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The Turnaround is the
Yale Undergraduate Jazz
Collective magazine,
dedicated to showcasing
the jazz community on
campus and in New Haven.

Front, Contents, and Back Cover Photo
Dani Zanuttini-Frank and Matt Udry

Cover Mural Title and Artist
The Blooming of Ninth Square
created by Svigals + Partners with lead
artist Francisco Del Carpio-Beltran
It’s a common sight: a group of jazz musicians is playing together when, all of a sudden, one member lifts up an arm and taps themself on the head. This is no involuntary muscle movement; the player is (hopefully) neither confused nor disturbed. With this gesture, the player signals their bandmates to return to the top of the form, the head of the piece, the main melody of the tune being performed.

Just as musicians cycle back to the top of a song, this is a time in which many of us have found ourselves returning to a kind of head. We’ve returned to the beginning of another year. For students, we’ve returned for another semester at our respective institutions. And as a nation, we’ve returned to the start of a new presidential administration.

With this second-ever issue, The Turnaround is returning to the head as well. Once again, you will find spotlights on goings-on in the YUJC and New Haven communities, a main story featuring Yale students in the world of jazz, and several exciting pieces from a diverse and talented group of contributors. We’re fortunate enough to be able to play this familiar melody once more, in a new and unique way.

When a jazz musician gestures to their head, it can also be interpreted as a reminder to think. That’s because with every return to the top, it’s as important for players to remember the similarities with the past as it is for them to keep in mind the differences in the present. No two heads will ever be played in exactly the same way, and within a genre of improvisation they shouldn’t be.

In this issue you can expect to find both photography and visual art. You will hear about new musical projects from students and alumni. You may even run across a crossword puzzle. And that’s just the beginning. We thank you for joining us for this second issue and for supporting the great work of the contributors, both new and old, who made it possible. As we return to the head, we hope this gesture will remind us all to think; about the relationship between old and new, jazz and community, music and life. Enjoy.

P.S. (There are a number of cornets hidden within these pages. If you can count them all, by the end of the magazine there may be a prize in store)

Jarron Long, Editor
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Jazz Radar

A list of upcoming jazz-related events in both the Yale and larger New Haven community

WORD x YUJC Collaborative Show

Join us on March 5 at 7 pm as WORD at Yale and the Yale Undergraduate Jazz Collective present their first daring collaborative concert. The show will feature four poems—written and performed by Logan Klutse, Oscar Lopez, Christina Hijiya and Baylina Pu—backed by student jazz groups arranged by YUJC members Dani Zanuttini-Frank, Ethan Dodd, Zachary Gilstrap, and Jarron Long. The event will be streamed on the YUJC Facebook and on WORD’s YouTube. Make sure to not miss this wonderful performance!

Hot Spots: Highlights from the Jazz Collections in the Gilmore Music Library

This online exhibit from the Gilmore Music Library highlights some of the library’s impressive holdings of jazz artifacts and photographs. You can access the online collection through this link.

Nick Di Maria’s Mr. Millenial’s Revenge

Mr. Millennial’s Revenge (MMR) is a podcast dedicated to jazz and culture in New Haven, CT. A production of the New Haven Jazz Underground, Mr. Millennial’s Revenge is hosted by NHJU founder, trumpeter and educator Nick Di Maria and can be found on the NHJU’s YouTube channel. MMR spotlights musicians and their crafts and projects, while at the same time promoting music and the artistic community in New Haven. Tune in every Monday for a new episode in which Nick and his guests discuss current events, classic and new albums, musical concepts, art, ideas, and points of view.
Julian Reid is an artist-theologian and Yale/YUJC alumnus (MC ’13) who plays, writes, and speaks at the intersection of music, story, and faith. In August, his band the JuJu Exchange released a new project entitled The Eternal Boombox EP. It can be found on all streaming platforms. Julian also has a weekly preaching series, A Creative’s Word, that streams Friday nights at 7 pm central on Facebook (afterwards it is uploaded to YouTube).

Click this link to stream The Eternal Boombox EP: https://ditto.fm/theeternalboombox

Furthermore, click this link to listen to Julian Reid’s weekly web preaching series titled A Creative’s Word: https://www.youtube.com/playlist?list=PLvzIlr8tKums160eSrr7zy2CE7ZtWQOLN
Ben Beckman is a sophomore at Yale studying music and humanities. As a composer, he seeks to synthesize a multitude of styles and genres to create a new and unique sound for the modern world.

This fall, I took a gap semester to work on an album with Roshan Nayar, a friend from high school studying saxophone at the Frost School of Music in Miami. Our goal was to create an album with a through line from beginning to end that would venture far beyond any standard boundaries of jazz fusion.

Weaving together 7/16 headbangers and piano djent with smooth soprano sax ballades and drone-based soundscapes, Voyage is an explorative journey that draws on influences beyond jazz from modern classical, prog rock, pop, and metal, as well as traditional Indian and Jewish music.

Beginning in June, we spent the summer brainstorming concepts and working out the overarching form of the album. I spent the fall on the score—the charts for the record’s 45 minutes of music total to 116 pages!

With remotely produced demos of two tracks completed in November, we launched a Kickstarter campaign to raise a budget to record the album in a studio. With editing completed in December, we rehearsed and recorded the album’s core instrumentation of sax, piano, bass, and drums at Hideaway Sound in Los Angeles over two weeks in January.

