

Musical Koryu - Lineal Traditions in Jazz: Lennie Tristano/Lee Konitz

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Abstract: The concept of lineage is one that is frequently invoked in discussions surrounding jazz, and is used by both players in casual contexts and by academics and critics in more formal settings. However, very little attention has been paid to defining what lineage may mean in a jazz context, and to how it might actually function. Beyond a simple chronology of great players and jazz styles, an investigation of lineal traditions in jazz has ramifications for discussions of pedagogy. Using the lineal tradition of pianist Lennie Tristano and saxophonist Lee Konitz as a case study, this paper considers these issues as well as how lineal traditions may fit with the current institutional model for jazz education.

... You study with someone, but while you study you're listening to records and hearing music, there are outside forces, so you're never just the product of one thing... Which led me to start thinking about the idea of lineage... who you study with formatively, and what is it that gets passed. What is this thing that constitutes lineage? Is it style? No. Eighth notes? No. Is it the way you compose? Well sometimes, but not necessarily. And I began to think that it had something to do with how you conceive of the music. And that gets passed with teaching, and with talking about things and not just through the playing.... (Personal communication, 2009)

The kind of musical education that I experienced is one now rarely available to the aspiring jazz artist or improviser. Though I spent one year in a college based jazz program,¹ the rest of my musical instruction has come through private lessons, apprenticeship, self-study, and the often overlooked tradition

of simply sitting quietly and listening to older musicians talk with one another whenever the opportunity arose. In a stroke of serendipity, my first music teacher was previously a student of Lee Konitz, and Lee Konitz was the reason that I had begun to play music in the first place. My two later teachers had both been students of my first teacher, and each also had some personal experience of Konitz, creating for me a unification of approach and musical philosophy, which is decidedly rare.

I then met Lee Konitz himself in 2001, and began studying with him regularly in 2005. Though Konitz' approach was unique, I was struck by how well prepared I had been by my prior education. It was obvious that both the content, and, in many ways, the methodology of his teachings had passed largely unbroken from Konitz to my first teacher, and from him to me. It was equally evident that much of the pedagogical approach was indebted directly to Konitz's teacher, Lennie Tristano. I began to consider the ways in which lineage functioned in jazz, and to consider which musical elements were ultimately maintained and passed through traditional means of apprenticeship and private study. It was clearly evident that, at least with regard to the Tristano/Konitz lineage, the emphasis lay not on materials (chords, scales, patterns) and instrumental technique, but in how and *why* those materials were used in the cultivation of creative expression and improvisational ability.

An interest in Zen Buddhism, traditional Japanese arts (tea ceremony, martial arts, calligraphy) and in Indian classical music had provided me with some understanding of how lineal systems functioned, a sense of certain philosophical and psychological approaches to modes of learning, and something of a framework around which to build my initial ideas.² Further, my experience of institutional jazz education gave me some understanding of the pedagogical approaches undertaken by such systems, and of the attitudes such approaches engendered.³ As the aural traditions of jazz give way to a standardized institutional approach to education, it is of great importance to ensure that traditional methods for teaching and learning jazz are examined, understood, and somehow incorporated into modern jazz pedagogical practices.

The concept of lineage is one that is frequently invoked in discussions surrounding jazz, both by players in casual contexts and by academics and critics in more formal settings. Indeed, it may be argued that a great deal of jazz scholarship rests upon a tacit understanding and acceptance of the concept.⁴ For all of that, very little attention has been paid to defining what lineage may actually mean in a jazz context, and to how it functions. What constitutes a lineage in jazz? How is it identified? How do lineal practices and the knowledge related to these systems interact and coexist with broader forms of knowing? In what ways might traditional pedagogical methods inform institutional jazz

pedagogy? In this paper I offer as a case study a brief examination of the methodologies employed by pianist Lennie Tristano and his most famous pupil, alto saxophonist Lee Konitz. It is my hope that such studies might provide a model for the expansion of current pedagogical models to include more traditional approaches.

