

NON-LYRICAL DEMOCRACY: A RHETORICAL ANALYSIS OF MILES DAVIS' *KIND
OF BLUE*

by

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ABSTRACT

On August 17, 1959 a jazz album entitled *Kind of Blue* hit record store shelves nationwide and changed the music forever. Recorded by the Miles Davis Sextet, the album popularly introduced a new sound, modal jazz, and has become one of the best selling jazz records of all time. A week after the release, following a concert promoting the album at the Birdland in New York, Davis was walking a white female friend to a taxi when he was stopped by a policeman. The officer told Davis to move along, and the two exchanged a few words and looks before the cop clubbed Davis over the head and arrested him. Davis was released shortly, but this incident is illustrative of a time in history where African-American music was embraced while the people themselves were treated as second-class citizens.

This study explores rhetorical connections between jazz music and American democracy as it existed during the late 1950s. Using Sellnow & Sellnow's (2001) 'Illusion of Life' Rhetorical Perspective, this study analyzes the music of *Kind of Blue* as it connects with the political upheaval of the Civil Rights Movement. It concludes that the incongruity between the political and social tension of the country and the relatively laid-back sound of the music correlates with the non-violent resistance strategies used in the Movement. Implications are drawn about Sellnow & Sellnow's (2001) methodology, jazz music's potential in promoting/maintaining an inclusive democracy, and areas for future study.

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CHAPTER ONE – INTRODUCTION

Introduction & Background

Charlie “Bird” Parker is one of the most influential jazz figures of the 20th century. Born and raised in Kansas City, Parker began playing at age ten on an alto saxophone his mother bought for him. By 1936, at age 16, he quit school to pursue jazz full-time and began playing with some popular regional bands. When Count Basie brought his ensemble to Kansas City for a show, Parker saw his chance to make an impression on the world famous bandleader. Legend has it that Parker sat in with Basie’s band at a late-night jam session, while they were playing the Gershwin jazz standard “I Got Rhythm.” Parker stepped to the front to take a solo, but he was so nervous that he lost track of the key. As Parker desperately sought the right notes, Basie’s drummer Jo Jones took one of his cymbals and threw it at Parker’s feet. The veteran musician’s message was clear: get out of here, kid, we don’t put up with amateurs. Thoroughly embarrassed, Parker resolved to increase his practice regimen to make sure he was comfortable soloing in all twelve keys, and over the years he became one of jazz’s brightest shining stars.

Parker’s experience could easily fit into the library of American Dreams, a sort of musical Horatio Alger story. He started with no real industry connections, received no favors (least of all from Jo Jones), and yet overcame it all to reach the upper echelons of fame and artistic success. Parker’s story also reveals a sort of crude democracy at work in the jam session dynamics. Jam sessions are informal group playing events for no particular audience other than participating musicians. They are good chances for jazz players to bond and try out some new riffs, and for newer musicians to demonstrate their chops. Similar to democracy, anyone who wants can have a voice (a chance to play), but the others also have the ability to vote you down

by say, unceremoniously tossing a crash cymbal at your feet. Adding a little more context about Parker's later success casts this story as an example of fierce entrepreneurship, as it led him to invent a new jazz style. Count Basie's band was part of the Swing Era of jazz, and although Parker apprenticed in this style, he became famous for pioneering the next big jazz movement: bebop. Bebop was a rebellion against the rigid style and written arrangements of swing (Tirro, 1993)¹. Parker looked around at the jazz status quo and decided he wanted to do it differently, so he and a few friends invented a whole new style that shook the music scene.

This by no means exhausts all possible interpretations of Parker's story with Count Basie. Even this short list, however, begins to suggest correlations between jazz music and some of the most celebrated values of American culture. In fact, many scholars argue that jazz embodies, and sometimes stands in for, America and American democracy (Burns, 2000; Morgenstern, 2004; Tirro, 1993; Von Eschen, 2004). Jazz is a distinctively American art form, created from West African, European and American music as they existed in the southern United States during the early 20th century. Morgenstern (2004) notes that this association soon spread worldwide, and jazz became especially popular in Nazi-occupied countries during World War II.

Jazz was anathema to the Nazis, who considered it a mongrel affront to Aryan "culture," the product of an unholy alliance between Africans and Jews. But to those who hated the Nazis, jazz stood for freedom, for democracy, and for the spirit of America, which...seemed to embody hope for a better future (5).

Jazz continued to function in American foreign policy throughout the 20th century. Von Eschen (2004) explains that during the Cold War, the United States State Department sent jazz musicians around the globe to counter the spread of communism. These missions focused

particularly on Third World countries in an attempt to fight perceptions of American racism that the Soviet Union was using to leverage conversion to communism.

More recently, Ken Burns' documentary film *Jazz* (2000) frequently promotes an analogy between jazz and the strengths of American democracy; essentially, he argues jazz music and democracy both lay the groundwork for free expression and improvisation. One of the best-known modern jazz acts in the country, the Jazz at Lincoln Center Orchestra, operates with a similar philosophy. Their self-stated mission and purpose is "to enrich the artistic substance and perpetuate the democratic spirit of America's music."² This organization, and people like Ken Burns, sees in jazz remarkably democratic qualities: freedoms (improvisations) are encouraged and necessary, there is a diversity of members (trumpeters, saxophonists, drummers, etc.), and all the members get to have a voice.

There are critics of the implications of this jazz-as-American-democracy idea. Maxwell (2004) objects to myopic and overly optimistic uses of the jazz-democracy connection, which tend to overlook the significant role that African-American slavery and oppression played in the development of jazz. As Maxwell (2004) argues, "despite the sincere anti-racism of the jazzocrats, their figuration of the music may thus also be charged with whitewashing racism's damage to U.S. democratic principles" (46). This point is well-taken, and we should never allow discussions of jazz music to erase the decidedly undemocratic environment of slavery and oppression from which the music grew. In fact, realizing that jazz music evolved as a way to give voice to the oppressed strengthens the jazz-democracy connection, as giving voice is a core value of democratic philosophy.

This lively discussion demonstrates that jazz does function as a symbol for American democracy, as both sides presuppose that there *is* a jazz-democracy connection; they only

disagree about the implications of the connection. Although historians and music scholars are already engaged in studying the connection between jazz and politics, I wish to address this connection from a rhetorical perspective. I will examine how jazz might operate rhetorically in connection with American democracy. Specifically, this thesis asks the research question:

What are the rhetorical connections between jazz and American democracy?

In order to understand why this question is important, we need to look at where the body of communication scholarship stands regarding 1) presentational versus discursive rhetoric, and 2) music as rhetoric.

Presentational versus Discursive Rhetoric

Until recently, rhetorical studies of music focused almost exclusively on lyrics. Such research laid important first steps for later music studies, and they focused on lyrics because of certain beliefs about the propriety of language. Traditionally, scholars have viewed language as the only means to articulate rational thought. Other forms of expression, such as music or art, were thought of as merely aesthetic, and not capable of articulating rational thought. Another way to put this is that academics argue about the roles of discursive and presentational forms of expression. Langer (1951)³ provides a useful delineation between the two. She explains that language is *discursive*, meaning that the symbols (words) are strung out one after another. Consequently, meanings through language are successively gathered and understood through discourse⁴. She labels all other types of symbolic expression *presentational symbolism*. These types communicate non-discursively, which is to say all at once. We perceive all parts of a painting, for instance, simultaneously and this alters how meaning is gathered and understood.

Rhetoricians participate in this debate as well. Rhetorical theorists have long debated the question of whether rhetoric requires language. Can rhetorical meaning be derived from a

presentational artifact – one that does not contain language? One basic contention of this thesis is that jazz music, which is frequently non-lyrical, is a form of presentational rhetoric; this music, containing no words/lyrics, can still be analyzed rhetorically. In short, non-lyrical jazz music can be rhetorical because it serves to create *consubstantiality* among persons. Kenneth Burke (1950) and others (Charland, 1993; Johnstone, 1970) argue that this consubstantiality – creating and maintaining identity through relations within and among others – *is* rhetoric. Extant rhetorical scholarship provides an ample foundation for labeling non-lyrical music as rhetorical. The steps leading to such an assertion will be laid out presently.

In a rhetoric-as-influence model, rhetoric presupposes *language*; rhetoric in the traditional view is closely tied with persuasion, which can be defined (loosely, by the author's own admission) as: "a successful intentional effort at influencing another's mental state through communication in a circumstance in which the persuadee has some measure of freedom" (O'Keefe, 2002). Although much scholarship suggests that persuasion can be effected in non-linguistic ways,⁵ at the core of a persuasion artifact usually lies some propositional content communicated through language ("Buy Pepsi," "Change your oil every 3,000 miles," etc.) In other words, traditional rhetorical study implies a *language requirement*; if an artifact is to be considered rhetorical, it must use discursive words in some way.

The roots of the language requirement for rhetoric trace back to classical Greek thinkers. Each of them engaged in a rhetoric-as-influence paradigm, in turn arguing for rhetoric's purpose as persuasion, "leading the soul," or politics. For example, Aristotle's work *On Rhetoric* (trans, 1991) makes the original link between rhetoric and persuasion, defining it as the ability "to see the available means of persuasion in each case." As Weaver (1953) points out, Plato has a much more negative slant on rhetoric, calling it a false art similar to cookery. He still acknowledges,

however, that rhetoric has something to do with “a certain leading of the soul through speeches,”⁶ and that practitioners of this art are “terribly clever by nature at associating with human beings.”⁷ This latter observation that rhetoric involves associating with other people will be revisited shortly. Isocrates (trans, 1968) writes of rhetoric in terms of its ability to construct the laws that govern society and to create deliberation amongst its citizens; “we call those able to speak in a crowd ‘rhetorical.’” Mirhady & Too (2000) note that Isocrates consistently equates rhetoric and politics, and that the true and virtuous purpose of rhetorical education is to train better citizens to participate in democracy⁸.

Cicero, like Plato (but without same contempt for the subject) describes rhetoric as an *art*. Unlike Plato, Cicero does not contrast rhetoric with philosophy but rather equates rhetoric with eloquence and places it in the realm of political science. Leff (2003) points out, “In [Cicero’s] *De inventione*, the orator emerges as the heroic agent who, by combining wisdom and eloquence, persuaded humanity to abandon its naturally savage condition and adopt a civilized and just way of life” (137). A brief glance at four prominent classical thinkers illuminates the original link between rhetoric and persuasion, and provides the foundation for the language requirement in rhetoric that pervades to this day.

Almost all contemporary scholars go beyond this classic view of rhetoric-as-influence, yet the move away from the language requirement is still debated. Booth (2004) expands the traditional view to assert that rhetoric deals not only in persuasion but also in producing or reducing misunderstanding. Indeed, Booth is one of many rhetorical scholars in the past century to expand the discipline beyond traditional speeches. Hunt (2003), noting that media technology advances have taken us beyond the oral culture of the sophists, argues “anything that influences the values, beliefs, attitudes, and behaviors of the public...can be the object or subject of

criticism" (378). Bitzer's (1968) definition of rhetoric complements this: "Rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action." Bitzer recognizes that reality can be changed not only through physics (energy and objects) but by affecting the thought and action through which reality is constructed.

With these scholars, rhetoric becomes not something one person "does" to another, but instead rhetoric constitutes each person and their relationship. Brummett (2003) asserts that "rhetorical theory and method are and should be inseparable from the understanding of everyday living" (364). It becomes not an occasional act of politics or oration, but something at the center of our everyday experience. Interestingly, when rhetoric is placed at the center of our humanity, its scope becomes wider. This widening might include analyzing artifacts that fall outside of traditional rhetorical texts, such as non-lyrical music. However, this widening also creates a definitional concern: expand "rhetoric" too far and the term itself becomes meaningless. To prevent this, and advance the thrust of this thesis, some definitional boundaries must be drawn around "rhetoric" that will maintain the integrity of the term while still allowing inclusion for non-lyrical music.

In A Rhetoric of Motives (1950), Burke places *identification* at the heart of symbolic action. Through his notion of *consubstantiality*, he argues that humans define "self" and "others" (and the relation therein) through symbolic action. Because this common identification allows humans to communicate with one another, the action itself precedes propositional content (i.e. – *that* we can say it comes before *what* is said)⁹. Johnstone (1970) extends Burke's point of identification in offering a new definition of rhetoric: "the evocation and maintenance of the consciousness required for communication." What emerges from these two scholars is not

unrelated to the rhetoric-as-influence view outlined previously. Indeed, Charland (1993) ties together rhetoric/identification and persuasion quite nicely.

Nevertheless, much of what rhetorical critics consider to be a product or consequence of discourse, including social identity, religious faith, sexuality, and ideology, is beyond the realm of rational thought or even free choice, beyond the realm of persuasion. Such identifications are rhetorical for, as Burke (1953) points out, they are effects that induce human cooperation.

