Ethnomusicology and the Drumset:
Musical Experience as an Emergent Property of Performative Modalities

by

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Part I: Theoretical Meditations on the Analysis of Musical Performance

Drumset performance is a dynamic and complex musical expression that communicatively exploits interwoven modalities of performance. Whether it is the octopus-like movements of drumset virtuoso Horacio Hernandez, the hunching and grimacing intensity of jazz drummer Art Blakey, or the sheer energy of rock drummer John Bonham, drumset performance from its seeds in New Orleans has been an extremely visual and embodied art form. Drumming is a sonic and kinesic form of communication like all musical performance, but has a uniquely embodied quality because of the gross physical movements and astonishing technical proficiency it requires. Meditating on what exactly it is that makes drumming so exciting, so conducive to movement, and so engaging to watch, I realized that drummers actively communicate through several modalities of expression in the context of performance. What they create is "humanly organized sound" and it is also bodily organized sound, embodied expression that utilizes a wide range of the communicative potentials of performance (Blacking 1973). Thus when we study drumset performance we are compelled to account for these embodied, intoned, gestured, and improvised modes of expression, and the meta-level communications that they create through their intertextual interactions. Theoretical approaches to musical performance that separate music from dance, spoken from sung text, or divide the arts according to alternative analytical categories are ill equipped to account for the way modalities of communication interact in performance. These forms of expression enacted through the body, and in relation to other bodies, give musical sound meaning, and inspire musical experiences that are more than the sum of their parts. Thus in conjunction with my discussion of the ethnomusicological

innovations of jazz drummers, focused around brush master Clayton Cameron, I propose a theoretical approach to the study and transmission of performance practice that critically revalues and reassembles an extended set of communicative modalities. Drawing inspiration from theorists like David Borgo, Richard Bauman, and Dwight Conquergood, I suggest that viewing musical experience as an emergent property and taking an ecological approach to ethnomusicological study, provides a research paradigm that addresses performance on its own terms.

From February 2005 through May 2006 I conducted fieldwork in Los Angeles consisting of personal interviews, participation in and observation of jazz performances, and applied study with well-known jazz educators. From this fieldwork, I have concluded that without the theoretical means to account for the intertextuality between modalities of performance, the cross-pollination of meaning between visual, auditory, and other embodied ways of knowing, we cannot articulate the range of expressions that drummers put into performance. Drummers are not alone in this practice of complexly intertwined communication, however I have chosen to orient this study around the drumset performers because they exemplify communication through the body in performance, and develop these communicative techniques through processes that I identify as ethnomusicological. Clayton Cameron in particular effectively performs music *and* ethnomusicological knowledge through several modalities of expression in the space of a single performance, offering a multivalent representation of the jazz drumming and the African American performance tradition during his performance at the African American Festival of Music (2005). I conclude that viewing musical experience as an emergent property of modalities of expression in performance avoids the pitfalls of

reductionist thinking by accounting for meta-level experiences and representations not discernable from the analysis of individual modalities of expression alone. This approach illuminates the ways in which performance functions as an incredibly complex platform for sophisticated, subtle, and multifaceted communication, opening up new possibilities for the exploitation of such communicative potentials the performance of ethnomusicological knowledge.

Methodological Bearings

From its beginnings and well into contemporary discourses, the field of anthropology has concerned itself with questions of interpretation, representation, and authenticity of practices that comprise what is, somewhat ambiguously, spoken of as 'culture'. These questions arise from the challenges of accurately discerning the significance of specific cultural practices to the individuals and groups who enact them. Increasingly these issues of situated meaning and other satellite considerations have led to a more methodologically sound anthropology, as we venture beyond the self-awareness of post-modernity. In the field of ethnomusicology, these issues have led to an examination of how music and the associated practices that surround musical performance differ culturally, and change through time. The result of these concerns is an ethnomusicology that considers the dialectical relationship between music, performance, and the individuals who conceive of and produce them, all situated in relation to specific social, cultural, political, historical, and economic contexts.

These navigational clues and cues from ethnomusicology and anthropology have compelled me to orient my research around specific musicians who I discuss with respect to their embodiment of music, performance, musical meaning, and musical experience.

This is partly in response to the tendency of some theorists to conceptualize culture as an entity that is effectively independent of individual people's actions. The school of psychological anthropology labeled humanistic or person-centered, which I draw inspiration from, views the individual as the smallest unit through which culture is created, articulated, and reproduced. This perspective avoids over generalizing collective conceptions of cultural meaning, by focusing on the ways in which individuals dynamically assign meaning to lives, actions, and socio-cultural contexts.

Agency and personhood thus become relevant to this study of performance because both concepts stress the importance of the individual as the medium through which the world is perceived and ordered, interpreted and reinvented. Simon Ottenberg, who writes on the issue of personhood, conceives of, "the personal as the element linking musical with cultural and social features." (1996:6). Ottenberg's eloquently simple statement places personal experience at a central node in an existential network, a conduit through which music, society, and culture are given shape. In line with Ottenberg's theoretical stance, I provide biographical information about my subjects with the aim of situating their views in the greater context of their life experiences. I stay true to the opinions expressed in interviews I conducted, looking to the ways that specific performances exemplify a complex use of different modalities of performance all of which fuel musical experience. This individualistic view of agency has been critiqued by some anthropologists as a having the byproduct of privileging the bourgeoisie in the creation of culture. Acknowledging that economic relations are a central factor in individual agency, I choose to focus this study on the ways that individuals make their culturally diverse expressions because I ascribe to a dynamic model of the person, which

seeks to situate the experience of culture within an existential framework that is riddled with economic, political, personal, and social complexities. Cultural patterns are intrinsically linked to the cognitive, physical, and psychological characteristics of individual people, who through their collective endeavors generate culture, and so I attend to the fine-grained aspects of personhood, which function as the soil from which social and economic relationships grow.

Enacting this individualized perspective, I have conducted interviews with various musicians, taken lessons on drumset with research participants, attended jazz performances in Los Angeles and Boston, performed as a drummer, and maintained dialogues with many additional musicians in Los Angeles. From these research materials and experiences, I will focus primarily on an interview and performance by drummer Clayton Cameron. I have taken lessons with Cameron as well as Nathaniel Morton (Los Angeles and Boston) and George Marsh (University of California at Santa Cruz) in order to learn their approaches to advanced drumset technique, giving me a very practical and embodied understanding of the concepts they have grafted to the drumset. As a jazz drummer myself, practicing these kinesthetic aspects of drumming has been essential to my effectiveness as a performer and comprehension of just how ethnomusicological the process of developing drumset performance has been.

