

Introduction

In this research I examined the relation between jazz and storytelling. My research focuses the attention on two directions: the storyteller as a source of inspiration and as a tool to facilitate the communication with the audience during the concert, always looking for the maximum integration between both disciplines.

With the aim to research the **storytelling as creative inspiration**, I've been working with different musicians and projects. As I'll explain later, I researched at different moments of musical creation: composition, improvisation and rehearsal. I've looked the power that stories have for the musicians. So I can say this part of research has been more practical than theoretical. With this finality, I have created *Storytelling jazz project*, as a laboratory to experiment the artistic relation between them (www.storytellerjazzproject.weebly.com). *Storyteller jazz project* has collaborated with other companies and artists like INcubo teatro, cuentacuentos gatopez, Pepeperezcuentacuentos or Arturo Parrilla. And with different musicians and bands like 66Whales, Boleros de Parranda, Alessio Bruno, Sang Mok Oh, Alban Claret, Pedro Diaz. So in *Storyteller jazz project* we have worked in two different directions. One is focussed in the research of this relation by laboratory sessions, and other one is directed to create different spectacles.

For the second direction of my research, **storytelling as a tool in jazz performance**, I looked for direct connections in the jazz history. And little by little, I directed the research to others cultures and music. Storytelling is a folkloric discipline, so if you try to elaborate it too much you lose the essence. With the purpose to find this essence, I researched different storyteller traditions, and I choose four of them as source of inspiration (West African "*griot*", Spanish "*trovo*", Indian "*Kathak*" or Korean "*Pansori*"). I focus my attention in the way those traditions relate storyteller and music, looking new ideas for my own performances. Also I've done a brief approach to the storyteller's history. This part of research had two basics objectives: to recognize the discipline and the especial characteristics; and to collect ideas for my performance.

I have done three interviews to three artists related with storytelling or jazz. My purpose was learn from their different experiences in the relation music/jazz and storytelling: the storyteller; musician and storyteller; jazz musician. So Pepeperez is the pure storyteller, he is not musician and he normally work without music. Kim Dong-Won is musician and he is really related with the traditional storyteller from korea. And Simon Baker, as jazz musician, he works normally with Korean storytellers.

In this thesis I tried to show the process of this research and the theoretical-artistic conclusions. With this idea I structured my thesis in five chapters.

In first chapter I clarify the different terms related with *storytelling* and the different dimensions of it. This chapter was really important part of my research, because it ordered and directed my work in these two years.

The second chapter is the search result of the storyteller's history. This chapter helped me to understand the limits of storytelling as artistic disciplines, and at the same time it was a source of inspiration for the creation of several storytelling-music compositions.

The third and fourth chapters are the research result of examples of the relation storytelling-music and storytelling-jazz. Of course there are more examples along the history, but my interest wasn't to compile all of them. As in second chapter I tried to clarify the relation storytelling-jazz and at same time to get ideas for my artistic creations.

In the five chapter I explain my own artistic experience in this matter. I divided the chapter in two paragraphs: the first describes improvisation, composition and rehearsal situations; in second one I explain the performances experiences.

I also added three annexes with different research material and a CD with some musics and video recordings.

Chapter 1. What is “storytelling”

1.1 Dimensions of term *storytelling*

The term *storytelling* could be confused, because we can find different dimensions of it: storytelling as human communication; as narrative part of arts; and as independent discipline. I will use these three dimensions in chapter 3 and 4 to explain the relation of storytelling with music and jazz.

Storytelling as human communication. The people have the innate impulse to communicate experiences and feelings. If we use the term *storytelling* in this direction, we can find many research related with jazz and social relations. It is the case M. Humphreys, D. Ucbasaran and A. Lockett whom research the relation between musicians and “how informal storytelling can act as a powerful sense making and sense giving mechanism for leadership and organizing.”¹ Although we can find storytelling process in many areas of music world (musical producing, teaching, management, etc), this research focus the attention on stage and rehearsal room storytelling process. And how the musician uses it in the relationships with other musicians and with the audience.

