

## 2.2. The practice of award as a means to fix a memory of jazz: The case of Richard Galliano

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### Abstract

We will focus on how and with which collectively contribute the fabric of French jazz musician in the broadcast space and consecration of bodies in a context where the scanning of objects from the past (digital assets) like social activities (digital traces, personal data) is on the practices of memory but also the perception of the future? Concretely, our thinking is primarily to understand the distinction between art prices and performance, including the value placed on “moments of performance” (concerts, festivals) in the construction of artistic legitimacy and career musicians over the process and streamlining procedures for social activities. As part of this communication, we will rely on the case of Richard Galliano, French musician.

**Keywords:** awards, recognition, musicians.

### 1. The time does what it can, genius does what he wants?

If the world of jazz in France has often been studied by French sociology (Fabiani, 1986; Roueff, 2003; Perennoud, 2006; Pecqueux, 2009) approaches this subject often remained confined to the question of the legitimacy of musical forms in terms of value scales and jazzy practices under an objective referent remained the domain of music called “learned”. Jazz has long been, for the proponents of critical sociology and convenient thanks to its strong heuristic power paradigm that allowed to observe the legitimacy games at work between two worlds: that of a part of the art music that jazz of the field would seek to imitate in its internal organization (Roueff, 2003), another one of popular music, which would be the emanation and artists naturally seek to distinguish themselves. Pierre Bourdieu considered as belonging jazz, as well as cinema and comics, these “arts means” seeking social legitimacy.

Sign of a now bygone era on the ethnography plan, even the pioneering work of H.S. Becker did not escape the tropism of analyzing jazz musicians with the theoretical and methodological equipment from the sociology of deviance. However, in the 1970s and 1980s, new looks were worn on jazz. It must first be emphasized the importance of work who approached the musical culture and certain specialized aesthetic in terms of market (Moulin, 1986), or “world (s)” (Becker, 1992) made of actors and mediators interacting in terms of other motivations as the legitimacy and domination. Jazz has also been approaches that fall within the sociology of work (Menger, 1986), a socio-anthropology lying in the passeronien inheritance (Fabiani, 1986) or that of gender studies (Buscatto, 2007). Our research is to continue studying the dynamics of change within the jazz market in France since the early 2000s an approach starting with the awards in the jazz world (prices, competition, dedication instances distinctions).

Thus, internationally, “the price is the result of an effort and success” (Frey, 2005) while in France, our study shows that prices devote more intermediate field of creation. To analyze this paradox, one may be tempted to mobilize work on the emergence of musical labels and taxonomies. Our research extends this Conventions economy approach by asking the question of collective representations about creating jazz in France. Indeed, this niche market reveals many

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paradoxes where insiders/experts reflect a diversity of backgrounds and expectations of action logics. To do this, the most visible of these actors takes place at the awards and professional awards each year at various ceremonies with a role of market regulation (Victoires du Jazz, Academy Award Charles Cros, Springboard Jazz of Defense, 1st Prize at the Conservatory ...). In the continuation of our work on the issue of work allocation properties as belonging to the authenticity of jazz, the issue of relations (installation, belonging to multiple genres, etc.) with other currents is to study the changing forms of jazz.

Legitimacy debates gave way to discussions of authenticity, no less fruitful, as the work of Richard A. Peterson on the music authenticity can, for example, usefully illuminate (Peterson, 1992). But beyond the artistic disputes, it is the contextual relevance of classification operations that interests us since artists are validated and awarded by the profession. How do these new institutional actors jazz recognition arrangements they are "translated" (within the meaning of Sapiro and Calon/Latour) of established experts to programmers, broadcasters, talent agents, specialized radios constituting the "field restricted production" of jazz in France?

Among the speeches products about Richard Galliano, the terms "flexibility," "mastery of different musical languages", "openness," "shackles of stereotypes", "bridges the gap (...) between composition and improvisation, harmonies between "classic" and rhythms "jazz" "(...) made him one of the most recognized jazz musicians and broadcast in the 2000s What has happened? Like many French jazz musicians, child and teenager, he realizes competitions and won many prizes and international awards (1st prize of the World Trophy in 1966 and 1967, 1st prize of the President of the Republic in 1968, 1st prize at the Nice Conservatoire in 1969). These competitions are as many connections with the world of music since they are the place of the press conferences, peer reviews, public and when also relies color, imprint a style. Indeed, in the first contest, the musicians play the same instrument and the same piece; we must differentiate by their styles and technical mastery to claim recognition. It reinforces or not the musician in its efforts to pursue a professional and musical activity. But it may happen that due to the stress and external factors competitions (death, technical, health, ...), candidates are missing and the damage can be great. Many talents fail to these competitions and ascension is then longer for salvation yet to come as it is linked first to the recognition of different circles present in these areas where visibility is restricted to represent. However, some find alternatives.