As I will discuss in the analysis of my fieldwork, I also attended jazz performances over the past year, witnessing the drumming styles of numerous jazz drummers. The diversity of their performance styles, personalities, and presence behind the drums, reinforced the conception in my mind that there are many ways to approach drumset performance, and so to generalize about "Drumming" would be to misrepresent

the diversity of musical practices on the ground. Drawing from personal interviews, and direct study through lessons and live performance, I focus instead on the unifying features of drummers Clayton Cameron, George Marsh, and others. I look in particular at and how they combine specific modalities of performance in the context of musical and ethnomusicological performances.[1] My overall goals are to trace the ethnomusicological processes active in their drumming, to outline the modalities of expression they utilize in performance, and imagine how this can be productively employed within the field of ethnomusicology.

Theoretical Approaches to Performance

The line between performance and action is difficult to articulate. Some performance theorists such as Herbert Blau have separated performance from everyday action by ascribing a unique consciousness to performance (1990: 265). This *performative consciousness* entails an intentionality of representation not shared by everyday action. Thus in performance we *will* a representation, though not all the meanings made are under our control. Performance consciousness also accommodates seemingly conflicting sets of meaning, and Richard Schechner notes that, "Performance consciousness is subjunctive, full of alternatives and potentiality." (1985:6). I will explore the expression of this performance consciousness in terms of the facial expressions of drummers like Clayton Cameron. Michael Kirby (1972) and Frances Harding (2004) alternatively perceive a continuum of not-performing to performing, where shifts in context can tip the balance in or out of performance. This perspective

[1] By "ethnomusicological performance," I refer to the performance of ethnomusicological knowledge in scholarly contexts.

compels me to view the use of context in performance, as yet another communicative resource or modality that contributes to representations and experiences of performance. Performance can also function as a mode of action that we code-switch in and out of, a light that can be cast or invoked from many different angles. The practice of code switching in and out of performance, like linguistic code switching between formal and vernacular speech, requires a certain familiarity with culturally situated meanings. The result is that the interpretation of meaning in performance becomes highly contingent upon the extent to which ideational frameworks are shared by the bodies present. This contingency of meaning in performance does not undo its representational power, but rather indicates that the experience of musical performance is generated by communally distributed acts of interpretation that require something akin to cultural competence. Thus for all the communicative potentials in performance, there are as many variations in the reception of performance.

Still other theorists writing of performance, such as Michel de Certeau (1988) and Victor Turner (1982), have unveiled the various performances that constitute everyday life, focusing on how we create and deconstruct meaning through random and ritualized actions. De Certeau's perspective is particularly intriguing because he views walking and wandering as performances that physically pattern space, assigning performance the potential to organize physical *and* ideational domains. Similarly, Richard Bauman has identified performance as a site for the creation and alteration of social structure and organization, however Bauman makes a crucial theoretical shift by labeling the resulting organization as an emergent property (1978:42). While I am not concerned here with the construction, reinforcement, or subversion of social systems in performance, Bauman's

use of emergent properties as a way to describe what is created in performance, seems essential to conceptualizing the interactive potential between modalities of performance. By "modalities of performance," I mean the modes through which something exists or is expressed or experienced in performance. We can, for example, easily differentiate between visual and auditory modalities of sensory perception, and then imagine how we would use these modalities towards expressive ends in performance. The lines we draw between specific modalities are of course shifting, as we can group different ways of experiencing the world through the human body and mind differently. However, what is important is that we recognize that modalities in general interact productively in performance, creating new compound expressions that have the potential to create novel experiences. Our experience of musical performance is more than the summing of bits of sensory and cognitive activity into a cohesive experience. Rather, the conception that I will explore here is that musical experience is an emergent property of several modalities of experience, interacting, supporting, undermining, and re-contextualizing each other in tremendously complex ways.

Having hinted at the dynamic communicative qualities of performance as a general type of action in context, let me outline a few modalities of performance that are particularly relevant to this analysis of drumming performance practices. The modalities of expression in performance that I will discuss here with reference jazz drummers are as follows: body language, rhythmic movement, signature sound, facial expressions, gestures, narrative speech style, and appeal to tradition (achieved through repetition, adaptation, and citation). By body language, I mean movements of the body that we understand as communicating something, often about the internal states of the individual,

or their unique way of physically engaging with the world. By rhythmic movement, I refer to the repetitive and stylized movement of the body on the drumset. Cameron explicitly translates dance movements into rhythmic movements on the drums in a performance routine that I will discuss in detail later. The signature sound that each drummer creates is primarily a function of the way they physically address their instrument (the mechanics of their stroke), the way they tune the drums, and the timbre of their particular instrument. Each of these factors varies from drummer to drummer, and the way we physically address the instrument influences visual and sonic aspects of our performance. Facial expressions and gestures clue us in on the cognitive processes behind musical creation, as we gain glimpses of the communication between musicians, with the audience, and with the self. Nate Smith whom I saw perform with jazz composer and saxophonist Chris Potter performs with extremely engaging facial expressions (2005). Clayton Cameron's facial expressions as well as his gestures reveal his direct experience playing for stage entertainers. Narrative speech style refers to the ways that performers speak in the context of performance, in Cameron's case in a relaxed, playful, and understated tone that mirrors the style of presentation of entertainers like his longtime friend Sammy Davis Jr. I will explore each of these modalities and their interactions in more depth during my analysis of a performance by Clayton Cameron. For now, let me emphasize that each can be embodied, intoned, improvised, and co-experienced towards different communicative ends (Conquergood 2004).

Integrity and Emergence in Musical Experience

Musical performances are a fertile landscape for many different species of musical experience, shaped by many internal emotional and cognitive processes, as well

as external communications in the world. Musical experience can be highly personalized or widely shared, carefully structured or spontaneous and amorphous. I am concerned here with these publicly displayed, embodied, communications in the context of performance, and how the different strands of these communications work together to generate a coherent experience of music. These modalities of expression achieve their effectiveness through their juxtaposition and *interaction* in performance. Something as subtle as a performer relaxing their shoulders after a particularly fast and tense section before a freely flowing chorus can contribute to the feeling of rupture or rapture in tandem with the harmonic structure of the piece. Because the different modalities of performance communicate independently *and* interactively, and since musical experience is such a compound, multilayered, and complex phenomenon, it seems productive to view *musical experience as an emergent property of musical performance*. In an interview with bassist Roberto Miranda, Roberto attributed the success of his most rewarding musical performances to a group "integrity" (Miranda 2005). His notion of integrity refers to the harmonious communication between performers, the smoothly flowing exchanges that stitch individual expressions into a collectively authored whole that is more than the sum of its parts. What is interesting about this notion of integrity is that it stresses the interaction between performers, assigning the origins of the beautifully fleeting aspects of performance to this process of interaction. These interactions along various channels of expression give rise to a feeling of "flow", "integrity," or perhaps "synergy" (Csikszentmihalyi 1990) that some how emerges from the collective expression of a group.

