Itutu (“*On how to appropriately present oneself to others*”): Extra-Musical Pedagogical Values in Creative Music

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During the 1960s, creative musicians who were developing afrological[1] forms of expression were also investing their time and creativity in “grass-roots activities”—pioneering for musicians and non-musicians alike the social models contained within these musical practices. By doing so, these artists remained truthful to the spirit of a “music-world” of cultural and cosmogonic invention, through its creation and all its re-creations in the United States and beyond.

This article, in two parts, refers principally to concerts and workshops presented at the Banlieues Bleues Festival. This festival is located in the Seine-St-Denis department on the North side of Paris, an area formerly made up of working-class *banlieues*[2] that have become a reservoir for immigrant populations over the past twenty years.[3]

First part: During the 2005-2006 school year, Pierre Carsalade and Romain Tesler observed Cooper-Moore, a pianist and multi-instrumentalist from New York, working with a number of classes of youths from these *banlieues*: the project was called *Shop for Honey*. The primary objective of this study was to observe in a detailed manner the pedagogy of a great musician from the contemporary “jazz” community through his insertion into a group project. The ethnographic work itself consisted of observing an improvising musician’s techniques and practices of transmission and the cultural values he carried with him when facing a different social and cultural context.

Second part: In 2001, William Parker organized a tribute to Curtis Mayfield. On this occasion, he also ran a workshop based on some of Mayfield’s songs with more than one hundred children and teenagers from the same *banlieues* of Paris. Over the last ten years or so, Alexandre Pierrepont has observed William Parker in many different pedagogical roles and contexts in Europe, from the nursery school to university, and from public school to the conservatory. In each instance, every individual present, regardless of age, had to find a space where his or her own song could be played and heard amongst all the songs of all the people involved. For this article, Pierrepont has based his analysis on a critical reading of William Parker’s writings. As another great bassist, Malachi Favors Maghostut, used to say, “There’s a message in the music for you.” This message, reflecting the ideas of *heterogeneity*, *flexibility*, and *creativity*, suggests that music functions as a site for cultural memory or memorialization as well as for cultural imagination.

This study has allowed its authors, by confronting their own observations and analyses, to focus on a notion they believe to be fundamental to the musical and extra-musical value of creative music: the *eccentric authority* of the master musician as a figure of authority bringing autonomy.

Shop For Honey

For some years now, the Banlieues Bleues Festival has put together workshops called Actions Musicales, which allow youths of the northern Paris *banlieues* to work and collaborate with creative musicians during part of the school year. One of the objectives of these workshops is to put together a final musical performance to be presented during the festival. Within this context, the musicians are free to organize and conceive the project as they wish. The pianist and multi-instrumentalist Cooper-Moore was one of the participating musicians for the 2005-2006 school year. We attended the *Shop For Honey* project, from preparatory work to the final performances, almost in its entirety.

Shop For Honey spawned from the urban riots of fall 2005 and from a particularly sensitive social climate. At first, our theoretical framework focused on issues of transmission and the social (hence extra-musical) values attached to these specific musical practices. But through our observations, we also felt it was important to correlate this experience with the social and political issues that these “events” had brought to light, both in the context of French society and in the school system, which we see as the ultimate

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institution for integration. So far, French politicians have not provided any serious answers to the racism, the isolation, and the poverty that are affecting the suburban populations, which consist largely of immigrants from former French colonies. In fact, not even the outline of a serious discussion concerning these problems has been formulated. The systematic denial of these social, cultural and political issues has predictably been masked by a flood of thunderous declarations and propaganda campaigns. By attending *Shop For Honey*, we witnessed how certain people were able to provide local and detailed answers to some of these issues.

More specifically, starting with an ethnographic study spread out over a few months of the school year, we want to explore an often overlooked component of creative music (heir to "jazz"): the intimate relationships between musical practice and transmission, between music and knowledge, which characterize the entire history of African-American music. Indeed, there are a certain number of practices and structures of production related to these musical expressions that have significant social applications beyond the musical field. Starting with a concrete example of an African-American musician interacting with youths of a popular French *banlieue*, we hope here to illustrate some of these *socio-musical workings*.

I - Cooper-Moore

Cooper-Moore was born in 1946 in rural Virginia. As a child, his favorite recreational activity was "*bricolage*": he created his own toys, such as tree-houses or wooden street carts. He was also very fond of astronomy and physics, building his own telescopes and radio receivers/transmitters. He began his musical education in a similar fashion, imitating what he heard on records and from interactions with older musicians and then practicing relentlessly. As a teenager, he took private music lessons and by the time he was at The Catholic University Of America in Washington, Cooper-Moore had become an accomplished flutist.

However, he soon became uncomfortable with the university setting and, seeking to find his own voice outside of the boundaries of academia, he left to become a professional musician. Like many musicians, he envisioned this path as a constant practical learning process, made up of the widest possible diversity of collaborations and experiences. During the late 1960s, he became involved with the civil rights movement and the "free jazz" revolution. From this period of intense artistic and social intrigue, his musical activity took two complementary paths:

- On one hand, he led multiple orchestras and collaborated with young musicians who represented the next generation in "jazz." In the 1970s, he set up his own loft[4] with David S. Ware and Tom Bruno: the 501 Canal Street.

- On the other hand, he participated (starting in 1966) in many social and educational programs for children, young offenders, and persons with psychological illnesses, in collaboration with schools, prisons and psychiatric institutes. The common denominator to these various experiences was the emphasis on music, plastic arts, and speech (speaking up) as a way to channel violence and transform it into "a changing force." In this context, he learned how to build instruments, started creating his own musical tools (xylophones, banjos, amplified mouthbows, flutes, percussion instruments, etc.), and even invented new ones (for example, a one string electric bass called a *diddly-bow*).

- During the 1980s, Cooper-Moore mainly focused on these socio-educational activities, while also participating in the creation of theatrical and choreographic pieces.

- At the start of the 1990s, he once again chose the life of a wandering musician, recording new albums and playing in many concerts in the United States and in Europe with William Parker, Susie Ibarra, Butch Morrison, and Assif Tsahar, among others.

II – The Integrating Role of Music in the African-American Musical Tradition

Although Cooper-Moore's career may seem out of the ordinary, it is by no means atypical in the African-American tradition of improvised music. His emphasis on the dual facets of learning (practice and theory), the strong relationship between musical practice and other fields of experimentation (*bricolage*, science, spirituality, social activism, and everyday interaction), and the positive impacts of music (its therapeutic, spiritual, social, or political uses) are common to many "jazz" musicians.

