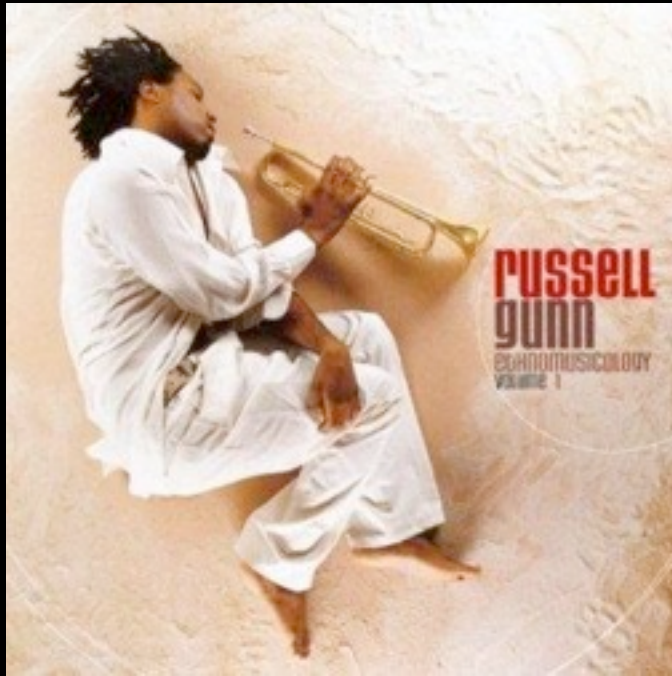


**Jazz Crossings in the Twenty-First
Century:
Hybridity, the Internet and the
Boundaries of Genre**

Dr. Justin A. Williams
(Lancaster University, UK)
The 9th Nordic Jazz Conference
The Finnish Jazz & Pop Archive, Helsinki
19 August 2010



Russell Gunn



Soweto Kinch

Soweto Kinch



Conversations with the Unseen (2003)



1. "Intro" ('live' hip-hop/'spoken word')
2. "Doxology" (jazz)
3. "Conversations with the Unseen" (jazz)
4. "Elision" (jazz)
5. "Spokes and Pedals" (jazz)
6. "Intermission—Split Decision" (hip-hop)
7. "Snakehips" (jazz)
8. "Mungo's Adventure"
(jazz/Latin, e.g. "St. Thomas")
9. "The Flame-Thrower" (jazz)
10. "Equiano's Tears" (jazz)
11. "Good Nyooz" (jazz/hip-hop)
12. "Outro" (hip-hop)

1. "Intro"

2. "Doxology"