[T]here is the mutuality of cooperation and language whereby human society becomes, not an aggregate of isolated individuals, but a superentity...Bring together a number of individual nervous systems, each with its own unique centrality, and from this indeterminate mixture of cooperation and division there emerge the conditions for the “basic rhetorical situation”(130).

Thus, an artifact is rhetorical if it helps create identification among persons, as this identification *is* rhetoric. If it turns out that non-lyrical music is capable of creating/maintaining identification among persons, then that music should be considered rhetorical as well.

Rhetorical Studies of Music

In the latter part of the 20th century, some scholars began studying music as rhetoric. The beginning of modern rhetorical studies about music occurred at the 1971 Wingspread Conference, which encouraged rhetoricians to branch out toward fresh subject matter (Ehninger, et al., 1971). The report presented at this conference observed that traditional conceptualizations were inadequate for describing and addressing many rhetorical forms used by groups pressing for change. Since then, the research attempting to address music as rhetoric amounts to a relative flurry compared to the dearth of publications prior. These studies made significant

advancements in our understanding of the rhetorical potential of music, and six of the studies in particular make points salient to this thesis.

Irvine and Kirkpatrick (1972) are perhaps the first to take up the gauntlet thrown down by the Wingspread Conference with an exploratory study of music's rhetorical aspects. They make two conclusions that illuminate this thesis. First, they connect music-as-rhetoric with the political values of a culture. "The musical artist is engaged in a rhetorical activity to the extent to which he manipulates a symbol system (sound, rhythm, words, and tempo) to react to and modify the dominant philosophical, political, religious, and aesthetic values of both general and specific audiences" (272). In other words, music may function rhetorically when it is engaged with closely-held values of the audience. Second, Irvine and Kirkpatrick (1972) note that music can be non-lyrical and still function rhetorically. They argue that critics should study not only the symbols used in a rhetorical artifact, but also its form of expression. Placing such emphasis on form allows Irvine and Kirkpatrick (1972) to posit, "although the choice of the musical form may in certain cases exclude the use of verbal symbols, the musical form exerts no less an impact on human behavior" (272). Such a conclusion opens the door for new avenues of rhetorical analysis of music aside from lyrics alone.

At the same time, the rhetorical power of music is closely tied with human experience. Music and/or lyrics do not mean much until the auditor is brought into the context as well. Lewis (1991) addresses what he calls the "duellin values" of country music by studying how the tensions, conflicts, and contradictions in the everyday lives of listeners are reflected in and shaped by the music. He notes that the average country music fan is urban living but has rural roots, has a steady job but is unsatisfied with it, etc. These contradictions lead listeners to focus on certain economic and social issues, and country music songs happen to focus on these issues

as well. The music resonates with these listeners because of the personal experiences they bring with them. Country music only begins to *mean* to listeners when laid against their personal backgrounds; taken in a vacuum, the music would not really mean at all. Lewis also recognizes the importance of looking to points of tension when analyzing music. “As with most good works of art, whether they be labeled, folk, pop or elite, country music is most successful when it probes these central tensions, conflicts, and cultural contradictions of its audience” (1991, 106). This notion of tension will continue to play a significant role in rhetorical study of music.

Gonzalez and Makay (1983) analyze Bob Dylan’s 1979 album *Slow Train Coming*¹⁰, and in doing so they introduce the concept of rhetorical ascription in music. “Communicators impute meanings to things and experiences and then express the meanings through symbolic processes” (4). They go on to explain that auditors gather meaning from musical ascription by having personal experiences which provide meaning to the symbols. To explain this further, their analysis of Bob Dylan’s music showed that he “combines ideas from previous work which his secular fans know with certain gospel themes which his Christian audiences would know” (5). In theory, the personal experiences his previous fans brought along helped them associate with the meanings in his new music. A person unfamiliar with Dylan’s previous work would not gather those same meanings because they would lack the personal experience. Gonzalez and Makay’s (1983) concept of ascription bolsters the argument that music functions to create identification among persons. Listeners will identify (or not identify) with the musician and/or other listeners based on the personal experience they bring, and thus the meaning they derive from the ascription.

Gonzalez and Makay (1983) discuss both lyrical and musical ascription, and this latter part demonstrates the beginning of a turn toward critical focus on the *music* and not just the

lyrics of a song. Their model for analyzing musical ascription borrows from music theory to identify four key variables: melody, rhythm, chord progression, and instrumentation. They argue that these four variables can affect how a song *means* as much as the lyrics can. This idea sets an important precedent for music-as-rhetoric studies, as future research will use the same or very similar variables to analyze music.

Holmberg (1985) addresses how music (separate from lyrics) means in his analysis of ‘Dixie.’ This song, often considered the unofficial anthem of the American South during the Civil War, was never intended to rally the Confederate cause. Its composer, Dan Emmett, was born in Ohio and worked with the Underground Railroad. Despite this, Holmberg observes, ‘Dixie’ became enormously popular in the South, and the association between the two remains to this day. The original lyrics have been changed over time to suit various purposes, and they are sometimes omitted altogether, yet the association between the tune of ‘Dixie’ and the South remains. This certainly suggests that “much of its impact stems as least as much from its music as from its lyrics” (72). Holmberg’s variables of analysis for ‘Dixie’ are similar to Gonzalez and Makay’s (1983) (i.e. – melody, rhythm, chord progression, and instrumentation), adding only “harmonic fluctuation,” which he defines as the interaction of rhythm, melody, and chords.

Rasmussen (1994) takes the turn toward rhetorically analyzing music itself one step further in her analysis of Leonard Bernstein’s *Kaddish Symphony*. She argues that music’s rhetorical nature lies in its *form*. “The musical ‘web,’ then, has a distinctly rhetorical character because it embodies patterns of conflict as it articulates the ebb and flow of tension. In other words, its patterns, its *forms*, can present and make sense of stresses involved in living that defy linear, discursive expression” (151). This point about music representing the tension and release of everyday life is important because a symbol should share formal characteristics with what it

symbolizes. This idea will be revisited in chapter two. Rasmussen's (1994) overall analysis, however, still depends on lyrical content.

Francesconi (1986) offers the strongest arguments yet for the rhetorical potential of non-lyrical music. His article, "Free Jazz and Black Nationalism" studies how jazz music functioned in the 1950s and 1960s civil rights struggle to help construct a new identity for African-Americans. This new identity sought to overcome the inequities of America's race relations by strongly embracing its African roots. 'Free jazz' was the label given to newer jazz styles, including bebop and modal jazz, which featured greater improvisation, greater rhythmic complexity, and less emphasis on formal harmonic progression¹¹. Francesconi argues that free jazz and other art forms worked to give African-Americans a stronger sense of their cultural roots, thus contributing to the larger Black Nationalism movement. He concludes that free jazz did this because it juxtaposed familiar jazz music with unfamiliar elements, such as greater improvisation, greater rhythmic complexity, and less emphasis on formal harmonic progression. He argues that juxtaposition allows the performer to send messages, and "new associations are built in listeners by educating them to the significance of the unfamiliar elements" (Francesconi, 1986). When listeners sought to learn about these unfamiliar elements they discovered that they were all rooted in African music, and this led the listeners to greater awareness and appreciation of their cultural heritage (i.e. - the Black Nationalism movement). This article is important as Francesconi has paved the way for exactly what this thesis is trying to do: look for rhetorically significant connections between jazz music and American society and politics.

It is worth noting the differences between this project and Francesconi's (1986), however, so that this thesis is not merely a reiteration of a work published over twenty years prior. While the general aim of the two analyses is the same, as stated above, the approach used is very

different. Francesconi agrees with much of Langer's (1951) assertions about presentational symbolism, but he disagrees that meaning is to be found in the interaction of musical elements (harmony, melody, rhythm, etc.) within a song. Rather, he views music in the larger sense of an entire style¹². This approach is useful and certainly helps illuminate rhetorical functions of jazz music, but it is not the only way to study jazz. This thesis will move closer to the text by analyzing the pieces of music on a specific jazz artifact, *Kind of Blue*. Francesconi's study is limited to the degree that he can only analyze musical characteristics *generally* because he is looking at entire jazz styles. A jazz style, such as bebop, might be characterized by fast tempos, loud dynamics, and complicated melodies, but within that style individual artists, albums, and charts will vary. Focusing on a single text (*Kind of Blue*) brings to the surface a variety of nuances that may uncover new possibilities for understanding the text.

Moreover, by choosing free jazz, Francesconi studies a style, "that literally became a mirror of society, reflecting the grief, anger, frustration, and inner chaos of a people treading water in a violent sea" (Tirro, 1993, 371). The music was sizzling and polyphonic; it was full of tension, just as society was full of tension during the Civil Rights Era. *Kind of Blue*, on the other hand, is a fairly slow and mellow album, much different from the music Francesconi analyzes. His study of free jazz reveals one set of connections between jazz and American democracy, while this study attempts to shed even more light on the rhetorical connections between jazz music and American democracy.

The point of this thesis is not to discredit lyrical music or lyrical analyses. Words can interact with music in powerful and extraordinary ways, and it is important for scholars to continue illuminating these interactions. For example, Booth's (1976) study presents an excellent look at how language functions in music. Before he launches into his study that

addresses solely the lyrical side of music, he notes, “a song is music in words, and music may be the better half, or even all that matters” (242). Having linguistic content is not the *only* way music can function rhetorically. Accepting that, there is no reason why scholars should not begin studying more non-lyrical pieces. If other artifacts (speeches, commercials, novels, etc.) are worth studying because they are *rhetorical* and teach us something about humanity, we should be interested in any rhetorical artifact. Compared to more traditional artifacts, non-lyrical music has hardly been studied at all and may provide a virtually untapped goldmine of insight. Extant scholarship has done an excellent job taking up the challenge of the Wingspread Conference by beginning to provide theory addressing the rhetorical functions of music. There is still room to move closer to the *music itself*, however, particularly in non-lyrical instances, such as jazz. This thesis aims toward that end.

Musical Perspective

It is worthwhile to note that critics in the communication discipline are not the only ones studying how music functions rhetorically. Although they may not use the term *rhetoric*, some music scholars are writing about music’s role in creating/maintaining identification among persons. Ethnomusicologist John Blacking (1973) argues that musical patterns represent organizational patterns within a society. The hierarchical structure, the relations among societal members, and all other aspects of how people interact are closely tied to music. Blacking also derives much of his theories from ethnographic research with the Venda people of South Africa. For the Venda, music is not merely a part of life, subordinate to other more vital pursuits; rather, music is fundamental to social life as all people are considered musical and all participate in musical rituals of the culture.

Even earlier than Blacking, American music educator Everett Thayer Gaston studied the roles of music exclusively in western society. Upon entering college, Gaston was torn between a medical degree that he wanted but could not afford, and a music education degree (Johnson, 1981). He got the music education degree and became very well-respected in that field, eventually landing as chair of the music education department at the University of Kansas. It was in this role that Gaston began reconnecting music with his passion for medicine, as he began studying music's use as treatment for the mentally ill. In 1945, he argued that "mankind has become a gigantic competitive struggle with its attendant worries, intense hope and concentrated efforts" (24). Gaston's argument, similar to Langer's (1951), is that the reason humans create art (music, painting, sculpture, etc.) is for the mental health benefits. Music is able to express and thus relieve the "attendant worries [and] intense hope."

Gaston's pioneering work led him to become known as "the father of music therapy." Music therapy is an entire field of study dedicated to, "the natural connection between emotional and physical health, and the musicality of our moving."¹³ Music therapy uses music, "to address physical, emotional, cognitive, and social needs of individuals" (AMTA, 1999). It is based on the idea that music can help people with debilitating conditions (autism, Parkinson's, Alzheimer's disease, etc.) reconnect and communicate with society (Alvin, 1975; Brotons & Marti, 2003; Krakouer, Houghton, Douglas, & West, 2001). In other words, it is an established health profession whose empirical results lend credence to Burke, Johnstone, and Charland's theories about the importance of identification to facilitate communication, as well as Blacking's and Gaston's arguments that music can create just that sort of identification.

Outside of therapy, other music scholars are also studying how music might mean, often borrowing from existing theories within rhetoric and the philosophy of language. Some have

sought meaning by connecting music with linguistics. For example, one might look at meaning in music in terms of Searle's (1969) notion of *speech acts*, and view music through already established theories of illocution. Also, one might seek a 'language of music' where notes and rhythms stand in for letters and words, and then use existing philosophies of grammar and syntax and understand the music's meaning. Barry (2008), for example, takes this music-as-linguistics approach in analyzing the meaning and meaningfulness of Schubert's sonata movements, in which she concludes, "we conceptualize musical forms in a similar way to how we understand grammatical rules or species of animal."