Therefore, we feel that it is important to outline the social and cultural context that produced these types of values and practices in African-American musical expressions. Emphasizing this context will undoubtedly highlight Cooper-Moore's pedagogical practice in *Shop For Honey*, a practice that is issued from a cultural tradition still not well known in France. We may also be able to draw some parallels between the historical position of African-Americans in the United States and that of immigrant populations and their descendants in France.[5]

The African-American population suffered more than two centuries of slavery in the United States, slavery which was one of the most ethnocidal[6] in the western hemisphere. When compared to other "New World" African cultures, such as in Brazil and the Caribbean (Cuba, Haiti, etc.), not as many *visible* traits of an African heritage remain in the United States. This situation represents the partial disappearance of the African culture and the creation of a new and specifically African-American culture.

From slavery to segregation to the non-institutionalized but very real racism that still structures American society,[7] there are two determining factors in the constitution of African-American culture:

- The culture of the Black slave, and of the free but segregated Black man, has historically always existed within communities that are separated from the dominant culture. The social activity of the Black American has therefore mainly revealed, throughout American history, an *absence of effective participation in the dominant system*. Segregation in the United States not only barred African-Americans from public transportation and public buildings, but also denied them access to post-secondary education, housing, work opportunities, promotions, and a role in the political world that governed these inequities.

- As a result of these historical circumstances, African-American culture has always existed as a marginal culture, as an *invisible culture*[8] (its value and even its very existence denied by the dominant culture), and as an *alternative culture*.

Thus, the Black population in the United States has created a culture predicated on a dual identity aptly represented by the term "African-American,"[9] a community with distinct social values and a strong group solidarity that is constantly articulating itself against other cultural horizons (not only the dominant white world, but also native American cultures, Jewish, Italian, and Asian communities, etc.). African-American culture therefore has an *inclusive* rather than an exclusive tendency, and (due to a lack of representation and participation in national politics) is also strongly determined by local, communal relationships, making it a unique entity based on both oral traditions and contemporary inter-cultural dialog.

African-American musical expressions have always played an important role within their culture and to this day occupy a central position in popular music, offering a serious alternative to traditional western musical aesthetics. Indeed, these musical expressions have never really existed as an autonomous field of activity (as is often the case with western art music), but rather function as manifestations of African-American social life: religion, family, work, personal relationships. These manifestations embody specific *functions* and *meanings*: to allow for individual expression, to allow a community-based culture to express itself through direct and popular (in the sense of "from the people") appropriation, to create the space for this culture to transform and develop itself, and to incarnate real-life social ideals that can be shared through music. The importance that African-American musical expressions hold within contemporary popular music (rock, rap, funk, pop, disco, etc.) can be attributed mainly to these characteristics.

In this context, "jazz" has always been a source of strong cultural affirmation for African-Americans: it not only constitutes a major international artistic contribution, but also manifests many positive values within its musical practice. For many musicians, "jazz" concretely asserts the existence of an ideal social universe, one where music is considered both as an aesthetic process and as a form of social, ethical, and political expression.

In *Shop For Honey,* Cooper-Moore has highlighted many of the values of improvisational music practice through his interaction with the children and the teachers:

- The importance of individual expression in a collective/group setting (find your own voice through conversation with other voices).

- The idea that instrumental work is a process of personal growth ("*find your own sound*"), of asserting yourself as an individual through the mastering of an instrument and of creating your

own personal musical universe.

- The importance of collective and cooperative work.

- The importance of authority (in a specific sense that we will explore later in the article) in the process of transmission—every great musician or educator is respected by his peers for what he has passed on to the community and beyond.

- The ever so significant and present idea that all of these socio-musical values are not strictly tied to musical practice, but also feed (and feed on) individual and social life.

This set of *socio-musical values* must not be considered abstractly. The work of “jazz” musicians is not limited to their actions in performance. Many have participated in popular[10] socio-educative programs, organized professional collectives, and presented lectures and workshops to schools and community centers. Famous musicians are often considered real “cultural heroes” by their communities and are respected as moral examples. Thus from the alienation of social poverty (with all its ravaging effects: delinquency, inactivity, resentment, self-loathing, the rupture of social bonds), some “jazz” musicians have been able to produce positive social change beyond the musical community.

III – The Project

Cooper-Moore’s pedagogical perspectives derive from both his musical experience and his cultural background. Through his socio-educational activities, he has been able to put these perspectives into practice as both an educator[11] and a musician. In this work, we have tried to identify his most significant pedagogical *principles* and *processes* by observing the different steps of his workshops[12] and through a series of interviews and informal discussions.

A – Letting the Children Speak

One of the objectives of Cooper-Moore’s work, going back to his first socio-educative activities, is to instill in children the desire to lead more autonomous and responsible lives. The popular social context tends to take both motivation and responsibility away from children by denying the value and meaning of their work in the scholarly and extra-scholarly setting (artistic, social or professional). The absence of future prospects, feelings of worthlessness among immigrant and suburban populations, the youths' captivation by the phantasmagorical representations of reality relayed by the media, and the students and their parents' harsh living conditions all have as much an impact on failure at school as the “cultural capital” of the families or the parents’ social background. For Cooper-Moore (who, like many of his colleagues, comes from a working class background but also had access to a university education), his workshops are intended to channel the children’s vast energy toward an activity that is *expressive*, *focused*, and *self-sustaining* and to reverse the harmful effects of low self-esteem, apathy, and a lack of autonomy.

One of the principles of *Shop for Honey* is to let the children speak by placing them in the center of the process of production and representation of a musical and theatrical performance. On one hand, the educators listen to what the children have to say, guiding the form of their expressions without trying to influence the meaning/content of their messages. On the other hand, by “finding their own voices,” by constructing narratives and personal musical expressions, the children gain an awareness of their individuality, of their unique history, and of the reflexive relationships that exist between who they are and what they can express. In this sense, personal expression is not strictly a static reflection of the individual, but allows for the change and modification of this individuality. Put simply, being able to express a problem is the first step in resolving that problem. For a “jazz” musician, appropriating a form of expression is the first step in gaining control over one’s own life.

Based on these principles, each class in *Shop for Honey* produced a short performance under the supervision of Cooper-Moore and the project instructors, with the children exercising full creative control over the content. Their work was then integrated into a main performance that combined all the classes and included children from high school, middle school, theater workshop classes, slam workshops, and a daycare center.

The main purpose of the workshops was to encourage the students to reflect and write about how they perceived themselves in the *past*, *present* and *future*, to consider their cultural and geographic origins, their present living conditions, and their future ambitions: students were prompted to progress from a

static to a dynamic state of reflection, to contemplate the possibility of change. This dynamic state was crucial to the philosophy of the project. Participants entered the workshops often with a low opinion of their own self-worth, fearful of expressing themselves in front of an audience, and then proceeded to produce a show in a local festival, in front of a large audience, thus proving to themselves what they could achieve through hard work, determination, and positive thinking.

It is not an easy task to summarize in a few lines the tone of the final performance and of all the work done up to that point, as the project differed in practice from class to class, in accordance with the temperament of the students and their teachers. Teachers were free to bring their own ideas and philosophies into the classroom, as long as they respected Cooper-Moore's directives: i.e., the nature of the workshop and the specific process it is supposed to embody.