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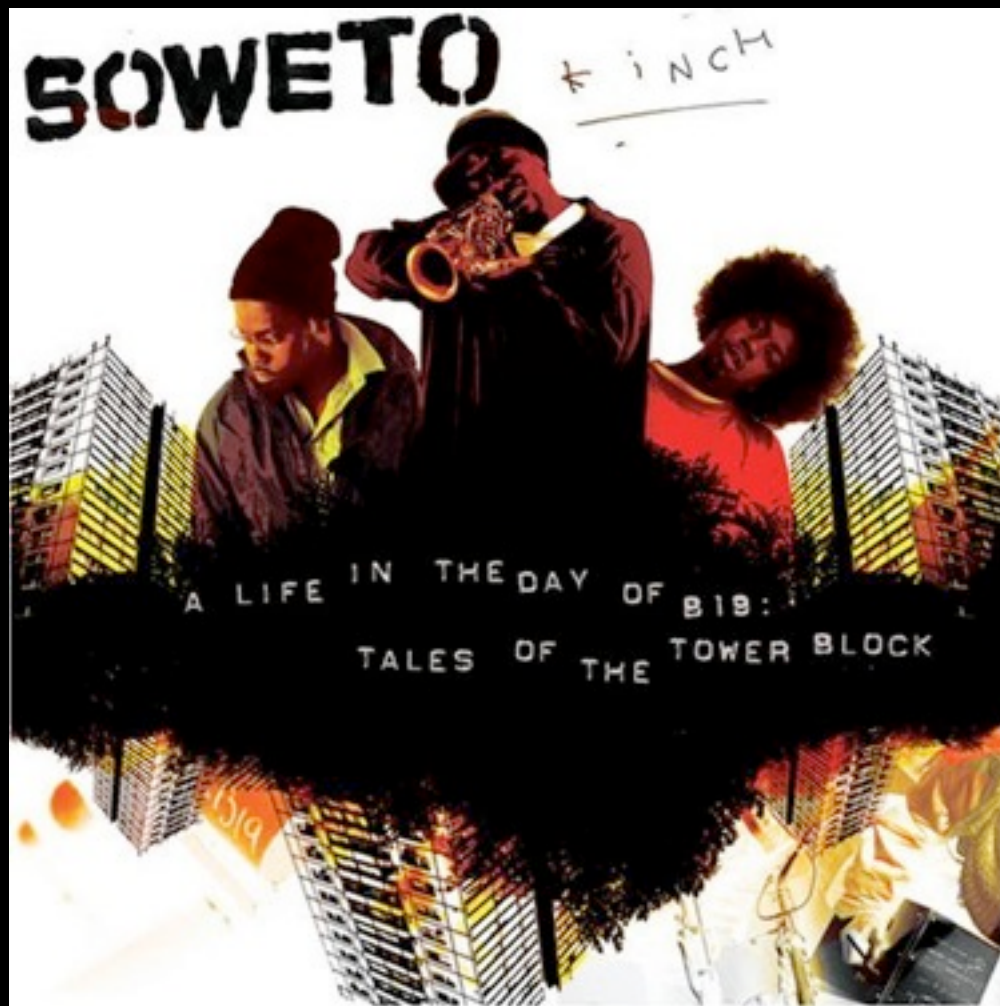
Soweto: "I describe jazz and hip-hop as if they're two different women competing for my attentions. One's rich and young and loves the fast lane, and the other is more bookish and reclusive – so you work it out! It was kind of fun and also allowed me a vehicle to explore musically where hip-hop and jazz could be taken."

1. "Intro"



2. "Doxology"





“10.30
Appointment”
“Adrian’s Ballad”

The “War in a Rack” Campaign

- **Sunday, December 17, 2006**

THE WAR IN A RACK!! After releasing 'A life in the day of B19' in September, 3 months of good reviews in Hip hop magazines and radio play on urban stations, high street record stores still refuse to allow the album into the Urban music section!

This is a major setback for the album and me personally. The aim of this album was to turn hip hop heads on to a new type of hip hop and jazz and break stereotypes about what British hip hop should sound like. But that's impossible if a mainstream audience never even gets to see the album in the shops....

I'm asking anyone with a moment free while Christmas shopping to bounce into your high street music shop and say the following:

Retailer: Hello Sir/Madam, can I help you? You look confused and a bit disgruntled.

You: Yes! I've been trying to find the new Soweto Kinch album, "A Life in the day of B19." I saw him at a show with TY/KRS ONE. I've looked in the Urban music section and I cant find it. Isn't it released yet?

Retailer: Hmmm, yes... have you looked downstairs, past the corridor and behind the pane of glass in the jazz section at the back of the store.

You: No! I saw a review in Hip Hop connection, and heard him on Ras Kwame's show. On 1 Xtra.

How comes its not in the hip hop section?

Retailer: Ummm. He plays saxophone

You: Have you heard it?

Retailer: Errr

You: Then why is it only in the jazz section?

If these questions come from me or Dune, we've been told its likely to provoke a very negative reaction from retailers. But if enough independent people say something, it will make a difference....