This spring, I’ll be editing our raw material and finishing production for the record, which will include overdubbing synths, guitars, and strings on top of the sax and rhythm section. After it’s mixed and mastered, we plan to release the album this summer.

If you told me a year ago that I’d take a gap semester from school to produce an album, I’d call you crazy. That said, I’m so grateful for the chance to have collaborated with so many incredible artists and musicians to bring this project to life.

Come with us on a voyage with Voyage in Summer 2021!

Click this link to listen to Ben Beckman’s Voyage Demo: https://soundcloud.com/benbeckman-829657174/sets/voyage-demo

Click this to access Ben Beckman’s kickstarter campaign: https://www.kickstarter.com/projects/voyage-album/voyage/description
Discovering the untold stories of jazz and really getting into the history, using the music to tap into that cultural history, is really important. It’s grounding, in a sense, to be tapped into that ancestral tradition.

Loren has spent the pandemic accessing those very things that make this music meaningful. Stepping away from the practice of performance, Loren has been exploring musical creation outside of time: composition. During a period in which time can feel formless, writing musical ideas down on paper can create some concrete. Loren spent a lot of time thinking about the structure of music they were familiar with. Having sung in choirs since youth and played piano in big band in high school, they have a mental inventory of music from which to develop an understanding of the art form. They guide this understanding with questions like, “What kind of stuff did I hear them playing? What kinds of harmonies did they do?”

This exercise in memory was accompanied by a study of the greats of certain relevant idioms. Loren spent the fall producing a work for big band and choir. For the big band, “the Basie sound was on my mind.” Their choir sound was steeped in Mary Lou Williams’s work “St. Martin de Porres,” as well as Max Roach’s album It’s Time.

Mingus and Nina Simone were inspirations as well; Loren considers the most powerful musical expression through sound rather than what is said explicitly. “Vocalists might be singing the words, but it’s the expression that they use that speaks more to me. I’d rather tap into the feeling to convey that messaging.” Though Nina Simone’s repertoire is full of explicit statements and Mingus’s “Fables of Faubus” is strikingly clear in its lyrical content, it is the musical affect that carries the true weight for Loren. Loren noted the incredible emotional strength in Simone’s voice, as well as the visceral reaction they have to Mingus’s full-band recordings.

Outside of music, Loren has spent time during the pandemic working with Black Lives Matter Atlanta. They had been reading leftist and Black radical political writings and had a lot of free time during the summer. As a result, they felt the need to do more than sit at home and donate money: “I need to take this a step forward.” First, they helped organize a Pride parade and various mutual aid projects over the summer. More recently, they managed to get almost a hundred homeless people in Atlanta into hotels for inauguration week to avoid the danger of the riots. This all stemmed from reading about the inequities and systems of oppression in our country: “Every time I learn about these things, it just makes me want to get involved.”

Though Loren has yet to explicitly combine these two interests, they see the two as connected in that they go against the conventional path. “The expectation is to go to law school – which I might do! – or go into business. I feel like both my [activism] and my music are me deviating from that path.” They hope to unite the two in the future, writing music that is more political, but they aren’t yet sure how to do that in a way that feels genuine. For now, both music and activism are meaningful pursuits on their own, and their practices help Loren scratch itches that are otherwise unreachable. Both pursuits are necessary for Loren to find their place in the world and to make that place, too.
“...I get ideas for things that I want to do, and I spend a lot of time doing them, and burn out fast.” While the last nine months may have felt like an eternity, Sam Panner has found growth in the pandemic through spurts of energy and motivation. In time off from his leave-of-absence internship, he has been able to rediscover practicing in different ways.

Sam has been focusing on his drumming in a different way than in the past. He first learned to drum by playing along with Roy Haynes and Elvin Jones on records. He’d put on It’s Time and The Real McCoy on Spotify and follow along.

There’s no better way to learn how to play real swing, he told me, than imitate what the greats are doing, “but also trying to come up with whatever I come up with.”

Sam is also a serious violinist, and learned how to play through the Suzuki method, in which music is learned by ear without sheet music. This was a natural way to learn the drums as well.

During the pandemic, this practicing has continued. “It’s a lot more fun to play with other people, but this is the next best thing.” Joshua

Redman’s quartet’s album RoundAgain featuring Brian Blade on drums has been a constant musical companion as of late. Recently, however, Sam has been focusing on the fundamentals. He’s worked on his traditional grip, on his pad rudiments, and on his limb independence. It can be hard to find time or motivation for these normally, but recently Sam has gone on week-long stretches of working on limb independence a few hours a day. Asked where the motivation for this comes from, he said: “I want to practice to make the most of coming back to play with people next year.”

Interestingly, he notices a similar pattern in his physical exercise. He spent a few weeks biking almost every day after having never been a biker before. After this fizzled out, Sam pivoted to running, an older hobby of his.

Though the early excitement of the new thing was a thrill, it was the more comfortable routine that worked better for him. The lesson: “Be very, very deliberate. Do something you’re comfortable with. Doesn’t have to be too much too fast. Doesn’t have to be super hard.” Certainly, this applies to swing just as well.
Print out this page to write in your answers, and find the correct number of cornets to access the answer key at the end of the magazine!