During the two final performances, the audience saw a group of very young percussionists (8 children age 5-10) from the Maison de l'Enfance Tony Lainé (supervised by Souad Baouia and Lionel Massin), a theatrical and musical piece by 30 students of the Collège Jean Jaurès (supervised by Frédéric Levasseur), a theatrical presentation by a few students of the Théâtre École de Pantin with two musicians (bass and drums) of the Pantin music school (supervised by Dolorès Malpel), two presentations of collective directing—speech and "bells"[13]—by students of the Collège Lavoisier (supervised by Florence Deplanque and Florence Bellée, who also assisted on stage), and multiple slam interventions throughout the performance by students of a slam workshop associated with the Collège Rosa Luxembourg (supervised by Hocine Ben). One group after the other, the children performed their pieces in front of an audience of parents, regular festival patrons, and bystanders, in an atmosphere that was tense and anxious, but also exciting and joyful. The show provoked powerful emotions in the hearts of all present. The audience praised the children with enthusiastic applause and the children chanted for Cooper-Moore, who briefly took the stage to congratulate the children, making sure to keep them the center of attention.

Cooper-Moore's project was a great success, as it allowed the children to create a piece of work they and those around them could be proud of, an accomplishment that was singularly their own, stemming from their own imagination and effort. Cooper-Moore's genius was to create the *conditions of possibility* for collective work and creation between teachers and students. He never imposed a specific direction or dictated content, but rather suggested certain ideas and collaborative techniques. Indeed, the accomplishments of *Shop for Honey* are not limited to the final concert, but also lie in the months of preparation, the shared experiences of Cooper-Moore's interaction with the students.

B - Principles and Pedagogical Techniques

Throughout *Shop For Honey*, the process of transmission was as important as the work produced. This process of transmission was articulated around a number of fundamental pedagogical principles that Cooper-Moore developed throughout his years as an "educator." These principles are directly related to our observations of the work being carried out, but have also been concretely formulated by Cooper-Moore in multiple interviews, proving that they involve as much reflexivity as coherence. Using these principles as a starting point, we hope to illustrate the value and efficacy of such a project—particularly when addressing pedagogical and disciplinary problems encountered by teachers in the classroom: disrespect, misconduct, lack of concentration, lack of interest in classroom work, and doubts about the value of formal education.

In addition, we must stress that this project was not intended solely for students, but also has value for teachers and educational institutions: for example, students directed teachers at times in the concert, thus giving the educators an insight into the perspective of their students. From the beginning, Cooper-Moore insisted on this structure of collaboration: his primary role was to "*plant seeds*," to transmit learning processes that could grow and develop in different contexts. The following analysis should therefore serve to emphasize for the reader all the rewarding aspects of such a collective journey.

1) Authority: Conditions for the Possibility of Transmission

At the root of Cooper-Moore's work lies the notion of authority. In our contemporary political context, the dissolution of communal bonds and individual relations is a major source of social tension, only counter-balanced by the integrating power of the media, the normative power of law, and the repressive power of the police. The term "authority" is therefore the locus of a major political redefinition, and its significance is more and more determined by its disciplinary use. This affects the school environment, where the "return of authority" is manifested through sanctions, surveillance, and intimidation.

For Cooper-Moore, the notion of authority has a practical sense, distant from this political definition, which identifies the power and respect held by educators. This authority is the basis for effective transmission. Taking into account that the first step in the process of transmission is, as within a family, *mimesis*, it is essential that the educator have the authority to create the legitimacy and the desire for *mimesis*. For Cooper-Moore, authority is never strictly based on status (adult or teacher), but is earned through the respect and the admiration of the students. It is respect that engenders authority, and then authority allows for the possibility of transmission.

This concept of authority provides an original answer to the problematic model of typical power relations. Cooper-Moore's authority is not rigid: its force is never conceived without the possibility of resistance and subversion. We will attempt to show here the nature of this *eccentric authority* and the practical principles upon which it rests.

The Charismatic Relationship

Even before meeting Cooper-Moore, the children had positive preconceptions about him, based on the fact that he is an African-American musician. These opinions, however, only constitute expectations that may ultimately result in positive or negative reactions. Indeed, the children's initial impressions were more curious and amused than enthusiastic. Cooper-Moore's unusual behaviour,[14] his physical appearance, his age, and the fact that he does not speak French all created an aura of eccentricity around him. From the beginning, however, he endeared himself to the students through the determination and ease of his movements, the tone of his voice, and the intensity in his eyes (he looked students in the eyes, speaking not only to the class as a whole, but also to each individual). He also soon demonstrated his great musicianship, playing the mouthbow,[1] the xylophone, and a paper saxophone[16] that he created in minutes in front of the students.

Cooper-Moore accompanied each of these actions with didactic comments about the process of improvisation. He began by performing a set sequence of notes and then changed their order, speed, and rhythm. He also described the nature of a resonator or a chamber of resonance, carefully showing the students how to build their own paper saxophones through repeated demonstrations. (The first version of the paper saxophone is always discarded: he starts over once or twice in order to show the children clearly how it is done. This repetition not only holds a didactic value, but is also a lesson addressed to the children: knowledge is not a gift but a slow acquisition, consisting of trials and errors, perseverance and experimentation.)

Cooper-Moore also demanded silence and absolute attention from the children during these demonstrations. He did not hesitate to assign unruly students the task of building instruments, putting them in a position where they could not compete with him, as the student is naturally a clumsier artisan than the experienced musician. Thus Cooper-Moore captured the students' attention and earned their respect.

Transmission By Example

Another important principle in Cooper-Moore's pedagogy, one connected to the manner in which knowledge is transmitted between musicians, is his emphasis on *practical instruction* (as opposed to lectures). Cooper-Moore did not speak often, and when he did, he always referred to some skill or process that he had just demonstrated for the students. On the one hand, this allowed him to connect with the students and to transmit important principles without the mediation of technical language beyond the understanding of most teenagers. On the other hand, through his behavior and attitude, Cooper-Moore legitimized the value of the skills and principles he was articulating: he shared the notion of respect with the children not through theoretical discourse (civic education or classes on morals and philosophy), but by demonstrating through his own actions the respect that they deserve.

One of the short workshops that Cooper-Moore is particularly fond of, the laughter dialogs, gave him an opportunity to illustrate his view on how the individual relates to the collective and to demonstrate a useful technique for conducting. In response to students' laughter during the workshops (sometimes nervous and uncontrollable), Cooper-Moore would initiate dialogs of laughter. He would ask a student who was giggling to precisely repeat that giggle (a surprisingly difficult task at first) and then ask another student to answer with his/her own laughter. Cooper-Moore would then enter the process himself, imitating the first laugh and then modulating its intensity or pitch and adapting it to the student he was "laughing *with*." He

asked each of the students to find his or her own laughter and conducted the class like an orchestra: students were expected to laugh or to improvise a laughter duet with a classmate when he pointed at them.