Closer of aesthetics approach, we find the term ***storytelling as narrative part of arts.*** One of the common relation points between different arts is this impulse to communicate, that some writers call “*storytelling*” or “*narrative*“. Depending on the format used to this expression, we can speak about music, dance, theater, literature or other arts. As we will see in chapter 3, there are so many bibliography about this dimension of storytelling. Specifically in jazz, some writers like Paul F. Berliner, Ingrid Monson or Vijay Iyer apply the term to the improvisation of jazz solo. How the jazz musician build the improvisation, through the structure of solo, the harmony, the melody, sound, etc.

If we understand ***Storytelling as artistic discipline,*** we can find storyteller with a special characteristics and ambit of performance. Of course not all the storytellers are professional or have the same roll in the society. As we will see depend the tradition we can find storytellers with religious function; storytellers as cultural memory; artistic or pedagogic function. Any way all of them have in common the story and the audience as a fundamental characteristic.

¹ Humphreys, M.; Ucbasaran, D.; Lockett, A. “Sensemaking and sensegiving stories of jazz leadership”. *Human Relations*. Sage, 2011.

Although in the beginning of this master my idea was base my research on the last dimension of storytelling, the study of the others two have been clarify for my conclusions.

1.2 Storyteller's definition

Like we will see in the next chapters there are big varieties of storytellers. So the limits of the discipline are really confused. To find a good definition of storyteller, I would like to take several ones of different dictionaries and artists.

Most modern English dictionaries define a storyteller, first, as one who tells or writes stories and, second, as one who tells fibs or falsehoods. The RAE (Spanish Language's Royal Academy) defines as "*Persona que narra historias en público*" (someone who tells stories in public). For L'Academie Française storyteller is "*Celui, celle qui fait un conte, des contes en société ou qui en écrit. Il se dit, par extension, d'un Auteur de romans et de nouvelles*" (whoever makes a tale, a tale in society or a written one. It is called, by extension, an author of novels and short stories). According with National Storytelling Association in United States, "storytelling is the art of using language, vocalization, and/or physical movement and gesture to reveal the elements and images of a story to a specific, live audience. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co-create the story." (NSA, 1997).

I asked different storytellers for a definition but most of them were reluctant to give me one. In the case of pansori "storytellers", I understand their refusal because they don't think in this discipline as occidental storyteller. This perception of pansori artists is so interesting, because it remind me that this studio of storytelling is an occidental research from an occidental artist. So even when I use the tools of griots, kathak or pansori artists and I classify them as storytellers, they don't perceive their discipline as storytellers.

Pepeperzcuentacuentos is a professional storyteller from Andalucía (Spain), he think "Professional storyteller is whom looks for, finds or invents stories; later cooks and marinates the necessary time and then shares with public."²

In my opinion, after listen and read many definitions for storyteller discipline, I've understood that the

² Full definition in annex II.

essence of storyteller is the story and its relation with audience.

1.3 Storyteller's classification

Classify different types of storytelling could illuminate the limits of this discipline. I've found several classifications. Most of the time those define the plot of stories; the audiences whom it's directed the storytelling; or the cultural origins of the stories. According to Pellowski³, we can recognize: bardic storytelling; folk Storytelling; religious storytelling; theatrical storytelling; library and institutional storytelling; camp, park, and playground storytelling.

For my artistic research those classifications are not really useful, because it don't give me any information about the relation of storytelling and jazz. So I created a classification depending how close the storyteller is of different arts.

It is not really practical classification to difference storytellers, because normally the storytellers mix tools of different arts. But as we will see later It is really useful to inspire my work.

I. Corporal expression

The storyteller uses the corporal expression to tell stories. There are traditional storytelling close to dance or pantomime as Indian "*Kathak*" and "*Hula*" in Hawai. They use movements and symbols with a cultural sense for audience.

II. Theatrical expression

Often we confuse those two disciplines, which is not surprising. The line between them is not clear, and both disciplines use tools of other one. Anyway we can say that actor work mainly into the character, and storyteller mainly work out of the character. We recognize this way to tell stories in the Japanese "*Rakugo*". In this example the storyteller tell the stories through dialogues of two or more characters.

