom. George Lewis’ Afrological/Eurological division is applied and tested, and a number of major issues, including the value of recordings of free improvisations, the relevance of criticism, and the role of gender, are presented in what is, in large part, a literature review of theoretical work.
5. Carles, Philippe, and Alexandre Pierrepont, eds. *Polyfree: La Jazzosphère, et Ailleurs (1970–2015)*. Paris: Éditions Outre Mesure, 2016. 352 p.

Steve Lacy’s description of his work as “polyfree” frames an anthology on the expansion and decentering of jazz after the 1960s. There are four groups of articles. The first explores jazz’s intersections with “traditional musics” (meaning non-Western) “contemporary musics” (extensions of the European notated tradition), electronics, rap, and rock. The second focuses on various American scenes and artists, and the third scenes outside the US. Items from these two sections are listed separately (702, 1063, 1333, 1740, 1743, 1832, 1850). The final group of essays is topical: collective improvisation, photography, genre, nonidiomatic improvisation, silence, percussion, vocalists, the status of women in the music, and jazz education in France. A timeline and selected bibliography and discography are included. All texts are in French.
6. Cerchiari, Luca, ed. *Il Jazz Degli Anni Settanta*. Milano: Gammalibri, 1980. 260 p.

Italian-language survey of 1970s jazz, with articles surveying the 1970s recordings of Anthony Braxton, “The American Avant-Garde,” which includes Ornette Coleman, Don Cherry, Sam Rivers, Gato Barbieri, Steve Lacy, Archie Shepp,—the members of the AACM and BAG, and David Murray and Arthur Blythe, and European free improvisers. There is also an article on Italy, consisting of interviews with Giorgio Gaslini and Black Saint/Soul Note Records head Giovanni Bonandrini and several chapters not dealing with free jazz.
7. Corbett, John. *A Listener’s Guide to Free Improvisation*. Chicago: U of Chicago P, 2016. xvii, 172 p.

Advice for newcomers, organized in part as a field guide, such as birders might use, this text can also challenge fans and artists to approach the music differently and serves as a statement of Corbett’s aesthetics. He addresses interaction, form, duration,

- musical vocabulary, and the social experience of venues, and includes lists of recommended albums, books, and performers.
8. Delcourt, Maxime. *Free Jazz*. Marseille: Le Mot et le Reste, 2016. 279 p.
An introduction focused on the French and American scenes, with an introductory essay followed by artist entries arranged chronologically from Charles Mingus and Cecil Taylor to Colin Stetson and Kamasi Washington. Each includes a career overview and lists of recommended recordings. In French.
 9. Giddins, Gary, and Scott DeVeaux. *Jazz*. New York: Norton, 2009. xx, 553 p.
Jazz history textbook featuring play-by-play accounts of selected pieces, with descriptions of musical events with timing and structural markers to guide listeners, such as “0:30, first solo chorus, bass begins walking.” For free jazz, it discusses the first section of Coltrane’s “A Love Supreme,” Coleman’s “Lonely Woman,” Cecil Taylor’s “Bulbs” and “Willisau Concert, Part 3,” Albert Ayler’s “Ghosts,” David Murray’s “El Matador,” Anthony Braxton’s “Composition 58,” and Ronald Shannon Jackson’s version of “Now’s the Time.”
 10. Heister, Hanns-Werner. *Musik Aktuell: Analysen, Beispiele, Kommentare. Vol. 5: Jazz*. Basel: Bärenreiter Kassel, 1983. 120 p.
Jazz survey text with musical examples, concluding with Ornette Coleman’s *Free Jazz* (the analysis here is largely drawn from 162) and Charlie Haden’s *Liberation Music Orchestra* (with two of the source themes provided in their original versions). In German.
 11. Hodier, André. “Free Jazz.” *The World of Music*. 10:3 (1968). 20–29.
Hodier sees free jazz as defined by the break with standard repertoire: popular songs or original compositions which emulated their forms. He looks in vain for an artist who can transcend the negation of old structures and values.
 12. Jarrett, Michael. *Pressed for All Time: Producing the Great Jazz Albums from Louis Armstrong and Billie Holiday to Miles Davis and Diana Krall*. Chapel Hill: U of NC P, 2016. xxiv, 303 p.
Primarily based on interviews with recording engineers, producers, and other industry figures, as well as artists, this selective survey of jazz recordings includes a significant number of free jazz albums by Ornette Coleman, Cecil Taylor, Eric Dolphy, Pharoah Sanders, Archie Shepp, Albert Ayler, the Art Ensemble of Chicago, Sam Rivers, Sun Ra, Dave Holland, Anthony Braxton, Alice Coltrane, Charlie Haden, James “Blood” Ulmer, Henry Threadgill, Wayne Horvitz, Lawrence “Butch” Morris, Bobby Previte, Ronald Shannon Jackson, Hal Russell, Bern Nix, Evan Parker, Paul Bley, Barre Phillips, Marilyn Crispell, the Italian Instabile Orchestra, the Ganelin Trio, and Arcana (a Bill Laswell project including Sanders and Byard Lancaster, among many others). Anecdotes range from a paragraph to several pages per album.
 13. Jenkins, Todd S. *Free Jazz and Free Improvisation: An Encyclopedia*. 2 vols. Westport, CT: Greenwood P, 2004. lxxxv, 468 p.
Composed primarily of biographical entries ranging from a few sentences to a dozen pages, also covering ensembles, record labels, collectives, festivals, venues, and concepts. Entries are unsourced and are primarily commentary on selected recordings.

An introduction, two prefatory essays, and a chronology provide historical and musical context for the encyclopedic portion.

14. Klopotek, Felix. *How They Do It: Free Jazz, Improvisation und Niemandsmusik*. Mainz: Ventil, 2002. 221 p.

The free jazz section includes a brief theoretical preface and essays on Cecil Taylor, Fred Anderson, Hamid Drake, Milford Graves, Charles Gayle, Peter Brötzmann, and Franz Hautzinger; the postserialism one pieces on AMM and Keith Rowe, and one entitled “Guitar Renaissance” an interview of Derek Bailey plus profiles of Eugene Chadbourne and Olaf Rupp. In German.

15. Litweiler, John. *The Freedom Principle: Jazz After 1958*. New York: Quill, 1984. 324 p.

History of free jazz with chapters on Ornette Coleman, Eric Dolphy, John Coltrane, Miles Davis, Sun Ra, Albert Ayler, the AACM, Cecil Taylor, fusion, and European improvisation. Each primarily describes selected albums, framed by biographical and historical material from journalistic sources and original interviews.

16. Martin, Henry. *Enjoying Jazz*. New York: Schirmer, 1986. xv. 302 p.

Introductory textbook with historical and music theory chapters prefacing annotations of key recordings, from Louis Armstrong to Herbie Hancock’s *Headhunters*. Free jazz is represented by Ornette Coleman’s “Lonely Woman” and Cecil Taylor’s “Enter Evening,” with an excerpt from the leader’s solo on each transcribed and briefly analyzed.

17. Morris, Joe. *Perpetual Frontier: The Properties of Free Music*. Stony Creek, CT: Riti, 2012. 180 p.

Partially a manifesto and partially selections from the lecture notes/syllabus/outline for Morris’ courses on the history, theory, and practice of free music, it moves from the general to the specific: an abstract introduction, then a map of issues addressed in free musics (pulse, interaction, form, etc.); followed by studies of four major approaches: Unit Structures (Cecil Taylor), Harmolodics (Ornette Coleman), Tri-Axiom Theory (Anthony Braxton), and European Free Improvisation; and concluding with answers to a questionnaire from fifteen improvisers, including Marilyn Crispell, Charles Downs, Simon H. Fell, Mary Halvorson, Joe McPhee, Nicole Mitchell, William Parker, Jamie Saft, Matthew Shipp, Ken Vandermark, and others.