A specific performance, ecstatic or otherwise, is positioned in relation to other spatial, historical, and socio-cultural relationships, enacted by many participants who have varying experiences, roles, and motives in performance. Richard Bauman wrote that the emergent qualities of performance come from, "the interaction of communicative resources, individual competence, the goals of the participants, and the specific context" (1977: 38). Thus in identifying the communicative modalities used by the performers represented here, I will also touch on these additional variables that play a part in the performance of music.

The concept of emergent properties originally comes out of research on complex systems, systems whose resulting state is the effect of innumerable interactions between forces or entities. Complex systems differ from simpler systems in that they display random *and* regular (or patterned) activity (Borgo 2004:62). Dynamical systems theory, coming out of mathematics, philosophy, and cognitive science, identifies two conditions for such complex systems: an irreversible medium (time) and nonlinearity (Borgo 2004: 62). Nonlinearity in this case means that the output is greater than the input to the system. Complex systems thus become a good analogy for musical performance, as music is temporally bound and we are hard pressed to account for the memorable chemistry of a group performance (output) by recourse to the talents of the individual musicians (input) alone. What is unique about this model is that it accounts for a product of performance that is not the obvious result of its constituting parts. Richard Bauman claims that, "the concept of emergence is necessary to the study of performance as a means towards comprehending the uniqueness of particular performances within the context of performance as a generalized cultural system in community (cf. Georges

1969:319)"(Bauman 1977:37). Modeling musical experience as an emergent property thus points us towards the meta-level expression generated in live performance.

I believe that this model of musical experience as an emergent property is compelling because it focuses on the interactions between modalities of expression, viewing them as processes that are dialectically generative. Emergence helps to account for the large number of meaningful interactions between modalities of expression that we create in performance. Consider that even if we limit our inquiry to a relatively small number of channels of expression, the number of interactions increases exponentially for each variable (modality) that is present. Using a simple mathematical formula, we can represent the total number of interactions between the modalities of performance with the equation n^2-n, divided by 2, where n = the number of entities interacting, including only single, non-matching pairs. Thus we account for A interacting with B, but not A and B interacting with C together. Limiting ourselves to these binary interactions alone, we can see that the number communications that shape a performance through their relationship in context increases exponentially with the complexity of a performance. For me, this undermines reductionist, structuralist, or rationalist approaches to music and culture that separate them into constituting elements in order to isolate variables and stabilize an understanding of their relationships and construction. Viewing musical experience as emergent diverges from this organization of knowledge by suggesting that the separate elements of music alone do not constitute its meaningfulness to us as humans, nor do they alone produce our overall experience of music. Rather what is meaningful to us about music are all these elements assembled in the context of culturally situated performances, altered by the energies and expressions that work through all bodies and technologies

present. This model of emergence is also different from dominant epistemologies in that it necessitates examining the *interactions* between modes of expression, which is most fruitful in, and perhaps *through* the context of performance. I will return to this last point in my discussion of this study's implications for the field of ethnomusicology.

Another development from cognitive science and consciousness studies that challenges reductionist epistemologies is ecological psychology. The ecological approach to knowledge that arises out of cognitive science as consciousness studies stresses the interdependency of knowledge, critically uniting areas of experience previously separated under reductionist approaches. If we apply this model to our study and transmission of ethnomusicology, the result is a practice that revalues and critically reunites the modalities of expression in musical performance. From this ecological approach, I draw two observations: The first is that extra-musical practices are not external or extraneous to music. In fact, they are central to music making, and thus we are compelled to understand and convey things like dance, body language, and narrative style as they are connected to musical sound. The second is that through this ecological approach, theorists have come to view the body and mind as "inextricably intertwined" (Borgo 2004:40) and thus can use the body (as Clayton Cameron does) to understand and communicate ethnomusicology in ways relatively unexplored. This ecological approach thus implies is an expanded domain of ethnomusicological practice and inquiry that recognizes the plurality of communications in embodied performance, and both engages and utilizes this quality of performance towards productive ends. I will return to this point in my discussion of new directions for ethnomusicological scholarship.

Part II: An Ethnographic Perspective on Drumset Performance

Preliminary study for this project really began when I started studying drumming seriously in 1995, taking lessons with several drummers from the New England Conservatory and the Berkelee School of Music. This marked a beginning in my fieldwork for this project, which has continued through the present day, because the styles of music that I learned on drumset come from musical cultures spatially and temporally dispersed across the globe, brought together through their mutual adaptation to drumset. Long since the physical organization of the drumset stabilized, the technique, vocabulary, and performance practices of drumming have continued to expand largely through the influence of other musics and cultures. For this reason, I consider the processes of developing the technique, performance practices, and vocabulary of the drumset to be ethnomusicological. Scholars such as Charles Keil and Steven Feld relate similar experiences of being introduced to ethnomusicology through playing, listening, and living jazz music (Keil & Feld 1994). Drummers such as George Marsh, Ed Uribe, and Royal Hartigan, make drumming an ethnomusicological endeavor through their Performances, studies, and publications (Hartigan 1995; Uribe 1993,1996; Marsh n.d.). Still other ethnomusicologists such as archivist John Vallier and scholar Michael Bakan, as well as students in ethnomusicology such as Jesse Ruskin and Josh Duron (both fantastic drummers and advanced students in the UCLA ethnomusicology program) report gaining their introduction to ethnomusicology through the drumset (though they have all taken it a considerable distance away from performance on drumset as well). The point of mentioning these introductions to ethnomusicology through jazz and drumming (the two being intimately connected) is to locate this work within the

longstanding dialogues, performances, and developments of drumming, which have been implicitly or explicitly ethnomusicological.

Moving now to the ethnographic subject of this inquiry, I will layout a brief history of the drumset that demonstrates the ethnomusicological processes behind its physical, technical, stylistic, and performative development. I will also point to a select sample of drummers who have contributed to this process, before moving onto my discussion of jazz drummer Clayton Cameron, who is the ethnographic focus of this inquiry. The drumset (also known as the drum kit, trap kit, trap set (trap is short for contraption), or just drums) was first synthesized in the United States. It evolved through the contributions of specific drummers who gradually introduced new physical elements, arrangements, and performance techniques to the instrument. In terms of its organological classification, the drumset primarily employs membranophones (various types of drums), and idiophones (cymbals, cowbells, woodblocks, etc.). However, recently drummers have incorporated new techniques that stretch these classificatory categories. Such practices include the attachment of plastic tubes to the air release holes placed on the side of a drum, holes that allow air to escape when the drum is struck. The plastic tubes are blown into (like an aerophone), altering the tone of the drum depending upon the duration and intensity of the exhalation. This along with the use of friction on the drums, and the integration of electronic pads into acoustic drumsets (making them partially electrophones) attests to the diversity of instrumental resources utilized on the drumset.