III. Poetic expression

The storyteller uses rhythm and metrical pattern of language to tell stories. In this format there are so many examples of storytelling. In spoken format we can find fixes texts like in Indian "*Kabad*" or African "*griots*" and improvised texts as in Spanish "*trovo*" or "*repente*" from Brazil. In

³ Pellowski, A. *The world of storytelling*. R.R. Bowker Company, 1977.

written format there are also interesting examples as the Brazilian “*literatura de cordel*”.

IV. Plastics expression

The use of pictures and images as a tool for storytelling is one of most widespread in different cultures. So I found examples in the Japanese “*kamishibai*”, in Indian “*kabad*”, in “*cantares de ciego*” in Spain, “*Literatura de cordel*” in Brazil.

V. Musical expression

Of course I was really interesting in the relation between music and storytelling. There are extreme examples as in west Africa with talking drum in which the music is enough to tell a story. Besides this extreme example, we can see so many musical storytelling around the world, as “*Pansori*”, “*Trovo*”, “*Pandean*”, “*Repente*”, “*griot*”, etc.

I didn't add the **cinema** in this classification, because I understand that it doesn't have the requirements of my storyteller's definition. For instance, a film can use the tools of storytellers but it doesn't have the live relation with audience. We can analyze the next example. “*The StoryTeller*” is a live/action puppet television series. It was an American/British co-production which originally aired in 1988 and was created and produced by Jim Henson. In this serie the storyteller use the cinema as tool to tell stories. But there aren't any relation with audience, and the movie will be played regardless of the public special characteristics. Anyway there are some examples in the cinema history really interesting in the relation with music and jazz. Is the case of Nouvelle vague by Louis Malle (*Ascenseur pour L'échafaud* (1957) with music by Miles Davis; or *La souffle au coeur* (1971) with music by Charlie Parker) Jean-Luc Godard, Wong Kar Wai, Christopher Doyle or Jim Jarmusch.

1.4 Terminology

I would like to introduce about different terms to clarify the storytelling research and the coming chapters.

I. Story. According to *Oxford English Dictionary Online*, Oxford University Press, 2007. A Story is any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures. This definition is limited, as we saw in this introduction; there are many ways to tell stories (dance, pictures, mime, music). But it is interesting in the beginning of definition. I define it as an event or sequence of events (action), with two components: events and entities. We can classify the stories depend the author, the

audience, the theme and the characters.

II. Narrative. Representation of at least one event and one change in a state of affairs. Without action or event you may have a description, lyric, exposition, argument or some combination of these. The narrative has to kind of time, what Seymour Chatman has called “chrono-logic”:
discourse narrative and story. The first is the duration of the presentation of story, and the second is the duration of the sequence of events in plot.

III. Narrativity. Refers to the qualities and characteristics of a narrative.

IV. Narrative discourse: is the presentation of story. We can divide in plot and “style” or discourse.

V. Character is the entities with human qualities.

VI. Plot. According Gustav Freytag is a narrative structure that divides a story into five parts, like the five acts of a play. These parts are: exposition (of the situation); rising action (through conflict); climax (or turning point); falling action; and resolution.

VII. Legend. According Timothy R. Tangherlini “is a short (mono-) episodic, traditional, highly ecotypified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs.”

VIII. Fables: is a fictitious and short story meant to teach a moral lesson. In prose or verse, that features animals, mythical creatures, plants, inanimate objects or forces of nature which are anthropomorphized.

IX. Tale. Following The Bedford Glossary of Critical and Literary Terms, a tale is a comparatively simple narrative, either fictitious or true, written or recounted orally in prose or in verse. A tale often recounts a strange event, focusing on something or someone exotic, marvelous, or even supernatural. Tales may be attributed to a particular author, whether known or anonymous, or may be simply be part of the lore of a given culture. Whatever their origin, tales tend to be relatively shorter narratives; nevertheless, the term is broad enough such that critics and authors have applied it to longer works ranging up to full-length novels. The tale places more emphasis

on actions and results than on character, which is the chief focus of a short story. Furthermore, tales are more casually constructed--and, consequently, far looser in terms of plot and structure--than short stories, which bear the mark of an author's careful and conscious fashioning.

