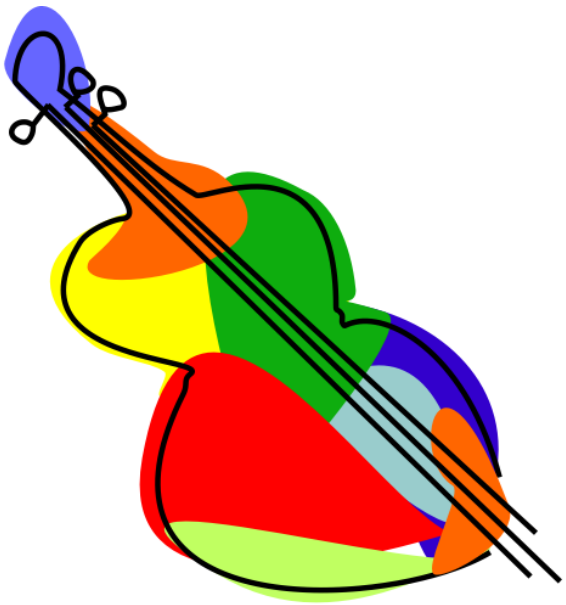
II Encontro Ibero-Americano de Jovens Musicólogos

II Encuentro Iberoamericano de Jóvenes Musicólogos

Actas



Casa da Música - Porto

26 e 27 de Fevereiro de 2014

MARCO BRESCIA
ROSANA MARRECO BRESCIA
(EDITORES)

II ENCONTRO IBERO-AMERICANO DE JOVENS MUSICÓLOGOS
II ENCUENTRO IBEROAMERICANO DE JÓVENES MUSICÓLOGOS

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APRESENTAÇÃO

Nos dias 26 e 27 de Fevereiro de 2014 decorreu o *II Encontro Ibero-americano de Jovens Musicólogos*, enquadrado numa moldura de excepção: a Casa da Música do Porto, morada-crisol de todas as músicas e símbolo maior da pujança e contemporaneidade que faz efervescer a invicta cidade. É precisamente a multiplicidade de acepções do vivenciar e pensar o fenómeno musical que as presentes actas recolhem nos mais de 80 contributos que as compõem, fruto do trabalho de jovens musicólogos de todas as idades e níveis de formação, jovens no espírito e na vontade de construir algo novo sobre antigas sedimentações, aglutinados em torno a um escopo comum: compartilhar as suas inquietações, buscas e reflexões, enriquecendo-se proficuamente de experiências recíprocas que nutrem o inesgotável manancial do conhecimento.

Nesta mesma perspectiva nasceu no ano 2011 o Grupo Musicologia Criativa, formado por jovens musicólogos vinculados à Universidade Nova de Lisboa, que se congregaram com o intuito de abrir – inicialmente aos jovens musicólogos portugueses – novos espaços de discussão e partilha dos seus trabalhos e aspirações. A ideia, por certo modesta e circunscrita, cresceu, ultrapassou fronteiras, ganhou mundo e cristalizou-se no *I Encontro Ibero-americano de Jovens Musicólogos*, realizado em Fevereiro de 2012, quando 136 jovens investigadores abarrotaram os opulentos salões oitocentistas do Palácio Foz de Lisboa, para além das salas de concerto e conferências do Museu da Música e da Casa da América Latina, respectivamente. A presente edição do encontro mostrou-se igualmente vivaz e, à ocasião, 128 investigadores, alguns independentes, outros provenientes de 59 universidades e/ou conservatórios de 15 países, trouxeram uma renovada sinergia às modernissimas salas concebidas por Koolhaas na Boavista portuense.