Without going into too much detail about the physical evolution of the drumset, let me mention a few drummers who established certain instrumental resources on the

drumset through signature percussive practices. Warren "Baby" Dodds, a New Orleans native who later worked out of Chicago, is recognized as the first drummer to establish the use of the tom-toms on the drumset. He emphasized the importance of the tonal use of these toms, and even used the terms "mama" and "papa" to distinguish between the high and low toms (Meadows 1999). Historians have been quick to point out the West African influence in Baby Dodds' use of the tom-toms because of the tonal lines he created, his reference to the toms as "mama" and "papa", and because of his use of pressure to bend the pitch of his toms. On the first drum film ever recorded, Baby Dodds is seen applying pressure to his floor tom with his foot, creating a similar effect to the hourglass shaped tension drum (talking drum, donno, etc.) that is common throughout West Africa. Dodds' signature use of the toms, extended technical vocabulary on the drums, and indeed his use of the drumset to create a sound previously associated with larger ensembles all link his approach to drumming with musical practices from geographically dispersed cultural traditions.

Jazz drummer Kenny Clarke was also another early drummer whose style had a tremendous impact on drumming today. Clarke is recognized as the first drummer to transfer the time-keeping function of the drums to the ride-cymbal, taking the "shim-sham" or "shimmy" (a rhythmic pattern common in the 1900s among vaudeville tap entertainers that Baby Dodds developed into a swing pattern on the snare drum), and applying it to the ride-cymbal (Cameron & Fergusson 2005). Cymbals as an instrumental resource originate Turkey, and the premier cymbals in the world still come from Turkey and Turkish immigrants (Zildjian, Sabian, and Bosphorous). This use of the ride cymbal as the organizing percussive surface on the drumset is similar to the use of various bells

in many West African styles of music to create a timeline, around which the rest of the rhythmic figures are organized. Indeed, when studying jazz drumming, I have been told by drummers such as George Marsh and Gary Fieldman (New England Conservatory) to focus my playing on the ride-cymbal, and let my snare and bass drum phrasings build from the ride patterns. It is important to note here that this relationship between the organization of West African drum ensembles and the drumset is hardly unmediated. There have been many historical events and musical practices that differentiate these broadly defined performance styles. However, what is interesting here is that we can identify musical concepts and practices on the drums that tie the drumset to other percussive traditions, often in complex and non-linear ways. There are many, many more historical developments on the drumset that attest to its ethnomusicological construction, however I will move now to some modern drummers who continue this process of ethnomusicological development, as this general history of the drumset is well known among drummers, and is detailed in Anthony Brown (1997) and Theodore Brown's (1976) histories of the drumset.

Drumset performance has branched out in so many directions from its early developments in New Orleans that I cannot hope to represent here the diversity of musical practices brought to bear on the drumset. There are so many drummers, like drumming greats Max Roach, Art Blakey, Horacio "El Negro" Hernandez (a pioneer of the left foot clave), and Omar Hakim, who come from or have traveled to foreign countries, returning with new musical and cultural perspectives on drumming, which they integrate seamlessly into their drumset performances. Given that I cannot represent the diversity of contemporary drumming, let me consider just a few drummers who have

brought culturally specific concepts to bear on drumset performance in the U.S. George Marsh, a well-known drummer and sought after teacher based in the Bay Area who has performed within numerous artists nationally and internationally takes an ethnomusicological approach through his drumset performance and drum pedagogy.[2] Having studied with George Marsh, I can say that there are two exceptional aspects of his drumming constructed through careful "fieldwork" and "research." The first is his physical technique, which he has honed through the practice of T'ai Chi Ch'uan. Speaking with Marsh, he will tell you that everything he does, he does to become a better drummer (with the exception of family activities). His practice of Tai Chi has undoubtedly led to greater physical and spiritual well being, but focusing just on drumming, George has taken the control and fluidity of motion and the exchange of energies emphasized in Tai Chi and translated them into a masterful control on the drumset. When you watch Marsh drum, you can see this fluidity in the motion of his stroke, and the seeming effortlessness of movement despite the tremendous sound that Marsh can get from the drums when he wants. Many drummers seek Marsh out to develop this way of addressing the drums, in which the force created by the weight of the stick falling and then bouncing off the drum governs the path of the arm and stroke. The result is a fluid whipping motion that allows for increased speed and control on the drums. The application of this concept from the Chinese internal martial art Tai Chi is thus significant to our study because Marsh has taken culturally situated concepts about the movement of the body and exchanges of energy and used them to develop a particular

[2] George has performed with Chuck Berry, John Abercrombie, Mose Allison, David Grisman, Joe Henderson, Harold Land, Denny Zeitlin, Terry Riley, William Allaudin Mathieu, Pauline Oliveros, Kronos Quartet, Mel Martin, and many more.

style of movement, a way of addressing the drums, which forms part of his signature style and sound.

The second aspect of George Marsh's drumming that he has developed through innovative research is his adaptation of the I-Ching or "Book of Changes" to the drumset in a series of exercises aimed at developing rhythmic independence on the drums. The I-Ching is among the oldest of the Chinese classic texts, containing a system of cosmology and philosophy that centers on the ideas of "the dynamic balance of opposites, the evolution of events as a process, and acceptance of the inevitability of change." (Wikipedia 2006). Marsh takes the hexagrams from this ancient text and translates them into streams of headed (played) and headless (silent) notes, which are grouped into various time signatures. The result is a comprehensive series of rhythmic permutations with a spiritual and philosophical basis that frames the presence and absence of notes as suspended in careful balances and exchanges of energy. Marsh has also developed his drumming by looking many other musical and cultural traditions, including Ghanaian drumming, from which he has taken the adowa bell pattern and created a "flow sheet" of variations on the bell pattern (Marsh 2006).