**ACROSS**
1. Male chicken
5. Implore on bended knee
7. Sacred animals, according to Hindu tradition
8. At all; some
11. Flower similar to a daisy
16. Saudi's neighbor
18. Indigenous Thai person
19. Martial artist Bruce
20. Temporary period, stage
21. Spouse's
22. Not big on schmoozing
24. Hog noises
25. https://www.youtube.com/watch?v=8uUCIQ50e-4&t=4883s
28. Brewery buys
29. South African golfer Ernie
30. Situated at or toward the back: posterior
33. Alliance of European public service media orgs.
35. Fries or a salad, maybe
36. Release from military service, for short
37. Kings' and Senators' Org
38. Sub-32 degrees
40. Future tulip
42. Small carpet, mat
43. Abbr. for some Spanish teachers
44. Public university in Bluffton, SC
45. Challah shape
46. Soft and smell-resistant wool variety
51. Host of annual high-profile gala
52. Rat of the skies
53. Semi-precious form of silica
55. Addend to 4G
58. Clingy, say
59. Behind, to a Brit
63. Race of biomechanical beings, per LEGO lore
64. Noise of discomfort
65. Woe!
73. British singer John
75. See 3-down
77. Suffix with lemon
78. Musica, for one, in ancient Rome
79. Library noise
80. What coral reef-dwellers might use to pay for things, ostensibly
83. Philosopher Thomas who popularized the term "paradigm shift"
85. A product at the end of its life cycle, in product dev.
86. Blood-vessel blockages
87. Kick the bucket
89. __ Mondrian
99. Group of languages consisting chiefly of Zulu, Xhosa, Ndebele, and Swati
101. Lithuanian capital city
103. What it might look like if someone copyrighted 27-down
104. __ B. Wells, civil-rights leader who founded one of the first Black women's suffrage groups in the U.S.
105. Throw up, for short
107. Sheriff's deputized bunch
108. Cozy cave for a wolf
109. Center of a hurricane
110. Ooze out of a crevice

**DOWN**
1. Sacred animals, according to Hindu tradition
2. Leave out
3. A treat with beignets in 70-across
4. Solemn toll
5. Talk
6. Not hard
7. Big fat nothing
8. Codename
9. Closeby
10. Shout
11. Point where the Moon is farthest from the Earth
12. Dog breed whose name derives from the Chinese word for Lion
13. Mystical religious movement based on Sanskrit texts
14. Iglool dweller, for short
15. Hi-___ audio
17. Ocean landmass
23. Window-filled annex of Sterling Memorial Library
26. Donkey
27. Wrathful anger
31. Suffix with repent or perform
32. Pride initials
33. Partner of flow
34. Impolite exhalations
36. Neighbor of a Pakistani
37. Drab-gray brown
38. “Eat ___!” (Subway slogan)
39. Drop of golden sun
40. Future tulip
41. Racist
42. Small carpet, mat
43. Abbr. for some Spanish teachers
44. Public university in Bluffton, SC
My purpose in writing this lengthy piece is to pop the jazz bubble that limits the full appreciation of music. I believe I’ve been able to do this for myself, and I’ll briefly explain how it happened.

I’ve played jazz for over a decade and have undergone major shifts in music taste in that time. I started as a band kid who screwed his mouthpiece upside down onto his saxophone neck. After receiving private lessons from the local saxophone guru Perry, I saw into the deep well of what music had to offer. One day we improvised in the pitch dark of my basement. With only access to my ears, I learned to communicate through non-verbal sounds. Though I had picked up a great deal of jazz vocabulary and music theory, Perry encouraged me to forget it in the moment. Only immediate and intentional listening and reacting would help me access the spiritual realm that music ought to aspire to. It was a profoundly meditative experience in which I lost consciousness of the self in the flow of the music. The self that mediates experience with reason was silent so that the music spoke directly to my being. Yet what I felt was not instinct nor merely automatic. Words may never rightly describe it. I can only say the music awoke my spirit.

Awakened through the lens of jazz, I immersed myself in the music and honed my playing. I became quite advanced in high school, playing in highly selective ensembles and programs, producing my own album, and performing professional gigs.

Though I realize only looking backwards, this level of mastery was only possible because I had inhabited a jazz bubble. Not only did I not follow the pop music played by many of my non-musical friends, I rolled my eyes and scoffed at it as if it was beneath me. Gradually, conversations, jams, and listening parties with friends—musicians and non-musicians alike—exposed me to music that I would never listen to on my own but nonetheless enjoyed. I began to see my bubble for what it was, something inhibiting me from experiencing music outside it.

As I sought to make music that spoke to me, I emulated genre-bending artists like BadBadNotGood, Robert Glasper Experiment, and Kneebody. Now I enjoy a number of pop songs on TikTok. Thanks to the patience and creativity of my friends, I discovered a fuller world of music in which I am able to not only appreciate unfamiliar sounds, but dig deeper into my existing sonic memory. So take it from an ex-jazz snob: “Open your ears.”

I don’t regret having immersed myself in jazz as I did, though I question the necessity of feeling superior. But this immersion should not come at the cost of experiencing and appreciating what else is out there. We can be cultural omnivores with good taste. We just need to look for music across the genres that speaks to our lived experience, completes our soul, and elevates our humanity.

Jazz is in the position of the Catholic Church: its converts are shrinking by the day. Jazz snobs have erected a defensive wall against popular incursions. This is a mistake. The music must evolve to be a living music, a music that speaks to being human through time, not stuck in the hardbop of the 1950s. Of course, we should not compromise on the fundamentals that define the music. But some openness and inclusivity in adapting its fundamental elements (e.g. swing, improvisation, reinterpretation of standards) will make it more accessible and expand its appreciation. This is largely...
only possible if jazz snobs let go of their egos, expand their understanding, and appreciate the wider world of music.