Junto a eles quatro investigadores e professores já consagrados mas de incombustível jovialidade partilharam, na qualidade de keynote speakers, as suas reflexões e experiência aos mais jovens, os que, unanimemente, animaram a seguir cada qual o seu caminho com coragem e ímpeto, não se deixando abater e nem desanimar diante de estéreis calcificações, mas, ao contrário, ousando sempre novos amálgamas e geometrias insuspeitas. À Victoria Eli Rodríguez (Universidade Complutense de Madrid), Marcelo Campos Hazan (Universidade da Carolina do Sul), Paula Gomes Ribeiro (Universidade Nova de Lisboa), Luca Chiantore (Escola Superior de Música da Catalunha / Musikeon Cursos de Piano), os nossos mais vivos e sinceros agradecimentos pela generosidade, pelo cuidado, pela elegância com que revestiram o nosso convite.

A segunda edição do *Encontro Ibero-americano de Jovens Musicólogos* promoveu, igualmente, um curso de iconografia musical, ministrado pelos colegas Luzia Rocha, Ruth Piquer, Gorka Rubiales e Nicola Bizzo. O mesmo teve lugar em outro recinto de excepção, a vetusta Casa do Infante, sitio de incontornável valência simbólica para a cidade, tendo sido enquadrado pela Câmara Municipal – Porto Cultura, numa sempre desejável abertura académica ao conjunto da sociedade. Para além do imprescindível recurso advindo das inscrições dos integrantes do encontro, que fazem do mesmo uma iniciativa praticamente auto-sustentável, gostávamos, igualmente, de fazer público o nosso agradecimento ao inestimável apoio institucional e financeiro prestado pelo Centro de Estudos de Sociologia e Estética Musical – Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, co-organizador do encontro junto à Tagus-Atlanticus Associação Cultural, como também colocar em valor os importantes apoios granjeados junto à Fundação INATEL, Turismo do Porto e Norte de Portugal, TAP Portugal, Sociedade Portuguesa de Investigação em Música,

Jovem Associação de Musicologia (Astúrias e Catalunha), Movimento Patrimonial pela Música Portuguesa e Revista Glosas.

 Não poderíamos encerrar estas breves linhas, incapazes, por certo, de plasmar a real dimensão da presente iniciativa, sem alçar o olhar ao horizonte, augurando que muitos dos que aqui têm a possibilidade de realizar a sua primeira publicação continuem a perseguir os seus ideais e a dar rédeas livres às suas indagações, e que o contributo dos andarilhos mais experimentados possa-lhes servir de estímulo e guia ao constante aprimoramento, vivificados pelo gozo e a maravilha de desvelar, nos meandros e percalços do caminho, o brilho do diamante interior. De nossa parte, seguiremos trabalhando com o mesmo afinco e a mesma alegria para reencontrá-los em nosso próximo destino: Sevilha, 2016.

Marco Brescia e Rosana Marreco Brescia,

Grupo Musicologia Criativa.

Porto, Julho de 2014.

PRESENTACIÓN

En los días 26 y 27 de febrero de 2014 ha tenido lugar el *II Encuentro Iberoamericano de Jóvenes Musicólogos*, enmarcado en un sitio de excepción: la Casa de la Música de Oporto, morada-crisol de todas las músicas y símbolo mayor de la pujanza y contemporaneidad que hace pulsar la ciudad invicta. Es precisamente esta multiplicidad de acepciones de vivir y pensar el fenómeno musical que las presentes actas recogen en las más de 80 aportaciones que las componen, fruto del trabajo de jóvenes musicólogos de todas las edades y niveles de formación, jóvenes en el espíritu y en las ganas de construir algo nuevo sobre antiguas sedimentaciones, aglutinados en torno a un objetivo común: compartir sus inquietudes, búsquedas, razonamientos, enriqueciéndose proficuamente de experiencias recíprocas que nutren el inagotable manantial del conocimiento.