18. Nicholson, Stuart. *Jazz: The 1980s Resurgence*. New York: Da Capo, 1995. ix, 402 p.

A record guide organized by subgenre. The chapter “Wither Freedom?” groups artists around their mentors: Ornette Coleman’s cluster includes Don Cherry, Dewey Redman, Bobby Bradford and John Carter, James “Blood” Ulmer, and Ronald Shannon Jackson, Cecil Taylor’s Marilyn Crispell and Steve Lacy, and Coltrane’s Archie Shepp and Pharoah Sanders. The AACM and BAG share a category, incorporating Henry Threadgill with and without Air, Anthony Braxton, Chico Freeman, the Art Ensemble of Chicago, and Lester Bowie solo. Arthur Blythe fits into this group through his association with Horace Tapscott’s UGMAA collective, and Bob Stewart because of his work with Blythe. David Murray is his own category, as is the World Saxophone Quartet, which subsumes listings for the other members’ solo work. Finally, “Compositional Experiments” heads entries for Anthony Davis, James Newton, Billy Bang, and others. A later chapter, “Village Voices and Downtown Sounds,” includes Tim

- Berne, Herb Robertson, Wayne Horvitz, Bobby Previte, Bill Frisell, and John Zorn under the heading “Freebop and Beyond.” Each entry describes the artist’s major 1980s albums and other projects.
19. Nisenson, Eric. *Blue: The Murder of Jazz*. New York: St. Martin’s, 1997. x, 262 p.
A narrative of the rise and fall of jazz, with the latter attributed to the racial exclusivity of ’60s radicals, the rise of rock, pop, and R & B, jazz artists selling out to those genres, and primarily the racial essentialism and cultural conservatism of Wynton Marsalis, Stanley Crouch, and Albert Murray, institutionalized in Jazz at Lincoln Center. In this story, John Coltrane is the apex of the music’s power, integrity, and appeal, but, since Nisenson has already devoted a book to him (370), here Sun Ra and Miles Davis’ *Bitches Brew* represent the omnivorous and innovative music stifled by the neoconservatives.
 20. Pierrepont, Alexandre. *Le Champ Jazzistique*. Marseille: Parenthèses, 2002. 184 p.
Formally experimental history of jazz in which a historical narrative is interrupted by catalogs of artists, record labels, musicians’ collectives, and other lists of names, clusters of quotations from musicians and philosophers, and meditations inspired by particular albums, mostly in the avant-garde/free jazz continuum, including David S. Ware’s *Earthquation*, Bill Dixon’s *Intents and Purposes*, William Parker’s *Anast in Crisis Mouth Full of Fresh Cut Flowers*, and others. In French.
 21. Porter, Eric. “*Out of the Blue*”: *Black Creative Musicians and the Challenge of Jazz, 1940–1995*. Ph.D. dissertation. Ann Arbor: U of MI, 1997. x, 333 p.
Argues that jazz musicians have been unacknowledged as critical theorists of the music via a series of examples. The fourth chapter, on the Black Arts movement, looks at intellectual exchanges between writers and musicians, particularly Amiri Baraka and Archie Shepp, and the roles of collectives including the AACM, UGMAA, CBA, and BAG, while his fifth examines Marion Brown (640), Leo Smith (1288), and Anthony Braxton’s (1129) self-published books as interventions into critical discourse on their work and as part of their creative practice, including interpreting their albums *Afternoon of a Georgia Faun*, *Geechee Recollections*, and *Sweet Earth Flying* (Brown), *Creative Music-1*, *Reflectativity*, *Ahkreationvention*, and *Divine Love* (Smith), and *Creative Orchestra Music 1976* (Braxton) in light of their contemporaneous writing.
 22. Porter, Eric. *What is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*. Berkeley: U of CA P, 2002. xxi, 440 p.
Revision of 21, retaining the same organization, focus, and examples, with the most significant additions in the concluding chapter on Wynton Marsalis.
 23. Roth, Alan, dir. *Inside Out in the Open: An Expressionist Journey into the Music Known as Free Jazz*. DVD video. 60 min. New York: ESP-Disk, 2008
Documentary combining excerpts from interviews with Marion Brown, Baikida Carroll, Daniel Carter, Burton Greene, Susie Ibarra, Joseph Jarman, William Parker, Roswell Rudd, Matthew Shipp, Alan Silva, and John Tchicai with performance footage from the 1997 and 1998 Vision Festivals and other shows by the interview subjects in ensembles with Peter Brötzmann, Thomas Borgmann, Denis Charles, Roy Campbell Jr., Assif Tsahar, Rashied Bakr, and others.

24. Sportis, Yves. *Free Jazz*. Paris: Editions de l'Instant, 1990. 121 p.
Short, generously illustrated French introduction, consisting half of a narrative placing the music in the context of bebop, African-American politics, and New York City, and tracing its development from Mingus, Coltrane, and Coleman through Ayler, Shepp, Sanders, the AACM, and BAG to the present, and half of a selected discography, bibliography, and videography.
25. Surgal, Tom, dir. *Fire Music: A History of the Free Jazz Revolution*. Video. New York: Submarine Films, forthcoming.
Combining archival and new performance and interview footage. A crowdfunding campaign was completed in 2015 but completion has been delayed, with 15 minutes of a rough cut released to backers in Sept. 2017.
26. Toop, David. *Ocean of Sound: Aether Talk, Ambient Sound, and Imaginary Worlds*. London: Serpent's Tail, 1995. 256 p.
Impressionistic and peripatetic exploration of the ambient, atmospheric, exotic, and immersive in music. Includes a chapter on Sun Ra and shorter appearances by AMM, Don Cherry, Ornette Coleman, Alice Coltrane, Lennie Tristano, and Wadada Leo Smith, among many other non-free jazz artists.
27. Toop, David. *Into the Maelstrom: Music, Improvisation and the Dream of Freedom, Before 1970*. New York: Bloomsbury, 2016. 330 p.
Quirky personal account of some of the musical streams which arrived at free improvisation in the mid-20th century and crossed to generate current scenes. As a second-generation British free player himself, Toop features his countrymen AMM, Evan Parker, Derek Bailey, John Stevens, Steve Beresford, John Butcher, and Joe Harriott, but Lennie Tristano, Sun Ra, Jimmy Giuffre, Ornette Coleman, Eric Dolphy, Albert Ayler, Paul Bley, Don Ellis, the NYAQ, AACM, MEV, Dada, Fluxus, Yoko Ono, Edgard Varèse's 1957 experiments with jazz musicians, Pauline Oliveros, Group Ongaku, Jean Dubuffet, and many others weave through this multidirectional narrative.
28. Vandermark, Ken. "Free Jazz, Genre and Style." In *Arcana VIII: Musicians on Music*. ed. John Zorn. New York: Hip's Road, 2017. 323–338.
The Art Ensemble of Chicago's 1970 album *Les Stances a Sophie*, which includes material stretching from R&B to free improvisation to adaptations of Monteverdi, is discussed as representing a second generation of free jazz. The first is from Ornette Coleman's New York debut to John Coltrane's death, while the second was no longer centered in New York, defined by Coleman's break with song form, or dominated by Coltrane's example, but instead included the eclecticism and experimentalism of the AACM, SME, ICP, etc. This lasted through the 1970s, before the rise of Neo-conservatism (Marsalis/Crouch/Burns) and postmodernism (John Zorn).
29. Wilson, Peter Niklas. "Klänge Wie Ein Maschinengewehr: Free Jazz—Vom Skandalon Zum Historischen Stil." *Neue Zeitschrift Für Musik* . 161:3 (2000). 42–49.
Starts with the "scandal" of Ornette Coleman's Atlantic recordings, quoting classic negative reviews, then traces free jazz's development into a "historical style" through convergences with avant-garde composition such as Penderecki's "Actions," written for the Globe Unity Orchestra, Bernd Alois Zimmerman's collaboration with Manfred Schoof, improviser-friendly work by Earle Brown, and the emergence of groups

such as AMM and MEV, and performers including Anthony Braxton, Evan Parker, Alexander von Schlippenbach, and Peter Kowald, whose work was post-free jazz. He also briefly acknowledges that free jazz works such as *Ascension* have become objects of re-creation. In German.