Music snobs are more redeemable than class snobs because they at least have deeper appreciation of some music. The snobbish critiques of music, that its content is vulgar or its form mundane, can only truly be made after understanding the cultural forces that inform the music and the communicative purposes and effects of the form. In all likelihood, snobbery is the result of ignorance rather than inability to appreciate.

Bourdieu helps us understand that music should not serve to signal status, or it risks hollowing out our individual and authentic existence. Bloom teaches us that we should listen to music that channels our passions towards harmony with reason and completes the soul, thereby elevating our existence to a higher state of being. Adorno explains that we must be active listeners to strengthen and keep from atrophying what makes us human: our creative and spontaneous nature. Music then ought to speak to what makes us human and improves upon our humanity. This is how we should evaluate music.

Music’s passionate nature makes it inherently social. Its function is to communicate without words between beings. Even if one plays a piece of music for themselves in solitude, they are communicating with different parts of themselves. The way they intend to play it is never the way their passions receive it. One experiences something new about themselves even in their audience of one.

So is our music good? Though only possible to know in hindsight, ask yourself: will my music survive the test of time? It could very well be music that appeals to the hollow and transitory likings of the zeitgeist—as Bourdieu would find in those well endowed with cultural capital. For instance, we are biased towards the music we listened to growing up. This is possible evidence for arbitrary taste that was conditioned at a particular place and time.

Truly good music should speak to the human condition. It should be capable of enjoyment across the centuries, resonating with all those whose understanding is large enough.

I am not suggesting one appreciate all music there ever was. But if someone finds a certain kind of music transcendent, you probably would too with the right education and socialization. Learning why they appreciate their music would help one arrive at transcendence from another angle.

Moreover, if this music has been appreciated for centuries through the rise and fall of civilizations, the sample size is sufficiently large to say it speaks to and elevates humanity. By humbling and enlarging our perspective, snobs should see their monopoly on good music is a mirage that limits their appreciation of the diverse world of music.

An alternative test for the goodness of music is this: how does this music promote my human potential and flourishing? If you can’t arrive at a satisfactory answer, consider losing it.

You can find the full version of this piece in Light & Truth Magazine through this link: https://lightandtruthmagazine.com/culture/on-jazz-snobs-what-we-can-learn-from-musical-elitism
Two Approaches to Speech Melody

Exploring composers Henrique Eisenmann and Hermeto Pascoal’s pioneering techniques of speech melody and how their art transcends time, space, and form.

TEXT THOMAS BLUM
GRAPHIC DANI ZANUTTINI-FRANK

Pianist Henrique Eisenmann recalls the events of his early childhood after his family’s move to Switzerland: “I couldn’t understand a word they were saying, but the only thing I could retain were the melodies that the teacher was singing... because music is a universal language. It is the only thing that I felt that was familiar to me... I remember going home and using all my effort to transcribe those melodies on the keyboard.”

His efforts paid off, for 20 years later, Eisenmann moved to Boston to study jazz performance at the New England Conservatory. There, he took a course in which he learned about speech melodies, or the technique of transcribing the pitches and rhythms of the spoken voice from a recording into musical notation. Musicians will sometimes layer the instrumental renditions of the speech directly over the recording, allowing the listener to hold both at once in their ear.

To Eisenmann, the challenge of speech melody composition was an invitation: “If [something] has absolutely no form, I’m gonna try to invent a form.” Eisenmann’s interest in speech melody was intensified by his love of Hermeto Pascoal, the legendary Brazilian musician who pioneered the concept of speech melody. But when listening to Eisenmann’s and Pascoal’s speech melody compositions, key differences become apparent. While Eisenmann’s compositions enhance the beauty in the spoken voice by adapting the voice to familiar musical forms, Pascoal’s emphasize and exaggerate the innate sounds and forms of the voice.

“Niños Peruanos” (‘Peruvian Children’), the first track on Eisenmann’s The Free Poetics of Henrique Eisenmann, features the voice of a young school boy reciting a poem which he calls, “la poesia del niño peruano” (‘the poem of the Peruvian child’). As the child begins the poem, Eisenmann’s joins the mix at first with bubbly notes frothing in the high register of the piano, often consisting of a rapid repetition of the same note followed by a quick jump a short way higher or lower in pitch. On the next go through of the poem, Eisenmann joins in with the speech melody of the boy’s voice as well as with harmony, always keeping the bubbly repetition of notes going, though this motif is quickly revealed to be a part of the boy’s high pitched speech.

Eisenmann was very intentional with his harmonic choices, aiming to “highlight the cuteness of the boy” by “thinking about harmonic progressions that would be very childish or innocent.” He did not add many upper structures or tensions, opting mostly for triads in the higher register in his attempt to “blend as much as [he could] with the feeling that [he] got from the boy.”

The boy’s recitation itself does the same, preserving the spirit of the poem. A translation of the boy’s recitation illuminates this connection:

Good morning teacher and all my colleagues.
I will recite the poem of the Peruvian child:

Peruvian Child
Love your homeland
Love your sky
Love your sun
For God was good in giving you a noble land, earth, and love.

Peruvian child
Flower of the mountains
Hate the war, love the peace.
Keep singing beautiful songs, pure songs of freedom.