En esta misma perspectiva nació en el año 2011 el Grupo Musicología Creativa, formado por jóvenes musicólogos vinculados a la Universidad Nova de Lisboa, quienes se han congregado en el afán de abrir – inicialmente a los jóvenes musicólogos portugueses – nuevos espacios para la discusión e intercambio de sus trabajos y aspiraciones. La idea, por cierto modesta y circunscrita, creció, ultrapasó fronteras, se difundió y cristalizó en el *I Encuentro Iberoamericano de Jóvenes Musicólogos*, realizado en febrero de 2012, cuando 136 jóvenes investigadores abarrotaron los opulentos salones decimonónicos del Palacio Foz de Lisboa, además de las salas de concierto y actos del Museo de la Música y de la Casa de América Latina, respectivamente. La presente edición del encuentro se ha mostrado igualmente vivaz y, por la ocasión, 128 investigadores, algunos independientes, otros provenientes de 59 universidades y/o conservatorios de 15 países, han traído una renovada sinergia a las modernísimas salas diseñadas por Koolhaas en la Boavista de Oporto.

Juntamente a ellos, cuatro investigadores y profesores ya consagrados pero de incombustible jovialidad compartieron, en calidad de keynote speakers, sus reflexiones y experiencia con los más jóvenes, quienes, unánimemente, animaron a seguir todos y cada uno su camino con coraje e ímpeto, no se dejando ni abatir ni desanimar ante calcificaciones estériles, pero, todo lo contrario, osando siempre nuevas amalgamas y geometrías insospechadas. A Victoria Eli Rodríguez (Universidad Complutense de Madrid), Marcelo Campos Hazan (Universidad de Carolina del Sur), Paula Gomes Ribeiro (Universidad Nova de Lisboa), Luca Chiantore (Escuela Superior de Música de Cataluña / Musikeon Cursos de Piano), nuestros más sinceros y vivos agradecimientos por la generosidad, el cuidado, la elegancia con que han revestido nuestra invitación.

La segunda edición del *Encuentro Iberoamericano de Jóvenes Musicólogos* promovió, igualmente, un curso de iconografía musical, impartido por los compañeros Luzia Rocha, Ruth Piquer, Gorka Rubiales y Nicola Bizzo. El mismo tuvo lugar en otro marco de excepción, la vetusta Casa del Infante, sitio de ineludible importancia simbólica para la ciudad, habiendo sido enmarcado por el Ayuntamiento de Oporto – Concejalía de Cultura, lo cual supone una siempre deseable apertura académica al conjunto de la sociedad. Además de la imprescindible aportación generada por los derechos de inscripción de los integrantes del encuentro, quienes hacen del mismo una iniciativa prácticamente auto-sostenible, quisiéramos, igualmente, poner de manifiesto nuestro reconocimiento al inestimable apoyo institucional y financiero prestado por el Centro de Estudios de Sociología y Estética Musical – Facultad de Ciencias Sociales y Humanas, Universidad Nova de Lisboa, coorganizador del encuentro junto a la Tagus-Atlanticus Asociación Cultural,

como también poner en valor los importantes apoyos granjeados junto a la Fundación INATEL, Turismo de Oporto y Norte de Portugal, TAP Portugal, Sociedad Portuguesa de Investigación en Música, Joven Asociación de Musicología (Asturias y Cataluña), Movimiento Patrimonial por la Música Portuguesa y Revista Glosas.

 No podríamos terminar estas breves líneas, incapaces, seguramente, de plasmar la real dimensión de la presente iniciativa, sin alzar la mirada hacia el horizonte, augurando que muchos de los que aquí tienen la posibilidad de realizar su primera publicación continúen a perseguir sus ideales y a dar riendas sueltas a sus indagaciones, y que la aportación de los andariegos más experimentados les pueda servir de estímulo y guía al perfeccionamiento constante, vivificados por el gozo y la maravilla de desvelar, a cada meandro o percance del camino, el brillo del diamante interior. De nuestra parte, seguiremos trabajando con el mismo ahínco y la misma ilusión para reencontraros en nuestro próximo destino: Sevilla, 2016.

Marco Brescia y Rosana Marreco Brescia,

Grupo Musicología Creativa.

Oporto, julio de 2014.