For Richard Galliano, the contest promoted directly (in competitions) or indirectly (networking effect, learning, cumulative trust) connections with "peers" (Lucien Galliano, Pierre Cochereau, Claude Noël) which he then takes distance to assert through his own music and his own style. The studies are then a time when technical mastery and color of the interpreter is developed. Then, the graduation and particularly Conservatory award inserts in professional life. When he went to Paris, these prizes are a self-worth and a scenario with musicians who have worked in concert or still in business, prizes guide the beginning of his professional musician. It is found in our corpus of winners, besides the importance of competition and training, springboards and jam sessions act as connection setting the catalyst with actors and artistic and professional networks.

The purpose of these is to be revealing talents. That is for producers, music publishers and the media, musicians, public; a space of discovery and experimentation that allows the winners to start collaborations with musicians in activity. Precisely in these terms, we must understand that the competition, training, jazz jumps do not lead as a jazz musicians activity itself. The musicians make "music with all [their] influences and with [their] own sensibility" and registered in the history of jazz (Tournès, 2001); musicians operate in all music (classical, world music, songs, varieties ...).

As a corollary of these activities, fees are opportunities to produce their own records and claim the distribution of their music. Through the price follows then an equivalent course in terms of recognition, both recognition works peer reviews from critics, involvement in the market and the public, and in the musician's ability to technical mastery and develop a singular color, authentic. Since the 2000s, collaborations and performances of jazz arrangements are increasingly

emancipated in modern music as the heritage and aesthetic lines. There are the musicians interact in different circles mentioned.

## 2. Changing practices of actors in the factory musician

Indeed, we can say that the process is established in four interrelated circles; that of peers, specialty and critical media, markets, public. Indeed, mentor networks between musicians alternately leader and sideman involve changes at different times of the career of the musician. The fact that Richard Galliano play with Claude Nougaro, Astor Piazzolla, Eddy Louiss, Chet Baker, etc. and record music for a television series to identify it and to become a recognized leader among different circles while honoring them in compositions, then. Indeed, insofar as the musicians interact on stage and on time chorus (solo improvisations of times) they emphasize in turn the singular character of a musician vis-à-vis the rest of the group, different circles may well be confronted on the proposal of the artist who performs the chorus and consistency with regard to the rest of his group. This notice is not instantaneous is to be communicated by the media, critics, audiences. Therefore, the media and specialized critics recognition methods may or may not involve the name of sideman. By communicating his talent and recognized musician's name circulates, the information goes beyond the circle of peers. The full media circle the field experts, it comes confront that of licensed players, the market will allow the artist previously sideman, unknown to position itself as a leader in training, its name appears on posters. In building the careers of French jazz musicians, this communication process is now supplemented by more nebulous practices. The price is an indicator insofar as its quality and the time he enrolled in one of these four circles and contributes to a "collective practice".

Uses over the 2000s show an acceleration time of consecration process: the musicians are winning more and more young people are increasingly playing earlier with their elders, the speeches of those musicians invoke positioning as regard as the artists who sponsored or behind their practices. Practices are observed at several levels that can be evaluated qualitatively and quantitatively. According to the winning project, the artists will evolve in different places, they can both provide compositions in places with low capacity audience as tributes in places with high capacity.

Thus, in a first category of discourse, the work of the musician is associated with the composer, he has extensive discography jazz and classical. Marked in the speech by the terms of virtuosity, sophisticated aesthetic style; the artist is known for these masterpieces. These appearances are rare in theatres or festivals dedicated to both jazz and classical music where it is then accompanied by musicians with traditional style. Here we find the classic jazz lexicon.

While in a second category, which is where the artist works, looking for a game on the harmonies, uplifting tones and rhythms created connections with other musical styles. He expresses his talent in the world and its image is closely linked to that of its peer or its instrument. The words associated such as color, youth, dust guide the discourse towards a representation of modern jazz. Finally, the third category comes from a speech identified under creative, nonconformist, unpredictable, explorer, daring. The network of specialized clubs and innovative festivals participate in the recognition of those artists. It is called contemporary, innovative or modern jazz, it is the third category. This demonstration tends to be verified by the development of artists' careers that evolve in different areas according to recognition and dynamics that operate them. When passing data to our corpus of festivals and awards, one clearly sees these three dynamic; where on the one hand, musical innovation and public demand for the questioning aesthetic unite the players in the current jazz; while on the other hand, the will to fight against a form of elitism and public demand to listen to musicians identified by their media presences unite players of modern jazz. In classic jazz, the approach is to rely on a classical repertoire and are intended for musicians to participate in projects in philharmonic and opera.