The poem presents images of love and innocence, of trust in nature and one’s roots. When he reads the poem, likewise, and even when he introduces himself to his class, the boy matches the poem’s lighthearted tone with his lyrical vocal patterns. Thus, a chain of preservation across artistic media is formed, from the original poem, to the boy’s recitation, to Eisenmann’s composition. Moreover, Eisenmann’s transcription and interpretation of the recording emphasize the qualities of the boy’s speaking voice which mimic the qualities of the poem – the repetition of cheerful notes and of cheerful phrases – the bold, endearing innocence in the boy’s melodic delivery and the lovely simplicity of language in the poem. These qualities are not mere imitations, but rather natural and effective reframings of form in different works as multiple artistic media rub shoulders.

According to Eisenmann, Hermeto Pascoal is the unequivocal father of speech melody. Born in the 1930s in the Brazilian village of Lagoa da Canoa
(state of Alagoas), Pascoal was eccentric from the start. Albino and essentially blind from birth, Pascoal was unable to join his family and friends to work in the fields and, in response to this impediment, developed an unusually strong sense of sound and music. As Eisenmann describes in his thesis “The Free Poetics of Hermeto Pascoal,” even his mother thought Pascoal “had mental problems because of his obsession with the musical sounds in the voices of the people around his village.” Pascoal’s childhood obsession foreshadowed the technique he would pioneer 50 years later.

The first speech melody experiment that Pascoal recorded was “Tiruliruli,” the third tract of Lagoa da Canoa, Município de Arapiraca. In it, a soccer (or “futebol,” as Pascoal would say) commentator shouts in the lead up to an exciting goal before exclaiming “GOALLL....” A short section of this speech is looped, and the second time through, Pascoal joins in, harmonizing the commentator with what sounds like an electric organ. The harmony is pleasant but dissonant, matching and exaggerating the jubilant intensity of the announcer’s voice.

Likewise, instruments used blend with the sound of the announcer’s voice. The organ, like the voice, is raspy yet rich and deep, and the woodwind’s tone is open and bright. Pascoal’s musical additions to the recording sound like the announcer’s voice. One can really hear his excitement, his jubilance as witnessing the feat of athleticism, not only in his own voice, but in Pascoal’s playing.

By the time Festa dos Deuses (‘Party of the Gods’) came out in 1992, Pascoal had had time to develop his craft. The eighth track on the album, “Aula de natação,” (‘Swimming class’) works to the extreme what a speech melody does. The first half of its one minute length is nothing but a conversation between an adult woman and a child. In the second half, the conversation is repeated, but now an electric organ plays along to the rapidly bouncing lilt of Portuguese.

Pascoal matches the melody of the two people’s speaking voices but also adds in layers of harmony. The progression does not beautify the voices but seems to meld with them, until one can almost hear the many over and undertones which color the voices’ sounds. In this piece, the focus of the music is purely the sound of the two people’s voices, the organ merely serving to guide the unconditioned ear to hear what was always right before it.

Eisenmann’s speech melodies differ from Pascoal’s primarily in their uses of form: Eisenmann’s goal is to create progressions that sound musical, familiar, and turn the voice into something like beautiful singing. He transmutes the voice into the form of music. Pascoal, on the contrary, opens the ear to the music that is already hidden in the spoken voice, exaggerating its edges, shapes, patterns, and complexities. Although they may take different approaches to speech melody composition, both reveal the beauty in the voices of those around us. As children, Eisenmann leaned into his teacher’s singing, and Pascoal obsessed over the music he heard in people’s voices. But for each, their respective sounds functioned the same way – as a way of understanding the people and world around them.
I began my lifelong love affair with photography as a child, when I received a simple Kodak camera for Christmas. My hobby blossomed in high school, when I joined a photography club and acquired my first good camera. Years later, after selling my first business, I was able to transform my photography hobby into my second career, specializing in performers’ headshots. I soon became involved with Indiana University’s highly respected Schools of Music, Dance, and Theatre, which gave me the opportunity to photograph musical and dance concerts and other theatrical productions.

During my years working with IU, I developed the specific skills needed to create compelling performance images. First, of course, composition is important: shooting a performance straight on and level is alright, but finding a different perspective can help create a more powerful image. To that end, I usually look for shooting positions that are higher, lower, or to the side of the performers, often climbing on chairs or getting down on the floor to get the best shots.

Second, timing is everything! From my portraiture work I learned how crucial it is to capture intriguing facial expressions, so when photographing concerts I pay close attention to the musicians’ faces and start shooting when I see them become particularly animated or expressive. In addition, music has structure, with moments of peaceful or ethereal calm as well as crescendos of exuberance and intensity. I also happen to play jazz myself, and having a feel for the music and knowing its structure allows me to know when to expect something visually interesting to occur, and to be prepared to capture it.

In 2013 I heard that some Yale students were starting a group to promote jazz in the Yale community, so I contacted the first YUJC president, Alex Dubovoy, and volunteered my services to the collective. After viewing my business website, he enthusiastically agreed to have me photograph YUJC’s Underbrook concerts and Jazz Festivals, which I did from 2013 to 2016. I really loved the good acoustics and intimate setting of the Underbrook, which enabled me to get close to the musicians and shoot them from different angles. YUJC’s concerts also introduced me to many jazz players I was not yet familiar with.