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JAZZ MUSIC AS A POLITICAL MESSAGE

Ricardo Nuno Futre Pinheiro / Universidade Lusíada de Lisboa,
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Music incorporates multiple meanings shaped by the principles that regulate musical concepts, processes and products. Over the years, jazz music has carried numerous "messages" containing many attitudes and principles, playing a crucial role as an instrument of dissemination of political viewpoints. According to writer Amiri Baraka, it is a music that, in its most profound manifestations, has been completely divergent with North American white cultural standards[1]. In fact, some of jazz's most prominent personalities in the fifties and sixties, like Charles Mingus, Max Roach, Miles Davis, Sonny Rollins, or John Coltrane, were very active in terms of associating jazz music with personal standpoints of disagreement, first, with the way the music industry was operating (dominated by European-Americans in charge of criticizing, writing, editing, promoting, analyzing, recording, and distributing the music), and second, with the white supremacy that prevailed in the United States and the colonial world.

Keywords: Politics, Jazz, Protest, Freedom, Activism.

Historically, attitudes of protest took shape not only through the participation of jazz musicians in protest concerts, as for example the 1964 concert at the Philharmonic Hall of the Lincoln Center in support of voter registration in Mississippi and Louisiana, that originated Miles Davis' album *The Complete Concert*[2] for Columbia Records[3], but also through the composition and recording of music containing political messages that appealed in most cases for civil rights.

Charles Mingus' "Fables of Faubus", released in its instrumental version on the record *Mingus Ah Um*[4], and in its version with lyrics on the record *Charles Mingus Presents Charles Mingus*[5], written as a reaction to the exclusion of nine black children from Little Rock Center High School by the governor of Arkansas, contains one of the strongest political messages that jazz music ever produced. At that time, Columbia Records prohibited the inclusion of the lyrics in the *Mingus Ah Um* recording, so the composer saw himself forced to change the name of the song with lyrics to "Original Faubus Fables", and to release it in a smaller record label – Nat Hentof's, Candid Records. The lyrics are as follows:

> Oh, Lord, don't let 'em shoot us!
> Oh, Lord, don't let 'em stab us!
> Oh, Lord, don't let 'em tar and feather us!
> Oh, Lord, no more swastikas!
> Oh, Lord, no more Ku Klux Klan!
> Name me someone who's ridiculous, Dannie.

[1] Amiri Baraka: *Black Music*, New York, Dacapo Press, 1968, pp. 15-16.
[2] Miles Davis: *The Complete Concert 1964: My Funny Valentine + Four and More* (Columbia, 1992).
[3] Columbia Records first released the music recorded at this concert in two separate albums: *My Funny Valentine: Miles Davis in Concert* (1965) and *Four & More Recorded Live in Concert* (1966).
[4] Charles Mingus: *Mingus Ah Um* (Columbia, 1959).
[5] C. Mingus: *Charles Mingus Presents Charles Mingus* (Candid, 1960).

Governor Faubus!
Why is he so sick and ridiculous?
He won't permit integrated schools.
Then he's a fool!

Boo! Nazi Fascist supremists!
Boo! Ku Klux Klan (with your Jim Crow plan)

Name me a handful that's ridiculous, Dannie Richmond.
Faubus, Rockefeller, Eisenhower
Why are they so sick and ridiculous?
Two, four, six, eight: They brainwash and teach you hate.
H-E-L-L-O, Hello.

Many other jazz pieces bear a strong political content, namely John Coltrane's "Alabama" (*Live at Birdland*[6] – recorded in October 1963), written as a reaction to the Ku Klux Klan racially motivated attack on the 16th Street Baptist Church in Birmingham, Alabama, which killed four African-American children. This building had been a center of multiple Civil Rights activities during 1963, functioning as a meeting point for activist leaders such as Martin Luther King and Ralph Abernathy (Muhammad[7]). Actually, it was at this time, after this event and Luther King's "I Have a Dream" speech, that Coltrane became involved with the Civil Rights Movement and its struggle for racial equality, even though he was not an outspoken activist. For example, in 1964, John Coltrane participated in eight concerts with the aim of supporting Martin Luther King and the movement. In his performance of "Alabama", Coltrane's phrasing recalls Martin Luther King's speech at the memorial service that followed the Birmingham incident. One can argue that the progressive intensity of the piece echoes Luther King's speaking, shifting the discourse from this particular incident to the larger Civil Rights Movement. The lament like calmness in the beginning of the piece contrasts with the energy that bursts at the end, embodying a cry for justice.