Having mentioned Ghanaian drumming, let me now move to the work of Royal Hartigan, a well-known ethnomusicologist and drummer currently based at UMass, Dartmouth. In his instructional book *West African Rhythms for Drumset* (1995) Hartigan draws upon his performance experiences and fieldwork with several well-known Ghanaian musicians and educators to document the rhythmic parts of gahu, adowa, sikyi, and akom, subsequently demonstrating how they may be adapted to drumset. This work thus documents the process through which musical styles are adapted to different

instrumental resources and performance contexts, in this case the drumset. Hartigan also documents many of the parallels between Brazilian, West African, Afro-Caribbean, and Afro-American styles of drumming, hinting at the tremendous cross-pollination between these major musical traditions. I consider this work, and others such as Ed Uribe's (Berklee School of Music) *The Essence of Brazilian Percussion & Drum Set* (1993) and *The Essence of Afro-Cuban Percussion & Drum Set* (1996) to be part of a larger ethnomusicological literature and ethnomusicological practice because they document musical practices experienced through collaborative fieldwork, and reveal part of a larger process of musical adaptation that is increasingly prevalent under globalism. Marsh, Hartigan and Uribe are performers, instructors, and scholars in their own right, and so they stand out as particularly apt examples of how ethnomusicology is practiced in conjunction with the development of drumset performance.

Drumming Fieldwork

Beyond my previous experiences as a drummer and an ethnomusicologist, I have been conducting fieldwork specifically for this project over the course of the past year. I have conducted interviews and maintained dialogues with jazz musicians such as Henry Butler, Lesa Terry, and Roberto Miranda, and drummers such as Clayton Cameron and Nate Morton. I have also attended many jazz concerts in Los Angeles and Boston, predominantly of contemporary and avant-garde jazz. All of these performances were memorable and I have provided a detailed list of them in appendix A, however a few have specific implications for this research project, which I will refer to in conjunction with my discussion of Clayton Cameron. Meditating on my experiences with drumming during this period as a whole, I can say that there is an exceptional depth and diversity to

the musical practices, concepts, and lifestyles that I witnessed over the past year. Every musician that I spoke to revealed an intimate knowledge of the jazz tradition as well as other musical and cultural practices garnered from various experiences in different cultures and countries, and with other master musicians. Indeed, each performer seemed to be a specialist in more than one musical domain, breaking down the division between performer and scholar. Most of these artists that I saw perform, performed with, or spoke to had some experience in academia, be it an undergraduate degree in the humanities or and advanced degree and teaching position in music. Some contemporary artists such as Ben Allison, Vijay Iyer, and Steve Coleman are in fact very theoretically productive, and have contributed to critical perspectives on jazz through their writing and collectivizing (Allison 1999, Coleman 2004, Iyer 1996). For me, this indicates that contemporary performers at all degrees of separation from academia are practicing ethnomusicology, and thus the recent push to include "the voices of the native" in our discourses will include revaluing the perspectives of performers themselves. As we assess the increasingly expansive global networks of cultural and economic exchange with skepticism, we may also look with hope to the innovations of such performers who have taken advantage of this new proliferation of cultural knowledges and practices to forge new musical styles that articulate aspects of all the traditions involved, and reveal new things concerning our shared human experience.

Clayton Cameron and the Living Art of Brushes

Los Angeles native Clayton Cameron, like many drummers, began his rhythmic explorations at a very young age by banging on household objects, in his case, empty oatmeal boxes. Soon after he received his first drumset from his parents, later adding

classical percussion to his repertoire through scholastic study, including a bachelor's degree in music from California State University at Northridge. It was during his college years that the Los Angeles jazz community discovered Clayton, when he began to perform with artists such as O.C. Smith, Ernie Andrews, Jimmy Weatherspoon, Teddy Edwards, Larry Gails, Gerald Wilson and more.[3] Throughout this period, Cameron primarily utilized sticks in his drumset performance, playing with brushes only on occasion. However, when Cameron moved to Las Vegas for a nightly gig with the Kirk Stuart Trio (which included a tour with Joe Williams) this changed as he began to envision the unexplored potentials of brush technique on the drumset.

Playing in the Casinos proved to be a very different context than a jazz club, as the group's primary reason for being there was to facilitate gambling. The flashy performances that are cherished in the club setting were unwanted by the casino owners, and as a result Cameron was compelled to play entire gigs with the brushes alone. As he recalled in an interview, it was during this period that he was really able to open up his brush technique and try new things. He would experiment with new motions and sounds during his performances, and afterwards in the privacy of his hotel room. We'll return to this development of new brush techniques later, but let us first continue Cameron's professional history. After a chance performance with trumpeter Clark Terry, Clayton was recruited by George Rhodes to play with Sammy Davis Jr. (Cameron 2006). Interestingly, Cameron rarely played brushes with Sammy Davis Jr., instead using sticks

[3] Clayton has performed with Tony Bennett, Sammy Davis jr., Frank Sinatra, Joe Williams, George Shearing, Joe Pass, Joel Moss, David Manley, Paul Langosch, David Kahne, Danny Bennett, Billy Childs, Juan Carlos Quintero, Ralph Penland, Michael O'Neill, Munyungo Jackson, Reggie Hamilton, Hugh Fordin, Lesley Olsher, Gerald Wilson, Hubert Laws, Billy Childs, James Leary, Ralph Sahron, O.C. Smith, Ernie Andrews, Jimmy Weatherspoon, Teddy Edwards, Larry Gails, and many more.

to rhythmically lead the jazz band and string orchestra of more than forty members (Cameron 2006). However, it was during his residence with Sammy Davis Jr. that Cameron performed with many tap dancers who would greatly influence his approach to the drumset and brushes, including Sandman Sims, Author Duncan, and Bunny Briggs. After Sammy Davis Jr. was diagnosed with cancer and passed away a year later, Cameron moved on and toured with jazz greats like George Shearing, Joe Pass, and Joe Williams, before moving to New York where he continued his career as primarily a jazz drummer. In 1993, Clayton began performing with Tony Bennett in what would become a six-year engagement. The group toured internationally and received 5 Grammys for the six albums released during that period. In 1997 Clayton married New Orleans native Karla DeCay, and Clayton has since returned to his home city of Los Angeles where he continues to perform, teach, and hone his brush technique.