All in all, I feel privileged to have had photography and jazz become two hugely enriching aspects of my life.
These photos are a sample of the many photos Tom Stio has taken during various jazz performances. To Stio, “timing is everything” in the process of capturing the best moments of a jazz set. He focuses on facial expressions, gestures and movements, and the structure of the piece itself.
Over two evenings in the summer of 2012, my partner Priscilla Page and I invited about 70 friends and neighbors who share our love of creative music into our home. I’d been producing jazz concerts for almost 30 years at the University of Massachusetts Amherst. Each season I would receive many more worthy gig requests than the six I could honor. Without the personal resources to just write checks, I got tired of saying “Sorry, no” to some of my musical heroes. I knew there must be another way to bring these great musicians to the area.

The idea we presented at those initial gatherings was simple, borrowed from the farm share or Community-Supported Agriculture (CSA) model, where people pay money to the farmer up front, months before the first tomato ripens, in exchange for a weekly share of the summer bounty. With money in hand (and without going into debt), the farmer can afford to repair equipment, buy seeds and hire staff. If the strawberries get hit with blight, it’s not only the farmer who is impacted; the group cushions the loss. We prosper and share the risk together.

The community decides that it’s important to have a thriving, locally based, organic food production system, so we create and support one.

Just as plants depend on the sun, clean water, and healthy soil to thrive, the music needs paying gigs and an appreciative audience to reach full flower. If jazz is to prosper, the people who are inspired by its practice need to organize and support it. Even before the pandemic, the ratio of fabulous musicians to meaningful performance opportunities was dismal. We cannot wait for the “market” to anticipate and satisfy our needs, especially when dealing with “non-commercial” music.

Pioneer Valley Jazz Shares, the organization that was born in my backyard, is an all-volunteer, grass roots non-profit, dealing directly with musicians who primarily work beyond the mainstream. We are in Season 9 of our little experiment in cultural production. In the past 10 months we have managed to present two live outdoor shows—Ra Kalam Bob Moses and Charlie Kohlhase’s Saxophone Support Group—and six live streamed concerts. Terry Jenoure led a three-part series, followed by the Marilyn Crispell Trio, the James Brandon Lewis Quartet, and Anna Webber with Eric Wubbels.

We offer jazz shares to individuals at $125 per season. (We also offer half-shares.) In exchange, folks receive 10 admissions to the 10 concerts we produce each year throughout western Massachusetts. We have generous business sponsors and sell single tickets to the general public. We average about 95 shareholders and 20 business sponsors each season. Jazz Shares is essentially a Jazz Society that functions as a subscription series, with an emphasis on building community. The model is working.

For it to work, you need to create or tap into a “scene”, which at its root is just harnessed enthusiasm. You need to zealously recruit a wide variety of shareholders who can sustain the organization financially and organizationally. While the group might be run collectively, just like on a working farm, there needs to be a clear division of labor.

Although Jazz Shares is built around a love of improvised music, ours is essentially an exercise in community building. We are cultivating stakeholders, not just audience. Shareholders not only show up to concerts, they provide graphic design and website support; they run the box office, provide food and car rides, and they help spread the word about concerts and the organization. We’ve found asking for, and providing help, creates community. We host post-show artist receptions and an end-of-season party to foster interaction between concertgoers.

Reach out, cast a wide net and find your people. You have to deepen and expand networks in your community. Identify people with experience, roots and reputations and get them involved. The more diverse your membership, the greater the likelihood for success. I had been presenting concerts and producing radio on the UMass station (WMUA-FM) for a long time, which put me in touch with lots of area music lovers. When it was time to convene those first meetings, I already had a list of fellow travelers.

The endeavor is easier to sustain and more fun to operate if done with a DIY attitude. We use our friend network to access equipment, we ask venues to offer free or reduced rent, and businesses to provide food and lodging. Every dollar not spent on renting a guitar amp, paying for a meal or hotel room, is a dollar in the pocket of a musician. Pioneer Valley Jazz Shares gives 70 cents of every dollar we spend to musicians.

Since funds are limited, connect with musicians and regional presenters and build on established tours. You’d be surprised how little money it takes to hire a kick-ass band if they are in the Northeast and have a day off between engagements. (A worthy side-project would be to research and compile a list of New England creative music presenters.)

Take good care of traveling musicians. Reputation and track record are everything. When the producer shows respect and handles their business, the music can soar and artists will want to play your series.

Experiment and stay flexible. Even if you are focused on presenting out-of-town musicians, find ways to involve your local music community. Partner with local schools, media and other organizations to present workshops and public discussions. Research various presenting models, such as the Hartford Jazz Society and Soup & Sound, that might have ideas to offer you.

What if there were organizations like Jazz Shares all across the United States, providing work to musicians in community settings? Not solely dependent on large institutions, benefactors, or funders, but relying on the collective energy and resources of its members, hungry for the next musical challenge?

To find out more about Pioneer Valley Jazz Shares, visit: jazzshares.org.

Pioneer Valley Jazz Shares

Highlighting a jazz organization that prioritizes community involvement, collective action, and musical investment

COPY GLENN SIEGEL
PHOTOS ROB MILLER
Glenn Siegel Bio

Glenn Siegel lives in Northampton, Massachusetts and curates and produces jazz concerts throughout the region. In 1990 he founded the Magic Triangle Jazz Series at the University of Massachusetts Amherst, which he directed until his retirement in 2020. The Series received an ASCAP/Chamber Music America award for Adventurous Programming of Contemporary Music in 2013.

For a dozen years, he produced a solo series for the Northampton Center for the Arts called A World of Piano. Mr. Siegel is also the founding director of Pioneer Valley Jazz Shares, a community-based, shareholder funded concert organization now in its ninth season.