The screenshot shows a Myspace blog page. At the top, there's a navigation bar with 'myspace' and 'PLAN B' buttons. Below that, a 'music' section with links for 'My Music', 'Charts', 'Featured Playlists', 'Shows', and 'forums'. The main content area is a blog post by 'Soweto Kinch' dated 'Sunday, December 17, 2006'. The title is 'THE WAR IN A RACK!'. The text of the post is as follows:

After releasing 'A Life in the Day of B19' in September, 3 months of good reviews in hip hop magazines and radio play on urban stations, high street record stores still refuse to allow the album into the Urban music section!

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If these questions come from me or Dune, we've been told its likely to provoke a very negative reaction from retailers. But if enough independent people say something, it will make a difference.

Please hit me back on this page, or leave a comment I would LOVE to hear what excuses they have for not stocking it, in both the hip hop section and in jazz

On the left side of the blog, there's a profile picture of Soweto Kinch, a 'Last Updated' date of 09/03/2010, and a list of 'Who Gives Kudos' including GTA Media (2), Calum Wilson (2), Octavia A.L. (2), Harmonika (2), The Litmas (2), and Amy The Fox (3).

...If this angers you as much as it does me, please walk into your high street record store and stir it up. Physically move the CDs into the right places if you're inspired to. I've been left pretty much powerless in bringing the issue up with the shops or distribution company. And the threat to withdraw all support for the next album is very serious. So please message me back and let me know what happens when you confront them with the subject!

Russell Gunn

“Bass Head Jazz”

“Bionic”

“Krunk Jazz”

“Skate King”



Russell Gunn Presents...bionic—*Krunk Jazz* (2006)



“The Critics Song”- *Ethnomusicology Vol. 3* (2003)

“what the industry says jazz music is or what jazz should be, when I know for myself, that the only people that can say what jazz is or what jazz isn't are the musicians that create it. You can't tell me anything about black music at all, cause I am the one who play it. I play it I create it, I write it, I live through it, I live it. It's all mine. And I refuse to let someone tell me what I should play, or why I should play it, or why this is better than this, or what something is and what something isn't. But I know what it is because I *am* that.”



“My music isn’t mainstream hip-hop. It’s not mainstream jazz. We have a responsibility to the music. Jazz music is based on change. The music won’t stand still for anybody. People can’t make it stand still.”
(NPR Interview with Tavis Smiley)

“The Critics Song”- *Ethnomusicology Vol. 3* (2003) 🔔

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Jazz dominant (y)



'studio consciousness' (x)



Rap dominant (y)



'Concert Realism' (x)

Pop/Rap's 'Studio Consciousness'—

Studio overtly celebrated as musical instrument/
(live performance then attempts to re-create album)

Classical and Jazz's 'Concert Realism'—

Attempt to (re)-create a 'live' performance on record

	Soweto Kinch	Russell Gunn
Urban base	Birmingham and London, UK	Atlanta, USA
Hybridity	Suite-like	Cross-breeding
Meta-commentary	Blogging (extra-musical discourse)	Spoken word/rap (intra-musical)
Perceived performance area	Jazz and 'spoken word' concert realism	Studio consciousness
Marketing	High Street music stores, radio play	.mp3 (Amazon), iTunes
Album 'ideal type'		
Jazz as...	noun	verb

The Internet

- 'Web 2.0' (O'Reilly)
- 'Participatory Cultures' (Jenkins)
- 'Divergent approach' to discovering music (Katz 2004)
- 'A more nuanced understanding of the history and organisation of the music industry and its current trajectory indicates that major labels are currently repositioning themselves in ways that maintain or enhance their gate-keeping powers. The continued importance of traditional formats and media as well as the major labels' privileged ability to control, utilise and access emerging networks through preferential access to financial, technological and human resources, helps them maintain or enhance their power in the music industry and mitigate the decentralising potential of the Internet.'[1]

[1] Gustavo S. Azenha, 'The Internet and the decentralisation of the popular music industry: critical reflections on technology, concentration and diversification', *Radical Musicology* 1, no. 1 (2006): Paragraph 4.