Lennie Tristano and Lee Konitz

Something of a polarizing figure in jazz, Lennie Tristano was a pianist active first in Chicago during the early 1940s, and in New York from 1946 until his death in 1978. Tristano was known for his extended, rhythmically complex eighth-note lines which were indebted to, though not derivative of, the bebop style popular at the time. A pioneering pianist in many respects, in 1949 Tristano recorded the first examples of “free jazz”—*Intuition* and *Digression*—for Capitol records (Tristano 1949), and later pioneered the use of multi-tracking and other studio techniques in jazz recording (Tristano 1955). However, it is for his efforts as a teacher that Tristano is perhaps best known, particularly for a circle of students in the 1940s and 1950s which included such players as pianist Sal Mosca, bassist Peter Ind, and saxophonists Ted Brown, Warne Marsh and Lee Konitz.⁵

The most high profile of Tristano’s students, alto saxophonist Lee Konitz has enjoyed a remarkable career, and is, at age eighty-three, still actively performing, recording, and teaching. A recent recipient of the National Endowment for the Arts’ Jazz Masters Award (2008), Konitz is one of the most influential and idiosyncratic saxophonists in jazz.

In examining the pedagogical methods of Tristano and Konitz, I was struck by the immediate parallels—in approach if not specific practice—to *koryu* traditions in Japanese culture. *Koryu* (*Ko-ryu*) is a Japanese word which translates as meaning “old” (*Ko*) and “school, style, flow, or stream” (*ryu*).⁶ It is most often applied to describe certain forms of traditional martial arts (though it applies to other art forms as well), and is marked by an emphasis upon traditional practices, oral and embodied teaching, and the importance of the teacher, or master, who passes on the techniques, principles, customs, and philosophies of the art in question. It describes a kind of knowledge and a way of teaching and learning which is direct, and which generally rests upon philosophical and aesthetic concepts. It is not a form of knowing that is conducive to being taught from books.⁷

Some of the oldest, most coherent, and recognizable lineal traditions are found in the Japanese practices of Zen Buddhism, the associated artistic

traditions of tea, calligraphy, flower arranging, and archery, and in the Koryu martial arts traditions. Though necessarily concerned with their own individual techniques and principles, it is clear that all of these traditions place great importance upon the continuity of a teaching lineage—a record of teachers and students categorized by their association with or adherence to particular ideological beliefs and/or methods of approach and transmission (Suzuki 1959; Cleary 2005; Skoss 1994). The most obvious musical parallel may be that of lineal traditions in Indian classical music.⁸ While oversimplifying the varying levels of nuance involved in all of these traditions, it seems they share the concept of lineage as defined by a particular, or unique way of thinking about a common issue which is then manifested in a method of approach, pedagogy, or style specific enough to be associated with a particular line of teachers and students.⁹

It may initially seem odd to use centuries old methods of instruction in Japanese martial arts to assist in exploring pedagogical approaches in North American jazz practice, yet I find that it resonates. Koryu traditions are systemic, and have extended the lineal traditions which formed them deeply and widely across many generations of students. They have survived the demise of their founding figures, the passage of time, cultural change rendering their arts impractical or unpopular, and exist amidst pressure from an increasingly complex network of educational methods that exist outside koryu traditions. There are perhaps similar examples that could be drawn from western traditions, but I have no immediate knowledge or experience of them.

Jazz Lineage

If we consider idiomatic jazz improvisation to be the “common issue” at hand, it is possible to discern groups of teachers and students with a similarly cohesive approach to ideological and pedagogical concerns that are both specific and unique to those groupings or lineages. The case study I am using to examine lineal traditions in jazz is that of pianist Lennie Tristano and his student, saxophonist Lee Konitz. I chose this lineage as I am deeply familiar with its practices personally, but also because it is generally well recognized and well documented. Lee Konitz is still active both as an educator and player, and there are numerous first, second and third generation students of both founders. In many cases interaction between these generations is both frequent and open.

Part of what marks lineal association is the sense of community that it engenders. When someone tells me that they have studied with Tristano or Konitz I immediately have a sense, not only of their repertoire and the

methods of their education, but of their philosophy of playing—their approach to improvising, their relationship to melody and materials, their attitude toward such things as time and sound. We may not sound alike as players, but knowledge of our lineal affiliation enables us immediately to relate both musically and intellectually on a fairly deep level. It is a commonality much greater than if two players had attended the same college, had obtained the same degree, or had lived and played in the same city.

