

THE SHARED HISTORY OF EUROPEAN JAZZ

Presentation and working group of the research project "The Shared History of European Jazz" during the Medimex Salon, Bari, October 2014.

The goal of this project is to produce a manuscript that covers the history of European jazz by country and/or regions. Dedicated writers will produce full length articles on the history of jazz in their own countries. The book will go no further than the year 2000 in describing the history. A follow up project will be the production of a website that will focus on the present day practice. The intention is to describe the particular characteristics of the music in each country in an artistic as well as historical sense. The book will also dedicate one or more chapters on cross border music, produced by minorities such as gypsies and Jews. The book will include also the use of graphics, such as a time axis, that can illustrate the development of the music and augment the text and an appendix of local discographies and a listening guide for readers.

On October 31st, 2014, the activity "*The Shared History of European Jazz*" was presented at the 4th edition of Medimex, the music fair promoted by Puglia Sounds in the Apulian city of Bari. The round table was introduced by **Giambattista Tofoni**, EJN Network Manager; the project was presented by coordinator **Francesco Martinelli**, professor at Siena University, then commented by **Frank Bolder**, programme manager at the North Sea Jazz Festival in Rotterdam, Netherlands, and by **Dr Duncan Heining**, from England, author of "*Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*" and contributor to the project for UK.

Martinelli illustrated the reasons and aims of the project, the structure and main guidelines for the work.

Bolder underlined how the project addresses a real need not only for audiences, students/teachers and researchers but for programmers as well, for a single point of reference about jazz in Europe would be a precious tool for programming in clubs and festivals with an organic vision of European jazz and an informed knowledge of the specific histories of jazz in European countries.

Heining concentrated on the need for a sound historical narration and on the potentialities of the project as a base for an expanded website, for educational activities and for further publications.

The discussion with the audience was lively with several questions and requests for information related to the structure of the work: how to address specific transnational issues and common traits of jazz life in certain periods, how to facilitate interest in jazz history from jazz musicians, how to deal with different instrumentation in European jazz, further reading and listening indications, and how to discuss European jazz in relationship with American jazz.

The audience included jazz journalists, historians, local journalists from Bari, representatives of Italian and international festivals, record producers, agents and musicians.