Even though historians and listeners often neglect this record's cultural and political impact, Sonny Rollins' album *Freedom Suite*[8] introduced social commentary in jazz records as a core conceptual framework, also stimulating the creation of works such as the record *We Insist! Freedom Now Suite*[9] by Max Roach, among many other politically oriented musical pieces that later emerged. Even Rollins' Mohawk hairstyle, used long before the punk culture that appeared in the mid 1970's, represented a political statement on the difficulties Native Americans were experiencing, and also on the African Americans' struggle for Civil Rights.

Max Roach's *We insist! Freedom Now Suite* is a joint work by composer and drummer Max Roach and lyricist Oscar Brown that contains five tracks that relate to Abraham Lincoln's 1863 Emancipation Proclamation and the emerging African Independence Movements of the 1950's. The liner notes begin with a A. Philip Randolph's quotation:

> A revolution is unfurling—America's unfinished revolution. It is unfurling in lunch counters, buses, libraries and schools—wherever the dignity and potential of men are denied. Youth and idealism are unfurling. Masses of Negroes are marching onto the stage of history and demanding their freedom now![10].

[6] John Coltrane: *Live at Birdland* (Impulse, 1964).
[7] Bilal R Muhammad: *The African American Odyssey* (Authorhouse, 2011).
[8] Sonny Rollins: *Freedom Suite* (Riverside, 1958).
[9] Max Roach: *We Insist! Freedom Now Suite* (Candid, 1960).
[10] *Cf.* Ingrid Monson: "Revisited! Freedom Now Suite", *Jazz Times* 31, 2001a, pp. 54-59.

The five movements of the suite function as episodes of the African American history, from slavery to the civil rights struggle, and with the contribution of Roach's wife at that time and singer and activist Abbey Lincoln, the music renders perfectly the hostility atmosphere of that era. Two other Max Roach's records appeal for civil rights: *Speak Brother Speak*[11] and *Lift Every Voice and Sing*[12].

The violence that followed the political and racial climate in the U.S. in the sixties, besides stimulating the discussion around the redefinition of race, was responsible for the continuing use of jazz music as a privileged medium for showing the injustices the "american dream" masked. In fact, by assuming this attitude, jazz musicians underlined the importance of "civil freedom" as a key factor in the development of North-American society. The free-jazz and avant-gard movements in the beginning of this decade had as their leading archetypes not only the promotion of freedom within music, through the abolition of the melodic, harmonic and rhythmic pre-determined structures, but also the application of this principles to daily life, through the use of musical experience as a "test tube" for society functioning. This is to say that this new model applied to jazz performance, had meanings that exceeded music itself: it represented the main philosophies of the Civil Rights Movement. According to Lucas Henry[13] recordings such as John Coltrane's *A Love Supreme*[14] and Ornette Coleman's *Free Jazz*[15]transcend the renouncement of specific ideas and happenings. They constitute works of tremendous historical significance, serving as this movement's "official soundtrack". Other works worth mentioning are Oliver Nelson's 1962 recording, *Afro/American Sketches*[16], and the song "Malcom, Malcom, Malcom" from Archie Shepp's 1965 record, *Fire Music*[17].

Also, the use of modal and static harmonies and other musical elements such as drones, open forms, or pentatonic improvisation inspired in African and Indian music in the 1960's visibly demonstrates jazz musicians' interest in nonwestern aesthetics. John Coltrane's musical approach in pieces such as "Africa" (*Africa/Brass*[18]) and "India" (*Impressions*[19]) unmistakably show the significance nonwestern music represented, not only as a source of musical inspiration for musicians, but also as a way of protesting against North-American mainstream cultural and social values. Coltrane's interest in nonwestern music had also spiritual implications. According to Franya Berkman: "by the early 1960's, John Coltrane's 'universal spirituality' became increasingly fused with his interest in world music, and he developed a multicultural theory of musical transcendence"[20]. In the liner notes of the album *Live at The Village Vanguard*[21], Coltrane affirms: "I've already been looking into those approaches to music as in India in which particular scales are intended to produce specific emotional meanings".