The point of such an exercise, which Cooper-Moore explains only at the end in very simple terms, is to emphasize the importance of *singularity* (each student must find his own laughter and take pride in displaying it to his classmates), of *collaboration* (as with any ensemble, one must learn to respect the collective group, to assert oneself without infringing on the space of others), and of *self-control* (the goal is not to laugh spontaneously, but to acquire a "technique of laughter," which is mainly a technique of distancing oneself from a reflex, to help the students with self-control and the process of reflexivity engaged in any knowledge-acquiring activity). Moreover, it is also a simple educator's technique to release the nervous tension of some of the students (those who may be giggling a lot for example) by asking of them to control and distance themselves from these spontaneous manifestations.

Valorizing Individuals

Another fundamental pedagogical principle of Cooper-Moore's work is the constant valorization he places upon the students and their work. The students involved in the project mostly came from social and cultural backgrounds that are often looked down upon by the dominant French culture. Thus they needed to gain confidence, to feel that their participation was valued by the adult world, in order to find meaning and personal gratification from working and collaborating with rules "imposed from the outside." Cooper-Moore was always very attentive and quick to reward the children's work and collaboration with smiles and words of encouragement. Furthermore, this encouragement was always addressed to individuals: whenever a student decided to speak up or participate in the workshop, she was always personally thanked or congratulated. Similarly, instead of silencing and excluding the disruptive students, Cooper-Moore asked them to justify what they were trying to express (desire for recognition, rebellion against the teachers, etc.) within the boundaries of the workshop. He never criticized the students, but rather placed them in a position of self-criticism.

Some students who were at first stubborn and sought to exclude themselves from the project soon became more involved and ended up filling important roles. A student in the bells workshop who at first refused to participate ultimately found himself conducting the group in class and at the final performance. At the slam workshop, a few days before the final rehearsal, an individual in charge of the Banlieues Bleues festival criticized the students' texts for being too crude and trite. Without accepting or rejecting this criticism, conscious that it may contain some value, Cooper-Moore decided to reverse its dynamics. Instead of passing judgment on the quality of the slammers' texts, he encouraged them to focus on how to analyze the criticism and formulate an appropriate response.

Whatever the situation, Cooper-Moore's authority was never imposed upon the students, but rather earned by him. His goal as an educator was not to resolve disciplinary problems through sanctions, but to prevent them from happening. He never imposed a norm for behavior or reduced individuals to an anonymous mass, but always tried to create a space in which individual singularity could be expressed—all while keeping in mind what is appropriate for each situation. This notion of "*what is appropriate*" is an essential component of his pedagogy. It involves expressing the essential requirement a teacher expects from his students: the goal was not simply to correct wrong answers or to reward right ones, but to share "the knowledge of what is appropriate," to communicate what is at stake in the process of learning and personal development. In the case of the slammers, he encouraged them to not simply obey or rebel, but to use criticism as an opportunity to question social expectations and to respond to them through affirmation rather than negation.

In that sense, authority is a required foundation/basis for any pedagogical work, and the students' respect of it is necessary in order to access personal development. It is through this authority, earned by Cooper-Moore, that he is then able to put to work the other major principles of the workshop.

2) From Authority to Autonomy

Any educator knows that a student's ability to focus is a key factor in determining the quality of his or her schoolwork. This ability can only be truly harnessed through a number of specific pedagogical techniques, for the student is never entirely autonomous, but remains a child placed under an adult's supervision. This responsibility requires that the adult never treat the student strictly as a child or allow her to communicate only on a passive basis (through the sequential model of question-answer-reward). The function of any

pedagogical work is to help the student become more autonomous and assertive—to become less of a "student."

Based on this philosophy, Cooper-Moore has developed some inclusive pedagogical techniques, drawn from his experiences both as a musician and as an educator, that aim to fully involve students in the learning process, to make them responsible for realizing their own expressive potential. It is only when Cooper-Moore has earned his authority over the class that he may put to work these principles and techniques.

The very nature of the project ("let the children speak") allows the students to experiment with their potential for expression (and often for some, to discover it) within certain boundaries. Of course, this objective does not suggest simply leaving children to acquire their autonomy on their own, naively supposing that free expression itself would constitute a sufficiently constructive experience. On the contrary, he always guides his students, helping them develop an interest in autonomous activity, personal research, and collective work through the practice of artistic expression.

To Focus

So far, we have discussed Cooper-Moore's "techniques of captation" (whereby he captures and captivates the attention of students before redirecting that attention towards collaborative exercises) without considering their purpose. His goal was not to bewitch the children, to make them "re-act," but rather to subtly create the conditions by which they could bring themselves into the center of the learning process. As the workshop progressed, Cooper-Moore asked the children to reflect upon how "*the chaos changed to organization, how something was created from nothing*." The answer lay in the degree of their involvement in the project and their ability to focus. Although adult supervision had an important impact on the project (indeed, the teachers found the process very enriching both for themselves and their students), the students also felt great pride after the performance in what they had accomplished through their own preparatory work. Moreover, they discovered what they could realize through their own determination and perseverance.

Learning to Learn

Cooper-Moore was fully aware of his status as a foreign participant and understood that his objectives might not be fully assimilated by other teachers involved in the project. Nevertheless, according to African-American musical traditions that consider musical practice as a means for personal development, he shared with students and teachers learning methods and tools that can be adapted to any discipline or context. Most of the workshops he organized were structured according to simple patterns that can be rearranged in more complex forms. He also allowed the teachers to add a number of personal requirements into their workshops, influenced by their relationship with the students and the relationships between the students themselves.

In this context, the bells workshop that was composed mainly of students who were failing school or who were having disciplinary problems was significant. Its conducting system presented to students a model of self-discipline that directly addressed their behavioral problems. They were required to look the other bell players in the eyes and sustain the conductor's eye contact, to answer to a classmate's order and to respect the conductor's authority. Unless the students *stayed focused*, *exercised self-control*, and *incorporated the essential requirements for collective work*, they could not function as a bell choir. The bell orchestra also allowed students to concretely understand, through its own structure, the practical basis for improvisation: starting from a limited amount of specific notes laid out in space (the bell players in front of the conductor), the musical product took shape only through the conductor's choice of the sequence of notes based on the concrete representation laid out before him.

In this workshop, Cooper-Moore illustrated some important analogies between the practice of improvisation and the process of learning. One analogy concerns learning the techniques for musical improvisation: one must know the fundamental elements (rhythms and scales), then experiment by combining them, as well as work on the "textbook cases" of standard forms and how diverse musicians have approached them (by imitating solos, for example). A deeper analogy concerns the essence of creativity. In the second part of this article, Alexandre Pierrepont shows how improvised musical expression is characterized by constant *combinatory dynamics*, whether through the forms and properties of the music or through the systems of improvisation and musical conversation. Such expression is in

perpetual variation, centered on a supple cultural and musical matrix that allows for constant creativity.