A pioneering figure in the development of “jazz education,” Tristano’s pedagogical approach can be characterized by the following: 1) relatively little emphasis on musical materials; 2) a rather unique approach to long term commitment on the part of both teacher and student; 3) a concentrated focus upon the individual artistic development of the student; and 4) an overarching commitment to the principle of improvisation which coloured every aspect of practice.

Tristano’s method rested upon the student obtaining a complete mastery of certain musical basics and of learning to internalize the material in such a way as to facilitate unfettered and unconscious improvisation. Scalar knowledge, for example, was generally limited to study of the major, melodic minor, and harmonic minor scales, the idea being that a complete dissection of these scales in all twelve keys would train the ear to be open to alternative harmonic possibilities in an intuitive manner.¹⁰ It was, and in fact still is, a singularly unique approach to jazz based improvisation.

As Canadian saxophonist and educator Don Palmer, formerly a student of both Tristano and Konitz, relates:

An important thing with Lennie and Lee was that I was [to] *absorb* the materials I was being taught. If you said for me to name one real difference from all the other teachers I’ve met or dealt with in any way, even as colleagues, it was that I was to absorb the material so completely that I could forget it. That I didn’t have to think about it while I was actually executing the music. And that...if there was one major difference between me and any of the guys in New York, or just about anywhere else, it was that.
(Personal communication, 2009)

What this required was that fewer musical materials were utilized in the teaching process, but it resulted in the student’s ability to wield those materials intuitively, and to use them to develop a personal musical vocabulary rather than amassing a complement of harmonically appropriate licks, patterns or stock phrases. The approach was not to arm a student with material and knowledge

to sort through later on, but to slowly lead them through a process of absorption and artistic development. Such a system stands in sharp contrast to college based jazz education programs and the adoption of set term lengths, standardized degree periods, and the common practice of having students study under a different instructor for theory, master class, ear training, and ensemble.

In discussing how this would manifest itself in an actual lesson setting, Palmer related: ... we'd sit and talk, sometimes for as much as 10 minutes, about what just happened [what Palmer had just played]. And I remember [Lee once] asked me...he said, "That was a nice little diminished figure you played there," and I didn't know what he was talking about, of course, because I hadn't been thinking of it that way. And he was, as a listener, but he wouldn't have been if he'd played it either. And it took us a while to figure out what he was talking about, but...the answer wasn't because it fit the chord. That wasn't the answer they were looking for at all. And Lennie would ask me things like that, he'd remember something I'd played in the second chorus of maybe six, or something...he'd remember some little thing I'd played and he'd play it for me and ask "Well, why'd you play that?" And the answer that he was looking for was not that it was a diminished chord or whatever the [theoretically] 'correct' answer to that might have been. (Personal communication, 2009)

Saxophonist and educator Kirk MacDonald, who took seven or eight lessons with Lee Konitz during the 1980s, confirms this lack of focus upon materials and the uniqueness of that approach:

My lack of understanding of what I was going to get was very different [from other situations]. Because I was kind of looking for specific information that he wasn't really into...he wasn't thinking about the music in those terms, let's put it that way. (Personal communication, 2009)

Materials were not abstract concepts but live vocabulary exercised in bi-weekly sessions at Tristano's 317 East 32nd Street studio. Organized according to level of ability, these sessions ran as a complement to weekly lessons, and functioned as a laboratory of sorts, enabling students to develop their improvisational skills with other like-minded players (Shim 2007; Brown 2009). Tristano would often teach lessons in the studio's control room during

these sessions, and would be able to comment and build upon how a student was playing during the session. Additionally, Tristano would often play on these student sessions himself (Brown 2009).

Ear training, even the study of basic intervallic relationships, was a process of months. Weeks were routinely spent on the mastery of certain scalar material in all twelve keys (diatonic sevenths, for example), and Sal Mosca relates how it took a full two years for him to fully complete his first successful transcription for Tristano (Shim 2007:136, Brown 2009; Palmer 2009).¹¹ The ability to sing this material, be it a solo, melody, chord progression, or scale, was of paramount importance, as was the ability to move intuitively through all keys. “The well educated musician,” says Konitz “must have the information from the music first of all, and then find out [later] what it all means—the names and rules and axioms. . . . You just absorb it, and it becomes part of your ability to perceive from then on” (Katsin 2009).