X. Myth. According to Alan Dundes, a myth is a sacred narrative explaining how the world and humankind assumed their present form, although, in a very broad sense, the word can refer to any traditional story. Bruce Lincoln defines myth as "ideology in narrative form". Myths may arise as either truthful depictions or overelaborated accounts of historical events, as allegory for or personification of natural phenomena, or as an explanation of ritual. They are used to convey religious or idealized experience, to establish behavioral models, and to teach.

1.5 Pepez Perez Cuentacuentos: The storyteller

The interview with Pepez Perez helped me to clear my definition of storyteller. He is a perfect example of professional storyteller in occidental society. Recently he started a new project with a world music band. Pursuant to Pepez Perez, this is the first time that he collaborates deeply with musicians. So I've been the great opportunity to listen this new experience from professional storyteller.

I asked to Pepez Perez for his biography and this is the translation of Spanish version.⁴ Pepez Pérez began his career in 1987. He've told stories in Libraries, Schools , Colleges, squares, houses of culture , festivals of narrative, music or theater; also in the Museum of Fine Arts in Seville, in the Reina Sofia Museum in Madrid, in the Picasso's birthplace, in glass and crystal Museum in Málaga. Senior centers, in pubs, clubs or picnic, botanical gardens, politic rallies, prisons or slums, in Ceuta, Tetouan, Casablanca and Rabat, in Portugal, Galicia, Catalonia and the Basque country, the refugee camps in the Sahara, with a rock band, a flamenco group, Songwriting and a Symphonic ensemble.

⁴ "Pepez Pérez comienza su andadura profesional allá por el año 1987. Ha contado en Bibliotecas, Escuelas, Institutos, plazas, Casas de la Cultura, maratones, Festivales de narración, de música o de teatro, también en el Museo de Bellas Artes de Sevilla, en el Museo Reina Sofia de Madrid, en la casa natal de Picasso o en el Museo del vidrio y el cristal de Málaga, por nombrar algunos, en Centros de la Tercera Edad, en pubs, discotecas o merenderos, jardines botánicos, mítines políticos, centros penitenciarios o asentamientos chabolistas. En Ceuta, Tetuán, Casablanca y Rabat; en Portugal, Galicia, Cataluña y país Vasco, en los campamentos de refugiados del Sahara, con una banda de rock, con un grupo flamenco, con cantautores y con una Banda Sinfónica. También en la radio y en la televisión, donde creó y presentó un espacio dentro de "La Banda" de Canal Sur TV. Tiene dos libros editados, en la editorial Almuzara "El Coleccionista de palabras" y en conmemoración de su aniversario "Un corazón que no cojea" en su propio sello editorial, que se puede visitar a través de su página web, www.pepezperez.net , en este sello también ha editado el libro de de poesía "La noche multiplicada" de María Ruiz Faro. Pero donde más disfruta contado es en las orejas de su hijo que sigue siendo un Sol muy grande."

Also on the radio and on television, where he created and presented a space in program "La Banda" Canal Sur TV. He has published two books "El Coleccionista de palabras" in Almuzara Editorial and in his anniversary "Un Corazón que no cojea" on his own imprint. But the place that he enjoys more the storytelling is in the ears of his son who is still a very big Sun.

According to Peperpez "Well I'm learning to listen, getting the rhythms. (...) As I told you, to tell a story you need to listen"⁵. So listening is fundamental to create a good connection music-storytelling. Musician and storyteller need to listen constantly what is happening on stage and the reaction of audience. In his opinion the storyteller doesn't need to be musician (or storyteller in the case of musicians) to get a high connection. By his experience, the storytelling is close to music. "Storytelling is constantly listening, (...) I do not think I need to learn music. Storytelling already has the music itself. The narrative has its rhythms, its bars, its breaths... it is music. So I don't need to be a musician, but if it's important listening"⁶.