30. Wolbert, Klaus, ed. *That's Jazz, Der Sound Des 20. Jahrhunderts: Eine Ausstellung Der Stadt Darmstadt*. Darmstadt: Die Stadt, 1988. xv, 720 p.

Ekkehard Jost represents free jazz in this large illustrated German-language jazz history survey, writing both an article on US free jazz in the general section and one on the European jazz “emancipation.” Free jazz is also a significant presence in the sections on British jazz and “world music,” and the Downtown group of John Zorn, Bill Laswell, et al, appear under “fusion.”

Bibliographies

31. Gray, John. *Fire Music: A Bibliography of the New Jazz, 1959–1990*. New York: Greenwood P, 1991. xviii, 515 p.

Over 7000 listings, with a foreword by Val Wilmer, an introduction by Gray, a chronology connecting free jazz to world events, and indexes by artist, author, and topic. There are sections for general works, nations and regions, collectives, and the loft scene, then the majority is entries for individual artists.

32. Jazzinstitut Darmstadt. *Jazz Index*. Database. www.jazzinstitut.de/jazz-index/

The Jazzinsitut has one of the world’s largest and most thorough collections of publications on jazz. As of 2014 it was 60% indexed. While their database is not on the Internet, they will provide search results on request via email at no charge.

Discographies

33. Rød, Johannes. *Free Jazz and Improvisation on Vinyl 1965–1985: A Guide to 60 Independent Labels*. Oslo: Rune Grammofon, 2014. 109 p.

Checklists with catalog number, artist, title, and year of release for the relevant titles on each label, with label histories ranging from one paragraph to two pages and color plates of selected cover images. There is an epilogue on important albums not on the 60 listed labels, a forward by Mats Gustafsson on record collecting, and a concluding conversation between Rob Young and Rune Kristoffersen on larger trends in DIY jazz recording.

Interviews

34. Belhomme, Guillaume, et al. *Le Son du Grisli 12: 10 Years a Grisli*. 2015. n.p.

Special anniversary issue, including interviews with Ab Baars, Jacques Demierre, Axel Dörner, Peter Evans, Mats Gustafsson, Gunter Hampel, Fritz Hauser, Joëlle Léandre, Joe McPhee, Larry Ochs, Barre Phillips, Alexander von Schlippenbach, Ken Vandermark, Nate Wooley, and others, as well as an essay by Evan Parker on

machines, notation, and improvisation (also at www.efi.group.shef.ac.uk/fulltext/demotu.html). In French, English, and German. Download only.

35. Broecking, Christian. *Respekt! Die Geschichte der Fire Music*. Berlin: Verberecher, 2011. 475 p.

Compilation of interviews conducted for various magazines between 1994 and 2007 in three sections, each with an introductory essay. The first, “The Deconstruction of the Black Aesthetic,” concentrates on the innovations of the 1960s, including talks with Bill Dixon, Ornette Coleman, Archie Shepp, Roswell Rudd, Sam Rivers, William Parker, and others. The second, “After Slavery: Black Thought, White Strategy,” includes vocalists, poets, and critics: Amiri Baraka, Stanley Crouch, and Jayne Cortez among them. Finally, “Every Sound a Rescue Station,” has artists from the 1970s to the present: Marshall Allen, Fred Anderson, Billy Bang, Leroy Jenkins, George Lewis, Nicole Mitchell, Roscoe Mitchell, Butch Morris, David Murray, Dewey Redman, Sirone, Wadada Leo Smith, Tyshawn Sorey, and David S. Ware. Interviews average ten pages in length. All are in German.

36. Crane, Jason. *The Jazz Session*. Podcast. 2007–present. <http://thejazzsession.com>

Over 400 interviews with jazz musicians, usually progressive to avant-garde, including Barry Altschul, Ray Anderson, Peter Apfelbaum, Tim Berne, Anthony Brown, Taylor Ho Bynum, Marco Cappelli, Gerald Cleaver, Nels Cline, Cooper-Moore, Marilyn Crispell, Andrew Cyrille, and many more. Length ranges from 15 to 90 minutes but most are between 40 and 60.

37. Cymerman, Jeremiah. *The 5049 Podcast*. Podcast. 2013–present. www.5049records.com/podcast/

Weekly interviews, mostly with musicians, mostly around the current Brooklyn scene and John Zorn’s venue, the Stone. Episodes are usually between 60 and 90 minutes and often focus on subjects’ experiences growing up and their emotional lives. Recent guests include Dave Douglas, Carl Testa, Tyshawn Sorey, and Fay Victor.

38. Douglas, Dave. *A Noise from the Deep: The Greenleaf Music Podcast*. 2013–present. www.greenleafmusic.com/podcasts/

Conversations with musicians, often colleagues of Douglas’, usually with recorded musical examples, sometimes co-hosted by Michael Bates. Early episodes were close to 30 minutes and included multiple segments; more recent ones are longer with single in-depth interviews. Guests have included John Zorn, Henry Threadgill, Steve Swallow and Carla Bley, Mark Dresser, and many others.

39. Fewell, Garrison. *Outside Music, Inside Voices: Dialogues on Improvisation and the Spirit of Creative Music*. Sommerville, MA: Saturn UP, 2014. 329 p.

Fewell interviews musicians on spirituality and creativity, with some biographical material and digressions. His own practice of Soka Gakki International Buddhism, which is shared by some of his subjects, is a frequent theme, as is his battle with cancer. His interviewees include Ahmed Abdullah, Han Bennink, Dave Burrell, Roy Campbell Jr., Baikida Carroll, Marilyn Crispell, Steve Dalachinsky, Liberty Ellman, Milford Graves, Henry Grimes, Rosemarie Hertlein, Oliver Lake, Joëlle Léandre, Sabir Mateen, Joe McPhee, Myra Melford, Nicole Mitchell, William Parker, Irène Schweizer, Matthew Shipp, Wadada Leo Smith, Steve Swell, John Tchicai, and Henry Threadgill. Carroll, Dalachinsky, Grimes, and Swell also contribute poems.