The Pleasure of Learning

Cooper-Moore always emphasized and tried to instill in the children the joy of learning. Although the workshops required a lot of concentration, they were also designed to be fun (involving games and play). As the workshops represented a “break” in the school schedule and did not involve exams, the stakes were not as high for the students. Nevertheless, all the elements of productive schoolwork were present. The final performance constituted an important hurdle for the students, who wished to “show off” in front of their classmates and parents. This concert was conceived as an emulative process: the participants revealed their skills to their peers, with the younger children observing and admiring the performances of the older children and vice-versa.

Throughout the project, the emulation between the classmates was a leading thread for collective work: by favoring individual expression (the appropriation of singularity), speaking up or taking appropriate actions/initiatives, and by confronting the students with their potential for expression, Cooper-Moore made sure to incite within the students the growing desire to participate and to learn individually, through reciprocal emulation, in the context of a fundamentally collective work.

Finally, through specific processes of stage set-up, Cooper-Moore was able to confer great emotional impact through instances of collective understanding: facing at first an unusual situation and expectations which seemed not entirely clear to them, the students began to understand, through a practical example or a workshop, the meaning of an exercise or the procedure needed to solve a problem. For example, when facing a lack of understanding from the students concerning the process of improvisation, Cooper-Moore unexpectedly pulled out and inflated a balloon. To the students’ bewilderment, he put a little bit of water on the balloon and started scratching it with his hand, creating a sound comparable to that of a DJ scratching on a record and improvising. When all of the students seemed captivated by the sounds that could be created by such a simple tool, Cooper-Moore suddenly burst the balloon, initiating a collective outburst of laughter. After this mini-show, everyone wanted to try improvising on a balloon: fear and embarrassment was transformed into understanding and a desire to experiment. This example demonstrates what Alexandre Pierrepont refers to in the second part of this article as the double-process of *controlling oneself and getting loose*. By creating an instrument, learning to use it, and improvising on it in a collaborative environment, students found their own voices in relation to the collective sound.

Beehive

We have seen that Cooper-Moore's teaching techniques articulate themselves around a very singular conception of authority. At first, the musician had to create the conditions of possibility for transmission, using a number of specific pedagogical methods: the charismatic or exemplary relationship between the educator and the students, the systematic and ever relevant valorization of the individuals, and the transmission by example based on the model of practical exercises. Having fulfilled these conditions, Cooper-Moore was then able to share a number of values intimately associated with the specific musical practice he shares with many of his musician colleagues: the importance of singularity, of collective work and the relationship to others, of self-control and reflective distance (from a reflex to a conscious act), and finally the significance of correctly evaluating “what is appropriate” and what isn't (whether in social relationships or in a formal system such as music). In the context of *Shop For Honey*, as in the context of music, these specific values embody individual autonomy, but always in relationship to the collective.

By revealing meaningful juxtapositions between the notions of authority and autonomy, *Shop For Honey* and Cooper-Moore’s original pedagogical approach have allowed us to explore the *eccentric authority* unique to creative musicians. This apparent oxymoron actually defines an extraordinary ability to embrace conformity and subversion, self-control and impulsiveness, orthodoxy and innovation, all in one great creative gesture. In a sense, it represents a model of authority that is not imposed upon others, but rather allows them to be off-centered, which does not set states of being, but rather frees one’s potential.

We believe this model of *eccentric authority*, analyzed here through a specific pedagogical relationship between a musician and non-musicians, to be a fundamental element of the significance and efficacy of the musical expressions of jazz. Through a musical medium, beyond simple aesthetics, these expressions convey arts of living, ways of being and becoming which, in contemporary social and political contexts, represent very powerful positive forces.

The Inside (Outside) Songs of William Parker

On April 4, 1996, the trio By Any Means, composed of Charles Gayle, William Parker and Rashied Ali, came to play and present their views on music and life at the "U.F. d'anthropologie, ethnologie et science des religions" of "Université Paris 7—Denis Diderot" in France. During their conversation with the audience and the students, William Parker did not say much. It was only later, at the restaurant, that he asked several of us, nonchalantly, "by the way, do you know how music was created?" We were taken aback as he told us the story, the myth, that can be found in his writings:

> Imagine a village surrounded by mountains. In this village, there are no musicians, because everyone sings as a chorus. The term "musician" does not exist.
>
> One evening, the people of the village were singing as they did every evening, and one member of the village who was ill was brought down on her sick bed to listen to the singing. The sound began and went on for more than two hours. As the chorus reached its high point, one of the singers, called Anast, began to go a little higher than the chorus. Her singing was brighter and more radiant than the rest of the group. Her sound was vibrating at a tremendous rate.
>
> The sound soared on and on. The member of the village who was ill began to move off the sick bed. She began to dance. The sound went even higher for at least another hour.
>
> On that evening the muse-physician (musician) was born. Her name was Anast. She became the master musician of the village, going on to teach others the art of music. (Parker 66-67)

Five years later, the Banlieues Bleues festival in Paris invited William Parker to run a workshop based on the music and career of Curtis Mayfield, titled *People Get Ready*. Together with members of his orchestra (singer Leena Conquest, trumpeter Lewis Barnes, and drummer Hamid Drake), and assisted by singer Sylvia Howard, pianist Achille Gajo, brass band leader Arthur Simon, and percussionist Klod Kiavué, he directed 139 people from the brass band of the Banlieues Bleues festival, aged 12 to 45, from four different suburbs (Stains, Bobigny, Aubervilliers and Blanc-Mesnil). They were first divided into six sections, depending on where they came from (which suburbs, schools, conservatories, etc.): three choirs, two percussion groups, and the brass band. Aside from the brass band, most of the participants were beginners and were not involved on a regular basis with a choir or a percussion group. Therefore, they were also assembled in an orchestra in order to mix people from different backgrounds. The orchestra included:

- 12 percussion players from Stains
- 12 percussion players from Bobigny
- 31 singers from a choir in Bobigny
- 50 singers from a choir in Aubervilliers
- 4 singers from a choir in Blanc-Mesnil
- 30 musicians from the brass band of the Banlieues Bleues festival

The workshop ran from January to March, arranged in twenty sessions of two hours each. In January, Parker met with the children and the teenagers—the largest group. He told them stories about his life, his travels, and his instruments: he played with them, and before anyone really noticed, they were all lost and found in the middle of an open improvisation.[17] This is a method Cooper-Moore used during the preparation for his own workshop, *Shop For Honey*. When Parker had the students feeling comfortable enough to sing their own songs and dance their own dances, he just watched them. After that day, he started to write a kind of suite, an open structure, combining some of Mayfield's songs with some of the kids' ideas. For instance, during the first meeting, a girl sang a traditional song from Mali. Conquest and Parker liked it and decided to keep it for the opening and closing of the final concert. Throughout the project, the different sections had to work on this open structure with their regular teachers and assistants. In March, four meetings of three hours each were organized with Parker and Conquest: one with the choirs, one with the percussion groups, and two with the choirs and the percussion groups together. This

was followed by three rehearsals with all the ensembles combined. The final concert took place on March 11, 2001.