In the interview, Peperpez remarked that the music mainly supports the storytelling with rhythm. In this new project with the band "*Trako de la Silko*", the music is connected with story creating images, environments and characters mood. So the role of music is descriptive in this case.

The musicians don't control the stage as storyteller, and normally they create a *fourth wall* between stage and audience. This part of the interview was really interesting because I could analyze one of the most important applications of storytelling: to create a bridge between jazz musicians and audience. This is what Cynthia M. Grund called "communal experience"⁷, "the storyteller needs to create a unique group, a connection with the audience"⁸. Storyteller, musician and audience as a one human group connected by the story.

⁵ "Bueno yo estoy aprendiendo a escuchar mucho, cogiendo los ritmos. (...) Lo de contar es constantemente escuchar"

⁶ Annex II interview to Peperpez.

⁷ Cynthia M. Grund. "Narrative and Music: A Flexible Partnership on the Performing Stage and in the Rehearsal Studio". The 2nd Conference of the European Narratology Network: *Working with Stories: Narrative as a Meeting Place for Theory, Analysis and Practice*. University of Southern Denmark, Kolding, Denmark, 2011.

⁸ Annex II interview to Peperpez.

Chapter 2. Storyteller: a short history

This chapter is a brief review to the storyteller's history. In my research I try to approach this History to the place and origin of jazz. It means, I will travel from ancient Mesopotamia to New Orleans around the year 1900. It isn't easy this resume of storyteller's history, because this is a folk discipline, and most of the time an oral tradition. So as we move on the history is more and more difficult to find information, curiously in the opposite way to other arts histories. The reason is simple; the oral tradition in occidental culture took to secondary place in art's history. And moreover the storyteller hasn't been understood like an artistic discipline, losing the identity between music, drama and literature.

In the last part of this chapter I introduce a list of different traditional storyteller that we can find around the world. I didn't extend my research in each storyteller because it's not in area of my research. Anyway I think interesting to show the big variety of storyteller around world and the present situation of this discipline.

2.1 From Mesopotamia to Louisiana

2.1.1 Beginning

From the beginning of human history, the storyteller has been related with music and rhythm. According to Ruth Sawyer⁹ "The first primitive efforts at conscious storytelling consisted of a simple chant set to the rhythm of some tribal occupation such as grinding corn, paddling canoe or kayak, sharpening weapons for hunting or war, or ceremonial dancing".

We can see how different are the storytelling in the ancient civilizations. Where storytelling began to look like a discipline and it have clearer objectives: to keep history, the education and religion. The first written record of earliest storytelling comes from ancient Mesopotamia. The stories were about the epic of Gilgamesh, a Sumerian king who was reported to live in about 3000 B.C. Stories of Gilgamesh were passed by oral tradition and likely, It went through many versions until the story was printed on clay and fired in about 700 B.C. Stories of Gilgamesh were also reported to be carved onto stone pillars where all could read them. I have to also believe that people also told the tales, thus keeping storytelling alive in ancient Mesopotamia.

⁹ R. Sawyer. *The way of storyteller*. Penguin Group USA, 1979.

One of the oldest surviving records of storytelling was written on the Westcar Papyrus of the Egyptians. Through ancient Egyptian records, we know that three sons of Khufu (Cheops), the great Pyramid builder, entertained their father with stories. It is generally believed that this took place sometime between 2000-1300 BC. Each son told a different story, the oldest son told a tale of magic, another of the deeds of Khufu's forefathers and young one a contemporary tale. This is proof that storytelling existed at that time. It supports the belief that storytelling was used for entertainment as well as for communication and religious purposes.