40. Lock, Graham. *Chasing the Vibration: Meetings with Creative Musicians*. Devon, UK: Stride, 1994. 192 p.
- A collection of feature interviews, most conducted for *The Wire* in the late 1980s–early 1990s, including Marilyn Crispell, John Gilmore, Jimmy Giuffre, Steve Lacy, Chris McGregor, Sunny Murray, Evan Parker, Sun Ra, and Cecil Taylor.
41. Mandel, Howard. *Jazz Beyond Jazz: Miles, Ornette, Cecil*. New York: Routledge, 2007. 292 p.
- Compiles decades of interviews into portraits of the three subjects. Mandel first meets Coleman in 1978, rehearsing the first edition of *Prime Time*, then they reunite to promote almost every subsequent album up to his final *Sound Grammar*, also speaking to his collaborators including Charlie Haden, Don Cherry, Dewey Redman, Bern Nix, Jamaaladeen Tacuma, and others. Mandel interviewed Taylor in 1984 and 1994 and, in 2000, had dinner with him and his sidemen Dominic Duval and Jackson Krall.
42. Miessgang, Thomas. *Semantics: Neue Musik Im Gespräch*. Hofheim: Wolke, 1991. 220 p.
- German-language interview collection including conversations, most around five pages, with Maarten Altena, Derek Bailey, Steve Beresford, Peter Brötzmann, Lol Coxhill, Bill Dixon, Fred Frith, Steve Lacy, Arto Lindsay, Cecil Taylor, and John Zorn.
43. Parker, William. *Conversations II: Dialogues and Monologues*. Book with CD. Paris: Rogue Art, 2015. xxxiii, 503 p.
- Long informal talks with Marshall Allen, Muhammad Ali, Tim Berne, Nathan Breedlove, Rob Brown, Andrew Cyrille, On Davis, Mark Dresser, Douglas Ewart, Mark Helias, Kidd Jordan, Kalaparusha, Jackson Krall, Giuseppi Logan, Jemeel Moondoc, Roswell Rudd, and Wadada Leo Smith, while Daniel Carter, Bill Cole, Jerome Cooper, Ernest Dawkins, Henry Grimes, William Hooker, Sabir Mateen, Lawrence “Butch” Morris, Steve Swell, and David S. Ware contribute texts ranging from poetry to memoir. Portfolios of musician photographs by Jacques Bisceglia and paintings by Jeff Schlanger are included, as is a CD of interview excerpts alternating with duo improvisations by Jordan and Parker.
44. Peterson, Lloyd. *Music and the Creative Spirit: Innovators in Jazz, Improvisation, and the Avant-Garde*. Lanham, MD: Scarecrow, 2006. xvii, 333 p.
- Conversations with Fred Anderson, Derek Bailey, Joey Baron, Tim Berne, Peter Brötzmann, Marilyn Crispell, Dave Douglas, Hamid Drake, Mats Gustafsson, Barry Guy, Susie Ibarra, Steve Lacy, George Lewis, Myra Melford, David Murray, Paal Nilssen-Love, Evan Parker, William Parker, Wadada Leo Smith, Ken Vandermark, David S. Ware, and others, including a roundtable with members of the Brötzmann Tentet. They average ten pages and most are based on a consistent set of questions on creativity, improvisation, and spirituality.
45. Philip, Radhika. *Being Here: Conversations on Creating Music*. New York: Radhio.org, 2013. xvi, 461 p.
- In-depth original interviews with progressive jazz musicians on their artistic process. Subjects most associated with free jazz and free improvisation include Dave Douglas, Bill Frisell, Vijay Iyer, Lawrence “Butch” Morris, William Parker, Henry Threadgill, and Kenny Wolleson.

46. Ratliff, Ben. *The Jazz Ear: Conversations Over Music*. New York: Henry Holt, 2008. xvii, 235 p.
For a *New York Times* series, Ratliff inverted the “Blindfold Test” form, asking musicians to play him recordings of their choice and discuss them. Ornette Coleman chose cantor Josef Rosenblatt and Charlie Parker, then digressed, allowing Ratliff to DJ.
47. Rusch, Bob. *Jazz Talk: The Cadence Interviews*. Secaucus, NJ: Lyle Stuart, 1984. 190 p.
This selection of interviews from *Cadence* magazine includes long conversations with Cecil Taylor (501) and Sun Ra (451) and an especially extensive one with Bill Dixon. The Ra and Taylor interviews are wide-ranging but their early years and influences are covered best. Dixon, speaking in 1981 for his first interview since 1967, gives a thorough account of the Jazz Composers Guild, his collaborations with Archie Shepp, and his career as a whole.
48. Sidran, Ben. *Talking Jazz: An Oral History*. New York: Da Capo, 1995. 508 p.
Archie Shepp, Don Cherry, Carla Bley, and David Murray represent free jazz in this collection of interviews conducted for NPR in the 1980s. Shepp talks about growing up in Philadelphia, his friendships with Lee Morgan and John Coltrane, and developments in jazz from the 1950s on. Cherry covers his early years in Los Angeles and New York, mentioning Coltrane, Ornette Coleman, Steve Lacy, Scott LaFaro, Sonny Rollins, and Albert Ayler, as well as his own work in Sweden and Morocco. Bley also covers her background then talks primarily about her 1980s work as a composer and bandleader, while Murray focuses on his early influences and the World Saxophone Quartet.
49. Taylor, Arthur. *Notes and Tones: Musician-to-Musician Interviews*. New York: Da Capo, 1993. 300 p.
Bebop drummer Taylor interviews other musicians, eliciting more candid responses than journalists and other outsiders. Free jazz is represented by Ornette Coleman, interviewed in 1969, who discusses his early years in music, working with his son Denardo on drums, the music business, and sexuality, and by Don Cherry, interviewed in 1971. Leon Thomas only briefly mentions his collaborations with Pharoah Sanders, emphasizing his more recent, more mainstream work. Taylor asks many of his other subjects about free music, as well as about rock, drugs, Black nationalism, and other controversial topics in the jazz community.
50. Vuijsje, Bert. *De Nieuwe Jazz*. Baarn: Bosch en Keuning, 1978. 224 p.
Dutch interview collection, with sections dedicated to pioneers (Sonny Rollins, Max Roach, and Charles Mingus), the October Revolution (Cecil Taylor, Archie Shepp, Sun Ra, Milford Graves, Charlie Haden, and Sunny Murray), the heirs of John Coltrane (Pharoah Sanders, McCoy Tyner, Jimmy Lyons, and Sonny Sharrock), the Dutch scene (Willem Breuker, Misha Mengelberg, Han Bennink, and Leo Cuypers), and the “New New Yorkers” (Sam Rivers, Muhal Richard Abrams, Julius Hemphill, and David Murray). Each interview is approximately ten pages.
51. Vuijsje, Bert. *Jazzportretten*. Amsterdam: Van Gennep, 1983. 143 p.
Collection of interviews, in Dutch, including conversations with Maarten Altena, Phillip Wilson, and George Lewis.

52. Wilmer, Valerie. *Jazz People*. Indianapolis: Bobbs-Merrill, 1970. 167 p.
Collection of late 1960s interview-based profiles including Cecil Taylor, Billy Higgins, and Archie Shepp. Each explains aspects of their music and speaks with some anger about the lack of artistic recognition and social progress they have observed over the decade.
53. Wooley, Nate, ed. *Sound American*. 8. [n.d.]. http://soundamerican.org/sa_archive/sa8/index.html
The “What is Jazz?” issue includes conversations between Joe Morris and Ken Vandermark, Fred Frith and Kyle Bruckmann, Evan Parker and Dominic Lash, and Marilyn Crispell and Kris Davis, and attempted answers to the title question from Ab Baars, Tim Berne, John Butcher, Roy Campbell, Jr., Gerald Cleaver, Chris Corsano, Sylvie Courvoisier, Marty Ehrlich, Harris Eisenstadt, Satoko Fujii and Natsuki Tamura, Tomas Fujiwara, Mary Halvorson, Darius Jones, Ingrid Laubrock, Nicole Mitchell, Jeff Parker, Matana Roberts, Ned Rothenberg, Matthew Shipp, Josh Sinton, Ches Smith, and others.