## INTERVIEW TO AJMI (JAZZ CLUB), MODERN SAXOPHONIST

I'm lucky to play everywhere at the moment both in the halls of 3000 people in 100 people clubs. I must say that there is something that seems obvious and linked to the directory; here I can do a lot of things, test them, evolve, experiment. The approach taken by the team for 35 years is in line to listen to the musicians. Over a 3000-people scene, the relationship with the public is more distanced, one more awaits us in our classic, which has made us successful, so I started playing what I'm doing tonight, half the room will be empty, because they come to the club that has received Victory talked about in the media. I can see the difference already at the stamp, it is clear that when I come to AJMI it is not for money.

In this interview, the musician recalled that opposition, divisions are not the subject of a generation; it's a matter of practice at a time in the life of the musician, a value system that also takes on institutional sources, economic or logistical issues which will be discussed extensively. Dynamic confront: the modern works of classical, modern is worked by the contemporary. From our work on the distribution, we find different degrees of autonomy in recognition of the winners: the versatile musicians play locally at festivals, institutional clubs freelance, self-produced; musicians belonging to a group are organized by region: larger, they recorded in an independent label; while international artists supported by an agency are closer to the networks linked to the majors and renowned press officers. Indeed, these economic agreements also work the artistic proposals based on what they entail in terms of market and artists of circulation systems. Investigations by economist's culture show an application and a specific offer (Armstrong, 2006); or that the price guide consumers in view of the uncertainty in the field of arts and culture (Ginsburgh, 2003).

James English considers the assessments are an opportunity to open a closed forum of cultural insiders (journalists, sponsors, artists, critics, cultural officials, etc.) may exercise their influence peddling and return the favour. However, a priori, each of the contributing can make quality of evidence but a posteriori, the winner is dependent on the opinion of the judges. When the judgment is not unanimous, it is a problem: how to deal with the multiplicity of criteria and opinions? Thus, social conventions and social authority of judges operate. It is in this context that production of analysis is to integrate the works that have "survived" long-term and cross them with immediate data through the transmission. Facing some quality differences; we have winners and losers controversy. If these are not steps or choices that promote recognition; it is a series of uses and conventions that act. The fact that these customs and conventions are shared by artists and actors enables instances reconnaissance exercise with authority. Actors or artists are not far from the concept of public; they share a passion and questioning. Through their attachments at different times of their lives, they love together and are sensitive to details: body movement, interaction between musicians, paradoxical signs, etc. The process of recognition and dissemination of such works is not far from it, because it brings together music, their performers and audience. Transmitted by listening discs, players engaged in theatres or festivals, attentive listeners driving or any other delicate approach works recognition. Since the early 2000s, and devices operating in the factory according to the musician space.

### 3. The evolution of devices in the factory musician

We note that beyond the artistic disputes, rankings operations and the continuing legitimacy of conflict, yet old, between jazz "authentic" and a more globalized and commercial can be seen today, as the constitution networks of specialized rooms, embodying organizations, as in the field of art-house cinema and a form of "resistance" to constraints of globalization aesthetic whose consequence would be broadcasting a jazz "mainstream". In this context, the public interacts with different actors. An American musician confided, "When I arrived in France to play with Richard, I thought to stay two weeks, I lived five years. It owes much to the French public, we would not have jazz without him. During slavery, the French have supported the cause of jazz while everyone

wanted to expel him from Congo Square. The French public it indoors in a festival or otherwise participates in a key component of our success.”

The public comes into contact at several levels with the musician, the development of amateur practices volunteers publishing activities, involvement in the festival events to participation in a debate, an evening with a glass of wine or participation in an ox, the audience enjoyed a moment music (Hennion, 2003). As the work, the public does not see gives spontaneously, which requires the observer to analyze the listening through a constellation of practices over time. The public comments of Richard Galliano, exchange, sharing these finds, confronts them; it operates within a larger space; the focal length of the scientist and scholar jazzophile sat in the first row restricts the analysis. It is appropriate to expand the study of the reception conditions.

Indeed, when Richard Galliano furtively gaze involves the audience to sing the Javanese (french song) through singing, whistling; somehow, it desecrates the relationship between artist and audience while invoking the past. About this incorporates both an environment and a common world class product and at the same time a dimension beyond space of jazzy conventions, that of the improviser and grandiose. The work is indescribable, it is located between the music and the staging performances and conventions, beyond the proposed purpose and where the public takes all its dimension active. It involves the public in the heart of the device and works the standards process of enactment by stating implicitly the question of the involvement of the artist in the public political engagement; that is to say its ability to look around a common and shared meaning. It is in this sense that the value of speech assigns coherence to its context, logical, judgments that prevail in how it is built during the life of a spectator.