A direct consequence of these teaching practices was the sheer amount of time which had to be invested on both sides of the student-teacher relationship. Tristano submitted all prospective students to an interview process, and made it clear that he was only interested in students who were willing to commit to a minimum of one year of study, and it was quite common for students, even some of the more famous ones, to study with him for several years, or even as much as a decade or more (Shim 2007; Brown 2009; Palmer 2009). Again, one is struck at the difference between this long-term, integrated approach to jazz training and the college based model which often sees students switching private lesson instructor from one academic year to the next, and which requires that subject areas are broken into four month semesters spread over three or four year degree lengths.

Though I have been speaking of pedagogy and its attendant methods or methodology, it is important to note that the teaching practices of Tristano and Konitz do not adhere to any sort of predictable program. Beyond certain core principles and teaching devices (singing of solos, for example), methods for teaching varied from student to student. It has often been said of Tristano that his largest concern was in helping his students to find their own musical way, and that extended into ensuring that each student was treated individually, with care taken to address variances in background, experience, interest and temperament. Konitz provides an example of how Tristano’s approach differed:

Harmonic knowledge and materials was not a highlight of our [his and Lennie’s] relationship. It was with Warne [Marsh], because that was his thing. He’d been a piano player before the saxophone,

and his interest in harmony was very strong. Our strong relationship was in encouraging me to play from the top of my head. (Personal communication, 2009)

The pedagogical content in this tradition is not then to be found in a discernible step-by-step program, but in working freely within an area delineated by certain core principles. Beyond mastery of certain musical fundamentals and an acceptance of particular ideological attitudes toward improvisation, the methodology stressed individuality...to have consciously tried to sound like Tristano, Konitz, or Marsh would constitute failure on a number of levels according to the approach of this lineal tradition. As Konitz himself explained, “It was the opposite with Charlie Parker. No one really studied with Bird directly, but they all tried to play exactly like him” (Hamilton 2007:15-16).

Lee Konitz

Lineal traditions are of course not static, and the most significant addition to the Tristano methodology as embodied by Lee Konitz is the additional emphasis upon melody, and melodic embellishment as a means to intuitive improvisation.¹² Though Tristano kept to a fairly small repertoire of standard tunes as improvisational vehicles, he was more concerned with the ability to maneuver within the harmony rather than with the original melody itself. I don’t mean to imply that Tristano wasn’t a melodic player, but rather that his emphasis was upon the development of melodic (horizontal) expression through the harmony as realized in the eighth-note line.¹³ Konitz’s concerns with melody on the other hand are much more immediate. In the seminal interview entitled *Back to Basics*, Konitz explains:

I suggest the kinds of compositional devices that are available—a trill, a passing tone, an appoggiatura—that can bridge one melody note to another. The point is, you’re still playing the melody, but you’re doing something to it now. And there are many levels of this process before you get anywhere near creating new melody material. Starting out as a performer, I had never explored these [melodic] ideas enough. There I was, just a kid really, playing with all these people. It was a result of that experience that I went back to analyze what made me feel off-balance sometimes, like, I was overextending myself in some way...I...base my ideas about practice on the playing of tunes and working with embellishment.

So if one is given a two-hour period of time to practice, I feel that a student can play tunes for two hours and end up knowing those tunes better and faster than if [they] warmed up on scales and arpeggios for an hour and a half and played tunes for half an hour. (Katsin 2009)

This is not to suggest that harmony is ignored, it certainly is not. However, it is treated as an adjunct to melody, rather than as a somehow separate and superior entity. *You'd Be So Nice To Come Home To*, for example, is not simply an anonymous thirty-two bars of harmony which can be more or less thought of as expressing a particular minor tonality, but a specific musical artifact comprised of its harmonic elements but *defined* by its melody. Tunes are thereby treated as distinct musical identities, and improvisations upon them are personal explorations of the relationship between melody and harmony. I am not simply playing in or around E minor, I am playing *You'd Be So Nice To Come Home To* as an experience distinct from any of the other myriad tunes which may express the same general tonality and have a thirty-two bar structure.¹⁴ To refer back to Japanese terminology for lineal systems, Konitz' addition to and expansion of Tristano's teaching might qualify as a *Ryuha*—a kind of tributary of the main stream.