Photography

54. Baker, Stuart. *Black Fire! New Spirits: Images of a Revolution. Radical Jazz in the USA 1960–75*. London: Soul Jazz Records, 2014. 187 p.
The scope of this photo book is defined by jazz’s relationship to the Civil Rights and Black Power movements of the 1950s–1970s, so free jazz artists appear alongside players in many styles. Large black and white and color photos are accompanied by short biographical and musical descriptions. Most of the artists associated with Impulse Records, the AACM, and BAG appear. There are no photo credits.
55. Pinson, K. Heather. *The Jazz Image: Seeing Music through Herman Leonard’s Photography*. Jackson, MS: UP of MS, 2010. xii, 240 p.
Uses Herman Leonard’s photographs to discuss the image of jazz: concepts of the music presented and negotiated visually on stage and on album covers, as well as verbally and musically. Includes dueling chapters on neoclassicism and the avant-garde, with the later featuring Ornette Coleman, Sun Ra, and the AACM.
56. Smith, Bill. *Imagine the Sound No. 5: The Book*. Toronto: Nightwood, 1985. 196 p.
Black and white photographs of musicians and personal and musical anecdotes from the editor of *Coda* magazine. One story features Albert Ayler, his 1966 London performances, and his music’s role in bringing together Smith, Stuart Broomer, and other Toronto free jazz fans. Another revolves around Anthony Braxton, who Smith brought to Toronto several times to perform. Through Braxton Smith meets Leo Smith and Dave Holland and visits the Creative Music Studio.
57. Wild, David. *Jazzpaths: An American Photomemento*. London: Hyphen Press, 2011. 112 p.
A jazz travelogue from 1966–1967, with Wild taking photos as he travels across the US. He documents notable free jazz performances by Archie Shepp (with Roswell Rudd), John Coltrane’s last quintet, the Roscoe Mitchell Quartet that made Lester

Bowie's *Numbers 1 & 2*, and a house show by Philip Wilson, Oliver Lake, and Julius Hemphill.

58. Wilmer, Valerie. *The Face of Black Music*. New York: Da Capo, 1976. 118 p.

Archie Shepp's introduction argues for the unity of Black music, and Wilmer's photographs include New Orleans, blues, pop, and mainstream jazz artists as well as the avant-garde. Those in the last category include Rashied Ali, Denis Charles, Andrew Cyrille, Milford Graves, Billy Higgins, Hakim Jami, Frank Lowe, Dudu Pukwana, the Revolutionary Ensemble, Shepp, Cecil Taylor, Kenneth Terroade, and Ornette Coleman's quartet with Dewey Redman, Charlie Haden, and Ed Blackwell. Comments from musicians accompany some photos; Blackwell's are among the most substantial.

Essay Collections

59. Berendt, Joachim Ernst. *Ein Fenster Aus Jazz: Essays, Portraits, Reflexionen*. Frankfurt am Main: Fischer Taschenbuch Verlag, 1978. 431 p.

This German language collection includes an essay on "Sun Ra and his Black Cosmos," a group of pieces on German jazz and the "Emanzipation" of European improvised music from jazz, with particular attention to Manfred Schoof's *Heartplants*, one on "Jazz and Modern Concert Music," which covers work by Carla Bley, Barry Guy, and other composers associated with free jazz, and a concluding prediction: "What is Going On? Jazz of the Eighties and the End of the Avant-Garde."

60. Corbett, John. *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*. Durham, NC: Duke UP, 1994. xii, 342 p.

Selected popular and academic writing, most previously published, including "Brothers from Another Planet," an Afro-Futurist text linking Lee "Scratch" Perry, Sun Ra, and George Clinton, and "Ex Uno Plura," on Milford Graves and Evan Parker becoming-multiple in performance. There are also profiles of Hal Russell, Ed Wilkerson Jr., Franz Koglmann, Ra, Barry Guy and the London Jazz Composers Orchestra, Fred Anderson, and Von Freeman, and interviews of Ra, Steve Beresford, Evan Parker, Anthony Braxton, Derek Bailey, Peter Brötzmann, Han Bennink, and others.

61. Corbett, John. *Microgroove: Forays into Other Music*. Durham, NC: Duke UP, 2015. xxi, 468 p.

A sequel to 60. Free jazz content includes profiles of Fred Anderson, Anthony Braxton, Milford Graves, Guillermo Gregorio, Mats Gustafsson, Joe Harriott, Steve Lacy, George Lewis, Paul Lovens, Bernie McGann, Roscoe Mitchell, Sun Ra, John Stevens, Ken Vandermark, a road diary of the Brötzmann Tentet, a Deleuzian reading of Georg Gräwe, interviews with Fred Anderson and Von Freeman, Han Bennink, Carla Bley and Steve Swallow, Peter Brötzmann and Evan Parker, Ornette Coleman, Misha Mengelberg, Vandermark with Joe McPhee, and a conversation between Corbett and Gustafsson on record collecting. Most texts are previously published.

62. Rivelli, Pauline and Robert Levin, eds. *The Black Giants*. New York: World Pub, 1970. 126 p.

This selection of articles from *Jazz & Pop* includes Frank Kofsky on John Coltrane, John Carter and Bobby Bradford, and Horace Tapscott, David Hunt on the challenges

- of the new music for the jazz audience, Levin on Sunny Murray, Rivelli on Alice Coltrane, John Szwed on Byard Lancaster, Will Smith on the AACM, Nat Hentoff on Leon Thomas and Archie Shepp, and an unattributed interview of Pharoah Sanders.
63. Tate, Greg. *Flyboy in the Buttermilk: Essays on Contemporary America*. New York: Simon and Schuster, 1992. 285 p.
- Selected cultural criticism, mostly from the *Village Voice*, including short poetic pieces on James “Blood” Ulmer and Cecil Taylor and an interview-based fashion-centered one on Ornette Coleman.
64. Tate, Greg. *Flyboy 2: The Greg Tate Reader*. Durham, NC: Duke UP, 2017. 356 p.
- Collection of cultural criticism, including short pieces on John Coltrane, Lester Bowie, the Black Artists Group, Lawrence “Butch” Morris, Marion Brown, and many non-free jazz topics. The Bowie piece is a memorial, collecting tributes from Morris, Oliver Lake, Henry Threadgill, Don Moye, and others, while the one on Brown consists of short statements from him and his son Djinji.
65. Taylor, Yuval, ed. *The Future of Jazz*. Chicago: A Cappella Books, 2002. ix, 241 p.
- Taylor assigned ten critics to write short essays on aspects of the music’s future then respond to each other’s. Free jazz is a recurring topic, first appearing in the responses to Peter Watrous’ opening essay on “the mainstream,” where K. Leander Williams, Greg Tate, John Szwed, Jim Macnie, Ben Ratliff, and Peter Margasak invoke artists from John Coltrane to Dave Douglas to Ken Vandermark to question what constitutes the mainstream jazz audience or musical common practice. Artists including Henry Threadgill and the Instant Composers Pool appear in the discussions of improvisation and composition and jazz repertory, while several critics invoke free jazz bandleaders including Peter Apfelbaum, James “Blood” Ulmer, and Pharoah Sanders to expand the scope of the fusion chapter. Greg Tate’s essay launches the free jazz chapter, summarizing the music’s roots and celebrating its richness and variety in a list of albums from Albert Ayler’s *Spiritual Unity* to Power Tools’ *Strange Meeting*. He concludes with the wish that this music could percolate further into the mainstream, fantasizing about its potential effects on young virtuosos.
66. Wilson, Peter Niklas. *Hear and Now: Gedanken Zur Improvisierten Musik*. Hofheim: Wolke, 1999. 237 p.
- Includes essays on electronics, notation, education, reductionism, and the voice, as well as interviews and profiles of Derek Bailey, Evan Parker, AMM, Tony Oxley, Alexander von Schlippenbach, Misha Mengelberg, Paul Bley, Joe and Mat Maneri, and Ernst Reijseger. In German.