Of all his musical achievements, Clayton is best know for his expansion of the vocabulary and technique of jazz brushes. How this process of developing a new approach to brushes unfolded sparked my interest, and I asked Clayton what influences he drew upon in developing these new techniques. He explained it like this:

> I started working with Sammy Davis Jr., which was about three months after that gig ended in Vegas, where we were working one year after Sammy had finished filming a movie called "Tap" with Gregory Heinz. About a week after they rapped that movie shoot, Sammy was playing with Jerry Luis. He and Jerry would open the show and they would do this crazy rendition of "Here we are" and they would do a little tap break on it. Jerry would go into his nutty professor kind of tap. Sammy would say, "You know Jerry, that's not tap dancing." It was very funny actually. Sammy would say, "No that's not tap dancing. Step aside. Gentlemen, come out." So he would bring out three tap dancers that were in the movie. Sandman Sims, Author Duncan, and Bunny Briggs.
>
> Author Duncan used to dance on the Lawrence Welk show, Sandman Sims people would see him on live at the Apollo as the clown that would come out with the hook. The other one was Bunny Briggs, and they all had distinct styles, all out of vaudeville really. Those guys would come out every night and do their thing. For two weeks we had this show, straight. All I did was keep time; I didn't trade fours or anything like that. But it was amazing to see all the sounds they could get, and the different styles. You know, Bunny Briggs would barely lift his feet and he would get this rapid-fire kind of tap, Author Duncan would do "the buck and the wing", it was very visual, especially for television it was very cool. Sandman Sims was known for putting the sand down

> and slip-sliding and that sort of thing.
>
> So I had better examples of these different styles and I just watched them for two weeks and would hang out with them during the daytime. I would go back to the hotel room after the show, and for some reason I would pick up the brushes and try to emulate what they were doing. (Cameron 2006).

We see here how Cameron drew inspiration for his brushwork from specific techniques employed by tap dancers and entertainers that he worked with. Cameron briefly explains some of these techniques that he adapted from Bunny Briggs, Author Duncan, and Sandman Sims, mentioning the rapid-fire tap, "the buck and the wing," and Sandman Sims' "slip-sliding" (Cameron 2006). These specific translations or emulations are just a few of the many performative practices that Cameron has adapted and incorporated into his playing. As Cheryl Keyes notes, these processes of intra-cultural exchange have long been a resource for artistic innovation in the African American arts (Keyes 2003). In line with this cultural legacy, we may view Cameron's performance practice within the context of a complex of intertwining modalities and materials of performance built upon historically and foundationally African American arts.

In an interview with Cameron, I inquired as to how this process of intra-cultural borrowing was enacted. I asked whether he focused on the movement or the sound first, to which Cameron responded:

> At first it was the sound. And then, there is one thing I do called the windmill where you take the brush and rotate it so you hit the butt-end you hit the tip, kind of like the bodhran. Actually I took a lesson one time with a guy on the street while I was in Ireland. He was doing this triplet thing and it was really cool. I was already doing the windmill, but this kind of opened up my mind even more. I didn't first start doing that until I saw Author Duncan do "the buck and the wing". With Bunny Briggs, I really started trying to get that muted sound, because he would hardly lift his feet, and that was like a whole other thing. I would keep one brush on the head of the drum while the other one would play, so I'd be back and forth [between hands] but I always had a muted thing going. *So it is sound and style. At the same time.* It took me about four years to really figure out what I was doing with this stuff after I developed the technique. I just hadn't figured out musically what to do with the material I had studied. That is how that routine started.
>
> As far as the presentation goes, I had an acting class one time. There was a thing where we had to make a presentation. We had to act, to do something. I was not really an actor, and so I said, "I'm

> gonna do something I comfortable with." I sat behind the drum, and that piece was developed. It has evolved, but that is how it started. Just me playing and talking. (Cameron 2006).

From this excerpt, we can see that Cameron adapted both the "sound and style" of tap dancers signature moves, incorporating several modalities of expression from their repertoire. He describes how this process was gradual, as it years of digestion for them to really find their way into his performances. It is interesting to note that he identified a similar movement and sound to Duncan's "the buck and the wing," in Irish drumming on the bodhran. Bodhran players use a characteristic extending and retracting flick of their wrist to create a roll on the drumhead with one hand using a double-sided stick. This example gives us a small glimpse of some of the many musical traditions that Cameron draws his influences from, suggesting that inter-cultural as well as intra-cultural exchange informs his playing. Finally, it is interesting to note that he developed his performance practice of playing and talking at the same time through a class where he was asked to dramatically communicate. This use of performance as a space to communicate about performance creates a multilayered message that communicates both through action and through speech, achieving a representational effect that may be useful in the transmission of ethnomusicology.

Integrated Modalities and Embodied Histories in Performance

Having alluded to Cameron's performance routine several times thus far, let us now examine it detail, so as to gain a better understanding of how these techniques are adapted to the drums, and how they interact in context along with other performative practices. For the purposes of this inquiry, I have chosen a solo performance by Clayton that is simultaneously a musical performance of jazz on drums, and a performance about

jazz and drums. This 'routine' is a continuous musical performance with an accompanying narrative that reveals much about jazz, tap dancing, the African American tradition of performance and entertainment, and Clayton's unique voice and identity as an artist. I experienced Cameron's performance at the African American Music Festival at UCLA (2005) which was video taped by the UCLA Ethnomusicology Archive. I reference the African American Music Festival (2005) performance in particular because it was a live performance that I and many other people experienced, I know the context and the general audience, and because it is captured on video. Let us now consider how this musical performance communicates through some of the embodied, tacit, intoned, gestured, improvised, co-experienced, and covert modalities that Both Richard Bauman (1977) and Dwight Conquergood (2004) identify in performance.

Cameron is exceptional because he effectively performs knowledge about the jazz tradition while embodying and conveying the performative quality of the African American tradition. In his performance routine at the African American Music Festival (2005) Cameron sequentially demonstrated his adaptation of the signature tap moves of Sammy Davis Jr., Author Duncan, Bunny Briggs, and Gregory Heinz, to brushes. Gradually, he adds them into an ongoing improvisation, weaving each style into a composition that builds in intensity. At the performance, Cameron sat alone at the front of the stage behind only a snare drums and a microphone. He begins by setting time with the brushes, then intersperses his playing with a spoken narrative about each of the entertainers that he met, worked with, and adapted to drums. Cameron speaks this narrative with a knowing smile, and the same graceful body language of performers like Sammy Davis Jr. and Gregory Heinz. All of this is supported by the constant mixing and

stirring of his bushes, and the smooth motion of his hands, arms, and torso, punctuated with a shrug of the shoulders on the backbeat. After introducing each performer vocally, Cameron plays his adaptation of their signature tap style with the jazz brushes (truly something to witness), then working it into a sequentially inclusive improvised composition. Thus we see a snapshot of how tap developed, how jazz brushes developed, and how they all fit together. It is a continuous and seamless jazz performance that provides several layers of meta-communication about the jazz tradition.