The focus of this lineal system was, and is, the idea of improvisation, to train oneself to compose in the moment and of the moment, as free as humanly possible from pre-planning. An analogy has often been made to the use of spoken language—those who have studied more deeply generally have a larger vocabulary and more interesting things to say, but by and large, the use of that vocabulary is intuitive.¹⁵ Pianist Ethan Iverson does a good job of describing this approach:

It wasn't enough to figure out how to get to any note on any chord; Tristano wanted to find those notes in the moment, without pre-imagined patterns.... The process worked: in comparison to a good Tristano, Warne Marsh, or Lee Konitz solo, any solo of Charlie Parker or Bud Powell has much more passage work or "licks" that aren't really improvised, but are simply the language of bebop. (Iverson 2009b)

In discussing these ideas, saxophonist Mike Murley was also quite articulate in his understanding of the artistic focus of this lineage:

There's an integrity to the line that's number one...to the line you're playing and [to] not compromising, not falling into clichés...and that's where the delicacy comes in because you're living on this very fine edge. You have to be. With sound, and with your approach. Of course it's hard. You have to study for so long to be able to do that...whereas most people [don't take the time]. (Personal communication, 2009)

In considering the pedagogical approaches of Lennie Tristano and Lee Konitz, what was most striking was the contrast between the highly personalized, protracted, and holistic approach of this system and the standardized approach of most college programs which must establish a predictable and easily adjudicated course of study. The following description of the difference in pedagogical approach between a traditional koryu martial arts school (dojo) and a modern commercial dojo is startling similar to the differing approaches of traditional private instruction and apprenticeship in jazz and the methods of college jazz programs:

The ryu depends upon a pedagogical method very different from the way [martial arts] are taught today. The modern [martial arts student] follows a standardized form in [their] training. [They are] forced to make numerous concessions to learning in a large class. With forty or fifty students, it may be months before the student...can expect any individual attention from the teacher.... (Lowry 2010)

And that:

[alternatively] an epigram of the koryu explains it this way: "Ten different students; ten different arts." The teacher adapts to the student... This virtually private instruction means that the [teacher] can take into account differences in the physique, temperament, and background of his students and can teach them accordingly. All will, if they continue their practice, end up learning the same things. They won't learn them, however, at the same time or in the same way. This individualized teaching is nearly impossible in a...[school] with dozens and dozens of members who must, logistically, be taught all the same. (Lowry 2010)

Though perhaps not true of the instrument specific "private" instruction

offered through most college music programs, the classroom-based instruction model for such topics as harmony, theory, repertoire, and even improvisation, would seem to lend itself to teaching and learning that is standardized and fairly anonymous. Such methods may well prove effective in certain circumstances, but one would not expect them to foster artistic development.

One is not drawn to the music of Tristano and Konitz, nor motivated to study with them at length because of the easy answers they provide, or for access to a materials based jazz method which can be easily appropriated. As I hope I have shown, work within this lineage is both nebulous and long. However, it is clear that for those involved with it, the benefits of this approach are supremely rewarding. Ted Brown recalls that the process and nature of studying music under Tristano was so compelling that, “if someone called us to play a gig on Saturday night we turned it down...and they thought we were all weird, but they had no idea what was happening (personal communication. 2009).¹⁶ Clearly there was a widespread belief that something was uniquely available through participation in this lineal tradition. Among those who currently study as part of this tradition I can attest that a similar feeling still exists, particularly against the background of institutional jazz education.

At a master class I attended several years ago saxophonist and educator Jerry Bergonzi remarked that who you are as a musician is ultimately defined by three things: who you listen to, what you practice, and who you play with. While these three areas apply to all musicians, I argue that for those who belong to a particular lineal tradition in jazz, the choices that they comprise are both more conscious and more directly affective. Lineal influence acts both as a filter and as an amplifier to these choices, which, by and large, are made consciously, with a particular goal or vision in mind.

Conclusion

My (admittedly preliminary) research seems to suggest that lineage in jazz is comprised of at least three major constituent parts: 1) close association with a progenitive figure; 2) recourse to a specific, or unique, method of pedagogy; and 3) access to, or at least the knowledge of, a community of fellow students particular to the lineage. This suggests something quite distinct from adherence to a certain genre, or style; “bebop” does not a lineage make, for example, yet many viable lineages may exist within bebop (Barry Harris comes immediately to mind).