It is understandable that African-Americans' interest in musical and spiritual aspects of nonwestern cultures was part of a broader plan of building a new black culture, alternative to mainstream American values, such as Christianity. According to Melani McAlister:

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[11] M. Roach: *Speak, Brother, Speak!* (Fantasy, 1962).
[12] M. Roach: *Lift Every Voice and Sing* (Atlantic, 1971).
[13] Lucas Aaron Henry: *Freedom Now!: Four Hard Bop and Avant-garde Jazz Musicians Musical Commentary on The Civil Rights Movement, 1958-1964,* Johnson City, East Tennessee State University, 2004 (Masters Dissertation).
[14] J. Coltrane: *A Love Supreme* (Impulse, 1965).
[15] Ornette Coleman: *Free Jazz* (Atlantic, 1961).
[16] Oliver Nelson: *Afro/American Sketches* (Prestige, 1962).
[17] Archie Shepp: *Fire Music* (Impulse, 1965).
[18] J. Coltrane: *Africa/Brass* (Impulse, 1961).
[19] J. Coltrane: *Impressions* (Impulse, 1963).
[20] Franya Berkman: "Approaching Universality: The Coltranes and 1960's Spirituality", *American Studies*, 48, 1, 2007, pp. 44.
[21] J. Coltrane: *Live at the Village Vanguard* (Impulse, 1962).

> The attempt to construct a new black culture was deeply intertwined with the search for religious alternatives to mainstream Christianity, a search that included not only Islam, but also a renewed interest in the signs and symbols of pre-Islamic and traditional African religions (such as the Yoruban religion) and the study of ancient Egypt. These influences were often mixed together, in Baraka's thought, as elsewhere, in an eclectic, sometimes deliberately mystical, mix[22].

The music that emerged in the bebop era also served as a symbol of protest against the creative restrictions that jazz musicians were facing in the context of the Big Bands of the swing period. In fact, one can argue that the 1930's typical esthetic and performative settings favored written music and pre-determined arrangements over improvisation. At this time, a new generation of musicians such as Charlie Parker, Dizzy Gillespie, Max Roach, Thelonious Monk, among others, were experimenting with new tools and concepts, based on instrumental virtuosity, new melodic and harmonic ideas and substitutions, privileging improvisation over arrangements.

According to several authors (DeVeaux[23], Dinerstein[24]), through this new attitude, musicians were also protesting against racism that prevailed in the white mainstream society at large, especially the entertainer role jazz swing musicians assumed. Dizzy Gillespie, in his autobiography *To Be or Not To Bop: Memoirs of Dizzy Gillespie*[25], points out how young bebop musicians felt about the attitudes of established people like Louis Armstrong that reinforced the stereotype of the "entertainer" and "noble savage"[26], and subsequently legitimated the subjugation of African-American artists. According to Gillespie: "We didn't appreciate that about Louis Armstrong, and if anybody asked me about a certain public image of him, handkerchief over his head, grinning in the face of white racism, I never hesitated to say that I didn't like it. I didn't want the white man to expect me to allow the same things that Louis Armstrong did"[27].

Miles Davis also criticized Armstrong's attitudes evoking minstrelsy show business discriminations. Davis, in his autobiography, states: "but I didn't like the way he [Louis Armstrong] was portrayed in the media with him grinning all the time"[28]. "I wasn't about to kiss anybody's ass and do that grinning shit for nobody"[29]. Also according to Davis:

> I didn't look at myself as an entertainer like they both did. I wasn't going to do it just so that some non-playing, racist, white motherfucker could write some nice things about me. Naw, I wasn't going to sell out my principles for them. I wanted to be accepted as a good musician and that didn't call for no grinning, but just being able to play the horn good[30].