In Cameron's performance an oral history about tap dancers emerges through the collection of meanings he creates, with the musical translation of tap rhythms into scrapes, slides, and strokes of the brushes at the forefront of his expression. His performance *embodies* a "quality of motion" (to borrow from ethnomusicologist Charles Moore) that characterizes jazz performance, while his strokes sonically convey the tap styles of the five entertainers (1999). Here, Cameron is using rhythmic movement to emulate signature tap styles, while using body language to convey the performance as entertainment (Blau 1990). By piecing together successive interpretations of their tap styles, Cameron demonstrates a fundamental concept employed in African American music, namely musical innovation through reinterpretation and synthesis of new musical styles and practices. Thus in more than one sense, he is invoking and appealing to the tradition of African American music, using compositional concepts, body language, and rhythmic movement from the tradition. Cameron also gestures with the body to quote the motions of previous tap performances, as he does when he shakes his leg to half-demonstrate "the buck and the wing" (Cameron 2005). These discrete gestures (as opposed to continuous body language) exist within a flow of other expressive movements

of the body that are used towards complimentary communicative ends. In terms of rhythmic movement, body language, and gesturing alone, we can see the potential for these modalities to communicatively support each other. Rhythmic movement can be the ongoing pulse in which expressions are communicated with a general bodily language that is not in time. This relationship between time and music can give each meaning in the context of performance. A drummer may laugh and move the body out of time in reaction to a particularly great phrase by a band member, while still keeping his strokes in time. Within and sometimes on top of all this, drummers like Cameron gesture inside their playing, preparing us for the beginning of a solo section or a return to the head of a piece. The way that these are used interactively towards communicative ends can vary tremendously, but in the case of Cameron's performance, we can see how the rhythmic motion of his arms works expressively with the movements of the rest of his body, as well as gestures and a spoken narrative to create a performance that both is and is about jazz drumming. The intonation of Cameron's narrative and his brush playing reflect a rhythmic ease of complexity coupled with relaxed and fluid movements that link him with a longstanding tradition of African and African American performers. Additionally, his relaxed and cool facial expressions that shade in and out of smiles, link him with the characteristic comportment of African American entertainers. They indicate that he is taking on something like the performative consciousness that Blau labels as the primary indicator of performance (1990). The co-experience of performance by audience and performer is also at the heart of many African and African American forms of musical expression. From the constant vocal and percussive participation of "audiences" at funeral performances in Ghana, to the communal acts of expression organized by avant-

garde musicians and thinkers in the 1960s, the interaction of multiple people in a performance has perhaps always been vital to propelling performances in newly energized directions. Cameron personally opens his performance to be egalitarianly experienced with his audience during his narrative, inviting the responses of audience members and on looking performers, all the while maintaining the sonic current of his brushwork. In these spaces literal dialogues occur between Cameron and participating audience members, who recall their own experiences of and enthusiasm for the historic jazz entertainers.

Clayton Cameron communicates a plurality of meanings in this performance through consciously nesting different modalities of performance within the context of the total performance. This possibility of nesting and overlapping modalities of performance is one trait that gives performance its unique representational power. These modalities interact according to what might be called intertextuality, to borrow a metaphor from writing (Barnard 2000). This is intertextuality between performance modalities governed by a dialectical tension that allows us to cognitively piece together the various elements of performance into a representation that is more than the sum of its parts. Intertextuality refers to the dialogic interaction between two texts that comment upon and define each other. Note as well that this interaction can be meaningful with the presence or absence of a text. Applying this relationship to performance, the continuousness of Cameron's performance, the ongoing mixing and stirring of the brushes, provides a platform or a frame for his spoken narrative (Bateson 2004). These together, in addition to his body language, rhythmic movements, facial expressions, appeal to tradition, and gestures, constantly interact and give each other meaning. What makes their relation intertexual is

that they gain meaning from their semantic proximity to each other, as well as their poisitionality in the general context. Here, Richard Schechner's notion of the tension between what is said and what is played, what is gestured and what is implied is crucial to understanding the integration of performance modalities (1985). The artistic use of these communicative modalities can be subtle, and is sometimes achieved through the presence and absence of certain modes of expression. Imagine a mime, whose gesturing and facial expressions achieve their unique humor through the absence of speech.

Viewing Cameron's performance as a whole, we can seen that if we were to temporally separate his narrative from his musical performance, if we were to unbalance the performance and shift the relationships of his modalities of expression, we would lose or alter the meta-level representations. The meaning transmitted across each channel of expression would be contextualized, and hence given meaning, differently. The communication that I experienced through Cameron's performance at the festival was of the tremendous musicianship and playful yet powerful performance behind the tradition of jazz drumming. My musical experience emerged from the interactions of the various flows of communication he mixed in the context of performance. These modalities of communication are central to the African American performance tradition, yet contemporary scholarship largely (though not entirely) neglects using them. What this implies for ethnomusicology, is that there is theorizing to be done about music, enacted in and through performance, which Jacques Derrida's claim for the primacy of action as communication supports (1982: 312). Mirroring our practice according to our subjects, as I will propose, would entail a shift in focus towards the comprehension and transmission of musical performance through a broad array of performance modalities,

including the performance of knowledge about musical and cultural meaning through musical performance itself.

Conclusions and Implications for the Practice of Ethnomusicology

We have seen how Clayton Cameron employs this ecological approach and achieves an exceptional representational power in his performance at the African American Music Festival (2005). From his interview, we learn that Cameron developed this performance routine and style by being pushed to say something in and through performance. Recognizing that our presentations at conferences, our lectures in class, and our dialogues with other scholars are performances, we can look to performers like Cameron to imagine how we might communicate more of our experiences with musical cultures in the context of performance. There are many scholars that perform in conjunction with their scholarship, notably A.J. Racy and Cheryl Keyes. However, in terms of the broader distribution of scholarship on music throughout western academia, this is relatively rare.

Advancing Michel de Certeau's critique of the hegemony of western epistemologies, Dwight Conquergood, describes the difficulties of commensurating abstract with embodied knowledge. He writes that contemporary scholarship "struggles to open the space between analysis and action, and to pull the pin on the binary opposition between theory and practice. This embrace of different ways of knowing is radical because it cuts to the root of how knowledge is organized in the academy." (2004: 312). "Pulling this pin" consists of critically embodying scholarship. It means envisioning the binaries of theory and practice, analysis and action as maintaining a cyclical and reciprocal relationship. Conquergood is correct to note that this is a radical

shift, because knowledge is organized in academia so as to "subjugate knowledges" (Foucault 1980:81-84). That is, the hegemonic organization of knowledge in academia maintains western regimes of knowledge, actively marginalizing less *inscribable* ways of knowing. These alternate ways of knowing are practiced people whose communications are not abstracted by the same technology (writing in this case). Here Foucault's notion of power as performed is also apt, as the marginalizing power is exerted through countless acts of western scholarship that distill meanings into text. The fact that performances don't fit inside texts or other modally restricted representations attests to their expansive communicative power, however it also means that embodied performances can be out represented in networks of commoditized representations, as Conquergood notes (2004).