Golomb (2005) reacts to concerns that the linguistic approach to studying music overemphasizes minor elements while clouding the larger meaning. He argues that musical 'gestures' (local style elements) can have constructive potential in shaping the larger patterns across the entire piece of music, suggesting that the linguistic approach can provide insight into both localized and holistic meaning. Other scholars address the question of meaning in music by analyzing pieces that are intended to express specific content, such as a symphony about forbidden love or a folk song about a battle. Bruhn (2007) looks at three different composers who are attempting to express a Russian novel, *The Master and Margarita*, in music-drama. She concludes that the musical language of each provides interpretive depth to the concepts of the novel.

Mera (2002) takes an interesting approach to meaning and music by analyzing how humorous music operates. His study looks at whether funny music (as featured in a movie, play, commercial, etc.) is funny only through interaction with the context, or if the music itself can be funny. He notes that humorous music operates in the same way as anything else that is funny, mainly through parody and surprise. Mera concludes that the humorous meaning of music is

most typically tied to the context, such as a romantic melody for two inanimate candies in an M&M's advertisement, but music can be funny by itself if the auditors are familiar with the norms and expectations of the musical style¹⁴. The aforementioned studies are only a brief glimpse at a larger library of work, but they serve to demonstrate that rhetoricians are not the only ones engaged in seeking meaning in music. That such an endeavor is found in two separate fields of academia strongly suggests there is merit to this project of seeking meaning in jazz music.

In summary, contemporary scholarship recognizes an expansive view of what qualifies as rhetorical. Analyzing the language of an artifact provides useful insights, but *presentational* elements can shed light on its rhetorical nature as well. One of those presentational elements is music, and recent scholars have taken important steps to support music's validity as a rhetorical artifact. Several studies have advanced theoretical models on how to study songs rhetorically through the interaction of lyrics and musical score. While this groundwork has been laid, not much has been done to explicitly study connections between *music* (absent lyrical content) and rhetoric¹⁵. Scholars have, and continue to, address how language functions rhetorically. Recent work also addresses how language and music *together* function rhetorically, so the next logical step seems to be addressing how *music itself* functions rhetorically. In order to do this, it makes sense to study a non-lyrical form of music. Jazz is primarily non-lyrical and, given the popular and scholarly assertion of a jazz-democracy trope, this music holds good potential for rhetorical content. This project aims to explore this by asking the question:

What are the rhetorical connections between jazz and American democracy?

I will answer this research question using Sellnow & Sellnow's (2001) 'Illusion of Life' Rhetorical Perspective model, and applying it to the jazz album *Kind of Blue*.

“Illusion of Life” Rhetorical Perspective

Sellnow & Sellnow’s 2001 article “The ‘Illusion of Life’ Rhetorical Perspective: An Integrated Approach to the Study of Music as Communication,” provides an apt rhetorical lens to analyze non-lyrical music. Their work is grounded in Susanne Langer’s (1953) “Aesthetic Symbolism,” which is Langer’s approach to deriving meaning from non-discursive symbol systems. Langer observes that everyday life and human feelings are characterized by *intensity and release patterns*, as is music.

“...there are certain aspects of the so-called “inner life” – physical or mental- which have formal properties similar to those of music – patterns of motion and rest, of tension and release, of agreement and disagreement, preparation, fulfillment, excitation, sudden change, etc.” (Langer, 1951).

By presenting these emotions musically, listeners can “make sense of stresses that defy linear, discursive expression” (Rasmussen, 1994, 151). Generally, *intensity* represents shocks and instabilities (i.e. – tension, disagreement, preparation), while *release* represents resolution (i.e. – relief, agreement, fulfillment) (Sellnow & Sellnow, 2001).

Sellnow & Sellnow’s (2001) model provides a systematic approach to uncovering possible rhetorical connections between jazz and American democracy. They identify three goals for the critic using this method: 1) analyze the lyrics to discover the conceptual message (virtual experience), 2) examine the musical score to determine the intensity-release patterns and the emotional essence conveyed (virtual time), and 3) explore the relationship of lyrics and music as they impart a message of both conceptual and emotional content. Sellnow & Sellnow’s (2001) model is ideal because these three steps allow this thesis to lay American democracy as it existed in the late 1950s against the actual music of *Kind of Blue*. Specifically, Sellnow &

Sellnow's (2001) model provides a way to analyze non-lyrical music. They explain the 'Illusion of Life' only occurs when there is interaction between virtual experience and virtual time, but they also note that lyrics are not the only way to discover the virtual experience of a piece of music; other materials can help an auditor access the composer's message. For example, Sellnow & Sellnow (1993) analyze virtual experience in Corigliano's non-lyrical *Symphony No. 1* by looking at the concert program and CD sleeve. This project will analyze virtual experience through American democracy as it existed when the album was released. Because Sellnow & Sellnow's (2001) 'Illusion of Life' model provides a framework to study both sides of the jazz-democracy trope and how it functions, as well as taking into account the legitimacy of non-lyrical music, it promises a compelling lens through which to answer the research question.

Kind of Blue

At its heart, jazz is a musical style that features a combination of prewritten melodies and harmonies, and improvisation based on those melodies and/or harmonies. Like any other art form, jazz has a multitude of styles that favor different instrumentation, band size, and sounds. Jazz developed from a variety of folk music styles of the early 20th century, primarily blues and ragtime, and *Kind of Blue* (1959) is positioned shortly after the bebop movement. It represents a "cooler" sound (slower tempos, longer notes) compared to the blistering upbeat sound of bebop.

This artifact is important to study both because of its musical importance and its place in American history. Specifically within jazz music, the 1959 album *Kind of Blue* stands as "...a part of basic contemporary jazz history... [and it] set in motion some of the major trends of the 1960s" (Morgenstern, 2004, 217). Tirro (1993) adds, "the historical significance of this recording is immense, both because of the musicians who played on it and also the pioneering break from traditional jazz harmonic structure" (361). Davis' roster of former group members

reads like a Who's Who of American jazz, and the *Kind of Blue* sextet is no different: Julian 'Cannonball' Adderley, John Coltrane, Paul Chambers, Jimmy Cobb, and Bill Evans (with Wynton Kelly on alternate tracks). Each of these musicians went on to substantial jazz careers of their own following *Kind of Blue*.

Davis' work also represents a significant turn in jazz musicology, replacing conventional harmonic progression with the scalar progression of modal jazz¹⁶. Davis' recording was a turning point in jazz music, and it is hard to imagine that the popularity and significance the album garnered over the years happened by accident. Even those outside of the jazz world felt the impact of *Kind of Blue*. For example, after listening to the album, southern rock artists Gregg and Duane Allman began experimenting with scalar progressions in their music (Palmer, 1997). Doors keyboardist Ray Manzarek, Police guitarist Andy Summers, and Blues Traveler harmonica-playing leader John Popper all cite *Kind of Blue* as a significant influence in their music (Kahn, 2000). Kahn goes on to note that *So What* directly inspired one of the germinal funk albums, *Cold Sweat*. James Brown's main collaborator on that album, Alfred Ellis, describes hearing *Kind of Blue* as, "[making] an impression on me...very moving, kind of haunting almost. Miles was so melodic. And his use of space – it had a gentle drive" (Kahn, 2000, 188). Whether it was a new way to arrange and improvise rock songs, or a haunting and spacious melody, *Kind of Blue* meant something to people who listened.

Further, *Kind of Blue* is potentially very well-suited to the purposes of this thesis given its place in time. Released in 1959, the album is situated in the middle of the Civil Rights Movement. *Kind of Blue* comes shortly after Rosa Parks sat down for her rights and Little Rock Central High School integrated its student body; it also comes just before the creation of SNCC (Student Non-violent Coordinating Committee) and the "Greensboro Four" staging their famous

sit-in at the Woolworth's lunch counter. This is meant to suggest a causal relationship between *Kind of Blue* and specific events in the Civil Rights Movement. Rather, this is an observation that the album was recorded and released in a time when the United States was forced to reexamine its fundamental values. Such an artifact, then, is an excellent place to critique how music-as-rhetoric intersects with democracy.

Overview of the Thesis

Chapter one has introduced the study and its significance, as well as the study's research question. It also presented a literature review covering the nature of rhetoric, music-as-rhetoric, and how music scholars themselves weigh in on this issue. Finally, it presented an overview of the research model. Chapter two will expand on the research model, as well as the artifact, clearly explaining how one can be used to analyze the other. Chapter three will use Sellnow and Sellnow's (2001) model to analyze *Kind of Blue*. This analysis will follow the three steps outlined in the model. Section one will delimit the notion of "inclusive democracy" as it will be used in this analysis. Section two will identify virtual experience by laying out the political climate of the late 1950s. Section three will study the musical score of *Kind of Blue* to identify virtual time. Section four will analyze the relationship between virtual experience and virtual time to determine the congruity/incongruity of said relationship. This section will also examine how that relationship might affect the message of the artifact. Chapter four will present the conclusions of the thesis by discussing methodological and societal implications, as well as possible areas for future study.

CHAPTER TWO – METHOD & ARTIFACT

After embarrassing himself at a jam session with Count Basie’s Orchestra, Charlie Parker needed a systematic approach to study what went wrong and how he could improve his improvisation technique. He decided on a steady practice regimen that allowed him to work out his riffs across all twelve musical keys. Similarly, as the jazz-democracy trope is analyzed, a systematic approach is needed to address the research question. Sellnow & Sellnow’s 2001 article “The ‘Illusion of Life’ Rhetorical Perspective: An Integrated Approach to the Study of Music as Communication,” provides this approach. The article is the authors’ attempt to answer Irvine and Kirkpatrick’s (1972) call for rhetoricians to develop critical models to allow analysis of music’s role in rhetorical exchange. “Although the traditional forms of criticism and theory can provide some direction and insight in the development of such models, these forms are of limited service in the task” (Irvine & Kirkpatrick, 1972, 272). Sellnow & Sellnow (2001) base their model on the work of Susanne Langer and her theories about aesthetic symbolism. This chapter will first briefly address Langer’s work to provide a firm foundation for understanding the model, second examine Sellnow & Sellnow’s (2001) model itself, and finally outline the artifact that this model will illuminate.

Aesthetic Symbolism

Sellnow & Sellnow (2001) base their critical model on the work of philosopher Susanne Langer. To understand the theoretical underpinnings of the model, at least a passing knowledge of Langer’s work on aesthetic symbolism is required. Langer was a philosopher of language in the early-mid twentieth century. She received her bachelor’s degree from Radcliffe in 1929, where she studied under another influential philosopher, Alfred North Whitehead. Langer went

on to get her master's and doctorate of philosophy at Harvard, but Whitehead's influence stayed with her. She was also heavily influenced by Ernst Cassirer, whose 1925 book Spache und Mythos Langer translated into English. She authored a number of books, including The Practice of Philosophy (1930), An Introduction to Symbolic Logic (1937), and her best-selling work Philosophy in a New Key in 1942 (Stallman, 1999).

Primarily, Langer was interested in aesthetics. As a child, she learned to play cello and piano, and Philosophy in a New Key is her attempt to establish a rational basis for music, art, poetry, ritual, and other aesthetics. She argues that symbolic behavior is deeply rooted in human nature and that humans' use of symbols distinguishes us from other animals. She posits that there must be some rationality behind humans' penchant for music, art, ritual, etc. as no other animals seem to share this penchant for aesthetics. More than that, Langer asserts that humans have an inherent *need to symbolize* in order to make sense of the world; this *need to symbolize* is the logical termination of the constant flow of information the human brain receives from the five senses¹⁷. The senses do not forward all these stimuli inputs to the brain, however, because doing so would overwhelm it. Instead, the senses make choices and send only the "important stuff" (formal characteristics). Because these choices are made at the level of sensation, Langer argues that the five senses form the basis of rationality.

The argument that humans are symbol-using animals is not unfamiliar to contemporary scholars, but Langer also sought a wider conception of symbolic behavior beyond just language. She asserts that many non-discursive forms of expression, such as art, music, and ritual, spring from the same deep motivation to symbolize as language. In a way, she argues that language, music, art, and ritual are symbolic "cousins." Language does not have a monopoly on

rationality; rather, all forms of symbolic expression (both discursive and presentational) offer an important window into humanity.

Langer wants to emphasize that emotion should be included in the expanded notion of rationality. She explains that music symbolizes *emotion*, an aspect of humanity that language can only address inadequately¹⁸. We often find words unable to properly convey our feelings, whereas we find often that music can. She disagrees with some popular explanations of music's significance, however: namely, that music *means* primarily as either a cause or a cure for feelings. "[Music] has an emotional content...in the same sense that language "has" its conceptual content – *symbolically*. It is not usually derived *from* affects nor intended *for* them; but we may say, with certain reservations, that it is *about* them" (218). She further states that music "has" this emotional content because it shares the formal characteristics of emotions. Langer argues that the essential characteristic in life is *movement*, and each person tends to develop their own rhythm of movement. "This rhythm, the essence of life, is the steady background against which we experience the special articulations produced by feeling" (227). This essential rhythm of life is filled with periods of movement and rest, of tension and release¹⁹. Music may also share this formal characteristic of tension and release, and thus it may symbolize the emotions of life. Likewise, communication scholars account for emotions in the study of rhetoric as they are inseparable from the human identity that rhetoric promotes/maintains. Langer's point about the importance of formal similarity between the symbol and the symbolized is crucial to the rhetorical analysis of non-lyrical music. As Irvine & Kirkpatrick (1972) note, "a critic must be as sensitive to the form of expression as to the specific symbols selected by the rhetor" (272). If the music shares formal characteristics with everyday life, democracy, etc. it

may act symbolically to create the maintenance/promotion of identity that is at the heart of rhetoric.