He was designated a Jazz Hero by the Jazz Journalists Association in 2019. Mr. Siegel served as Manager of WMUA-91.1FM at UMass for 28 years, where he trained students and the community in all facets of radio, and hosted Jazz in Silhouette. He writes about the concerts he produces: here. He can be reached at: glenn@jazzshares.org.

COPY GLENN SIEGEL

These pictures, taken by Rob Miller, are of various musicians Pioneer Valley Jazz Shares has hosted at their concerts over the years. From top to bottom, the photos are of Joe Morris, Amir ElSaffar, and Ingrid Laubrock.
Aching to be Set Free on the Streets of Berkeley

A fictionalized reading of *Berkeley Street* from the 2011 album, *Solos: The Jazz Sessions* by Mark Turner

Aria sunk her head further into the plush brown sofa in her living room as the next Mark Turner track, Berkeley Street, came on. It was winter break and she could think of nothing better than having the luxury of time to sit back and actually listen to music. As the track started, Aria could almost hear Mark Turner breathing in to provide the pressure in the column of air he generated to produce the raw rasping saxophone sound she loved. Soon, however, it was almost as if there was not enough time for Turner to breathe as the tempo of his solo picked up. Aria could just about picture Mark Turner’s fingers gliding rapidly, yet gracefully, along the keys of his saxophone.

She visualized his torso exhibiting a continuous spring-like motion with his knees in flexion. He created a harmonic maze in which Aria could practically see Hazel, the protagonist rabbit of Watership Down, running furiously behind his brother, Fiver, as they escaped Sandleford warren before its prophesied destruction. The crisp sound of the staccato notes at the beginning of Berkeley Street had the rhythmic pulse of a body in motion.

Aria wished that she could be like Mark Turner, but with the written word. She had had a writer’s block for the last four months or so and felt unable to create an original plotline. She wanted to pen a unique narrative to practice her writing skills. Something like the singular melodic patterns emanating from the Mark Turner tune. At that very moment, Aria felt a wave of inspiration wash over her and she longed for a pen and paper. She didn’t need a plotline at all; she could just write the story she was hearing from Turner’s saxophone.

As she sauntered into her bedroom, she got lost in reverie as the multiple chord changes spoke to her. Aria felt as though Berkeley Street was a coherent articulation of Turner’s personal narrative. She spotted her blue leather journal lying where she had left it on the armchair in her room. Aria thought that she could try to compose a fictionalized account of Mark Turner’s character as she heard it being told to her through his playing. Apart from the leaping sax lines, her apartment was quiet. Aria had her apartment to herself for the time being. She put Berkeley Street on repeat.

Turner’s solo was composed of strings of desperate arpeggios, which yearned to be set free. Aria thought that Turner’s music seemed to give voice to that which he himself could not—his otherwise reticent and meditative soul longing for the freedom to assertively claim its presence and shake off the inward-looking chains that he had bound himself to. He was loquacious with his saxophone and Aria considered that an expression of his true soul. Although Aria could not deny the connection between Mark Turner’s spirituality and his musical personality, she felt that he had exposed an otherwise closely guarded secret as his saxophone rang through the streets of Berkeley.

Aria paused for a second to reconsider the Manichean contrast between Turner’s restrained character, as it was widely known to be, and the vivacious nature that his saxophone spoke of. But, quite quickly, she carefully smoothed the corner of the page that she had distractedly been curling between her thumb and her index finger and persisted with her writing, as she was simply giving voice to what she heard from Turner’s sax.

Aria was convinced that the nuances in phrasing disclosed some clandestine information. The close connection between Mark Turner and his instrument was what was revealing. ‘That intimate an association leaves a mark on the music itself,’ Aria wrote to justify her controversial claim. I promise I’ll keep your secret, Aria silently assured an invisible Mark Turner.

Now crouched next to the speaker, Aria could hear a man
in the audience moan as he connected deeply with the music. Hearing somebody form such a connection with the music made Aria herself feel even closer to both: the music as well as the musician. She closed her eyes gently, but they flicked open within a second upon hearing a quarter note triplet conflicting with the changes until a peaceful settlement was achieved in a rhythmic and harmonic resolution. With that, Aria felt she could briefly shut her eyes again. With her eyes closed, she could see Turner’s eyebrows furrow and his forehead crease as she imagined him concentrating seriously on creating the complex musical structures of Berkeley Street. The slowed rhythms of a quarter-eighths suddenly gave way to a series of notes played unapologetically in the altissimo range.

Aria considered herself a jazz novice; she hadn’t known that the tenor saxophone could play that high-pitched a note. Turner’s composition was so multifaceted yet melodic that the music it created was intellectual apart from being simply enjoyable. He likes the glory of attempting the impossible and showing off his faculties, Aria deciphered. A withdrawn, scholarly musician who nevertheless enjoys attention, if and only if he is not seen as desiring it. Cute, very cute, thought Aria, too bad the coherence of your music gives you away. To her it seemed an objective reading, but at the same time she knew that different people would have their own readings of the music.

She wondered what others’ readings of the implications of Turner’s solo on his character could possibly be—of the way he unflinchingly implies a major mode over a minor chord, his audacious composition of a track without the use of a regular meter, his prominent use of non-chord tones, and Aria could go on and on. Whatever be the truth of Mark Turner’s character, a virtuosic musician he was. She was drawn back to Berkeley Street when at m. 3:11, all of a sudden Turner changed the quick tempo of his solo to brief seconds of a slower melodic intervention that to Aria sounded like Turner’s uncertainty over his previously spoken desire to alter his introspective character.