2.1.2 Storyteller in Classic culture

In the ancient Greece we find the famous example of storytelling of Aesop. Like in the other examples, the written record doesn't coincide with the origin of story. Though the Greeks claim the stories of Aesop as their own, it is believed that the story originally came from Egypt, Ethiopia or some other area in North Africa. Aesop was a slave storyteller who knew many stories and fables that had been handed down through generations and for creating fables of his own that have lived until modern times. While Aesop was reported to have lived about 550 BC, his stories were not written down until 300-250 BC. Storytelling helped adults pass on wisdom, knowledge, and culture through the generations before they were finally printed in written form.

A good example of the passing of stories through the generations can be shown by Homer's epics. Originally told by Homer about 1200 BC – the stories were passed on and on until about 700 BC when the ancient Greeks first developed their written language.

We can see so many examples like that in other different culture and periods of humanity like Hebrew scriptures, China or in India where ancient stories appeared in written form years after they were originally created. Although there is a rich storyteller's history in other cultures, I will focus my attention in this chapter to the occidental culture.

A big step in the storyteller's occidental history is the appearance of professional storytellers. "The first professional storytellers were bards, or singer-performers. Bards were of two types: praise singers who sang of the great deeds of the forebears and leader of the group, and chronicler-historians who recited

genealogies and sang about historic events”.¹⁰ The first notice of this professional storyteller is the *Odyssey*, where Homer describes a banquet scene with a blind bard singing a story.

After 200 year this bard is replaced by rhapsodes. The new storyteller don't play the kithara, in his stead he holding the rhabdos (stick). So the rhapsode use a new storytelling stile, more dramatic. It's really interesting remark they used the rhabdos as symbols. So with the rhabdos position or movement, the rhapsode could tell different stories.

In the Roman Empire we can see two different schools of storytelling: ollamhs in Ireland and bards in Wales. Aspiring storyteller studied several years. The master storyteller has an elevated position in the society.

2.1.3 Since Middle age to XIX century

In the middle age we can see different types of storyteller: Troubadours, minstrel or jongleur. The differences between them were in the social position and in the repertoire. In this period the limit between musician, actor, acrobat or storyteller was really small.

A minstrel was a servant first employed as a travelling entertainer and then as a castle or court musician or Medieval Bard. The name 'minstrel' means a "little servant". Medieval Minstrels often created their own ballads but they were also famous for memorising long poems based on myths and legends, which were called “chansons de geste”. The themes of the songs sung by the Troubadours also dealt with chivalry and courtly love but they also told stories of far lands and historical events. The Medieval Minstrels were replaced by Troubadours and started to move around and were known as 'Wandering Minstrels'. The Minstrel was not as refined or poetic as the Troubadour. The role of the Medieval Minstrel often required many different entertainment skills due the expectations of their audiences. Minstrels and even troubadours would therefore employ Jongleurs as assistants. The Jongleurs gained a reputation of itinerant entertainers of the Medieval times in France and Norman England. Another type of performer of even lower rank than the Minstrels and Jongleurs were the gleemen, a travelling entertainer.

Of course, this is a little resume of medieval storyteller. According to Europe's region or the period, we can find other examples Trobadours (south of France), Trouveres (north France), Minnensinger (German).

¹⁰ Greene, E. *Storytelling, Art and Technique*. Red Elsevier, 1996.

As in other historical periods, the storytelling and the written record are separated in time. For example *Decameron* by Boccaccio was written around 1351. This book is a collection of different tales. Boccaccio borrowed the plots of almost all of his stories. All of them have their origin in French, Italian, India, Persia, Spain, and other places. Moreover this book is really important because supposed a big influence for futures writers, a big list of authors that finished in 18th Century with Marie-Catherine Le Jumel de Barneville, Baroness d'Aulnoy (ca. 1650-1705) and Charles Perrault (1628- 1703), the fairy tales writers in the French court.

According Ellin Green, the printing press invention in 1450, suppose for storyteller “lost the spiritual force and became more entertainment”. But in my opinion, this trend started with the collapse of Roman Empire. Of course this event was a big handicap for storyteller. They lost gradually the memory power and the oral tradition. The storytelling continued existing like a residual culture, and low quality art, only for common folk. In other way, we know some examples where storytelling and literature are in harmony. In “*Le piacevoli notti*” (1550), Straparola published 75 stories. Like in “*Decameron*”, the stories are presented in nocturne parties where ladies and gentlemen tell stories during 13 nights. The fairy tales in this collection were a big influence in later writers. Giambattista Basile, Caracciolo d’Avelino, Margarita de Angulema collected and wrote tales and stories of Latin, French, Italian or Greek tradition.