The main goal of the workshop was to work on the individual creative expression of each participant and on the collective creative expression of the ensemble. In order to reach that goal, and to seize the universe of Curtis Mayfield, the participants obviously had to learn some musical skills, but they also had to re-investigate and apply elements from their own cultural backgrounds. Hence they wrote new lyrics inspired by the words of Mayfield, and they integrated some traditional songs and dances from their respective cultures through a game of free improvisation directed by Conquest. William Parker made sure to leave the musical structure open enough for parts to be rewritten and new elements to be added at every stage—and just like Cooper-Moore, he emphasized creating *the conditions of possibility* for individual and collective invention: "It is the role of the composer/music organizer to set up the situation for the optimum possibility for life to be realized, for that life to be the most beautiful and striking music there is. It is the player/instrumentalist's job to make the music sing, to add conviction and passion to the music, to know when to add and know when to step back and let the music flow" (Parker 68).

The musical thinking of William Parker (his poetic, mystical, and philosophical thought) belongs to a tradition that envisions a unity between art and life—how to live life, a beautiful and meaningful life, how to uplift life, how to experience the art of music, that is the art of living—that envisions art as the common practice of life, as the vehicle for individual and social imagination. This vision is reflected in the following quotes:

> Music was actually anything that was beautiful. It was the elemental thing in life that made things resonant in the most perfect way possible. Music is life. (27)
>
> Music is the element that is beautiful in all things. There is music in a sunrise, a flower. It is the music in these things that makes them beautiful. Music is the life spirit that makes all things live. (44)
>
> The music that we play comes out of the tradition of life and living things. It is inspired and can be inspired by anything that lives or has lived. (60)
>
> It is the job of the artist to incite revolution, to uplift the receiver of that art so as to see the best way to live on earth, to move those who box life in to understand a more whole concept of existence, to see that it is life which is most important, not the life of the individual, but the process of living (the how and why), not just staying alive and existing, but living as full creative beings, taking the step not when it is safe, not out of survival, but out of compassion and love of truth. (80)
>
> The key to the art of living is art. The word "artist" should be synonymous with the term "human being." The artist must graduate to human being. Any artist who remains only an artist has failed. (87)
>
> [T]hey seek to play new music but they don't wish to live new lives. One shouldn't choose to play free music, one plays because one must. What is important is not whether we play chord changes, classical or folk music, what is important is how we live. The beauty comes through those who welcome it. This music does not come from technique, all techniques come from the music, the music coming from a certain caring of life. (95)

In the end, what Parker "teaches" is what he has been "taught": "My music teacher's name was François Fourstrings, he was shenai player, but he taught all instruments as a way of life. Music as a way of life. The most important point he stressed was that the only real thing was life. How we lived and how we treated each other. This was the only art form" (109).

Parker identifies this tradition as the "Black Music Revolutionary Spiritual School," but also acknowledges an "unknown school" or a "tradition of life" (33): how to be oneself; how to be together. In order to be oneself, one has to become a "rose of compassion" and be in harmony with nature, the world, and the universe, and use the tones, vibrations, and colors of the energy system that will enhance the existing harmony. The point is not to mimic or to represent nature, but to proceed like nature: "each human being should be encouraged to reach his or her highest potential as guided by the laws of the universe and nature" (109). One can't help but think of John Coltrane, who wanted to play with the same "clearness" as rain falling from the sky—a tradition of analogical thinking one can trace back to the theory of the

microcosm and the macrocosm, as exposed in the “Book of the Secret of Creation and the Art of Nature" (“*Kitab Sirr al-Khaliqa wa San`at al-Tabi`a*”) from the second half of the first millennium. Parker has expressed this relationship explicitly:

> We as human beings need to be constantly informed how to live, how to incorporate our knowledge so it is in synch with the flow of the winds, oceans, and mountains. There is only one religion, it’s called life. If I was going to learn music, I wanted a flower to teach me harmony, I wanted the rain to teach me about rhythm, and I wanted the clouds in the sky to teach me about melody and spacing. (28-29)
>
> (1) Art is a process of living, how we treat each other as human beings.
> (2) Art is a process of living that complements the natural order of the universe, like trees, flowers, mountains. They are all art. Out of this, we get the art of music, dance, painting, poetry, cooking, raising children—the art of being good human beings. (64)
>
> Out of all the things that exist, the most perfect thing is nature. Nature is the most perfect thing in existence. It is perfect in a human way. Man strives and thinks of perfection in a sterile way—perfect squares and circles, but man’s idea of perfection doesn’t coincide with his very nature. Nature’s perfection is an imperfect perfection, where circles are not perfectly round, yet perfect in their own way.
>
> The imperfect perfect (a tree, a plot of sky). There is harmony in nature, as all of nature lives in accordance with the universal plan. There are also laws of nature that should be lived by, which will bring about harmony. There is music, designed to compliment this life, to help us on the path. (97)

In order to be together, human beings have to respect the universal plan—the “Life Spirit,” the “creative spirit,” the “flow of reality,” the “sound stream,” the “well of sound,” the “reservoir”—that goes through every living thing and connects us all. But whenever it comes through a living thing, it changes it, and it is changed by it. In other words, the universal plan manifests itself into each living thing—*and only there.* The universal plan favors individual relationships and individual systems that will transform it and, by doing so, will express it. One must first empty oneself in order to tap into the sound stream that is inside, and fully become oneself. That is why every individual is so important, not as a close, homogeneous identity that only expresses an ego, but as an open and heterogeneous identity that expresses what is happening in us and with us. The “laws of universe and nature” both differentiate and connect us, while the laws of capitalism and imperialism homogenize and separate us.

> One of the main ideas that has come across to me about creative music is that every musician draws from the same well of sound. From this well, each musician develops his or her own relationship with sound and silence. From these individual relationships, systems of improvisation/composition are born; schools of thought about aesthetics are created and recreated; extended, they eventually evolve into newer systems or routes. A system is a path to the sound stream; it is always a way of life. (60)
>
> There are many systems of improvisation/composition. Each system has a medium through which it is introduced into the world. The mother of any system is always the creative spirit; the medium is the receptive creative being that is open to the creative spirit. (61)

The universal plan, in the case of Parker, could be the “tradition of life” as taught in the “Unknown School,” and his individual system could be the “Black Music Revolutionary Spiritual School”: two totalities that can only go together.