‘Illusion of Life’ As a Rhetorical Model

Sellnow & Sellnow’s (2001) model is an extension of Langer’s work on aesthetic symbolism (which addresses *all* symbolic action) that allows critics to analyze music as communication. They argue, “didactic music communicates as an aesthetic symbol by creating an illusion of life for listeners through the dynamic interaction between virtual experience (lyrics) and virtual time (music)” (Sellnow & Sellnow, 2001, p. 399). Sellnow & Sellnow identify three goals for the critic using this method: 1) analyze the lyrics to discover the conceptual message (virtual experience), 2) examine the musical score to determine the intensity-release patterns and the emotional essence conveyed (virtual time), and 3) explore the relationship of lyrics and music as they impart a message of both conceptual and emotional content.

First, the critic must discover the conceptual message²⁰. Sellnow & Sellnow (2001) explain that the story of a musical work can be explicated through *virtual experience*. Musicians are not impartial observers of the world around them, and their music is not transparent. “Rather, they present an illusion of life, amplifying a particular perspective of a situation” (Sellnow & Sellnow, 2001, p. 399). The “virtual” part of *virtual experience* signifies that the musicians’ story/message/experience reflects a certain amount of opinion based on their individual perspective; in other words, music is recognized in this model as “truth” (shared knowledge) rather than “Truth” (universal knowledge). In expressing this virtual experience, musicians attempt to communicate *a semblance of history* through *a rhythmic structure*. The semblance of history can be placed in one of two categories: poetic illusion and dramatic

illusion. Narratives of poetic illusion look backward into the virtual past (again, the past as seen through the artist's personal lens); it is characterized by finality and resolution, and it lacks suspense. Dramatic illusion is forward-looking to the virtual future, and it is characterized by uncertainty, suspense, and tension seeking resolution. The rhythmic structure of the virtual experience of a musical work is either *comic* or *tragic*. A critic can determine a comic rhythm because it portrays a protagonist struggling against all odds toward self-preservation; it is optimistic. A critic can otherwise identify a tragic rhythm, which shows a protagonist coming to terms with fate; it is generally pessimistic and emphasizes moral conflict and sacrifice. Brought together, a critic may examine the virtual experience by determining, for example, that the artifact features a protagonist struggling for self-preservation (comic rhythm) while looking backward into the virtual past (poetic illusion).

Sellnow & Sellnow assert that virtual experience must be present for music to function rhetorically. Not all music necessarily includes virtual experience, and while that music may be enjoyable to listen to, it is not rhetorical. They do note, however, that lyrics are not the only way to arrive at virtual experience. "Virtual experience may be brought to the occasion by the listeners, in the form of shared life experiences or ideology" (Sellnow & Sellnow, 2001, p. 401). In other words, the illusion (poetic or dramatic) and the rhythmic structure (comic or tragic) can be ascertained from shared life experiences and ideology, not just through lyrics.

Second, the critic must analyze the musical score. Sellnow & Sellnow (2001) state that the musical score can be explained in terms of virtual time²¹. As noted above, virtual experience contrasts with actual experience; so too does virtual time contrast with actual time. Langer (1953) explains, actual time is a singular progression of succeeding moments; virtual time,

“makes time audible and its form and continuity sensible” (p. 110). Sellnow & Sellnow (2001) point out:

Virtual time is entirely perceptible— understood through the single sense of hearing. Music suspends ordinary time and offers itself as an ideal substitute and equivalent (p. 402).

Virtual time can be ascertained by the critic through five characteristics of the musical score:

- 1) rhythm – the movement of the music through time, consisting of tempo, meter, and beat;
 - 2) harmony – vertical arrangement of notes (i.e.-notes happening simultaneously), consisting of chords and intervals;
 - 3) melody – horizontal arrangement of notes (i.e. - notes happening one after another) that combine to make a whole;
 - 4) phrasing – the character of the notes as they are actually sounded, consisting of articulation, dynamics, and relative rate change;
 - 5) instrumentation – the instruments assigned to play each part of the music, which will affect the timbre/color of the whole piece. Each characteristic represents either intensity (shocks and instabilities, tension, disagreement, preparation) or release (resolution, agreement, fulfillment).
- Table 1 better illustrates how a critic ascertains intensity and release from an actual piece of music. The authors also note that any of the five elements may be reinforced or altered by repetition throughout the piece.

	Intensity	Release
Rhythm	Tempi faster than normal heartbeat; irregular periodic syncopation	Slower tempi, remains consistent throughout; predictable duple or triple beats
Harmony	Avoids frequent returns to the tonic; unstable sounding (dissonance)	Frequent returns to the tonic; stable sounding (consonance)
Melody	Not stepwise movement; ascending melody line; short-held tones	Stepwise movement; descending melody line; long-held tones
Phrasing	Staccato, accented articulation; loud dynamics, crescendo; accelerando	Smooth, legato articulation; soft dynamics, decrescendo; ritardando
Instrumentation	Lots of instruments, loud and bright	Fewer instruments, softer and mellow

Table 2.1 – Virtual Time

Third, the critic must consider the interaction of virtual experience and virtual time. If the two are congruent, Sellnow & Sellnow (2001) explain, the message is made more poignant. For example, they point to lullabies as typically congruent songs. The conceptual message is generally “sleep” and the musical score reinforces this with predominant patterns of release (slower tempo, stepwise melody, smooth articulation, etc.). Congruity, however, can also result in less listener-appeal; the reinforcement between virtual experience and virtual time can make the message more obvious and thus less interesting (409).

If the two are incongruent, this transforms the message by making it either greater than or different from the lyrical message alone. Incongruity can result in an emotional message (derived from the score) that overshadows the lyrical one, or it can cause some listeners to misinterpret the author’s intention. An example of this is Bruce Springsteen’s song “Born in the USA.” Despite its anthemic and ostensibly patriotic title, this song is a work of disillusionment, critical of America’s treatment of its Vietnam veterans and patriotism in general. There is incongruity between the upbeat, positive-sounding musical score and the dark, unpatriotic lyrics. For many listeners, “Born in the USA” is a proud, American song; Ronald Reagan even chose it

as the theme song for his 1984 reelection campaign. In other words, the emotional content of the score overshadowed the lyrical message. The upbeat music combined with the seemingly patriotic refrain, “Born in the USA” also caused some listeners to misinterpret (or reconceptualize) the bitterness and frustration that Springsteen seemed to intend.

Artifact

To address the research question, this project will use Sellnow & Sellnow’s (2001) ‘Illusion of Life’ perspective to analyze Miles Davis’ jazz album *Kind of Blue*. This album was released in 1959, and it is entirely non-lyrical. *Kind of Blue* features five pieces of music: “So What,” “Freddie Freeloader,” “Blue in Green,” “All Blues,” and “Flamenco Sketches.”²² Each of these will be analyzed as a text using Sellnow & Sellnow’s (2001) model.

To determine virtual experience, I will analyze American democracy as it existed in the late 1950s. I will do this primarily using Hampton and Thayer’s (1990) *Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s through the 1980s*, which is a collection of first-hand accounts of the Civil Rights Movement. This work will offer a close perspective into how many Americans perceived democracy at the time, particularly young Americans who formed the bulk of jazz’s listener base. I will address whether this perception featured a *poetic* or *dramatic* illusion communicated through either a *comic* or *tragic* rhythmic structure. To determine virtual time, I will analyze the charts on *Kind of Blue* according to the five characteristics of musical score: rhythm, harmony, melody, phrasing, and instrumentation. These five characteristics will demonstrate an overall pattern of either *intensity* or *release*. I will then study the interaction of *Kind of Blue*’s virtual experience and virtual time to determine whether the two are congruent or incongruent and examine the effect(s) that has on the rhetorical message of the music, which will then allow me to address the connections between jazz and

democracy. This chapter has provided a firm grasp on Sellnow & Sellnow's (2001) critical model, as well as the text itself, thus setting the stage for an analysis of *Kind of Blue*.

CHAPTER THREE – ANALYSIS

In the early 1940s, several years after his fateful encounter with Jo Jones, Charlie Parker (with Dizzy Gillespie) began developing the new jazz style *bebop*. This style was a reaction to their perception that big-band swing had stagnated; they felt swing charts were harmonically limited and did not leave enough room for improvised solos (Tirro, 1993). Their move into bebop began with an understanding, and ultimate dissatisfaction, of big-band swing. Although this project does not intend to reach satisfaction or dissatisfaction with any particular jazz style, an analysis of the jazz-democracy connections within the album *Kind of Blue* should likewise begin with at least a cursory understanding of the context in which the artifact lies. Sellnow and Sellnow's (2001) model directs the critic to seek this context, and the conceptual message, through virtual experience. Musicians are not impartial observers of the world around them, and their music is not transparent. "Rather, they present an illusion of life, amplifying a particular perspective of a situation" (Sellnow & Sellnow, 2001, p. 399). Thus, music will in many ways be a reflection of the historical context surrounding a musician's work, and through this context may we find virtual experience. This virtual experience will feature a *poetic* or *dramatic* illusion communicated through either a *comic* or *tragic* rhythmic structure.

The Civil Rights Movement and Inclusive Democracy

In lyrical music, Sellnow and Sellnow (2001) explain that a critic should look to the words to seek the conceptual message. In a non-lyrical piece of music, however, Sellnow and Sellnow continue that "virtual experience may be brought to the occasion by the listeners, in the form of shared life experiences or ideology" (401). It should be no great stretch for communication and rhetorical scholars to accept that life experiences and ideologies color the

way a person views the world. Gonzalez and Makay (1983) refer to this as *rhetorical ascription*. Their concept of rhetorical ascription in music asserts that auditors understand music by having personal experiences which provide meaning to the musical symbols. For example, I can clearly remember when Weezer's song "The World Has Turned" took on a whole new meaning for me. It was during my freshman year of college, shortly after getting dumped from a long-term relationship, and this song came on the radio. "The world has turned/and left me here/just where I was before you appeared..." I had owned this album for years, and I knew all the lyrics and could sing along word for word. This time as I listened, however, I realized this was a break-up song and it was speaking directly to me. To this day I have a special appreciation for that song, and whenever I hear it I am transported back to that moment in my life. The song itself is not really that mystifying; had I thought a little more about the lyrics before that experience, I probably could have figured out it was a break-up song. Still, I do not believe it would have meant the same to me until I had a personal experience with which that song could resonate.

It would be naïve to suggest that my interpretation of "The World Has Turned" is the correct and only interpretation. Different ideologies and experiences may lead different auditors in other directions, however large or slight. Similarly, *Kind of Blue* has garnered a large audience, being one of the most popular jazz albums, and with that large audience comes a whole host of backgrounds. Still, choices must be made during analysis about what experiences and/or ideologies to bring to the surface; it would be an unmanageable task to try and take into account every person's experience and ideology. As this project is analyzing jazz's connections with American democracy, experiences and ideologies closely tied to democracy are the appropriate foci.

In searching for virtual experience in shared past experience and ideology, one is essentially asking: what was on the minds of Americans in that time period (late 1950s, early 1960s) regarding democracy? The answer, in short, is the Civil Rights Movement. The 1954 Supreme Court decision to overturn “separate but equal” segregation in schools, combined with the millions of African American World War II veterans returning home to racist Jim Crow policies, led to “the awakening of black people to the potential within themselves to effect change in American society” (Hampton & Fayer, 1990, xxiv). The Movement forced Americans nationwide, and particularly in the South, to reexamine their beliefs and ideologies concerning racial equality. The Civil Rights Era was one of the most significant points in United States’ history, and its reverberations can still be felt a half-century later.

It is worth noting, however, that jazz music in particular has long had its own issues with racial identity²³. Monson (2007) notes that the early 20th century saw the trend of many African Americans moving from rural to urban areas, bringing with them cultural and artistic values. Monson continues that simultaneously, and not unrelated, jazz music grew in popularity during this time to become considered an art form in its own right, and not just some crude sound. As jazz grew in popularity, embracing the title *art form* became a way for African American musicians to legitimize their music and their cultural contributions to “white” society. After all, if white couples crowded into music halls every Saturday night to dance to jazz, there must be *something* acceptable and legitimate about African American music. At the same time, white musicians began playing jazz as well, and, by some accounts, their prominence among listeners whitewashed the black heritage of the music (Monson, 2007, 70). In the 1950s, color-coded labels were frequently applied to the most popular jazz styles. West Coast and cool jazz styles (generally more melodic with relaxed tempos) have been labeled as whiter, while hard bop

(heavier, bluesy feel with driving rhythms) has been considered blacker. Such labels are problematic, with many musicians crossing supposed color lines to play in another style²⁴. These contradictions were not lost at the time, and jazz offered an artistic milieu to play out the racial-political conflicts of the day.