Nevertheless, the use of jazz music as a privileged platform for political reflection is not confined to the1940's, 1950's and 1960's decades. Significant politically oriented music also emerged during the "Harlem Renaissance" in the 1920's. The ideas that served as foundations for this cultural and political movement such as a more assertive political notion of racial pride and identity, leading to the elaboration of subsequent serious representations of the African-American experience and the establishment of the concept of the "New Negro" coined by the writer and philosopher

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[22] Melani McAlister: "One Black Allah: The Middle East in the Cultural Politics of African American Liberation, 1955–1970", *American Quarterly,* 51, 3, 1999, p. 638.
[23] Scott DeVeaux: *The Birth of Bebop: A Social and Musical History*, Berkley, University of California Press, 1997.
[24] Joel Dinerstein: "Lester Young and the Birth of Cool". *Signifyin(g), Sanctifyin' and Slam-dunking,* Gena Dagel Caponi (ed.), Amherst, Univ. of Massachusetts Press, 1999, pp. 239-276.
[25] Dizzy Gillespie, Al Fraser: *To Be Or Not To Bop,* Garden City (N.J.), Doubleday, 1979.
[26] *Cf.* Ted Gioia: "Jazz and the Primitivist Myth", *Musical Quarterly*, 73, 1, 1989, p. 130.
[27] D. Gillespie *et al.*, *To Be Or Not…*, p. 195.
[28] M. Davis, Quincy Troupe: *Miles: The Autobiography*, New York, Touchtone, 1990 (Orig. Pub. New York, Simon e Schuster), p. 318
[29] *Ibia.*, p. 181.
[30] *Ibia.*, p. 84.

Alain Locke, shaped various musical works. In this period, several African-American artists explored their African heritage and the subsequent trajectory of the Negro in America, from slavery, to the emancipation and migration to northern cities, rejecting thus the misrepresentations created and performed by whites, especially in minstrel shows. For example, James P. Johnson wrote *Yamekraw*: *A Negro Rhapsody*, a portrait of the black community in Savannah, Georgia. This piece was orchestrated by composer William Grant Still, also a leading figurein the "Harlem Renaissance" movement, and was presented live for the first time in 1928 at the Carnegie Hall. Still also composed the tone poem *Afro American Symphony* in 1930, as well as other significant musical works.

With the ambition of representing the African-American experience through jazz, other composers followed this example. Duke Ellington wrote *Black, Brown and Beige: a Tone Parallel to the History of the Negro in America*, premiered in 1943 at the Carnegie Hall. This event symbolized an important milestone in the historical narrative of the African-American trajectory from Africa to Harlem[31]. According to Scott DeVeaux, Ellington wanted to question "the common misconception of the Negro, which has left a confused impression of his true character and abilities", through his (Ellington's) representation of modern black America[32]. The fact that this piece was premiered at the Carnegie Hall was also decisive in raising the status of African-American music, providing it with the significance it needed in order to gain access to other important U.S. concert halls.

Years before the premiere of *Black, Brown and Beige*, the famous song "Strange Fruit" interpreted by Billie Holiday, written by Abel Meeropol and released in 1939 by Commodore label (Columbia Records had refused to release the song), was one of the first and most vivid condemnations of racism againstAfrican-Americans[33]. The lyrics, extremely explicit, strongly condemn the lynching of African-Americans in the south of the United States.

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
Then the sudden smell of burning flesh!

Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.

From 1969 on, the group Liberation Music Orchestra, created and led by bassist Charlie Haden (this band had among its members musicians of different generations such as Carla Bley, Dewey Redman, Paul Motian, Mick Goodrick, Chris Cheek, or Tony Malaby), recorded mostly music containing well-marked political views. The subject of these songs is nearly always the protection of human rights and political liberation. In fact, Charlie Haden devotes a great deal of his effort interpreting Spanish, South African and Latin American revolutionary anthems. This music served as a weapon against European colonial power, the Apartheid, the Vietnam War, and other twentieth century conflicts, such