She barely had time for reflection when at m. 3:18, Turner’s tenor unexpectedly played a restless couple of notes in the upper register. Aria quickly paused the track to stop it from playing on repeat one more time. She had come to the conclusion that, though a thoroughly preternatural musician, Mark Turner was a conflicted soul like the rest of us. Aria imagined that Turner had the wherewithal to be wholly sociable yet steady but, for the time being, was largely contemplative by choice. She reasoned that though it seemed that Mark Turner didn’t require practice, to sound the way he did must have required arduous practice. And that much introspection must naturally lead to a more reflective character and also benefit from it.

However, there also was a possibility, Aria relented, that while being inward-looking Turner was simultaneously a warm, conversable being! She wondered if one could legitimately observe a musician’s character through his music. And with that, Aria shut her journal. She would work on her trouble with the plotline tomorrow…

Sources:
https://tamingthesaxophone.com/saxophone-articulation-tonguing
While 2020 was a long, difficult year, YUJC had many great moments that are worth remembering. From our final in-person concerts to a variety of new innovations and programs, we reached new heights in the last year, both as an organization and as a community. Thank you so much to everyone who has supported us and helped to make the Yale jazz scene welcoming, creative, and engaged. Here’s to an even better 2021.

- Jason Althuler, president

**Shubh Saran Septet Underbrook**

February 7

**Sentinels of Sound/ Julian Roel Quartet Underbrook**

February 21

**YUJC Artist Relief concert**

May 22

**Introduced a new YUJC Board**

April 6
Incorporated in Connecticut

July 2

New website launched

September 4

Conversation with Noah Baerman

September 11

First issue of The Turnaround published

September 30

100 Years of Bird

October 2

New Haven Jazz Panel

December 4

Sponsored Monk 103

December 13

Compiled by Jason Altshuler
A Note on the YUJC Lessons Program Pilot, Spring 2021

TEXT: SAM PANNER
GRAPHIC: ELLIE NORMAN

Before I got to college, I hadn’t spent much time working on my jazz drumming at all, let alone taken jazz lessons. I spent three years in my high school jazz band, but I played guitar for the first year and violin for the second. There were a few drummers in the band, and I was pretty far down the pecking order until my senior year.

My first year at Yale, I auditioned for the Yale Jazz Initiative’s combo program. I didn’t get in. After I got over my initial disappointment, I started spending time in the Stiles practice room. McCoy Tyner’s “The Real McCoy” was one of my favorite albums to play along to. Check out “Blues on the Corner.”

At the same time, I was taking violin lessons through Yale School of Music. They were free of charge and good for one credit on my first semester schedule. Even after I joined the YUJC board in late fall of that year, I didn’t think much about the lack of a comparable option for jazz players. Violin was my priority, and I was happy playing along with McCoy.

It was the YUJC class one year above me that encouraged me to think a bit harder. Elliot Connors, Nicholas Serrambana, Thomas Hagen, and Hersh Gupta, among others, helped bring me up in the YUJC and in jazz. We started having conversations about how we could make jazz lessons more accessible to Yale students. We thought about having Yalies with jazz experience teach other Yalies, but with limited funds going mostly towards concerts featuring professional artists, we couldn’t pay them fairly.

After a year or so, my YUJC class started to take on leadership positions. A new cohort joined the collective, bringing their own enthusiasm and desire for jazz lessons at Yale. Conversations about lessons took on renewed purpose. But progress was slow, and conversations with Yale professors and administrators weren’t encouraging.

The COVID-19 pandemic has had a disproportionately negative effect on the livelihoods of performing artists. It has also forced YUJC to alter its approach. As part of the collective, I’ve helped look for meaningful ways to use resources that would usually go towards in-person programming.

This semester, using grant funding that would usually go towards the Underbrook Concert Series, YUJC is piloting our own lessons program for Yale undergraduates. We received 55 applications to the program. Admission was limited to 10, as the collective wanted to make sure the lessons were fully subsidized, especially given the difficult circumstances of the pandemic. There were many deserving students who we couldn’t include, and that was hard. Our long-term goal must be—and has always been—to accommodate all of these students, and to see them have every opportunity to pursue a jazz education at Yale.

All six of the instructors employed through the program are Connecticut-based musicians. Through the lessons, funds for the program will go directly to the artists that sustain the jazz scene around us.

This program is a small but important first step towards increasing jazz educational opportunities at Yale. YUJC is extremely excited to share this opportunity with the Yale community.

Thank you to the YUJC board members who came before me for sowing the seeds of this program. Thank you to the current YUJC board, and especially Ethan Dodd, Jason Altshuler, Dani Zanuttini-Frank, and Calvin Kaleel for being ambitious and creative in working to make this program a reality.
Credits

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Dani Zanuttini-Frank (graphic on “Two Approaches to Speech Melody”)

Link to YUJC Questionnaire on The Turnaround:
https://forms.gle/TnC3ZjzQ2CpKzmZ9

Answer Key to the Crossword Puzzle
To access the answer key, you need to have correctly counted the number of cornets hidden in this magazine. Then, use that number to complete this link and enter it into your web browser: bit.ly/turnaround[# of cornets] (Ex. bit.ly/turnaround3)