This effort brought with it the inexorable demand for full citizenship and inclusion in modernity's promise of equality and justice for all. Bebop musicians and civil rights activists mobilized the language of merit, universal justice, and transcendence to demand entrée and recognition in mainstream American society, one in the language of art, the other in the language of politics (Monson, 70).

The battle over conceptualizations of equality and justice, which lay at the heart of the Civil Rights Movement, was being played out not only through marches and sit-ins, but within art as well. Thus, it is appropriate to seek virtual experience for *Kind of Blue* in the Civil Rights Movement.

Monson's (2007) above quotation makes a significant point: the sort of democratic political change sought by the Civil Rights Movement (and jazz) was a demand for inclusion and justice for all. One of the most important and widely read scholars regarding democracy's ability to effect social justice and equality is Jurgen Habermas. In his *Theory of Communicative Action*, Habermas (1981) asserts that free and open communication is the key to creating and maintaining a form of government that promotes social justice; he labels this ideal *deliberative democracy*. Later, Habermas (1989) wrote about the *public sphere*, the discursive space needed in a deliberative democracy. His writing has inspired others to pick up on his ideas and further study what an ideal democracy might look and sound like.

Iris Young's²⁵ (2000) book *Inclusion and Democracy* is one of those further studies. From her own articles and essays written over the course of a decade, Young has produced a

highly-regarded work on sustainable modern democracies. In it, she makes a strong argument for conceptualizing ideal democracy in terms of an *inclusive democracy*, which is founded on the connections between democracy and justice. That is, “people value democracy...at least partly because we believe it is the best political means for confronting injustice and promoting justice” (Young, 2000, 27). This makes Young’s conceptualization of democracy particularly salient to this analysis, as the Civil Rights Movement of the 1950s and 1960s was a struggle against the injustices of segregation and racism. Because of this, inclusive democracy will provide a useful focus for determining whether the political experiences and ideologies of *Kind of Blue*’s contemporary audience are primarily poetic or dramatic, and comic or tragic.

Virtual Experience

Young (2000) describes the democratic process of the inclusive democracy model as “primarily a discussion of problems, conflicts, and claims of need or interest” (22). She posits four normative ideals for this model: inclusion, equality, reasonableness, and publicity. First, *inclusion* refers to the legitimacy of the deliberative process, as a decision is legitimate “only if all those affected by it are included in the process of discussion and decision-making” (23). The Civil Rights Movement sought this sort of inclusion in confronting the “separate but equal” illusion upholding segregation. Once the 1954 Supreme Court decision *Brown vs. Topeka Board of Education* ruled that segregation was most certainly not equal, it led to attempts at integrating public schools. The “Little Rock Nine” famously personify this struggle for inclusion, as angry mobs excluded by force nine African American students trying to enter Little Rock’s Central High School (Hampton & Fayer, 1991). In Alabama, Governor George Wallace personally stood in the doorway at the University of Alabama to prevent the enrollment of two African American students, and he reiterated his “segregation now, segregation tomorrow, segregation

forever” policy. Restricting schooling opportunities made it much more difficult for African-Americans to participate in democratic deliberation, which necessitates a certain level of education.

Young’s second normative ideal, *equality*, insists, “not only should all those affected be nominally included in decision-making, but they should be included on equal terms” (Young, 23). This can be seen in the Civil Rights Movement’s efforts to end discriminatory voting practices. The 15th amendment to the US Constitution outlaws voter discrimination on the basis of a citizen’s race, and thus nominally provides *inclusion* under Young’s first ideal. Requiring citizens to pass literacy tests before casting their vote, however, meant that less-educated citizens (many of whom were black) would not get an equal say in the democratic process.

Young’s third ideal, reasonableness, addresses the inevitable differences of opinion in a democratic polity. By reasonable, she does not mean that citizens must leave their personal interests and views at the door and attempt to achieve some sort of objective consensus. Reasonableness also does not imply a certain dispassionate manner of speaking. Rather, “What makes [a person] reasonable is their willingness to listen to others who want to explain to them why their ideas are incorrect or inappropriate” (Young, 24). Although collectively labeled “the Civil Rights Movement,” it was comprised of many different groups and persons, and it included many different goals and philosophies for achieving such goals. For example, a prominent rhetorical tactic in the early part of the movement was to stage sit-ins at segregated restaurants and other establishments. These sit-ins were organized and executed by different groups within the movement, sometimes independent of but inspired by one another. The Congress of Racial Equality (CORE) staged sit-ins starting as early as 1943 without much national attention. By the late 1950s and early 60s, CORE, the Fellowship of Reconciliation, NAACP, and the Southern

Christian Leadership Conference (SCLC) all began training people in this form of non-violent protest (Hampton & Thayer, 1991). The many groups participating still found ways to come together, including an April 1960 meeting in Raleigh, North Carolina. At that meeting, Dr. Martin Luther King encouraged the student groups to join the SCLC, yet the students decided not to. “I can remember [Ella Baker] warning against entanglements with adults. Not political engagements, not against leftists or anything like that. But just to keep out movement pure. That we had started it, we had carried it forward, and we could carry it on by ourselves” (Hampton & Thayer, 1991, 63).²⁶ Instead the students formed their own organization, the Student Non-violent Coordinating Committee (SNCC). These various groups still *listened* to one another, however, as famously demonstrated by the coordinated efforts of the March on Washington in 1963. Groups within the Civil Rights Movement could maintain disagreement and still be willing to meet and deliberate reasonably with one another.

Young’s final normative ideal is *publicity*. “The interaction among participants in a democratic decision-making process forms a public in which people hold one another accountable” (Young, 25). Young argues that closed deliberations, even among duly elected representatives, tend to still exclude interested parties who cannot participate in the meetings. Preserving accountability through openness is a good way to deter corruption of democratic power. I will not argue that organizations within the Civil Rights Movement maintained full publicity at all times and never held closed meetings. The movement as a whole, however, is characterized by the way it expresses its concerns and goals to the public. School bussing, lunch counter sit-ins, Freedom Riders, the March on Washington, etc. were all very public events. In fact, it was vital that the movement remain publically open because the impacts of segregation

and racial inequities had existed for decades, and bringing them into the public eye forced the American polity as whole to finally address these impacts in some way.

Young's normative ideals (inclusion, equality, reasonableness, and publicity) allow qualities that help define and outline the concept of "democracy" as it will be used in this study. This in turn will help in analyzing the virtual experience of the democratic climate surrounding *Kind of Blue*'s release in 1959. In accessing virtual experience, the critic's initial task is to determine whether the artifact utilizes poetic or dramatic illusion. The political context surrounding *Kind of Blue* clearly meets Sellnow & Sellnow's (2001) criteria for dramatic illusion: it is characterized by uncertainty and tension seeking resolution. Abrams & Hogg (1999) explain that "uncertainty is aversive because it is ultimately associated with reduced control over one's life, and thus it motivates behavior that reduces subjective uncertainty" (253). Uncertainty is a significant motivation for human action within a group; people seek to reduce it by associating with other people/groups they perceive as similar to themselves. The uncertainty-reducing characteristic of such group membership further reinforces group cohesion, as the sense of relief that comes with achieving certainty in the group outweighs the prospect of returning to uncertainty by leaving the group.

Abrams & Hogg (1999) were not looking specifically at the Civil Rights Movement as they made their assertions, but it is not hard to see how their conclusions apply. Many tactics utilized in the movement, sit-ins, marches, school integrations, depended on group rather than individual action. For example, college students staging lunch counter sit-ins in Nashville naturally felt a great deal of anxiety and uncertainty about how their protest would unfold. Diane Nash, a student at Nashville's Fisk University, explains her feelings during the early sit-ins:

When you are that age, you don't feel powerful. I remember realizing that with what we were doing, trying to abolish segregation, we were coming up against governors, judges, politicians, businessmen, and I remember thinking, I'm only twenty-two years old, what do I know, what am I doing? And I felt very vulnerable. So when we heard these newscasts, that other cities had demonstrations, it really helped. Because there were more of us. And it was very important. (Hampton & Thayer, 1991, 59).

This uncertainty prompted uncertainty reducing behaviors (joining groups of people they perceive as similar, seeking out and associating with similar others still) that helped cement the collective identity and notion that they were doing the right thing.

Uncertainty influenced not only the collective identity of those within the Civil Rights Movement proper, but also that of the American polity at large. By demanding inclusion and equality, the Civil Rights Movement threw into question the social constructs that were holding down African Americans, constructs many Americans had considered equitable or, perhaps, had not even considered at all. “[Agents of change] create uncertainty by raising issues and problems which are often denied or viewed as ‘undiscussable’ because of past practices...Martin Luther King, Jr. and his followers used non-violent protests to create uncertainty about the status of racial relations and civil rights in America” (Massarik, 1995, 129). Not only did the movement generate uncertainty within the American polity at large, there would have been a great deal of uncertainty within the movement as to whether they could make their voices heard against such a powerful status quo.

The environment surrounding *Kind of Blue* exhibits tension seeking resolution, as well. The social, racial, economic, and educational inequities that formed the exigencies for the Civil Rights Movement can easily be seen as *tensions* toward which the movement was seeking

resolution through the democratic process. Young (2001) notes that all democracies, to one degree or another, contain structural inequalities that can also be viewed as *tensions*.

“[Inequalities] of wealth, social, and economic power, access to knowledge, status, work expectations,” are inevitable in society; deliberative democracy seeks resolution by making society, “more inclusive for plural claims and perspectives and empowering for less privileged participants” (Young, 2001, 34-35). When victories toward greater justice and inclusion are achieved (*Brown v. Topeka Board of Education*, March on Washington, passage of the Civil Rights Act, etc.), the tension becomes resolved. There inevitably are new tensions that come along, so permanent resolution is never reached, but Young admits as much. Democratic life is a constant struggle to promote justice and address injustice.

The critic’s next task in analyzing virtual experience is to determine whether the artifact uses a *comic* or *tragic* frame. The environment surrounding *Kind of Blue* meets Sellnow & Sellnow’s (2001) criteria for comic frame because it features a protagonist struggling against all odds toward self-preservation; it is optimistic. The Civil Rights Movement was a struggle for self-preservation. Despite the Emancipation Proclamation, post-Civil War Reconstruction policies and the 13th, 14th, and 15th Amendments to the Constitution, African American citizens were being categorically excluded by Jim Crow segregationist policies in much of the country. Some states adopted discriminatory literacy and citizenship tests for voter registration, measures specifically designed keep African Americans from voting. Under the illusory “separate but equal” policy, African Americans were barred from “whites-only” eating, shopping, and educational establishments and forced to create/frequent their own. Even had these separate restaurants, shops, schools, etc. truly been equal to the whites-only ones, the enforced separation still violates Young’s notion of inclusion in democracy. Of course, these separate establishments

were not all “equal,” as acknowledged by the Supreme Court’s *Brown vs. the Topeka Board of Education* decision in 1954, and such inequalities formed the basis of the Civil Rights Movement’s struggle for self-preservation.

Still, into the mid-1960s the movement remained largely optimistic. This is not to say the movement and all participants are a monolith to be labeled always optimistic at all times. Yet despite its ups and downs, there was plenty of optimism going around. Because the Civil Rights Movement was making a serious attempt at positive political and social change for African-Americans, using non-violent approaches, there was optimism inherent in the process. Social and political inequalities, drawn along racial lines, had existed for hundreds of years, and it was finally looking like this Movement could actually fix the problem. The attempts to integrate schools in Little Rock and Alabama initially met stiff resistance from citizens, police, and local government officials, but in each case President Eisenhower stepped in with the National Guard to enforce the legal integration. Such successes gave supporters of the Civil Rights Movement hope (Hampton & Fayer, 1991). A few years later, the March on Washington produced the largest spectacle of non-violent protest yet. Many significant speeches were given during that march, and the most widely-remembered of all is Martin Luther King, Jr.’s *I Have a Dream* speech. This speech clearly conveys King’s optimism of the day, as he hopes “that one day my four little children will one day live in a nation where they will not be judged by the color of their skin, but the content of their character” (King, 1963).

King’s optimism rubbed off on many. Hampton & Fayer (1991, 168-169) chronicle the impressions of three participants: “Dr. King brought to life the hope that someday we could walk together hand in hand, that despite all this, one day we could smooth out our differences,” (William Johnson); “After the March on Washington, when [President] Kennedy called into the

White House the leaders who had been resistant before the march, he made it very clear to them now he was prepared to put his weight behind the [Civil Rights] bill,” (Bayard Rustin); “I think a lot of people felt, because of the drama and the vast greatness of it all, that somehow we had turned the mystical corner, that a new era of humanity and social consciousness and social justice was now on the table,” (Ivanhoe Donaldson)²⁷. Finally, the overarching optimistic feel of the Civil Rights Movement is perhaps best captured by its unofficial anthem, ‘We Shall Overcome.’

The political context surrounding *Kind of Blue* meets the criteria for dramatic illusion, as the context is characterized by uncertainty and tension seeking resolution. *Kind of Blue* also utilizes a comic frame because the environment surrounding the album features a protagonist in an optimistic struggle toward self-preservation. Together, the virtual experience of *Kind of Blue* is a dramatic illusion told through a comic frame. Taken by itself, however, this conclusion does not quite reveal the rhetorical nature of the artifact, which is why Sellnow and Sellnow (2001) direct the critic to next examine virtual time.

Virtual Time

Virtual time can be ascertained by examining patterns of tension and release across five characteristics of the musical score: rhythm, harmony, melody, phrasing, and instrumentation. Table 2 helps illustrate how a critic can determine these patterns of intensity and release from an actual piece of music. Miles Davis’ album *Kind of Blue* is comprised of five charts: *So What*, *Freddie Freeloader*, *Blue in Green*, *All Blues*, and *Flamenco Sketches*. As explained in chapter 2, none of the five pieces on the album vary significantly according to Sellnow & Sellnow’s (2001) criteria. Therefore, I will analyze *Kind of Blue* as a whole using examples from the individual charts to complete this section of the study.

Table 3.1 – Virtual Time

	Intensity	Release
Rhythm	Tempi faster than normal heartbeat; irregular periodic syncopation	Slower tempi, remains consistent throughout; predictable duple or triple beats
Harmony	Avoids frequent returns to the tonic; unstable sounding (dissonance)	Frequent returns to the tonic; stable sounding (consonance)
Melody	Not stepwise movement; ascending melody line; short-held tones	Stepwise movement; descending melody line; long-held tones
Phrasing	Staccato, accented articulation; loud dynamics, crescendo; accelerando	Smooth, legato articulation; soft dynamics, decrescendo; ritardando
Instrumentation	Lots of instruments, loud and bright	Fewer instruments, softer and mellow

Rhythmically, *Kind of Blue* evinces release patterns. The tempos range from a comfortable walking beat to a much slower ballad feel, and in each case the tempos remain consistent throughout the piece. In *So What*, *Freddie Freeloader*, and *All Blue*, the tempo is a little faster than a normal heartbeat and thus what Sellnow & Sellnow would call intensity. The tempo is not much faster, however, and the fact that it remains consistent in each of those three pieces adds predictability and suggests release. *Blue in Green* and *Flamenco Sketches* both feature very slow tempos, roughly half as fast as the others. Five of the six charts have a simple duple time signature, meaning that the beat has a one-two or one-two-three-four feel. Duple beats are very common in western music (virtually all popular songs are written in duple time), and this familiarity puts the listener at ease. Only *All Blues* has triple beats, otherwise known as compound time; thus, this piece has a one-two-three feel to the beat. Deviating from the regular duple time featured on the rest of the album might provoke some feelings of tension. Still, compound time is not uncommon in western music as many orchestral pieces, especially waltzes, are written with a one-two-three feel. Again, the triple beats in *All Blues* remain consistent throughout the piece, and overall it supports the rhythmic feeling of release.

Harmonically, *Kind of Blue* exhibits release patterns. Sellnow & Sellnow (2001) explain that intense harmony avoids frequent returns to tonic, while release harmony does return frequently. *Kind of Blue* is well-known for its famous break from traditional harmonic structure and embrace of modal form. Many listeners were probably unfamiliar with modal structure, and this unfamiliarity may have generated some tension. Sellnow & Sellnow (2001) explain that release patterns in harmony come from frequent returns to the tonic, but this description assumes the traditional Western harmonic structure is at play. Modal style does not have an exact “home” chord (tonic) to return to because it is based on scales rather than chords. Still, *Kind of Blue* harmonically exhibits release patterns in spite of this. First, *Kind of Blue* is regarded as modal jazz, but not all the charts strictly adhere to the modal style. *Freddie Freeloader* is standard twelve-bar blues form; *Blue in Green*, as well, follows a more traditional chordal pattern. Second, even though Davis wrote the best-known chart on the album in an unconventional modal style, aurally, *So What* sounds like it stays on the tonic most of the time. As mentioned above, there is not a precise tonic, but the entire piece is built on two scales, D and Eb, in a 32-bar repeating pattern, and 24 of those bars are spent in D. With only two scales, and the bulk of the time spent on just one of the two, *So What* achieves the tonal stability Sellnow & Sellnow (2001) call for, lending consonance and a feeling of release.

Melodically, Davis’ work exhibits release patterns. Again, Sellnow & Sellnow’s (2001) model does not seem built with jazz in mind. In improvisational jazz there is not precisely a single melody. All of *Kind of Blue*’s pieces follow a typical jazz organization of the time, which consists of a brief pre-written section (called the “head”) that is played at the beginning and end in bookend fashion. The middle, and bulk of the pieces, is entirely improvised solos, which do not repeat specific pre-written phrases as pop music does. One approach to analyzing melody

would be to take the head to represent the melody of each piece, as the head is often the most recognizable section of a jazz piece. Analyzed this way, *Kind of Blue* clearly demonstrates patterns of release. In *So What*, the head is located in Paul Chambers' bass line, with the horns playing a short figure at the end of each bass phrase. Both the bass and the horn elements are step-wise and feature long-held notes. Moreover, the bass and horns function together to create a call-and-response feel, which is deeply rooted in gospel and blues music. Listeners would be comfortable with such familiar style. The call-and-response is also evident in *Freddie Freeloader*, though to a lesser degree. This head features the horns playing together to form the call, while Wynton Kelly's piano adds a little vamp to the end of each phrase as a quiet response.

On the other hand, one could look to the improvised solos as the melodies. In this case, some of the melodies suggest intensity. Although *Freddie Freeloader* is written as a standard blues chart, John Coltrane's tenor sax solo mostly eschews the standard blues-swing feel. His playing also features a lot of ascending, step-wise scale runs punctuated by large interval leaps to create an aurally disjointed feel compared to the familiar blues dig happening around it.

'Cannonball' Adderly's alto sax solo in *All Blues* also steps outside of the blues-swing feel to explore some different rhythmic ideas, and Coltrane's following tenor solo on the same chart intentionally emphasizes some dissonant sections by rubbing against the grain of what everyone else is playing. These melodies evidence some patterns of intensity in *Kind of Blue*. Still, such intensities are overshadowed by the release which characterizes the bulk of the album's melodies. All of Davis' trumpet solos feature an economy of notes that has become the trademark Miles Davis sound. He does not race up and down scales and licks with blistering speed like a Dizzy Gillespie or a Clifford Brown. He plays relatively few notes, sustains them as necessary, and is not afraid to include silence in his solos. Saxophonists Coltrane and Adderly,

previously cited for the patterns of intensity in their solos on *Freddie Freeloader* and *All Blues*, also demonstrate their reflective side with slower, smoother, and longer-held tones in solos on *Blue in Green* and *Flamenco Sketches*. Finally, the arrangement of each piece of music works to downplay the intensity patterns and emphasize the release patterns. The heads used to begin and end each piece are soft and relaxed. In each chart, the head is followed by a mellow trumpet or piano solo. The sometimes intense Coltrane and Adderly solos fit in the middle, to be followed by another relaxed trumpet, piano, or even bass solo before returning to the head. This effectively sandwiches the intense parts of each melody; they are noticeable when played, but the lasting memories are always of the smoother *release* patterns.

Finally, the instrumentation exhibits release as well. The sextet playing in this recording comprises, as one might expect, only six instruments: bass, piano, drums, tenor sax, alto sax, and trumpet. This is not a large-piece band but a smaller combo with spare instrumentation. The instruments themselves, although capable of loud playing, are soft and mellow on this piece. Davis plays the trumpet with full, dark sound, which is at times breathy and at other times very round, but it is always mellow. He rarely plays the high notes, preferring to stick to the instrument's middle register. On *Blue in Green* and *Flamenco Sketches*, his trumpet solos feature a Harmon mute, which is another Miles Davis trademark. The Harmon further darkens Davis' sound and prevents the instrument from becoming very loud or bright. The rhythm section keeps a comfortable beat while aurally remaining in the background. Both Kelly and Bill Evans use a light touch on the piano when soloing, and when playing behind another soloist they blend in so well that one must consciously listen to distinguish their sound from the rest of the sextet. The low tones produced by a string bass are usually hard to pick out of a full band sound, and Chambers' bass playing on this album is no different. Except when he takes front and center

to play the head melody on *So What*, Chambers melts comfortably into the background. In fact, on *Freddie Freeloader* Chambers plays a brief bass solo at the end that is so quiet it might have been undermiked at the recording studio. Jim Cobb plays a very driving drum part on *All Blues* (led noticeably by the insistent ride cymbal), but takes a sparing approach to the rest of the charts. On *Blue in Green* and *Flamenco Sketches*, Cobb switches from drum sticks to brushes, which furthers the quiet and relaxed nature of his playing. Although each instrument in the sextet is capable of playing loud, the musicians take a primarily laid back approach to their playing resulting in clear patterns of release.

The musical score of *Kind of Blue* meets the criteria for virtual time, and it primarily evinces patterns of release. Although this analysis revealed instances of intensity, such as Coltrane's saxophone improvisations, the bulk of the album shows release. The comfortably slow and steady tempo, the spare instrumentation, and the cool, soft volume sets the listener at ease. As with virtual experience, however, taking by themselves the patterns of release in the musical score tell us little about the rhetorical nature of the artifact. Sellnow and Sellnow (2001) direct the critic to find the rhetorical nature in the interaction between virtual time and virtual experience, an interaction which may be either congruous or incongruous.

Incongruity

The last step in Sellnow & Sellnow's (2001) method is to examine the interaction between virtual experience and virtual time to determine whether they are congruent or incongruent, and further analyze how that congruity affects the message of the piece. *Kind of Blue*'s expression of virtual experience follows patterns of intensity. It has an uncertain, forward-looking dramatic illusion framed through a struggling-against-all-odds comic rhythm. This is incongruent with the virtual time of the piece, which primarily exhibits patterns of

release. According to Sellnow & Sellnow (2001), this incongruity will affect the message in some way. “That is, the holistic message communicated is more than, and perhaps even different from, the message depicted by analyzing lyrics alone.” There are no general rules of causality regarding how incongruity will affect *A* message in *B* way or *X* message in *Y* way, so I will not attempt that here. Rather, I will explore two possible interpretations of how the incongruity may function.

It is worth noting that these interpretations will necessarily contain a certain amount of ambiguity. Analyzing a lyrical piece of music would have produced specific discursive statements such as, “It ain’t me you’re looking for, babe.”²⁸ Such statements could then be viewed as propositions that the musical score either supported (congruity) or altered (incongruity). Rhetoric and communication scholarship has a long history of dealing with words and language, and we would probably feel more confident in what the song was saying with specific discourse (lyrics) than without it. Greater confidence about the meaning of discourse alone would lead to greater confidence about how an incongruous musical score alters those lyrics to produce the holistic meaning of the song, ala Sellnow and Sellnow’s (2001) model. Lacking that initial discourse/propositional content (*Kind of Blue* is non-lyrical) adds ambiguity that trickles down through the entire analytical process.

Sellnow and Sellnow (2001) admit this ambiguity in analyzing non-lyrical works and remain confident that rhetorical meaning can still be found in these artifacts. Still, this project goes somewhat beyond what these authors explicitly intended in their model. They refer to Sellnow and Sellnow’s (1993) study of John Corigliano’s *Symphony No. 1*, a non-lyrical work addressing the AIDS crisis. In the 1993 study, they analyze the music along with the two-page concert program, which explains the grief Corigliano is expressing in each of the symphony’s

four movements. The authors conclude that the non-lyrical music functions as an enthymeme with the concert program to help the audience symbolically experience Corigliano's grief. Sellnow and Sellnow's (1993) study is important in exploring the rhetorical potential of non-lyrical music, but it still uses specific discursive content (the concert program) to determine the conceptual message. My project does not, and thus a greater degree of ambiguity is expected.

This ambiguity resulting from a lack of specific propositional content should not, however, devalue the analysis of *Kind of Blue* or the conclusions drawn. To argue that the words of a lyrical song can directly point to the musician's meaning is to presuppose that language is transparent. Almost all scholars can agree today that any rhetoric is filtered through the context, the medium, the audience, etc. Language is slippery, and presuming that one can achieve a direct understanding of an artifact's meaning by looking at the words is erroneous. There will be ambiguity whether the critic analyzes words or non-lyrical music. With this in mind, I will draw two interpretations of *Kind of Blue's* rhetorical connections with American democracy.