TOPICAL WORKS

Composition

67. Golinski, Krzysztof. *Invented Languages: Composition for Improvising Musicians*. M.F.A. thesis. Oakland: Mills College, 2012. 65 p.
- Peter Brötzmann’s Tentet, Ken Vandermark’s Territory Band, and various groups led by Fred Lonberg-Holm and Fred Frith are used as examples of organizing large group

improvisation to contextualize Golinski's own work. He also discusses his lessons with Roscoe Mitchell and includes excerpts from Mitchell's scores of "The Maze" and "L.R.G."

68. Hawkins, Alexander. "Between the Lines." *The Wire*. 400 (June 2017). 47–50.
A fast-moving survey arguing that composition, of various sorts, has been essential to "free jazz," citing Anthony Braxton, Cecil Taylor, Henry Threadgill, Nate Wooley, Steve Lehman, Matana Roberts, Roscoe Mitchell, Wadada Leo Smith, and many others, as well as Hawkins' own experiences working with Louis Moholo. He also notes the significant academic careers of Braxton, Mitchell, Smith, and others such as George Lewis and Anthony Davis, and their students' taking similar paths, such as Lehman, Nicole Mitchell, and Tyshawn Sorey.
69. Hellhund, Herbert. "Third Stream: Zum Verhältnis eines Strittigen Begriffs un einer Missverständlichen Sache." In *Jazz Op. 3: Die Heimliche Liebe Des Jazz Zur Europäischen Moderne*. ed. Ingrid Karl. Wien: Löcker, 1986. 37–61.
Argues that the "third stream" idea of jazz/classical hybridity has been misunderstood because it has been too narrowly defined, looking only at music explicitly dubbed "third stream." Casting a wider net, he brings in free jazz artists including Ornette Coleman, Cecil Taylor, and Anthony Braxton, and European free players including Georg Gräwe and Andrea Centazzo.
70. Jost, Ekkehard. "Grenzgänger. Komposition und Improvisation im Niemandsland zwischen Jazz und Neuer Musik." *Veröffentlichen des Instituts für Neue Musik und Musikerziehung, Darmstadt*. Vol. 25. *Musik Zwischen E Und U: Ein Prolog Und Sieben Kongressbeiträge*. ed. Ekkehard Jost. Mainz: Schott, 1984. 54–69.
Jost's survey of the "frontier workers" in the "no man's land" between jazz and new music includes composers Bernd Alois Zimmerman, Hans Joachim Hespos, Mauricio Kagel, Krzysztof Penderecki, and Hans Werner Henze, who all wrote pieces in the late 1960s using European free players Gunter Hampel, Manfred Schoof, Peter Brötzmann, and the Globe Unity Orchestra. He also covers jazz musicians crossing in the other direction: notably members of the AACM and Barry Guy, and concludes with a nod to the free improvisation scenes exemplified by Company and the Feminist Improvising Group as a new generation, less indebted to either category.
71. Jost, Ekkehard. "Typen Jazzmusikalischer Komposition." in *Jazz und Komposition*. ed. Wolfram Knauer. *Darmstädter Beiträge zur Jazzforschung*. 2 (1992). 127–140.
Notes toward a taxonomy of jazz compositions after free jazz, including collective improvisation (with or without planned solos or subgroup sections, such as Coleman's *Free Jazz* and Coltrane's *Ascension*), riff-based pieces, music about music (including homage, parody, and pastiche), Cecil Taylor's use of dictation and letter notation, graphic notation (exemplified by Alexander von Schlippenbach's "Sun"), and Wolfgang Dauner's "New Action Shot," which includes passages of pitches in free rhythm and of rhythms notated without set pitches. In German.
72. Kumpf, Hans. *Postserielle Musik und Free Jazz: Wechselwirkungen und Parallelen: Berichte, Analysen, Werkstattgespräche*. Herrenberg: Musikverlag G.F. Döring, 1976. 186 p.
Surveys numerous intersections of the jazz and classical avant-gardes, from the third stream to free jazz musicians' use of large ensembles, string sections, and

electronics to classical composers' use of walking bass, indeterminacy, and improvisation. Examples of text and graphic notation across genres are also explored. The Globe Unity Orchestra, Anthony Braxton, and Michel Portal are discussed at length. Score excerpts from Misha Mengelberg, Steve Lacy, Alexander von Schlippenbach, and Manfred Schoof are appended.

73. Mandel, Howard. "Chasing Their Muse." *Downbeat*. Apr. 2005. 44–49.
- Matthew Shipp, Vijay Iyer, Ben Allison, and Stefon Harris discuss composition. Iyer first thinks of composing as organizing time, while Shipp considers the psychology of the ensemble members. Both express their debt to Monk. Iyer is the only one to answer a question about John Cage and conceptualism, arguing that the "classical" tradition has been influenced by jazz and improvised music at the same time that improvisers were looking at Cage et al. Shipp stresses the economic aspects of composition: writing for airplay, writing music for publication, the influence of the *Real Book*, etc.
74. Noglik, Bert. "Improvisierte Musik in der Folge des Free Jazz: Kontinuum - Beliebigkeit - Stilpluralismus." *Darmstädter Jazzforum* 89. ed. Ekkehard Jost. *Beiträge zur Jazzforschung eine Veröffentlichung des Jazz-Instituts Darmstadt*. Hofheim: Wolke, 1990. 14–22.
- Surveys free jazz musicians working in hybrid forms, such as Barry Guy, Radu Malfatti, and Franz Koglmann, and the emergence of Downtown non-jazz improvisers such as Elliot Sharp and David Moss, and sees improvised music after free jazz as increasingly pluralistic.
75. Peterson, Daniel Thomas. *A Chronology of Recorded Long-Form Compositions in Jazz*. M.A. thesis. Newark: Rutgers, the State U of NJ, 2015. iv. 530 p. <https://rucore.libraries.rutgers.edu/rutgers-lib/47687/>
- A survey of extended composition, from Duke Ellington's suites to Cecil Taylor and Henry Threadgill, touching briefly on works including Charlie Haden's *Liberation Music Orchestra* and Wadada Leo Smith's *Ten Freedom Summers*, augmented with substantial interviews with Marty Ehrlich on performing with Anthony Braxton, John Carter, Julius Hemphill, and Muhal Richard Abrams, and with Bobby Zankel on his piece "Spirit Breaks to Freedom."
76. Sauer, Theresa. *Notations 21*. New York: Mark Batty, 2009. 318 p.
- Coffee table book of graphic score samples and other examples of unusual notation with contributions from several artists associated with free jazz: Ellen Burr, Bruce Friedman, Guillermo Gregorio, Barry Guy, Rajesh Mehta, Jon Raskin, and John Tchicai. Each except Tchicai's includes a short explanatory text.
77. Steckler, Matthew. *The Play Space in Embodied Composition: The Study of Social Process in the Creation of Music for Improvisers*. Ph.D. dissertation. New York: NYU, 2013. 455 p.
- A composition project informed by philosophy, in which Steckler writes a piece for the ensemble Dead Cat Bounce, describes the conditions of its composition, rehearsal, and performance, and interviews the members of the group, including Michael Bates and Charlie Kohlhase, as well as composer/performers Wadada Leo Smith and Mark Taylor. In the composition and research, he balances collaboration and improvisation with authorial control.

78. Wagner, Christophe. "Heimliche Liebe? Über die Beziehungen Zwischen Freiem Jazz und Neuer Musik." *Neue Zeitschrift für Musik*. 154:5 (Sept. 1993). 14–19.
- Improvisers including Derek Bailey, Borah Bergman, John Butcher, Lol Coxhill, Gerry Hemingway, Joëlle Léandre, Larry Ochs, and Ned Rothenberg describe their relationships with contemporary composed music. In German.