Though some works (Berliner 1994; Borgo 2007; Monson 1996) have considered the traditional ways in which jazz musicians learn and

pass knowledge, overwhelmingly, the mass of pedagogical resources in jazz continue to be technique-based methods concentrating on elements of chord-scale theory familiar since Oliver Nelson's *Patterns for Jazz* first appeared in 1966. Despite a general consensus at popular, pedagogical, and performative levels that jazz is an art form based upon principles of aural tradition and apprenticeship, there has been remarkably little effort made to address these ideas within the realm of currently accepted pedagogy both within jazz schools and in the field of educational publishing.

The incorporation of jazz studies into the curriculum of colleges and universities has likely served to entrench these pedagogical norms as they provide a means by which to establish systems of progress and evaluation that correspond to the grade-point averages, tests, semesters, and degree lengths commonly associated with post-secondary education. Though usually implemented in the classroom by practicing musicians, the accepted methodology for acquiring a functional musical vocabulary and harmonic understanding has changed little since Lennie Niehaus (1964), Oliver Nelson (1966), Jamey Abersold (1967) and Jerry Coker (1970) first codified and popularized the chord-scale approach. Indeed, with some expansion of the canon to include more contemporary concepts from the likes of Dave Liebman and Jerry Bergonzi, many of the original texts from the 1960s and 1970s are still in active and unaltered use.

Recently, there has been an upsurge of interest in improvisation, and recent works in the fields of science (e.g., Bohm 1980 & 1996; Csikszentmihalyi 1990),¹⁷ psychology (Soloboda 2001), cultural theory (Belgrad 1998) and philosophy (Peters 2009) have all brought varying perspectives to bear on the process. In the arts as well there has been renewed interest in improvisational approaches to performance practice, in particular as it applies to dance (Cooper & Gere 2003), theatre¹⁸ and “free” (non-idiomatic) musical improvisation (Borgo 2005). Published works which deal with the improvisational nature of music, such as Stephen Nachmanovitch's *Free Play: Improvisation in Life and Art* (1990), Derek Bailey's *Improvisation* (1992), Steve Lacy's *Findings: My Experience With the Soprano Saxophone* (1994), and David Borgo's recent work *Sync or Swarm: Improvising Music in a Complex Age* (2005), are generally considered to be works on free jazz, new music, or free improvisation, and therefore are often seen to be of little relevance to idiomatic jazz players and students.¹⁹

Despite this current interest in improvisation in its myriad forms and approaches, there has been little move to incorporate improvisational techniques and discussion into mainstream jazz education. Indeed, it seems that idiomatic jazz expression is becoming less and less an improvised art form and more a codified style obliged to adhere to certain constraints and expectations

in an educational setting, and, consequently, in performance practice.

Such attitudes are reflected by current trends in structuring university level music programs wherein emphasis upon improvisation is channeled away from jazz studies and into a separate department or sub-section of the music department. The University of California (San Diego)'s department of Integrative Studies,²⁰ the University of Michigan (Ann Arbor)'s programs in Jazz and Contemplative Studies and Master's of Music in Improvisation, as well as York University's (Toronto, Canada) own careful delineation between the study of improvisation and the study of jazz are just a few examples of the increasing polarization between the concepts of "jazz" on the one hand, and "improvisation" on the other—terms that at one point were nearly synonymous.

Jazz education has been absorbed by the academic model, and a return "to the streets" is likely neither possible nor beneficial. The institutional model for jazz education offers many advantages, not the least of which are facilities within which to play, practice, and record, as well as a ready community of students for collaboration. However, there is perhaps a way to adapt the current system to incorporate elements of a more traditional and holistic learning model.²¹ The notion that traditional methods of teaching jazz were *ad hoc* widely persists, yet exploration of traditional pedagogical methods reveals that in many cases, such as the Tristano/Konitz example offered here, the study of jazz, *including* improvisation, was methodical, practical, and repeatable. Further research into lineal traditions and the pedagogical approaches they utilize will certainly provide additional approaches for educational institutions seeking to broaden their pedagogical scope, and for individual students seeking a deeper relationship with traditional jazz practices. ❀

Notes

1. At Humber College, Toronto.

2. I have briefly practiced tea ceremony, Niten Ichi-ryu and Iaido in their koryu iterations, and maintain some connection to these communities. I have also spent a short time practicing zen meditation (Rinzai).

