

Jazz ao Centro Clube – uses and valuation of jazz and wind band music (Case 1.2)

AUTHORS

Cláudia Pato de Carvalho, Nancy Duxbury, Paula Abreu*, Sebastián Zúñiga, Sílvia Silva
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AFFILIATION

Researchers at the Centre for Social Studies of the University of Coimbra
*also Assistant Professor at the Faculty of Economics of the University of Coimbra

1. BACKGROUND

Jazz ao Centro Clube (JACC) is a Portuguese non-profit cultural association founded in Coimbra in 2003 to promote jazz culture. This research examined (1) audiences of JACC's jazz concerts in Salão Brazil, and (2) participants in JACC's "Fora dos Eixos" ("Off the Axes") project that took jazz, a more urban and contemporary musical expression, to a peripheral community of Coimbra (Taveiro) through a partnership with Filarmónica União Taveirense (FUT), a traditional wind band non-profit association, culminating in a public concert playing with jazz pianist and composer Mário Laginha in a major concert hall in Coimbra (October 23). These two situations allowed us to explore interactions and tensions between traditional and contemporary music expressions, their contexts and contents.



2. METHODOLOGY

Data was collected through qualitative techniques: observation, interviews, and document analysis.

Type	Nº of individuals
Audiences	
Salão Brazil (jazz <i>aficionados</i>)	4
Fora dos Eixos	3
Musicians (Fora dos Eixos)	
Jazz	3
Wind bands (different instruments)	7
TOTAL	17

3. GRAMMARS

Based on the notion of grammars of (e)valuation (Lamont, 2012), interview data was organised according to interviewees' "qualifications" (i.e., judgements, feelings, emotions, appreciations, assessments, virtues) in four dimensions of valuation: aesthetic, functional, relational and institutional.

The JACC case analysis was focused on dynamic valuation *in practice*, influenced by the three main variables of the valuation triangle (Figure 1).

4. TENSION DYNAMICS

Tensions between values

Preserving traditions vs. innovation. On one hand, wind band musicians have a historic legacy of traditional music (e.g., religious processions, pilgrimages and local parades) while, on the other hand, they cannot ignore their individual will to innovate and go beyond the traditional repertoires. In moving to more contemporary music, FUT musicians may need to make technical compromises if they decide to innovate ("we want to do a professional work with amateurs, and we have to take them to that leap, but we risk losing them").

Traditional vs. contemporary stereotypes. Societal/audience stereotyping and expectations influence FUT musicians as they manoeuvre between traditional and contemporary musical practices. Wind band musicians remark that, on one hand, "it has been difficult to show Coimbra that we are at the level of anyone else" because traditional wind band players may still be considered "only for playing on the streets" or "not capable to play professional stuff", while on the other hand, if they do innovate, they are criticised for not doing what is traditionally expected of them.

Variations in valuations

This research revealed that individual evaluation processes are organic, fluid and dynamic, without formality or rational elaboration. Therefore, valuation *in practice* varies according to differences in:

- **individual habitus** (social trajectories of the audience participants, amateur and professional musicians);
- **intrinsic content** (either more traditional or more contemporary; enhancing more musicality/technicality); and
- **context of practice** (space and time of activities).

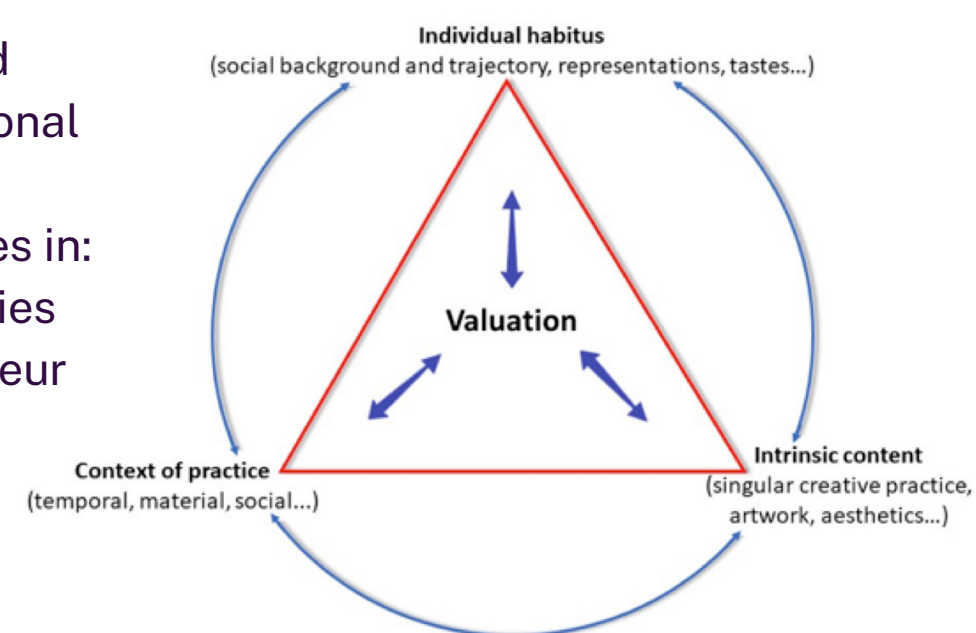


Figure 1. The Valuation Triangle



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