Business and Economics

79. Attali, Jacques. *Noise: The Political Economy of Music*. Minneapolis: U of MN P, 1985.
- Postmodernist post-Marxist study of music as an object of exchange, arguing that, because music is a time-based art with roots in ritual, its social and economic organization anticipates broad systemic changes. Free jazz appears in his last chapter, where he discusses the Jazz Composers Guild and other collectives as a failed attempt to establish a new mode of musical production outside of the industry and its paradigms, connected to African-American liberation movements. Clifford Thornton, Archie Shepp, and Malcolm X are quoted from published sources.
80. Bakriges, Christopher G. "Cultural Displacement, Cultural Creation: African-American Jazz Musicians in Europe from Bechet to Braxton." in *Cross the Water Blues: African American Music in Europe*. ed. Neil A. Wynn, Jackson, MS: UP of MS, 2007. 250–265.
- Based on 3, argues that musicians who transgress the "jazz" genre, such as Cecil Taylor and the members of the AACM, have found important support in Europe, becoming transnational artists. He lists European creative music labels and chronicles Taylor's releases, showing the increased significance of Europe for the American jazz avant-garde.
81. Bakriges, Christopher G. "Musical Transculturation: From African American Avant-Garde Jazz to European Creative Improvisation, 1962–1981." in *Jazz Planet*. ed. E. Taylor Atkins. Jackson: UP of MS, 2003. 99–114.
- Revised section from 3. Because of neglect from the American jazz establishment, many free jazz artists, while continuing to live in the US, recorded for European labels and earned most of their income performing in Europe. Bakriges describes this as a type of diaspora and attempts to catalog its effects on European and American musicians.
82. Barzel, Tamar. "Subsidy, Advocacy, Theory: Experimental Music in the Academy, in New York City, and Beyond." in *People Get Ready: The Future of Jazz is Now!* eds. Ajay Heble and Rob Wallace. Durham, NC: Duke UP, 2013. 153–165.
- Responding to Marc Ribot's efforts to save the club Tonic from closing and to secure a subsidized venue for creative music (2286), she explores the rhetoric of his manifesto and of the Guelph University program on Improvisation, Community, and Social Practice, arguing that they present creative music as driving social understanding or economic growth, rather than inherently valuable. She also considers the role of scholars, grants, and Jazz at Lincoln Center in shaping discourse and allocating cultural and financial capital.
83. Brackett, John. "Subsidizing the Experimental Muse: Rereading Ribot." in *People Get Ready: The Future of Jazz is Now!* eds. Ajay Heble and Rob Wallace. Durham, NC: Duke UP, 2013. 166–174.

- Revisiting Marc Ribot's attempts to organize musicians and lobby for a subsidized venue after Tonic closed in 2007 (2286), Brackett claims he and other musicians are failing to adequately exploit new paradigms, including traveling farther to perform and selling online downloads and live streams.
84. Corbett, John. "Notes on Creative Music and Collective Action." *Nka Journal of Contemporary African Art*. 34 (Spring 2014). 48–51.
- The AACM and Sun Ra's Arkestra are considered as new types of organizations, drawing on the historical forms of the working band, pickup band, and musicians' union.
85. Ertug, Gokhan. *The Costs and Moderators of Affiliation-Based Status Transfer*. Ph.D. dissertation. Fontainebleau: INSEAD, 2008. 100 p.
- Quantitative business study of the benefits of connections between moderate and high-status members of a community. Examples are Formula One auto racing and free jazz. Over 3300 CDs released since 1989 were analyzed, with 155 musicians studied and coded as leader, so—co-leader, or sideman, with status also determined by how frequently reviews appeared in *The Wire*, *Cadence*, *Coda*, and *Signal to Noise*. Qualitative judgments were checked by interviews with prominent unnamed critics and musicians.
86. Johnston, Peter David. "Creativity, Labour, and the Politics of Profit in the Improvised Music Field." *Critical Studies in Improvisation*. 9:1 (2013). n.p. www.criticalimprov.com/article/view/1823/2973
- Based on his dissertation fieldwork with London free improvisers (1621), this essay disputes the progressive, utopian, and resistant claims made for improvisation by Ajay Heble and others, pointing out its compatibility with capitalism's ever-growing need for content and neoliberal management theory's embrace of agility and contingency, and that much of what is valorized about improvisation in theory contributes to improvised music's economic and cultural marginalization.
87. Müller, Markus. "There is No Place Like Home: Improvisation und ihre Dokumentation auf Tonträgern." *Neue Zeitschrift für Musik*. 160:4 (July/Aug. 1999). 29–32.
- A quick survey of the role of record labels in the history of free jazz and free improvisation, particularly ESP-Disk, Milford Graves and Don Pullen's SRP, FMP, ECM, and Leo, claiming that records not only document the music but help shape it by disseminating ideas about performance and creating networks. In German.
88. Shoemaker, Bill. "What's New? The PoD Roundtable." *Point of Departure*. 11 (May 2007). n.p. www.pointofdeparture.org/archives/PoD-11/PoD11WhatsNew.html
- Lewis Barnes, Joe Morris, and others exchange emails on the state of institutional support for jazz. Morris criticizes the complexity of funding systems rather than their modest size, calling for direct travel grants to artists, as several European countries provide, and praises the dedication of DIY artists and presenters, while noting their marginality.
89. Shoemaker, Bill. "What's New? The PoD Roundtable." *Point of Departure*. 20 (Dec. 2008). n.p. <http://pointofdeparture.org/archives/PoD-20/PoD20WhatsNew.html>
- Ellery Eskelin and Steve Swell, representing New York, and Mike Reed and Ken Vandermark, of Chicago, exchange emails on their experiences as bandleaders and

concert presenters. Eskelin also discusses Baltimore, and he and Vandermark comment on touring in Europe, all framed by the question of the economic situation of the music and the potential consequences of the 2008 financial crash.

90. Shoemaker, Bill. "What's New? The PoD Roundtable." *Point of Departure*. 21 (Feb. 2009). n.p. <http://pointofdeparture.org/archives/PoD-21/PoD21WhatsNew.html>

Jen Baker, Jon Raskin (of ROVA), and Reuben Radding discuss how they earn a living outside of music and their vision of the economic and social role of creative music. Baker also contrasts levels of alienation and burnout among classical and experimental musicians.

91. Wilson, Peter Niklas. "Von der Sozialen Irrelevanz Improvisierter Musik." in *Jazz und Gesellschaft*. ed. Wolfram Knauer. *Darmstädter Beiträge zur Jazzforschung* 7. Wolke, Hofheim 2002: 269–280.

The title of this informal talk is used ironically, Wilson arguing that the lack of institutional support for improvised music such as that of Theo Jörgensmann, Derek Bailey, and AMM compels its makers and listeners to be more intensely social, to create and sustain networks and scenes on their own. In German.

Gender and Sexuality

92. Gill, John. "Miles in the Sky: Dismantling the Glass Closet in Jazz." in *Jazz Debates/Jazzdebatten*. ed. Wolfram Knauer. *Darmstädter Beiträge zur Jazzforschung*. 13 (2014). 149–161.

Updates 93, revealing much of the background to it, including new details regarding his discussion of Sun Ra and Cecil Taylor.

93. Gill, John. *Queer Noises: Male and Female Homosexuality in Twentieth-Century Music*. Minneapolis: U of MN P, 1995. 184 p.

The chapter "Miles in the Sky" discusses Sun Ra and Cecil Taylor's homosexuality, particularly the ways in which each was "out" and, more so, how the music press handled this aspect of their identities, from widespread denial that Ra's flamboyant presence had any connection to earthly sexuality to Stanley Crouch's pejorative linking of Taylor's sexual and musical nonconformity.

94. Léandre, Joëlle, Maggie Nichols, and Irène Schweizer. "Epiphanies." *The Wire*. 393 (Nov. 2016). 104–105.

The members of Les Diaboliques remember the formation of the group. Their anecdotes involve John Stevens, Keith Tippett, and the Feminist Improvising Group.

95. Oliveros, Pauline. "Harmonic Anatomy: Women in Improvisation." in *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. eds. Daniel Fischlin and Ajay Heble. Middletown, CT: Wesleyan UP, 2004. 50–70.

Beginning with her own experiences discovering improvisation alone, Oliveros discusses gendered assumptions, then introduces notable women improvisers she has worked with, including Dana Reason, Susie Ibarra, India Cooke, and others. The remainder of the essay alternates their voices with Oliveros'.

96. Reason, Dana [as Dana L. Reason Myers]. *The Myth of Absence: Representation, Reception, and the Music of Experimental Women Improvisors*. Ph.D. dissertation. San Diego: U of CA, 2002. xii, 202 p. <http://jazzstudiesonline.org/resource/myth-absence-representation-reception-and-music-experimental-women-improvisors>
- The under-representation of women in experimental music is confronted from several directions: media critique, quantitative analysis of women on the programs of major festivals, interviews of performers including Joëlle Léandre, Ikue Mori, Irène Schweizer, Miya Masaoka, Susie Ibarra, Amina Claudine Myers, Mariyln Crispell, and others, and biographies of Myers, Crispell, Ibarra, Masaoka, Léandre, Maggie Nichols, and Pauline Oliveros. The text begins with a literature review and ends with more general philosophical and theoretical reflections on improvised and experimental music, drawing on Reason's own experience as a performer.
97. Rin, Renate Da, and William Parker, eds. *Giving Birth to Sound: Women in Creative Music*. Köln, Germany: Buddy's Knife Jazzedition, 2015. 299 p.
- Responses to a questionnaire by artists including Lotte Anker, Renée Baker, Karen Borca, Marilyn Crispell, Kali Z. Fasteau, Alexandra Grimal, Rosi Hertlein, Terry Jenroue, Ingrid Laubrock, Joëlle Léandre, Nicole Mitchell, Maggie Nichols, Angelika Niescier, Stephanie Richards, Jen Shyu, Ijeoma Thomas, and Fay Victor, plus a foreword by Amini Claudine Myers and a collage of unattributed comments on the maternal/essentialist connotations of the title.
98. Schlicht, Ursel. "Jazzinstrumentalistinnen - Individualistinnen in Einer Marginalisierten Musik. Handlungsstrategien zur Gestaltung und Bewältigung ihres Professionellen Alltags." in *Frauentöne—Beiträge zu einer ungeschriebenen Musikgeschichte*. eds. Alenka Barber-Kersovan, Annetee Kreuziger-Herr, and Melanie Unsel. Karben: Coda, 2000. 217–241.
- Schlicht talks to female jazz musicians about gender and their careers, including Diedre Murray, Geri Allen, Karen Borca, and Myra Melford. Text in German, most interview excerpts in English.
99. Schlicht, Ursel. "Wege zur Professionellen Jazzmusikerin. Die Bedeutung von Musikalischer Ausbildung, Vorbildern, und Unterstützung für die Professionelle Entwicklung am Beispiel von Sechs Jazzmusikerinnen." in *Frauen-Körper-Kunst*, Band III, eds. Sybille Gienger, Martina Peter-Bolaender. Frankfurt: Furore, 2001. 138–155.
- Interview subjects include Karen Borca, Diedre Murray, Geri Allen, and Connie Crothers, among others. Each speaks briefly on how they became working creative musicians. Interviews in English, body text in German.
100. Smith, Julie Dawn. *Diva-Dogs: Sounding Women Improvising*. Ph.D. dissertation. Vancouver: U of British Columbia, 2001. vii, 227 p. <https://open.library.ubc.ca/cIRcle/collections/ubctheses/831/items/1.0076916>
- Original interviews with Lindsay Cooper, Joëlle Léandre, Maggie Nichols, and Irène Schweizer are the core of this study. Chapters on Les Diaboliques and the Feminist Improvising Group have been revised and published separately (101, 102). Additional chapters include substantial discussion of feminist, psychoanalytic, and queer theory, and longer interview extracts.

101. Smith, Julie Dawn. "Perverse Hysterics: The Noisy *Cri* of Les Diaboliques." in *Big Ears: Listening for Gender in Jazz Studies*. eds. Nichole T. Rustin and Sherrie Tucker. Durham, NC: Duke UP, 2008. 180–209.

Describes the formation of Les Diaboliques by Maggie Nichols, Irene Schweizer, and Joëlle Léandre and their onstage play with images of the madwoman and the hysteric as they use speech and theatrics in free improvisation. Draws on published sources and original interviews with the members.

102. Smith, Julie Dawn. "Playing Like a Girl: The Queer Laughter of the Feminist Improvising Group." in *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. eds. Daniel Fischlin and Ajay Heble Middletown, CT: Wesleyan U P, 2004. 224–243. Also in *The Improvisation Studies Reader: Spontaneous Acts*. eds. Rebecca Caines and Ajay Heble. New York: Routledge, 2015. 261–277.

Describes the formation of the FIG, their social critique through humor and theatrics on stage, and the challenge their performance practices and organizational structure presented to gendered ideas of musicianship and authority. Draws on original interviews with Lindsay Cooper, Maggie Nichols, Irène Schweizer, and Eugene Chadbourne.

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103. Bakriges, Christopher G. "African-American Avant-Gardism and New Jazz Criticism." *Jazz Research Proceedings Yearbook 2004*. Manhattan, KS: IAJE, 2004. 31–38.

This article drawn from 554 sorts critical readings of free jazz into three categories: the music seen as nihilism: the intentional destruction of the values of jazz, as secessionism: an abandonment of those values, or as Black revolutionary nationalism. Bakriges quotes critics and musicians exemplifying these categories and concludes these readings represent the difficulty of conceiving of Black music as avant-garde.

104. Brown, Lee B. "Postmodernist Jazz Theory: Afrocentrism, Old and New." *The Journal of Aesthetics and Art Criticism*. 57:2. *Aesthetics and Popular Culture*. (Spring 1999). 235–246.

A critique of the new jazz studies, represented by Krin Gabbard's edited books *Jazz Among the Discourses* and *Representing Jazz*, arguing that it relies on the racial essentialism of Amiri Baraka and other Black Arts/Afrocentric writers. Free jazz provides the clearest example of this theoretical problem, because it is seen as liberation rather than transgression. Brown argues that Albert Ayler's music is not meaningful as a reassertion of a repressed Blackness, as Baraka has claimed, but only as a violation of rules of harmony, saxophone technique, etc.

105. Gennari, John. *Blowin' Hot and Cool: Jazz and its Critics*. Chicago: U of Chicago P, 2006. 480 p.

A critical history of US jazz criticism, including a chapter on the role of the Newport Jazz Festival and Lenox School of Jazz in defining jazz's history, canon, and avant-garde, including Jimmy Giuffre and Ornette Coleman, and one on the critical reaction to the intersection of musicians' political engagement (from Sonny Rollins' *Freedom Suite* on) and the emergence of free jazz, looking in particular at the writing of Frank Kofsky, Amiri Baraka, and Ralph J. Gleason.