3. My first hand experience of college or University based programs comes from Humber College and York University in Toronto, Canada. In addition to my own experiences, I was quite interested in the attitudes of my fellow students, the vast majority of whom had never known jazz through any other means. I have also had numerous conversations with students and teachers from a wide variety of North American jazz programs in cities such as Halifax, Vancouver, Montréal, Boston and New York.

4. A frequent example of this are the “Tree of Jazz” type diagrams that are sold as posters, used as graphics in documentaries, and inserted into the pages of music textbooks.

5. It is worth noting that Tristano’s teaching efforts were significant. At times, he is said to have had a roster consisting of several hundred students (Shim 2007:123).

6. Pronounced ‘core-you’.

7. The above is a brief and somewhat unsubtle definition of what can be a complex issue, but I believe it serves to describe the concept.

8. A detailed examination of the Indian classical tradition is well beyond the scope of this paper, and my current understanding of it is too superficial to attempt any sort of direct comparison between the its lineal traditions and those of jazz music. However, an awareness of Indian lineal traditions is apparently a popular one—passing references were made in every interview that I conducted. What little understanding I have of the complexities of these traditions come from Neuman (1977) and Kippen (1988).

9. A discussion of the relationship between style and lineal association is beyond the scope of this paper, but is to be explored in the course of my PhD research.

10. I have had numerous conversations over the years with Konitz, Palmer and Ted Brown which bears this out, as does my own pedagogical experiences as part of this lineage. Also see Ind (2005); Hamilton (2007) and Shim (2007).

11. Tristano’s method of transcription has been well discussed elsewhere, notably in Hamilton 2007; Ind 2005 and Shim 2007. Currently Dave Liebman—briefly a student of Tristano’s—is possibly the most vocal proponent of this form of transcription, and has even filmed an instructive video on the process (*The Improviser’s Guide to Transcription*). In short, transcription in this sense requires the student first to sing along with the chosen recording, then to sing the solo pitch-perfect without the recording, then to learn the solo on one’s instrument, to then play the solo along with the recording and finally, only after completing these steps, to actually write out the solo. Complete faithfulness to time feel and sound are as integral an element of the transcription as replicating the correct pitches.

12. The evolution in pedagogical practice between Konitz and Tristano, and the few marked differences in approach comprised a significant portion of my Master’s MRP (Jago 2010).

13. Ethan Iverson’s online blog (Iverson 2009) contains some very worthwhile comments on Lennie Tristano and the nature of the eighth-note line. Ira Gitler (1966) explores this concept as well, as does Gary Giddins (1999).

14. Over a six week period studying with Konitz where I did little but play this one tune, this became exceedingly clear to me.

15. To be clear, I am not suggesting that music *is* a language.

16. Saturday night was the ‘advanced’ session that Tristano organized at this studio, and Brown is suggesting that it was more important to the students involved to attend the session than a paying gig.

17. There are many, many more scientific works that demonstrate an interest in improvisation in one way or another. Many recent works along these lines are prompted by continued research in the fields of quantum theory, chaos and systems theory. Interestingly, a recent and comprehensive look at improvisation in “free jazz” (Borgo 2005) was highly informed by scientific advances in these areas.

18. In addition to published works there is an observable emphasis in acting programs on improvised performance models.

19. A possible exception is Kenny Werner’s *Effortless Mastery: Liberating the Master Musician Within* which is well known and often mentioned in mainstream jazz circles. However, the concepts contained within the work are rarely seriously considered or incorporated into pedagogical practice.

20. A branch of the music department which concentrates on the study and exploration of improvisation through performance practice and interdisciplinary study. Though not explicitly a ‘free jazz’ program, it is implicitly such—given its focus, faculty, as well as the fact that it was founded by George Lewis and currently headed by Anthony Davis.

21. It is of course possible that such schools already exist, but if so, they are not widespread and do not represent the educational experience of the majority.

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