William Parker may be unique, but he is certainly not alone in his thoughts and actions. In the early days of the Black Artists’ Group of Saint Louis, Julius Hemphill, with painter Oliver Jackson and poet Michael Harper, identified an “African Continuum”: “The spiritual dynamic forces and powers of the cosmos” will revitalize “that harmonious existence which perpetuates itself as the African continuum” (qtd. in Looker xvii). If we come to think of music from the African Continuum as a virus, the “Jus’Grew” that Ishmael Reed has written about, then our concern should not be to study the aural transmission of this art in itself, but to understand *what is inside the music* that would lead people who are not African-Americans, and who are not musicians, to lead a more “harmonious existence” in the “tradition of life.”

Pierre Carsalade and Romain Tesler have already discussed “the integrating role of music in the African-American musical tradition.” This tradition has decanted and transmuted oppressed cultures into a music “larger than life”: a “total music” that is folk music, pop music and art music, all at the same time; that is both profane and sacred, music for the body, soul and mind; that expresses the man alone, the gathering of the men and the “universal plan” or the “flow of reality”; that can be played on any instrument and through many different methods; that is related to all music on Earth, and is therefore a form of “*planet music*.” Parker explains it this way:

> What I like about playing creative music is the increased possibilities of what can be used in the music. When it is working, I can play almost any melody, rhythm, harmony, or sound at any time for however long or short a duration. I can superimpose layer upon layer of sound, change keys as I feel it necessary, in order to bring the music to life.[18] (Parker 61)

> We are dealing with the rules of contradiction, of reading between the lines, the lines of thinking and feeling, the closeness or the balance of the opposites. (78)

What was revealed at the turn of the last century, in New Orleans and elsewhere, was not a style or an aesthetic, but a musical continuum (Parker refers to it as a “reservoir,” a “well of sound” or a “sound stream”), a matrix with ever-changing forms and properties, ever-changing “systems of improvisation/composition” (Wadada Leo Smith refers to them as “systems of language” (Smith)): the *combinatory dynamics* of jazz (Pierrepont). What we see through the “afrological perspective” (Lewis), through the “African Continuum,” is multi-determination: not only a multiplicity of cultural codes coming from the past, but a multiplicity of cultural codes in a constant state of flux. Music functions not only as a site for cultural memory, but also as a site for cultural imagination, creating “new forms of affiliation across cultural divides.” This process of socialization, with its “participatory virtues of respect and collaboration” (Guelph), is probably the main reason for the proliferation of creative music.

Let us consider now the youth with whom Parker worked: youths from the suburbs of Paris, aged 10 to 20, mostly from North and West African immigrant families. These children had little understanding of the historical dimensions of immigration and lacked legitimacy and representation in French society, identifying instead with music coming from an “afrological perspective.” The expressiveness of the many personal narratives contained in such music appears to speak in significant ways to their own experiences:

- The musician speaks in his or her own name—*he or she testifies*.
- The musician speaks “freely”—*he or she signifies*.
- The musician never speaks alone—he or she talks with others and talks to you (collective improvisation is no more than an extended “art of conversation,” as Julius Hemphill used to say).

The pedagogical methods used by Parker come from this expressiveness, from what George Lewis refers to as “the multi-voiced nature of Afrological music.” Parker creates a space where everyone has to express their relationships with others while simultaneously *knowing that both the self and the group are changing realities*, a space where everyone must sing their own song and sing the same song—the inside and the outside songs. His pedagogy is based on the following principles:

> 1) The musician sets an example, a personal example, that is based on his or her singularity—as odd as this singularity might seem sometimes, as *eccentric* as this *authority* may appear—and dependent on immanent interactions and relationships with human beings who are the same and different.
>
> 2) The musician valorizes youth for who they are, allowing them to draw on themselves and giving them self-assurance:
>
>> I tell them that everyone has his or her own music inside already. As a music teacher, it is my job to ask that music to come out. No one’s music is better than another person’s music. In nature every tree is different, but no tree is better than another. They, like all human beings, are unique; the only difference is our uniqueness is taught out of us and is not valued. (Parker 65)

The workshop depends as much on the discovery of others tied to the self as on the rediscovery of the self-unfettered by others.

3) Self-assurance is used in two complementary ways: to control oneself and to “get loose”:

> Musical instruction should consist of training the students to act as a filter or conduit for sound, to know how to react to music that flows through us, to learn to manipulate a musical instrument in order to turn sound into tone, not in a serendipitous way, but through an exact intuition that is bursting with reason, purpose, and knowledge, allowing one to play the right sounds at the right moment to tap into an inspiring magical music.” (Parker 66)

This double process allows youths to discover new dimensions within themselves, to explore their own otherness according to Parker’s understanding of the laws of differentiation in life and the universe. To learn by one’s own experience is to discover and rediscover that experience—to listen to all the selves in oneself: “Find your own voice and use it, use your own voice and find it” (Cortez). One must develop an understanding of the self as endless.

4) The youths learn by listening to each other, and this cooperative learning is once again a double process: they pay attention to each other in the interplay and think in terms of ensemble sound and compositional structures, thereby embodying Lewis’ definition of improvisation as a way of uniting performing, listening, and composing.

This double process—this “balance of opposites”—underscores “the multi-voiced nature of Afrological music,” its multi-determination and multi-directionality:

- You can only express yourself if you express all sides of yourself.
- You can only express all sides of yourself if you express yourself with others.
- You can only express yourself with others if everyone expresses the group.

Fred Anderson emphasizes how important this multi-directionality is when he states that he needs

> to know where I’m at at all times—as far as sound is concerned. And to listen to what you play. Because if you know what you played, you know what you’re gonna play next. I think the hardest thing, for young players, is that they don’t listen to themselves, and so they get frustrated, they don’t know what they played, so they don’t know what to play next. They don’t know how to link it up. It’s just like a story. That’s basically what we are, is storytellers, I guess. (Anderson)

Therefore, according to Anderson,

- You can only express yourself if you express all sides of yourself, if you “listen to yourself.”
- You can only express all sides of yourself if you express yourself with others, if you “know where you are at all times.”
- You can only express yourself with others if everyone expresses the group, if everyone “links up.”

If we agree with Eric Porter that “jazz” or creative music has been “a vehicle for identity formation and self-actualization for members of disparate cultural communities” (xvii), then perhaps the same can be true for non-musicians. Could there be a pedagogy based on creative music that would be useful for non-musicians? Jimmy Owens believes so: “ ‘Jazz’ is a music that, unlike other music, contains a large degree of elements that can and do aid the development of human wholeness and self confidence[. . .] The creative musician learns through this music ‘how to think’ instead of ‘what to think.’ ”Moreover, the important elements for excellence in musical performance can also be used to help students build motor skills and create a “positive self-concept.” Owens also suggests that by imparting these lessons into daily life, African American “jazz musicians” can join other intellectuals, educators, and psychologists in improving our “multi-cultural society” (qtd. in Porter 227). Such a pedagogical approach would have to rely

on singularity, on listening to oneself (and all the selves in one self) and to others, on collective work/invention, on reflexive and imaginative distance, on self-assurance (to control oneself/to get loose), and on a mixture of ludic and didactic elements—all manifestations of *eccentric authority*. This approach could also develop a new model of identity (singularity) formation, based on at least three combined properties of creative music: heterogeneity, flexibility, and creativity.