Jacob and Wilhelm Grimm revived an interest in the oral tradition when they collected stories from oral sources. Though modern folklorist has criticized their methodology, their publication of collection *Kinder-und Hausmarchen* in 1812 and 1815 encouraged other nineteenth-century collectors, like Alexander Afanasyev (Russian), Joseph Jacobs (English), Peter Asbjornsen Andjorgen Moe (Scandinavian), and Jeremiah Curtin (Irish).

2.1.4 Storyteller in America

In 1873 it established the first kindergartener in USA, following the Friedrich Froebel pedagogy, German pedagogue who started to use the storytelling in children education. This is not a new way to use the storyteller. We can see this pedagogic roll in ancient Greek with Plato or Aristotle, in Panchatantra (400 C.E.) compiled for the education of the royal children of India. But supposed the renaissance of storyteller with a elevate position in the Occidental society. We see several examples of this new roll of storyteller in USA in beginning of 20th century. In 1903, The University of Tennessee (Knoxville) celebrated the first *National Storyteller’s League*. Two years after, Sara Cone Bryant published “*How to tell stories to children*”.

The interest for the folk storytelling in the intellectual class was also big, especially for the African-American culture. In this direction we can see to Uncle Remus, the title character and fictional narrator of a collection of African-American folktales adapted and compiled by Joel Chandler Harris, journalist in post-Reconstruction Atlanta, Georgia. Harris produced seven Uncle Remus books. The first one was edit in 1881.

But we should come back to the folk storyteller, to see the jazz origin's environment. So I'll focus my attention to Louisiana in 19th century. If we want to understand the way to storytelling and the repertoire of stories and tales in this moment, we have to recognize the different cultures and traditions coexisted in this region. "Louisiana love a good story. And the sundry stories they swap are as diverse as the ethnic and cultural groups which call the state home. Animal tales, jokes, personal anecdotes, tall tales, legends of ghosts and spirits, buried money, supernatural creatures, heroes and heroines or lawless gangsters, disastrous events or haunted sites-these and countless other kinds of stories are told by Creoles, Cajuns, Native Americans, Anglos, African-Americans, Isleños, Germans, Italians, Spaniards, Czechs, and Vietnamese."¹¹

In the 19th century in Louisiana there aren't professional folk storytellers. Grocery, barbershop and home are the normal environment of storytelling. The storyteller is a social phenomenon close to low class people. Of course the white high class had access to the folk culture, but always indirectly, by chance in street or slaves' storytelling at home.

In the intellectual class there is a big interest for storytelling even for Afro-Americans, Indian and other folk storytelling. In the late 19th and early 20th century, Alcee Fortier (Professor of Romance languages at Tulane University in New Orleans) published numerous works about folk narrative and folk cultures like, *Louisiana Folk Tales: In French Dialect and English Translation; The Acadians of Louisiana and Their Dialect; or The Yalinos [Isleños] of Louisiana and Their Dialect.*

2.2 Storyteller on the world

As I explained this chapter is focus mainly on the occidental history. But we can find big variety of examples around the world of traditional storytellers. In the next chapter I will research some of them

¹¹ Jean, B. "Storytelling traditions in Louisiana". *Louisiana's living traditions, articles and essays*. Louisiana division of arts.

with more detail. Anyway It's important have an idea of quantity of storytellers on the world. Following the most famous storytelling tradition:

- **America:** *Repentismo, literature de cordel* Brasil; Native Americans; *Cuban trovero*.
- **Asia:** Persian *bakhshi*; Armenian and Azerbaijan *Ashugs*; Cambodian bard; Chinese *pingua, tanci, Miao, Zhuang, