

Free Improvisation as a Tool to Develop Interaction, Musical Identity and Musicianship among Jazz Students

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This article examines interaction processes in free improvisation of the jazz idiom, and their relationships to the musical identity of each participant in the context of jazz education. Along with improvisation, interaction is fundamental to jazz, impacting the development of musical identity, akin to how social interactions shape individual identities. The study utilizes a case study approach with a group of jazz students, employing a multi-layered methodology to meet the research objectives.

Keywords: Interaction, Musical Identity, Improvised Jazz Music, Improvisation, Jazz Education, Practice Research.

La improvisación libre como herramienta para el desarrollo de la interacción, la identidad musical y la musicalidad entre estudiantes de jazz

Este artículo examina los procesos de interacción en la improvisación libre del lenguaje del jazz y sus relaciones con la identidad musical de cada participante en el contexto de la enseñanza del jazz. Junto con la improvisación, la interacción es fundamental en el jazz, ya que influye en el desarrollo de la identidad musical, de forma similar a cómo las interacciones sociales perfilan las identidades individuales. El texto utiliza un enfoque de estudio de caso con un grupo de estudiantes de jazz, empleando una metodología de múltiples niveles para cumplir los objetivos de la investigación.

Palabras clave: interacción, identidad musical, música de jazz improvisada, improvisación, enseñanza de jazz, investigación en la práctica.

Inprobisazio librea jazz ikasleen artean elkarrekintza, musika identitatea eta musikaltasuna garatzeko tresna gisa

Artikulu honek jazz inprobisatuko musikako elkarrekintza-prozesuak eta parte hartzaile bakoitzaren nortasun musikarekin dituen harremanak aztertzen ditu, jazzaren irakaskuntzaren testuinguruan. Inprobisazioarekin batera, elkarrekintza funtsezkoa da jazzean, eragina baitu musika-identitatearen garapenean, gizarte-interakzioek identitate individualak taxutzen dituzten antzera. Azterlanak kasua aztertzeke ikuspegi bat erabiltzen du jazz-ikasle talde batetik, eta hainbat geruzatako metodologia erabiltzen du ikerketaren helburuak betetzeko.

Gako-hitzak: elkarrekintza, musika identitatea, jazz musika inprobisatua, inprobisazioa, jazz irakaskuntza, praktikaren ikerketa.



As a professional jazz musician, I view this journey as resembling a continuous learning experience, comparable to being in a perpetual school. The pursuit of innovative approaches and improvisation concepts is ongoing and involves navigating diverse musical challenges, staying updated on new music, and more. While the foundational years of formal training hold great importance, my development took a different turn when I engaged in free improvisation of the jazz idiom (Dias, 2019) sessions. I refer to freely improvised music rooted in the jazz tradition, involving musical improvisation “liberated” from almost all traditional musical conventions, from the perspective of a jazz musician (Pressing, 2002). These free improvised sessions, with their collaborative nature and lack of pre-composed restrictions common in standard jazz practice¹, allowed for the development of musical communication, interaction skills, and shaping of my musical identity. In this article, I view musical identity as an ongoing artistic and personal process involving constant communication, construction, and negotiation within the immediate sociocultural environment.

In my nearly two decades as a music teacher, I’ve observed that students more easily develop certain musical characteristics through the practice of free improvisation. Engaging in improvisation at various education levels is crucial, as emphasized by authors including Gordon (2012), Azzara (2002), and Hargreaves (2011). From my teaching experience, I’ve noticed significant benefits when students engage in free improvisation during lessons, which allows them to enhance musicality without the pressure of playing correct notes and rhythm, while being in tune. It can foster skills such as expression, listening, and creativity, helping students to establish a different relationship with musical “mistakes”² and contributing to a more confident and relaxed posture during their performances. In jazz education, engaging in free improvisation offers a distinct avenue to hone interactive skills and various musical attributes, fostering the development of students’ musical identities.

I argue that practicing free improvisation is an essential tool for developing jazz students’ musicianship and interaction skills, as well as cultivating their musical identity. The musical concepts gained through free improvisation are not deeply distinct from those obtained without such experience. Still, I believe delving deeper into these tools is more achievable through this practice, particularly in the early

1. Four common characteristics are typically observed in standard jazz practices: an ensemble, often including a rhythm section with one or more instruments with each musician playing a somewhat defined role; performances following a standard sequence—melody, improvised solos, melody, with slight variations possible; and interpretations based on a piece with melody and harmonic progression. These characteristics are applicable across various jazz styles (Hodson, 2007).