> Heterogeneity: finding one's own voice and sound is never just "expressing oneself." If improvising is "a question of finding and producing knowledge" as it gives "deeper levels of meanings" (Lewis), and if "we develop the known only to be able to accept the unknown"[19] (Parker 36), then we need to realize that this process starts with our own personalities. Self-realization has to be the realization of everything (or everyone) we are. This depends both on context and on the interdependence between autonomous individualities. In other words, everything and everyone is a hybrid: collective improvisation is not just the hybridization of simple elements, but also the multiplication of singular multiplicities.
>
> Flexibility: improvisation also requires a good knowledge of what is appropriate. "They had that flow thing goin',—they never got lost, regardless of where it was goin', whatever situation they was in" (Anderson). Indeed,
>
> > it should be axiomatic that, both in our musical and in our human, everyday life improvisations, we interact with our environment, navigating through time, place, and situation, both creating and discovering form. On the face of it, this interactive, form-giving process appears to take root and flower freely, in many kinds of music, both with and without pre-existing rules and regulations (Lewis 117).
>
> If we agree that improvisation opens up identity, individual and collective identity alike, to its own multiplicity (what it is and also what it is not yet), to "deeper levels of meanings," then it becomes a way to combine and recombine, without any contradiction between its elements, the combinatory dynamics of a reality conceived as a continuum, a matrix, or a "balance of opposites." Hence the manner in which Conquest imagined a game of free improvisation (free association) within the Curtis Mayfield workshop by integrating traditional songs and dances from the participants' backgrounds. By using the combinatory dynamics (the "methodological mobility or diversity" described by Lewis) of creative music to contextualize our experiences, we can broaden our view of our place in history, in society, in the world. To teach improvisation is to teach one to play with the rules as much as to follow the rules.
>
> Creativity: not only does one "testify," one also "signifies." If there is no contradiction or exclusion, but a balance of elements, then a system of differences, identities, and transformations has come together. Each identity is a mix or a matrix, a never-ending, form-giving process: alteration of the self is how identity expresses and creates itself. As Amiri Baraka states, "*Expression* issued from life, and was beauty" (29). To express oneself is to explore oneself, to liberate an internal alterity: such an alterity opens up relationships with others, liberating identity both for the self and the other. One does not transform one reality into another, but allows the transformational power that is inside everything and everybody to operate: one recognizes and explores the multiple nature of reality—reality's own imagination.

Then, that evening, in this global village, the muse-physician (musician) was born again through heterogeneity, flexibility, and creativity, and could appropriately present herself to others. *Itutu* was the name given by the Yoruba people to this most important ability: to go see the inside (outside) worlds.

Notes

[1] See Lewis.

[2] Our *innercities*, the *banlieues*, are really *outercities* on the periphery of the metropolis.

[3] The Seine St Denis department is partly the home of the Parisian *banlieues* about which we heard so much during the urban riots of fall 2005.

[4] After the 1960s, the difficult economic situation for American avant-garde musicians led some of them to organize in order to take control of the economic conditions of their musical practices. One example of this is how some turned abandoned warehouses into centers of life for rehearsals, concerts, etc.

[5] In a recent article, Pierre Bourdieu and Loïc Wacquant explain how the universalization of a specific historical situation is a form of cultural imperialism. Notably, they show how the civil rights movement in the United States is not applicable everywhere, due to its conception of race as a dichotomy (you are Black if you have a Black ancestor), whereas in many other countries it is more complex (the importance of the ideology of mixed races in Brazil or the republican ideology in France, for example). In this study, we are not trying to point out the universal validity of an experience, but rather the value of its distinctiveness when placed in a different racial/cultural context.

[6] As the term of genocide is used for race and attempts to exterminate a racial minority, the concept of ethnocide does not mean the physical destruction of a certain population, but the organized and methodical destruction of its culture. Although an ethnocide that is "completed to its fullest" is a genocide, as long as one person representing a culture is alive, the ethnocide is not fully accomplished (Jaulin).

[7] For a historical and sociological synthesis of the Black situation in the United States, see Wacquant.

[8] See Ralph Ellison's novel, *Invisible Man*.

[9] The Black sociologist W.E.B. Du Bois wrote at the dawn of the twentieth century about this phenomenon of double-consciousness in the African-American. More recently, Paul Gilroy has developed this concept by trying to find a cultural and political definition for the populations of the black diaspora, the cultures of the *Black Atlantic*.

[10] As in "for the people."

[11] For the remainder of this essay, the term "educator" will encompass many different figures, including a participant such as Cooper-Moore, a professor, a social educator, or the cultural hero who may be embodied in a great musician or a community leader.

[12] Our research involved first meeting with Cooper-Moore and the teachers/educators and then with the children. We then observed the children participating in small workshops with Cooper-Moore and with other professors/educators before attending rehearsals and a final performance by all the participants.

[13] Specifically "tubular bells," cylindrical bells that sound like vibraphones. Each student held one bell while the entire set of bells was tuned according to a diatonic major scale or a pentatonic scale. One student directed the others (each responsible for a specific sound) as they improvised from simple sequences practiced beforehand.

[14] Like many "jazz" musicians, Cooper-Moore is not preoccupied with his social image and acts according to his own whims. Hence students were initially perplexed by his actions: "he is crazy," "he scares me," "he is strange," etc.

[15] The mouthbow is a very ancient instrument: a string is stretched across a supple wooden stick and one end is put against the mouth (which is used as a resonance chamber). The string is then stimulated with another smaller stick. Cooper-Moore's version is amplified and sounds like a cross between a Jew's harp and a slide guitar.

[16] Cooper-Moore taped together a plastic straw that he cut with scissors (the straw acts as a resonator, like the reed of a saxophone) and a paper cone in which he cut holes. The powerful, nasal sound that it produced recalled some double-reed north African instruments.

[17] In other workshops, Parker suggested to the students that they open a "room with continuous sound," where the music would never stop. Sometimes, he would play a duo with each of the music students, one after the other, and then, only once he had rehearsed with each participant individually, would he perform with all of them.

[18] Also, "This music is planet music; it uses music elementals from all over the world: Africa, Asia, Australia, Europe, North and South America. The music uses tempered and non-tempered sounds,

metered and non-metered rhythms" (Parker 60).

[19] "Most musicians only use a small portion of their energy when playing music. They seldom go on to other levels of sound. That is, they never touch upon new areas of feeling, they are not seeing the tapestry of life" (Parker 100).

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