We may now ask *what* is marginalized by the dominance of textual representations? Conquergood asserts that,

> What gets squeezed out by this epistemic violence is the whole realm of complex, finely nuanced meaning that is embodied, tacit, intoned, gestured, improvised, co-experienced, covert – and the more deeply meaningful because of its refusal to be spelled out. Dominant epistemologies that link knowing with seeing are not attuned to meanings that are masked, camouflaged, indirect, embedded, or hidden in context. The visual/verbal bias of western regimes of knowledge blinds researchers to meanings that are expressed forcefully through intonation, silence, body tension, arched eyebrows, blank stares, and other protective arts of disguise and secrecy – what de Certeau called "the elocutionary experience of a fugitive communication." (2004: 133). (Conquergood 2004).

Thus what is marginalized are the multivalent meanings enacted with and through the human body in relation to other bodies. They are meaningful partially because they only inhabit the moments of performance. They are non-transmutable. Video and audio recordings in addition to scholarship can help us piece these elements of the performance back together, however our experience of them remains temporally fractured. It is true that when we experience a performance in person, we don't always grasp all the

meanings circulating before us. Often we uncover new meanings upon subsequent meditations. But the meanings that we do immediately glean from a performance float in a pool of experience that facilitates meta-level, emergent meanings through the possibility of meaningful juxtapositions and interactions. Thus when we record or write about music, our lens only lets in plenty of light, but only certain portions of the spectrum.

Performance permeates many aspects of life, and contemporary scholarship is no exception. In ethnomusicology, we study the performance of music in conjunction with its social, cultural, historical, and personal contexts. Thus, in a certain ethnomusicology is a performance of knowledge about performances of music. Of course ethnomusicology is a great many other things, especially when we expand our definition of the discipline to include the multitude of musical sounds and meanings created beyond the gaze of western scholarship. However, it is vital to recognize at least these two primary sites of performance in the process of ethnomusicology; the performance of knowledge and the performance of music. To me, the performative parallels between these practices suggests that by shaping the processes of ethnomusicology according to the performances we study we can expand our representational power, conveying first hand, embodied experience of the musical traditions we study. This is in line with ecological approaches to knowledge that stress the interconnectivity of experience, the importance of embodied ways of knowing, and the experience of cultural expression in context. While often we cannot hope to adequately recreate the context of the field in an ethnomusicological presentation, there are performance practices that we can draw upon

in our performance of knowledge that reflect the praccitces, peoples, and musics we write about.

Let us now step back and contemplate the ground we have covered in this discussion of drumset performance and the analysis of musical performance. Through the examples of George Marsh, Clayton Cameron, and other drummers, we have seen that an ethnomusicological breadth of influence and mode of inquiry remains at the heart of the ongoing development of drumset performance. Through the adaptations of musical styles, dance movements, philosophical concepts, internal martial arts, and sacred texts to drumset performance, these artists demonstrate that they are also scholars, and expand the discipline of ethnomusicology to include critical analysis, synthesis, and commentary in the context of performance. In our attempt to comprehend the multivalent expressions of these performers, I have proposed that we view musical experience as an emergent property, drawing our attention to the ways that modalities of expression interact in the context of performance to give rise to meta-level meanings and experiences that are deeply personal. Recalling recent theoretical stances from ethnomusicology and performance studies, we have seen that theorists identify performance differentially, but unanimously posit a unique representational power in performance. Exploring the ways in which this results from the intertextual interactions between modalities of communication, I have suggested that we in ethnomusicology may be able to more consciously harness this representational power in our academic performances of knowledge. Looking to the innovations of Clayton Cameron, I have suggested that we might take a cue from his performance and convey ethnomusicological knowledge in the context of a musical or dramatic performance, conveying and

embodying performative aspects of the traditions we study. Acknowledging that it is extremely challenging to be both an artist and a scholar, this perspective minimally necessitates that we acknowledge the centrality of "extra-musical" aspects of performance to the meanings created in performance, and realize that we cut off meaningful relationships in a performance when we isolate a particular modality of expression. Furthermore, as I noted in a discussion of Foucault's "subjugated knowledges," (Foucault 1980) there is a political dimension to the representation of dynamic musical cultures in representationally restricted texts, and thus we find a further motivation for the inclusion of these marginalized modalities of expression in our scholarly practice as a way to counter hegemonic epistemologies. As we constantly strive to make advocacy an integral part of our practice as social scientists, a first step may be to open our discourse to embodied ways of knowing and being in the world, un-silencing the voices and bodies of the musical cultures we study.

Appendix A: List of Performances Attended

(Chronological)

Joe Chambers Master Class. February 1st, 2005. *UCLA Schoenberg Music Building*. Los Angeles, 2005.

Dave Douglas, featuring Tysean Sorrey on drumset. March 4th, 2005. *The Jazz Bakery*. Culver City, CA.

Charles Owen's Quarter, featuring Roberto Miranda on bass, and Don Littleton on drumset. March 2005. *The World Stage*. Los Angeles, CA.

Wayne Shorter, featuring Brian Blade on drumset. April 9th, 2005. *UCLA Royce Hall*, Los Angeles, CA.

Bill Stewart on drumset, Larry Goldings on organ, and Geogre Benson on guitar. 2005. *The Jazz Bakery*, Culver City, CA.

Medeski, Martin, and Wood, featuring Billy Martin on drumset. October 19th, 2005. *The Avalon*. Hollywood, CA.

Tortoise. October 22nd, 2005. *The Avalon*. Hollywood, CA.

Uri Cane Trio, featuring Drew Gress on bass and Ben Perowsky on drums. November 11th, 2005. *The Jazz Bakery*. Culver City, CA.

Brad Mehldau Trio, featuring Jeff Ballard on drumset. January 21st, 2006. *El Rey Theater*. Hollywood, CA.

Chris Potter's Underground Quartet, featuring Nate Smith on drumset. February 23rd, 2006. *The Jazz Bakery*. Culver City, CA.

Raqib Hassan's Interdimensional Science Research Orchestra. March 26th, 2006. *Zeitgeist Gallery*. Boston, MA.

Taylor Eigsti Quartet, featuring Julian Lage on guitar, and Jodi Giachelli on drumset. March 29th, 2006. *Sculler's*. Boston, MA.

Michel Camilo Trio, featuring Dafnis Prieto on drumset. March 31st, 2006. *The Regatta Bar*. Boston, MA.

Dave Douglas, featuring Clarence Penn on drumset. April 20th, 2006. *The Jazz Bakery*. Culver City, CA.

John Scofield Quartet, featuring Bill Stewart on drumset. April 23rd, 2006. *Catalina's*. Hollywood, CA.

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