2. I use the term “mistake” to describe notes that unintentionally resonate outside the musical context of the performance, typically viewed as a musical error.

stages of musical learning. Importantly, the proficiency level on the instrument does not hinder the possibility of participating in free improvisation sessions.

This exploratory article contributes to my ongoing doctoral thesis, focusing on the dynamics of interaction in free improvisation of the jazz idiom performance and its correlation with the musical identities of jazz students and professional jazz musicians. The study involves participating in free improvisation sessions with students, followed by critical listening and interviews, and employs ethnographic methodology for qualitative data collection and analysis.

Like improvisation, interaction stands as an essential and central component of jazz and improvised music (Sawyer, 1992; Berliner, 1994; Monson, 1996; Hodson, 2007). It plays a critical role in informing the musical identity of each musician during performances and mirrors the process of shaping individual identity in our everyday social interactions (Frith, 1996; Hargreaves et al., 2002). Interaction is crucial in the collective practice of free improvised music, which represents a model of interaction (Healey et al., 2005). This practice involves unique moments of shared musical creation, eased by the limited constraints present in diverse free improvisation idioms. The musical identity of each musician is negotiated and altered through this interactive process.

Examining musical improvisation can shed light on other diverse areas of human activity, a concept that has been extensively discussed and theorized by scholars (Bastian & Hostager, 1988; Sawyer, 1992; Borgo, 1997; Sawyer, 2006; Mazzola et al., 2009). After introducing central concepts of the research, and describing the methodology, I reflect on the insights provided by the participants in the interviews, weaving them together with my own perspectives on these topics.

Interaction

Interaction involves the mutual influence among various elements within a group, and in activities characterized by ample improvisation, the final outcome is shaped by the combined impact of all the involved elements. In free improvisation, participants share complex interactions, generating new musical ideas while also adapting to the input of other musicians in the ensemble (Bastien & Hostager, 1988). The social interaction of a group of improvisors contributes to the creative act at the moment it occurs (Sawyer, 1992).

The history of jazz has traditionally highlighted individual creativity and expression, often overlooking the equally intrinsic collective nature of this art form (Whyton & Gebhardt, 2015). However, unless musicians perform exclusively as soloists, each one engages in the creative, collective, and inseparable context of a group, since

one improvised solo is typically accompanied by improvised comping from the other musicians (Bastien & Hostager, 1988; Sawyer, 2006; Hodson, 2007). This real-time interaction shapes the composition and development of the music, influencing various musical characteristics in the moment through the interaction of distinct musical identities (Monson, 1996). In free improvisation, each musician's improvisation assumes the role of a composed piece of music through an ongoing process of interaction. Hence, free improvised music can represent the pinnacle of the improvisational and creative impulse in jazz, offering a radical reconfiguration of performance with emphasis on the interactive and improvisational process (Hodson, 2007).

Musical Identity

Based on my experience as a professional jazz musician and also drawing on the work of Simon Frith (1996) and Luís Figueiredo (2016), I conceptualize musical identity as an ongoing artistic and personal process entwined in constant communication and negotiation with the surrounding social and cultural environment that influences various configurations of musical and artistic concepts. The context influences the construction of musical identity and creative expression, but its impact depends on the subjective experience of the individual (Figueiredo, 2016). Both authors assert that assuming the sonic product must directly represent or reflect the producer is limiting. Thus, acknowledging the context's inevitable influence is important in creative processes without overlooking its significance.

Musical identity is a facet of personal identity, intertwined with various forms of collective identity. Recognizing the significance of categories such as gender, race, nationality, among others, is crucial in discussions about identity, including musical identity, and understanding their intersections.

Identity is an ongoing process, reconstructed and renegotiated based on the experiences, situations and social interactions. Music plays a pivotal role in shaping, negotiating, and preserving personal identity and contributes to an individual's sense of self (Frith, 1996; MacDonald et al., 2002; Hargreaves et al., 2002). As an aesthetic practice, music involves a blend of group relationships and individuality, influencing the comprehension and expression of social, ethical codes, and ideologies (Frith, 1996).

In improvised music, proficiency goes beyond musical and technical skills, extending to improvisers' life choices and sociocultural affiliations (Lewis, 1996). This stresses the importance of both musical and individual identity in this artistic practice. The recurrent theme of musical identity in jazz studies literature, under various labels, reflects its pivotal role in performative practices within jazz and improvised music communities.

Research Design

My study is based on improvisation sessions and interviews with jazz students in Lisbon, Portugal. One of the main concerns has been to understand students' opinions about these concepts. Therefore, this practice research³ ethnography⁴, is based in several free improvisation sessions conducted with the research participants. After each session, I led critical listening sessions and semi-structured interviews (Adams et al., 2015; Chang, 2016; Bell, 2018). The consistent factor across the case studies is my role as an improviser propelling each improvisation.

Despite the natural relation of the concepts discussed and the fluid transition between topics, the semi-structured interviews held four primary themes: interaction, musical identity, the interplay between these two concepts, and the musical skills acquired through the practice of free improvisation. Other thoughts and perspectives related to these topics emerged naturally during the interviews.

The jazz students in this study had diverse levels of improvisation experience in jazz and improvised music, either being enrolled in a jazz school or in the early years of a jazz degree. Their ages ranged from 16 to 26 years old. Exploring these topics with students provides insight into the development of musical identity and its relationship with interaction at a stage where this correlation is crucial for the musical development of each individual.

Participating in collective free improvisation nurtured personal relationships among participants, fostering an environment for discussing and debating research topics. Exchanges with jazz students after the free improvisation sessions offered insights into prevalent discourses and concepts, including their takes on music, improvisation, interaction, and musical identity.

Analysis

Interaction

The interviews initially aimed to dig into participants' perspectives on interaction and explore their thoughts on related issues. Drummer Saïd Bouhamara instantly delved

3. Practice research employs practice as its primary method, incorporating diverse investigation modes and methodologies. It integrates practice development with literature research on the subject (Nelson 2013) and is widely recognized in the social sciences (Ellis & Bartleet, 2009; Chang, 2016; Hughes & Pennington, 2016; Ellis & Adams, 2021).

4. Schechner, 2002; Taylor, 2015.

into the definition of interaction: "In the abstract, interaction is communication with something external to me, which will provoke changes in my core. My reactions will be felt by others and vice versa, in other words, there is a mutual exchange." This definition aligns with the one proposed earlier, also emphasizing the influence that interaction can have on our identities, or our "core", as Saïd stated.

Despite varied experience and levels of playing, all students highlighted the significance of interaction while improvising in a group. At their current stage of development, many find it challenging to be attentive to other musicians' input during a performance, given their ongoing concerns such as working through harmony or ensuring a good time feel. Drummer Gonçalo Nunes confessed that sometimes he is too focused on his own part and may not hear what others are doing, complementing: "when I remember, I try to listen and interact with the others." Double bassist Lara Pereira concurred and acknowledged that she only considers interaction when she feels the aptitude for it, adding: "if I am obviously too focused on my part, I don't have the capacity to interact because I am too focused on my monologue." Saxophonist Eduardo Aguilar summarized: "We cross this intersection of questions and answers, akin to a game. Sometimes we're thinking about it; sometimes we focus solely on our individual playing, not on our collective performance."

Saxophonist Teresa Brandão stated that "when there is little interaction, everyone is in their own world, and it shows in the music. There are two extremes: you can feel it when we're playing and there's no interaction, and you can also feel it when there's a lot of interaction." Lara expressed the same feeling and affirmed: "when it happens, it's special, and I remember." As a double bassist, she likes to be accompanied during her solos because: "if I'm alone, there's less interaction. I have fewer creative tools than if someone is accompanying me and responding to me."

In some cases, participants conveyed confidence in the constancy of interaction, making an effort to be mindful of it and emphasizing increased playing experience or heightened awareness of this concept. For double bassist André Ferreira, interaction is matter of reacting, as he elaborated: "There is not much prior planning, and it's more about improvisation in the moment when it is happening." Pianist Rita Caravaca, agreed, declaring: "I think about interaction every time I prepare to play. I know I'll react automatically because I aim to respond, imitate, fill, or complement what others are doing by utilizing their input for my own performance." In the same frame of mind, Saïd complemented: "When I am playing, I listen to the music happening and find ways to complement or sometimes introduce changes." These musicians recount that they improvise by using the musical input of the other performers.

Almost all participants underlined the varying levels of interaction they perceive when playing free improvisation compared to playing jazz standards. Many

expressed that it is more natural to be attentive and responsive free improvisation as it inherently thrives on interaction, as Teresa mentioned. In this context, there is an expectation of interaction, whereas in standard jazz practice, attention is primarily focused on negotiating the existing restraints rather than emphasizing communication and interaction in the performance. Leonor Esteves, guitarist, described this situation after our improvised music session:

In a session like the one we had, I feel more at ease listening to what others are doing, and it's because we're not following anything specific. If we're playing more "normal" music, I'll be more focused on what I'm playing, and maybe I can't hear as much of what you are playing.

Referring to the elevated importance of interaction in improvised music, Rita added: "Everyone is listening and interacting to hold onto something because we have nothing; it starts from zero. We only have each other, basically."

Despite recognizing and reflecting on the importance of interaction, many participants are uncertain about effective ways to practice it, with some exceptions. Some attempt to derive ideas from canonical jazz albums, others from concerts and jam sessions, and a few incorporate it into their practice during sessions with peers. Upon hearing something intriguing in a recording, students strive to comprehend the aspects of interaction and then endeavour to incorporate them into a live performance. Some expressed interest in playing along with the album, as Gonçalo Nunes stated: "imagine that I'm inside the recording, playing along." When discussing the practice of interaction through playing along with an album, a unique question emerged during one of the interviews: Are we truly practicing interaction when playing along with a recording? Saïd articulated the following:

When listening to and playing along with an album, I engage with it, but I don't influence changes on the other side. Practically, I'm not fully interacting with the musicians on the album because my actions can't be heard, and they can't respond to what I'm doing. It's a one-way interaction; I can only react to what they are doing.

Playing along with a recording, Saïd suggests, helps us learn a musical language, enabling more effective interaction with those "who speak that language or want to speak that language," as he articulated. Saïd suggested that the recording can shape his musical identity through interaction, a viewpoint I fully support. Learning the jazz language from recordings enriches our vocabulary, facilitating more effective communication and interaction with other jazz musicians and also informing our musical identity.

Yet playing only with recordings has limitations in developing performers' ability to interact with others. Indeed, all jazz students in the study recognize that the most effective way to practice interaction is by playing with other musicians. The significance of interaction is uniquely expressed by each participant, with Gonçalo offering a great example:

In a solo, when someone plays a cool phrase, even if it goes unnoticed initially, if there's a response, the soloist tends to seize the idea and expand upon it. If they were alone, perhaps this wouldn't occur, and a valuable idea might go unnoticed.

Leonor further noted that playing in a group that lacks dynamics or interaction can be monotonous. Drawing a parallel, she contrasts it with practicing using a backing track app, highlighting the difficulty in generating innovative ideas because it tends to be repetitive. She expressed that in a more interactive group "everything becomes clearer for me. I feel more at ease to play and have more musical ideas."

Regarding extramusical interaction, social interaction emerged as the most crucial. All participants highlighted the importance of feeling validated by other players' attitudes toward their playing, directly influencing their sense of acceptance and self-esteem. Non-verbal cues, such as eye contact and facial expressions, were recognized by the students as having a significant impact in creating, as Lara relates, "a much more musical connection and much more chemistry among everyone."

Social interaction occurs every time we play with someone, even without verbal communication. This is evident in contexts like a jam session, for example, where there is no chance for prior verbal communication. As drummer João Ventura noted: "just the way you are greeted by other musicians when going up on stage can influence your openness to interact during the performance."

Extra-musical interaction strongly impacts musicians' playing and, alongside musical interaction, can significantly shape a musician's musical identity. To provide jazz students with a more comprehensive musical education and enhance the potential advancement of this art form, it's essential to focus on developing both musical interaction skills and navigating non-musical interactions. In my view, the practice of improvised music in jazz education is one of the most effective tools to achieve this goal.

Musical identity

My research on musical identity aimed to grasp participants' perspectives on its characteristics and significations for them. Nearly all participants defined musi-

cal identity as evident through a musician's sound and phrasing, their approach to interaction, and how they perform a particular composition. André succinctly described it as: "the way a person interacts with the music they play and listen to." Rita added: "I think that taste is also part of musical identity—what you enjoy playing and what you enjoy listening to."

Double bassist Lara agreed, but also declared to understand musical identity as something more. In her words: "I see it connected to everything else at the musical level." When relating interaction with musical identity, Saïd commented that our identity thrives on interaction: "Existing in isolation means lacking identity. In a sense, if you don't interact with the world, you don't truly exist." Therefore, playing with other musicians is crucial to developing our musical identity.

Certain students acknowledged that their musical identity is context-dependent and closely connected to their personal identities. For example, Leonor noted that external concerns affect her focus and playing. Drummer Gonçalo confessed that a successful performance positively influences his attitude in the "outside world", stating that "what happens here also influences the daily life."

Lara admitted that musical identity is fluid, considering it a positive trait because, as she puts it: "if it's static, it doesn't necessarily show evolution." She also uttered the significance of the context and our own personal characteristics, aligning with Frith and Figueiredo's works: "we have our core, our foundation, but depending on the context we are in, the moment in our lives, I think it varies [the way] we present ourselves and relate to music." João added: "It is the representation of our experiences and what we do. You imprint your influences, references, and experiences in everything you do. And in music it is more present because it is a form of expression."

About the link between personal and musical identities, Teresa highlighted: "The energy a person brings to their playing seems to mirror their personal interactions." Pianist Rita also agreed that our personal traits can be evident in the way we play, stating: "if you are a person who cannot listen to ideas from others or lacks the ability to compromise in life in general, for example, I think that also appears in music."

When asked to reflect on their musical identity, students acknowledged they are still working on it and aren't comfortable detailing the attributes associated with it. Gonçalo Nunes confessed: "I think it's still a bit complicated because we're still students discovering our musical identity. Through interaction with teachers, various influences shape it, and we are still building it here at school." Gonçalo's reflection reinforces the idea that musical identity is also shaped by interaction.

During a performance, students acknowledged engaging in multiple negotiations. Drummer Saïd likened improvised music to a conversation, stating: "there is

as much negotiation in improvised music as there is in this conversation.” He sees negotiation as a way to speak, listen, and interact with others, not just at a musical level. In his words: “this kind of negotiation is something that applies to both music and relationships with other people.” Also, double bassist André, compared improvisation with a dialogue as a way to negotiate ideas and musical identity, stating: “Improvisation goes beyond initiating ideas; it’s about starting a dialogue. In essence, when I have an idea, I aim to introduce it in a manner that engages in a conversation with the other musicians.”

Negotiation may require adapting to the musical inputs of others. In this context, double bassist Lara, noted: “If the drummer is out of sync and unresponsive to finding common ground, I choose to suppress my musical identity, aligning with the drummer to enhance the overall ensemble sound.” Drummer Gonçalo added: “Sometimes it’s better to maintain the groove and not follow; pursuing someone else who is out of sync can keep the music from sounding good.” He also commented: “I try to support the soloists, but I don’t want to overshadow them. I want to let them do whatever they want and try to respond in the best way I can.” However, when he senses that the soloists aren’t making progress with their solos, he attempts to introduce some ideas to stimulate creativity.

For drummer João, it is crucial that everyone is not attempting to impose their ideas simultaneously. He believes that, to establish a musical direction, someone has to concede letting others lead momentarily, especially in an improvised music context. João stated that the most important part is to hear what others are playing. For that reason, he opts regularly to not play immediately and “wait to see where it goes.”

Saxophonist Teresa pointed out that “You can’t have a very specific expectation of what will happen because you’re not in control of it”, suggesting that “sometimes it is important to give up your space.” She highlighted that jazz and improvised music are art forms, and the perception by both players and the audience is highly subjective. At times, she added: “it might seem like a lack of interaction, but it sounds great to those on the outside!”

Discussing intention, Rita suggested that being aware enables an understanding of the level of intention behind a given musical idea that is played. According to her: “this intention facilitates the acknowledgment of the idea being played by other musicians.” Trumpeter Maria Fonseca assumed: “I want to have a direction and an intention in what I’m going to play. And to know what that sounds like!” Said agreed and mentioned that, for him, it depends on whether he is playing what he intended or not. In my opinion, being mindful of our playing enhances our intention and ideas, leading to clearer musical communication. Again, I believe this feature can be strongly built through the practice of improvised music.