These two interpretations are not random choices. Sellnow and Sellnow (2001) note, in the case of incongruity, one primary way the conceptual message of a piece may be affected is that the musical score may overwhelm the virtual experience. In that case, the conceptual message might not be altered so much as defeated altogether. This implies two categories of change based on incongruity: 1) overwhelming the message and 2) altering the message. This study illuminates one interpretation of *Kind of Blue* in each category. This is not to claim these are the *only* ways that Davis' album might mean, but these two interpretations offer a broad range of possibility. They take into account the ambiguity inherent in analyzing a non-lyrical work, yet they are able to provide a significant look into how this music *meant*. One interpretation suggests the music overwhelmed the experience with *Kind of Blue*. Such an

interpretation would significantly impact the conclusions of this study, so it will be examined first.

Although released in an era of social protest, nothing about *Kind of Blue* particularly exudes “protest.” The music is slow and the playing is subdued. The “blue[s]” music referenced by the title seems closer to sitting around lamenting troubles than actually going and doing something about them. None of this seems to fit in a climate of protest mustering toward radical social change. It could be that the feeling of release in virtual time overwhelms the feeling of intensity in virtual experience. This indicates *Kind of Blue*’s impression is a cool, relaxing resolution. It is good music, to be sure, but not indicative of the struggle for self-preservation in the face of social inequality and democratic exclusion. *So What* became a catchy tune to play on the jukebox, a crossover hit on many pop and R&B radio stations, and a relatively simple chart for aspiring jazz musicians to learn to improvise on (Kahn, 2000). Essentially, under this interpretation, *So What* is anything but a struggle or a protest; the emotional content of the musical score overwhelmed the message.

A closer look at the dynamics of the virtual experience of unrest and struggle, however, suggests a much different conclusion. The Civil Rights Era was a time of protest, and it was also noted for the largely non-violent approach to protest. Lunch counter sit-ins, bus boycotts, federally-enforced school integration, etc. were the primary and most public tools of the Civil Rights Movement, particularly in its early stages of the late-50s early-60s. There was violence, to be sure, but it was mostly (and most famously) perpetrated by segregationists. Many of those opposed to the Civil Rights Movement responded to the non-violent tactics by beating up sit-in participants, blocking marches and school doors with angry mobs, and in some cases assassinating prominent Movement leaders. In other words, the virtual experience exhibits

tension and struggle for self-preservation with both violent and non-violent components. African-Americans were fighting for political justice and equality as it was necessary for their very survival as citizens of the United States (ala Young's model of inclusive democracy). At the same time, there are cool patterns of release exhibited by the musical score itself (virtual time), with slower tempos, spare instrumentation, and understated sound. As the virtual experience featured strategies of both violence and non-violence, the incongruity with virtual time may have had the effect of downplaying one while accentuating the other. The emotional content of the score overwhelmed the violent aspect of the social context; however it is congruent with, and thus amplified the *non-violent* aspect of the virtual experience. Miles Davis' ability to remain "cool" and calm in the face of massive social unrest may have communicated to listeners that they could do the same.

This second interpretation carries more significance for rhetoric. If jazz music can mean as I have already argued (ala Langer), with patterns of intensity/release and formal characteristics reflecting human experience, the political implications are not that surprising. Francesconi (1986) argues convincingly that free jazz music helped to promote the Black Nationalism movement because of the juxtaposition of familiar and unfamiliar musical elements. This study argues that *Kind of Blue* strongly connects with the non-violent resistance strategies used by the Civil Rights Movement because of incongruity between the music and the social/political climate. The interaction between patterns of release in the album and patterns of intensity in the virtual experience parallel the interaction between non-violence and violence; where the two interactions become rhetorically significant is that they share formal characteristics. Rasmussen (1994) argues "the musical 'web,' then, has a distinctly rhetorical character because it embodies patterns of conflict as it articulates the ebb and flow of tension. In other words, its patterns, its

forms, can present and make sense of stresses involved in living that defy linear, discursive expression” (151).

The formal characteristics shared between *Kind of Blue* and the Civil Rights Movement make it unlikely that the album had no rhetorical significance for its listeners, that it was simply good music and nothing more. Rather, the analysis supports the conclusion that the incongruity found in *Kind of Blue* interacted with the social/political environment to downplay the violent aspects, while at the same time surfacing the non-violent ones. Uncovering rhetorical connections in jazz music should also be unsurprising given modern rhetorical scholarship. Burke (1950), Johnstone (1970), Charland (1993), and others situate rhetoric as a matter of creating/maintaining identity between persons. When *Kind of Blue* correlates with a certain resistance strategy of a social movement, it is *of course* functioning on social identity. How could it not? And when Brummett (2003) argues that rhetoric is found in the everyday, why think that rhetoric is not found in jazz as well? Non-lyrical jazz music has been understudied within the communication discipline, so there may not be much precedent outside of Francesconi (1986). Still, both rhetorical theory and the close analysis of Davis’ album strongly suggest rhetorical connections between *Kind of Blue* and non-violent resistance in the Civil Rights Movement.

At the beginning of this project, I argue that music can function rhetorically when it creates and maintains identification among persons. The connections between *Kind of Blue* and non-violence in the Civil Rights Movement may have created identity between persons in that social context and the album *meant* to them differently than it meant to others outside the context. This shared identity of non-violence may have lead to shared worldviews, more intimate communication, the common ground to deliberate difference, etc. I do not intend to

argue a causal relationship between the two, that Davis' album absolutely encouraged and advanced the effectiveness of non-violent protest. Davis had encountered racism in his career, and he would later openly support the Civil Rights Movement, but in 1959 he had not taken a public stance on the protests. Considering jazz music's intimate connections with the civil rights struggle, and the enormous popularity of the album, it is worth bringing this interpretation to the surface. Even if this analysis does not result in a clear *causal* argument, the exposed connections between jazz and American democracy are revealing.

CHAPTER FOUR – IMPLICATIONS AND CONCLUSIONS

Tirro (1993) writes that the primary reason Charlie Parker and others made the separation with big band swing and developed bebop was to raise the quality of jazz music. Parker felt that big band musicians were relegated to the role of mere entertainer, and he wanted jazz musicians to be artists. Unfortunately, Tirro (1993) continues, “their attempts were not immediately successful, and when their music was rejected, the bebop musicians turned inward...[their] contempt for the public was equaled only by their disdain for people who called themselves jazz musicians but were musically incompetent by bebop standards” (290). Parker developed bebop to bring higher regard for jazz music as an art form, but what many people perceived as elitism instead produced a lower regard. The break from traditional big band swing, however, later inspired other movements (West Coast, cool jazz, hard bop, free jazz, etc.), which took the music in new and interesting directions that did indeed raise the musicianship and quality of jazz music. Parker’s initial goal was realized, but not exactly in the straight-line fashion he may have anticipated.

Previous chapters have addressed the salient literature on music and rhetoric, outlined Sellnow and Sellnow’s rhetorical model, and explored jazz-democracy connections in the case study album *Kind of Blue*. This final chapter will discuss the study’s implications and conclusions. This project looked only at a single album out of all jazz albums ever released, making the results somewhat confined in scope. There are many jazz styles, and even more jazz artists, and analyzing these others may reveal different or even contradicting connections with democracy. Still, *Kind of Blue* holds an undeniably significant place in the history of American

music, and jazz in particular. The implications and conclusions of this project have much to offer others who wish to study jazz, music-as-rhetoric, or rhetoric and democracy.

This analysis provides implications about Sellnow and Sellnow's methodology and jazz music's place / potential in American democracy.

Methodology

Sellnow and Sellnow's method for analyzing virtual time as evincing either intensity or release uses standardized criteria. The analysis of *Kind of Blue* suggests that a contextual approach would be more appropriate. The model directs the critic to analyze the musical score across five characteristics: rhythm, harmony, melody, phrasing, and instrumentation. These characteristics are based on western (European) music, and are appropriate for analyzing western music styles. In other words, it is possible to find each of these five characteristics in any example of western music. For example, one can listen to a Bach concerto and determine that it demonstrates "release" because the harmony frequently returns to the tonic. It is not always possible, however, to find each of the five characteristics in other musical traditions.

Determining harmonic intensity/release, by Sellnow and Sellnow's criteria, would be harder to do with non-western music. A traditional Japanese song, for instance, is based on a different harmonic structure entirely; there is not really a tonic to return to.

This very issue became apparent in analyzing the harmony characteristic of *So What*. As an example of modal jazz, *So What* uses only two chords the entire chart (Dm7 and Ebm7). It lacks a western-style harmonic progression that would usually feature three or more chords. As such, determining a precise 'tonic' in the way that Sellnow and Sellnow's method calls for is a bit of a stretch. Aurally, one can hear that *So What* stays in the same musical 'area' (in place of key or tonic) most of the time, so it is possible to conclude that it evinces patterns of release.

Still, this conclusion is not as precise as might be achieved with a strictly western-style piece of music, thus creating room for revisions to the model.

The analysis of melody on *Kind of Blue* lends further support to the case for revising the methodology. In chapter three, there was some difficulty in deciding whether to let the head or the improvisations stand in for the melody in each piece. The improvisations form the bulk of each chart, much more so than earlier swing jazz, but the heads often stick in listeners' heads as the most memorable parts. The analysis ended up letting both stand in as the melody on each chart, but the quandary demonstrates that the structural aspects of some musics do not lend themselves precisely to Sellnow and Sellnow's criteria for analyzing virtual time. Having large improvisational sections in *Kind of Blue* is a choice inspired by African music. This shows again that attempting to line up Sellnow and Sellnow's method against music with non-western influences will leave some ragged edges. The methodology provides a useful lens for analyzing many types of music, but there is room for expansion beyond the western music tradition.

The need for greater consideration of context in the methodology is evident, not only in differing music styles, but within the same style as well. I argue above that musical score should not be analyzed as a monolith because there are a great variety of musical styles and traditions. Similarly, musical scores within the *same* style or tradition should not necessarily be seen as a unified constant because there is still room for significant variation. If the score of a text is at odds with 'typical' characteristics of its musical style, it might create confusion, puzzlement, frustration, excitement, etc. for a listener familiar with how the style 'typically' sounds. Is it possible for such a score to represent patterns of intensity even if the score aligns with the release characteristics (e.g. slower tempo, muted sounds) of Sellnow and Sellnow's model? And, inversely, would a musical score that agrees with its 'typical' style evince patterns of release

even though that style aligns with the intensity characteristics (e.g. louder dynamics, irregular rhythm) of Sellnow and Sellnow's model?

This issue is again borne out through the analysis of *Kind of Blue*. Considered in absolute terms, the album's musical qualities exhibit release. This is incongruent with the virtual experience, and that relationship affected *Kind of Blue*'s message. For careful jazz aficionados, however, *Kind of Blue*'s music might exhibit not release but *intensity*. If *intensity* represents shocks and instabilities (i.e. – tension, disagreement, preparation), while *release* represents resolution (i.e. – relief, agreement, fulfillment) it stands to reason that a listener versed in jazz might perceive new jazz music as intensity if it is at tension, or disagrees, with the type of jazz they are accustomed to hearing. Similarly, the aficionado would perceive new jazz as release if it agreed with the standard.

The analysis of *So What*, the leading track on the album, found that it exhibited patterns of release because of the slow tempo, quiet instrumentation, smooth melody, etc. At the same time, it has been previously discussed that *So What*'s harmonic structure represented a new style called modal jazz. For the jazz aficionado, *So What* disagrees with the complex chord progressions, fast tempos, and blazing improvisational lines typical of jazz at the time²⁹. Indeed, Kahn (2000) observes that many long-time jazz listeners, and even long-time Miles Davis fans, were not quite sure what to make of this new album; one fan described it as “beautiful, but confusing” (160). *Kind of Blue* exhibits release patterns in a vacuum, but in the context of a careful jazz listener who is puzzled by the new sound, it seems likely that the album may have sounded as intensity. The album would thus *mean* differently, as virtual time would no longer be incongruous with virtual experience.

Sellnow & Sellnow's (2001) method is useful as a generalist model for rhetorically analyzing music, but an extension or revision should be further explored that would recognize the fact that music does not occur in a vacuum and affects different audiences differently depending on the context. Future research should look to the core characteristics of other musical traditions and discover how a critic may determine intensity/release in those as well. Hopefully the guide to interpreting other music traditions can be written as straight-forward and clearly as Sellnow and Sellnow have done with western tradition. Also, allowances should be made in the methodology for analyzing an artifact against the 'typical' sound of its musical style and/or tradition, and how the artifact's following/deviating from that 'typical' sound impacts the patterns of intensity and release as they are ultimately understood by the auditors. Although relatively small, such revisions to the methodology will aid future critics in deeper analyses of musical texts.