[31] Mark Tucker: "The Genesis of '*Black, Brown, and Beige*'", *Black Music Research Journal*, 22, 2002, p. 69.
[32] S. DeVeaux: "Black, Brown and Beige and the Critics", *Black Music Research Journal* 13, 2, 1993, p. 129.
[33] David Margolick: *Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights*, Philadelphia, Running Press, 2000.

as the civil struggles in the Spanish and Portuguese diaspora. The titles of the songs such as "Song for Che", "We Shall Overcome", "Not in Our Name", El Pueblo Unido Jamás Será Vencido", or "This is Not America", illustrate the political atmosphere of this music.

More recently, musicians such as Aaron Goldberg have devoted special attention to the performance and recording of political pieces. The inclusion of Pablo Milanés' "Canción Para Lá Unidad Latino Americana", in his 2010 record *Home*[34], demonstrates Goldberg's social and political concerns. In fact, this song symbolizes the struggle against the Latin American dictatorships of the seventies, and has became a socialist hymn that pays homage to the accomplishments of man like José Martí, Simon Bolívar and Fidel Castro.

[Excerpt]
No one can erase whatever shines with its own light
Its glow can reach the darkness of other coasts
Who will pay for the sorrow of the time that has been lost?
Of the lives it cost, of the ones that might cost?
Will pay the unity of the peoples involved
And history will condemn the ones who deny this reason[35].

Conclusions

Despite the fact that jazz historiographical discourse has contributed significantly to implement the modernist idea that the artists should not be concerned with nothing but music itself (for example, authors like Gunther Schuller[36], Frank Tirro[37], Martin Williams[38], Thomas Owens (1995)[39] and Leonard Feather[40])tend to disregard the political, economical and social aspects, with the goal of separating the "art of doing" jazz from the musical industry, politics and the racial imagination), it's a fact that throughout history, jazz musicians' attainment of recognition has also been a result of the social processes through which the great masters have been heard, evaluated and identified with, gaining through those processes symbolic power within the scene[41]. According to Ingrid Monson, "Miles's voice became larger than itself, not simply because he always choose the right notes, but because large numbers of people have wanted to sing along with his most poignant, militant, and uncompromising moments"[42].

Whether we are promoters, writers, musicians, researchers, or teachers, that same recognition results from who we are, from what we represent, and from what we stand for. It is the outcome of the how our contribution is grounded in certain philosophical and spiritual assumptions accepted and appreciated by our peers, reflecting thus our human condition.

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[34] Aaron Goldberg: *Home* (Sunny Side, 2010).
[35] Original text: "Lo que brilla con luz propia nadie lo puede apagar / Su brillo puede alcanzar la oscuridad de otras costas / Quién pagará este pesar del tiempo que se perdió? / De las vidas que costó, de las que puede costar / Lo pagará la unidad de los pueblos en cuestiónY al que niegue esta razon la historia condenará".
[36] Gunther Schuller: *Early Jazz: It's Roots and Music Development*, New York, Oxford University Press, 1968; G. Schuller: *The Swing Era: The Development of Jazz, 1930-1945*, New York, Oxford University Press, 1989.
[37] Frank Tirro: "Constructive Elements in Jazz Improvisation", *Journal of the American Musicological Society,* 27, 2, 1974, pp. 285-305.
[38] Martin Williams: *The Jazz Tradition*, New York, Oxford University Press, 1970.
[39] Thomas Owens: *Bebop: The Music And Its Players*, New York, Oxford University Press, 1995.
[40] Leonard Feather: *The Encyclopedia of Jazz*, New York, Bonanza Books, 1960; L. Feather: *The Jazz Years: Earwitness to an Era*, New York, Da Capo Press, 1987.
[41] I. Monson: *Freedom Sounds: Civil Rights Call Out to Jazz and Africa,* New York, Oxford University Press, 2007.
[42] I. Monson: "Miles, Politics, and Image". *Miles Davis and American Culture*, Gerald Early (ed.), St. Louis, Missouri Historical Society Press, 2001b, p. 95.