Musical tools

In the interviews, my goal was to understand the musical elements students acquired through practicing free improvisation and their awareness of these elements. Some students mentioned learning diverse ways of playing their instruments, including extended techniques and sonic devices, through what André described as “musical and instrument exploration.” Through the practice of free improvisation, Rita believes that the interaction process introduces new ideas, expanding the range of musical options. In her words: “You go down that path because that person opened that door for you. When those doors open, I appreciate it because you’re exploring things you wouldn’t on your own. Others provide unique tools and perspectives.”

The participants agreed that free improvisation raised their awareness, listening skills and interaction abilities —skills transferable to other improvisational settings, such as playing jazz standards.

For Teresa, playing free improvised music enhances her awareness of other musicians’ inputs during standard jazz practice. However, she perceives that the constraints of this practice make it challenging, for her, to be creative. Therefore, immersing herself in free improvisation allows Teresa to explore her musical intentions, ideas, and delve into her musical identity. Said feels it is a two-way relation. For him, practicing free improvisation is a good tool to explore and develop his competences for interaction. However, he learns more than interacting: “It’s about learning to communicate with others and respecting the direction of the conversation. On one hand, I also believe I develop an awareness of what I want to hear; however, this doesn’t solely come from improvisation.” Conversely, he believes that playing standards also provides him with inspiration for improvising freely when the occasion arises. André agrees and sums it up: “Jazz is technically just improvisation with constraints, and when you engage in a more freeform improvisation, there’s always a lot to take away from it.”

Rita declared that free improvisation exponentially improved her way of playing with other musicians and taught her to develop her intention, by which she refers also has “the way you intervene in the music.” Free improvised music allowed Maria to, in her words: “have a more open mind and improvise things that go beyond the harmony, when improvising over more common, tonal harmonies.” For her, this happens because in free improvisation the harmony is more open and freer, which helps to develop her listening faculties. Guitarist Francisco Carrapa mentioned that, despite his limited experience in playing free improvisation, it has offered a space to explore voicings on his instrument and discover sonorities that he enjoys and can apply in common jazz practice contexts.

In some interviews, students noted that the practice of free improvisation helped them manage occasional musical mistakes. This approach provides a safe space for playing notes or melodies outside the harmonic context with less judgment, facilitating the exploration of ways to contextualize those notes. Maria comments that, in free improvisation: “we find a way to make the note fit in. So, if I deviate from the harmony when playing a standard, it is easier to hear how the melodic phrase can resolve.”

With experience, an error can be seized to create a new path in the performance. Learning to deal with error, which is a common consequence of free improvisation practice (Gioia, 1988), alters its negative connotation to being viewed as a font of unique and valid content (Arnaut, 2020).

Based on my experience as a teacher, I know that some students prefer musical restraints, considering it a more creative and challenging way to develop their musicianship and personal voice. Conversely, others opt for practicing free improvisation for the same purpose. It is essential to achieve the right balance and use the most suitable approach for each individual.

Conclusions

The findings in this paper substantiate my initial claim that free improvisation is a valuable tool for cultivating interaction, musical identity, and musicianship among jazz students. It's intriguing to observe the depth with which students delve into these matters, showcasing their awareness of interaction during improvisation, the concept of musical identity, and the potential benefits of engaging in improvised music practice.

If interaction is, along with improvisation, an intrinsic characteristic of jazz and improvised music, it is important to develop the ability to interact throughout our musical growth, our musical education, and the learning of jazz. It is through playing as much as possible with other people that this ability is refined, but I believe that the practice of free improvisation, as described by the students, can aid in its development. The fear of not being able to play the instrument well, remembering tunes, or dominating musical languages can be ideally set aside when engaging in sessions of improvised music.

As Said astutely proposed, engaging in completely improvised music shapes one's approach to playing other genres, and conversely, the reverse is also true. From this statement, one can posit that various musical practices mutually influence each other, which shows the importance of keeping a harmonious balance among them.

In jazz education, mastering scales, chords, melodies, rhythms, jazz standards, and one's instrument are all crucial. However, the true learning of playing together and interacting, that I view as a central basis for developing one's musical identity, can only be achieved through active engagement with others. While one effective method for improvisation development involves practicing within creative constraints, interestingly, the absence of constraints in free improvisation becomes a constraint in itself, emphasizing the need for interaction. Without it, musicality often cannot flourish, possibly leading to disjointed or superficial improvisations.

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