Jazz and American Democracy

This study has illuminated some connections between jazz music and American democracy, particularly in the area of non-violent resistance. These connections, of course, are drawn from an analysis of a single jazz album in a particular point in time; it is likely that jazz has connections beyond non-violent resistance. For example, in his book *Leadership Jazz* (1992) DePree argues (shockingly) for strong parallels between jazz and effective leadership styles, such as those used in the American business and political worlds. Further study, analyzing different jazz artifacts and contexts, would likely uncover even more connections. The next logical question would be: how can we make use of the knowledge of these connections?

The answer to this question is probably not: get the whole population to start listening to jazz music and they will suddenly all understand how to function best in a democratic society. This study is not prepared to support a direct causal relationship between jazz and proper citizenship. It does not conclude that *Kind of Blue* lead directly to increased non-violent protest, nor did it make witnesses to such protest more sympathetic. I hope that this project will inspire and guide future research that may eventually discover such causal links. Then we may fully understand and appreciate jazz music's role in the promotion and maintenance of Young's (2000) notion for a truly inclusive democracy.

The Civil Rights Movement may have been a half-century ago, but its impacts are profound. Groups of people are still struggling for inclusion in American politics and society, and many of them take protesting cues from the Civil Rights Movement. Hispanic immigrants, Muslims, homosexuals, and other marginalized groups frequently employ non-violent methods of protest and awareness-raising, such as marches and demonstrations. Unfortunately, these groups are sometimes confronted with violent counter-protest methods, like beatings, shootings, arsons, and other hate crimes. In this way, the current virtual experience contains parallels with that of *Kind of Blue* in the 1950s and 1960s, and we should still be interested in exploring rhetorical strategies toward greater inclusion. Based on this study, jazz music is one of those alternatives that may be effective in promoting inclusive democracy. Specifically, jazz music that is incongruous with modern virtual experience should effectively align with non-violent protest strategies and benefit groups that employ such strategies. The finer points of causality still need to be worked out, but this study demonstrates that it would be worthwhile to further research jazz music's function as an effective rhetorical strategy for social change.

In previous chapters I mention a controversial debate within the jazz music community over the role of race. Documentary filmmaker Ken Burns states, “African-Americans in general, and black jazz musicians in particular, carry a complicated message to the rest of us, a genetic memory of our great promise and our great failing, and the music they created and then generously shared with the rest of the world negotiates and reconciles the contradictions many of us would rather ignore.”³⁰ Others have criticized that the “generous sharing” of jazz is more accurately called the co-optation of the music and its significance. As Maxwell (2004) argues, “despite the sincere anti-racism of the jazzocrats, their figuration of the music may thus also be charged with whitewashing racism’s damage to U.S. democratic principles” (46). He continues that Burns, Wynton Marsalis and others pay lip-service to the African-American role in jazz’s history, but today they prefer a more colorblind conception of the music. Monson (2007) argues that attempts to label jazz as ‘colorblind’ in the 1950s (as many periodicals did) hurt race relations more than it helped. Calling jazz colorblind ignores the fact that there were significant economic and social disparities between white and African-American musicians, to say nothing of society as a whole.

This analysis lends support against the colorblind figuration of jazz. Such a figuration would de-politicize the music by removing any basis for negotiating inclusion; if jazz does not see colors then equality must already exist. At that point, jazz becomes enjoyable music and nothing more. This analysis, however, has demonstrated connections between *Kind of Blue* and non-violent resistance, a strongly political act and a primary strategy in the largest negotiation for inclusion of the 20th century: the Civil Rights Movement. Again, this study cannot conclude or point to a direct causal relationship between jazz and the Movement, but the analysis can suggest that jazz has connections with negotiating politics. This study, combined with

Francesconi's (1986) macro study of free jazz styles and Black Nationalism, strongly indicate that jazz can productively function in some way within American democracy. To discard this potential with an "it's just music" conceptualization discourages future efforts and studies into better realizing jazz's functions.

It may seem to keep with the democratic spirit of equality and inclusion to deny any possible difference between citizens, such as race, as these often lead to bigotry and exclusion. In actuality, keeping such differences in the public eye forces people to acknowledge and (hopefully) begin to fix any exclusions. To deny that racism exists in a country where it clearly *does* still exist only makes it easier for those in power to stick their heads in the sand. If colorblindness is allowed in the conceptualization of jazz music, and if the jazz-democracy trope is continually used, the music will be robbed of whatever medicinal power it may possess to heal the wounds of an American democracy still trying to come to terms with 200 years of slavery and oppression.

A number of scholars have taken up the Wingspread Conference's charge to explore alternate forms of rhetoric beyond discursive language, and they have opened the door to a better understanding of music-as-rhetoric. Overall, music continues to be regrettably understudied within the communication discipline, but this study has pointed to areas where future research might focus. As mentioned in the methodological implication, rhetorical models for analyzing music are not always apt to the artifact. Current models lean heavily on western musical influences and do not allow much flexibility for critiquing variations within a given music style. The methods of musical analysis used by Gonzalez & Makay (1983), Holmberg (1985), Rasmussen (1994), Sellnow & Sellnow (2001), etc. are useful but a little simplistic. They have taken important steps in giving rhetorical scholars *some* way to analyze music; it is the next

logical step for future scholars to continue refining and improving. Researchers should study musical styles outside of western tradition to determine the salient musical characteristics of each, and how the characteristics might represent intensity or release relative to the norms and expectations of that style.

Further research is also needed for other jazz artifacts and other jazz styles. This thesis, as well as Francesconi's (1986) work, demonstrates connections between some jazz music and American democracy. Do other forms of jazz exhibit similar and/or different connections? Perhaps other forms of jazz bear no connections to democracy at all; if so, why is that the case? Answering these questions would begin to give scholars a sharper focus of jazz music's entire relation to American democracy. Future studies along these lines may one day lead to the very causal relations between music and politics that this study is unable to conclude here. Along these same lines, other musical styles (outside of jazz) should be analyzed for possible connections with politics. Do some styles bear strong connections with democracy, while others connect with socialism, populism, feudalism, etc.? These proposed lines of inquiry, and this thesis itself, is rather exploratory in nature. Where connections are found, we should strive to create, test, and refine theories that may better explain them.

Conclusion

This study has added to our understanding of the rhetorical potential of non-lyrical music and provided ground for further study. While this thesis focused on the rhetorical connections of a single album, the knowledge gained in this study will hopefully contribute to the larger conversation of non-discursive artifacts and non-traditional ways in which our American democracy is promoted and maintained. It is widely accepted that jazz music is a uniquely American art form grown from our own special circumstances. It embodies the bad and the

good, born out of slavery and racism yet promoted through freedom of expression. This study has shown, however, that the bonds between jazz and America do not exist merely in the abstract. The rhetorical nature of the music *itself* bears strong formal connections with American politics, and particularly with the strategies of non-violent resistance used during the Civil Rights Movement to promote the fundamental purpose of ideal democracy: inclusion for all. Charlie Parker embodies the paradoxical narrative of this struggle for inclusion: a country eager to embrace the cultural contributions of African-Americans while simultaneously denying them an equal place in the social and political fabric. Still, nobody ever said America was perfect, and we should avail ourselves of every avenue for inclusion, even if it comes with a laid-back beat.

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¹ Swing jazz is typically played by larger ensembles of 15-20 or more. The bulk of the piece was pre-written and arranged on sheet music, with small sections reserved for soloing. Swing solos are closely based on the pre-established melody. Bebop is typically played by small combos of three to six musicians. There is a short (usually 12-measure) pre-written melody called the "head," which is repeated twice at the beginning and played through once at the end of the piece. The rest, and thus the bulk, is reserved for soloing, and these solos are based on chord progressions rather than pre-established melodic lines. Although both swing and bebop can be fast, bebop is particularly characterized by fast lines with lots of notes, and it often features unison playing that displays the virtuosic talent of the performers.

² This mission and purpose statement can be found on the Jazz at Lincoln Center website: <http://www.jalc.org/about/index.html>

³ This date refers to a later edition. *Philosophy in a New Key* was first published in 1942, but I have been unable to secure a copy of the original printing.

^{4 4} For the rest of this thesis, when I refer to language I mean words strung together in succession, as per Langer's definition.

⁵ Petty & Cacioppo's (1986) *Elaboration Likelihood Model* and Cialdini's (1994) six *heuristic cues*, for instance

⁶ In *Phaedrus*.

⁷ In *Gorgias*.

⁸ Although Isocrates refers to himself as a philosopher, contemporary definitions of philosophy and rhetoric place him in the field of rhetoric.

⁹ Jon Radwan's unpublished essay *Music as Rhetorical Mode: A Burkean Perspective* helped a great deal in my conceptualization and articulation of the connections between Burke, Johnstone, Charland, and music.

¹⁰ *Slow Train Coming* is the first album Bob Dylan released after becoming a born-again Christian. Its music represented Dylan's move away from the secularity of his previous works toward a non-secular exploration of Biblical themes and even mild proselytizing.

¹¹ These features all descend from African music tradition. The idea was to move away from the heavily western-inspired swing styles that had become so popular in decades earlier.

¹² This is not suggesting that Francesconi abandons musical elements in his analysis; he looks at how these elements relate to entire musical styles rather than individual songs. For example, instead of comparing Johnny Cash's "Ring of Fire" to Vivaldi's "Four Seasons," he would compare country music style to baroque style using harmony, rhythm, etc.

¹³ Colwyn Trevarthen, writing in the preface to *Music Therapy in Context: Music, Meaning, and Relationship* (Pavlicevic, 1997).

¹⁴ For example, Haydn's 'joke' quartet (Op. 33, No. 2) where the piece appears to be coming to a conclusion a number of different times before actually ending without a formal conclusion at all. The humor of the piece would only *mean* to an auditor who knew symphonic convention, and how a piece should sound as it comes to a close. Only then does Haydn's playfulness become meaningful.

¹⁵ Sellnow & Sellnow's (1993) study of John Corigliano's *Symphony Number One* is an analysis of non-lyrical music. Their analysis remains very close to the language associated with the music (concert program notes), and thus it is similar to previous studies of music-lyric interaction.

¹⁶ Conventional jazz music is based on a harmonic progression where players improvise over chords, which are usually stacked triads of notes (e.g. – a "C" chord is made of the notes C-E-G). In scalar progression, players improvise over entire eight-note scales (e.g. – a Major C scale is made of the notes C-D-E-F-G-A-B-C).

¹⁷ Symbolic action is the logical termination in the sense that we would build up an unwelcome level of tension and anxiety if we tried to bottle up all that stimuli information.

¹⁸ Again, Langer considers emotion to be rational because it occurs in the brain, which comes after the rationality of the senses.

¹⁹ For example, holidays always show the tension and release of life quite plainly to me. I take about a week holiday for Christmas and six of those days are spent traveling around seeing old friends and family. While I enjoy doing this, there is a definite 'tension' involved in negotiating schedules, shopping for and wrapping gifts, cooking, driving, etc. 'Release' comes one particular day, December 25, which is always reserved for relaxing at home. I exchange a few gifts with my parents, and then sit around all day eating chocolate and drinking egg nog.

²⁰ As intimated previously, this model aims at how the music means to an audience. At this stage, however, the critic is directed to look at how the *author* might have meant the music.

²¹ The old phrase "time flies when you're having fun," helps delineate actual and virtual time. Actual time progresses steadily in seconds, minutes, and hours no matter what we are doing. Time can *feel* shorter (having dinner with friends) or longer (waiting on line at the DMV) than it actually is, however, and virtual time in music makes this sensible. In fact, the phrasing "actual" may seem odd as humans never really experience time in this way; we may look at a clock but we do not *feel* time passing in seconds and minutes.

²² I will avoid using the word “song” to describe non-lyrical music because a song, by definition, has lyrics. Instead, terms like “piece of music,” “chart,” “selection,” etc. will be used as they are more appropriate to non-lyrical music.

²³ For a more complete and thoroughly interesting treatment of this subject, see Ingrid Monson’s *Freedom Sounds*, p. 66-106.

²⁴ This artifact itself is a confounding example to “white” and “black” labels. Miles Davis, a black musician, played primarily with a cool feel during the 1950s.

²⁵ Iris Young is a Political Science professor at the University of Chicago.

²⁶ This comes from an interview with Julian Bond, a student at Morehouse College who attended the Raleigh Conference.

²⁷ Mr. Donaldson goes on to say that this new era of humanity didn’t happen like people thought, but “it does represent a continuum in the struggle...so that people can define themselves in some time frame, which is also important to an organizer” (Hampton & Fayer, 1991, 169).

²⁸ From Bob Dylan’s song “It Ain’t Me Babe” *Another Side Of Bob Dylan*, 1964.

²⁹ These characteristic are typical of *bebop*, an enormously popular jazz style in the 1950s, led by Charlie Parker and Dizzy Gillespie.

³⁰ From the PBS-hosted *JAZZ – A Film by Ken Burns* website, “Ken Burns on the making of JAZZ.”
http://www.pbs.org/jazz/about/about_behind_the_scenes.htm