Tower visible or audible on television (Petitrenaud the getaways on France 5 — PJ series on France 2: French TV), in an anecdote (tour stories with Claude Nougaro), in a book (Complete Method for accordion), radio (morning of France Musique) or reinterpreted by other musicians; the music of Richard Galliano suggests the public and communication plays a vital role in its temporal anchor. There are not those who know and those who do not know Richard Galliano, there is music and all the technical means and practices that surround it (artists, records, sheet music, instruments, etc.) constituting the media between the work and the public. The development of new-musette in itself, integrating the accordion in jazz music and all made tours are all ways that contribute to make the connection. Contrary to the widespread image of sophisticated public and connoisseurs, they are curious who come to a concert at different times of their lives to confront their visions, expectations and share with other audience members about their feelings, they discuss their a priori, a continuum of non-assertion of taste and values.

Received in the moment, improvisation as film projection may cause some difficulties in determining the real and fiction. In this, it is not for nothing that many jazz musicians are related to cinema. Jazz and cinema confront both the creation and a series of messages, that is to say, the challenge of bringing together a group and realize the uniqueness of a musical act in a world where all categorizable grip supposed to grasp the imagination or creativity of the artist. Furthermore, jazz is not limited to the stage performance is a set of shared values that are more or less made aware by the public. We observed during our professional activities among the public and the musicians the arrival of newcomers actors other artistic spheres such as pop, world music, electro and hip-hop. This arrival has strengthened dialogue and public actors: sharing and linking in digital social networks, involvement in participation and funding of events, adherence to cultural activities devices, content exchange. Indeed, the hybrids of jazz are more visible, they form a corollary rewards. Richard Galliano thus being recipients of the Jazz Award in 1997 for his album “New York Tango” Jazz Award in 1998 for “Blow up” a Classical Award in 2014 under best composer. On stage, accordionist alternating times of Bach, Vivaldi, his own compositions, tributes to peers such as Astor Piazzolla, Claude Nougaro and popular songs like the Javanese. It develops a dialogue with his audience, greedy of mixing genres and cultural eclecticism.

Thus, the dialogue intensified as well by the artists, animators of living jazz that public and leads to themed evenings outside the conventional spaces. It was thus seen as a public reconciliation

period at times improvised. In fact, the public themselves composed of musicians (rappers, rockers and jazzmen) shared the stage during improvisations. Leading to their towers in exchanges with public presence in radio, squats, operas, in a jazz club. In each of these areas, each worked his shots, attitudes, instruments, techniques; it is noted for example that rappers favored the beat box to the battery. Nothing innovative in the world of rap and yet for some public jazz club, there was something new. The approach of this process in the sense of Jean Yves Trepos have consisted of questioning the social construction of the music by the public and mobilize people and objects borders. "Open up," "get out of clichés", "get rich music", ... On 12 November 2015, the public, our interviews with rappers at the corner of the stage attracted attentions of several nearby support. Engaged in promoting rap and urban music, our exchanges have fueled the curiosity of our neighbors, accustomed to jazz sounds and improvised music. What has happened?

For many current jazz lovers as teenagers, music was an escape and allowed to get out of a personal situation. For our respondents as to its public, they discovered for the first time the recordings to 15 years. Their own initiatives, they decide to write texts at home. According to respondents, it is a way to communicate with the outside world since the texts will then be a meeting place with a community that shares their tastes, values, ways to counter the order and the time is also based an approach of musical works. Indeed, public near the scene and consist of jazz musicians or amateurs confirmed having experienced the same age as our respondents (at the time of May 1968), the jazz and the search for originality. Music played a political emancipation vector; deal with an established and contested order, he was to differentiate his style and commitment. The taste was referring to musical groups and particularly to individuals within these groups. It reinforces or not the public involved in his engaging approach. For the group we interviewed, associative engagement allowed him to organize concerts, radio broadcasts weekly in free radio, be constituted as media to carry these resistance values and to be a voice door.

This is both meeting spaces, a recognition, a flat experimental form with other worlds and an activity that will guide the beginning of the career of a witness and the pursuit of a musical commitment in connection with the exercise of a passion and development of artistic careers. However, the attachments are not decisive in the musical experience. Participate in a jam or a concert also means come for the music or in addition, meet friends, discover artists. Therefore, alternately actor and spectator, as a couple, with friends, with colleagues at different times of life, the agents of change and moving movingly in the collective factory of French jazz musician in spaces dissemination and consecration bodies. The acceleration of technological processes proceeding in a form of scan objects from the past like the contemporary social activities is the memorial practices. They involve the musician, his peers, specialized critics, the market, the public collectively; they realize all the music and improvised attachments. The memory becomes instant and reflexive, it queries the near future.

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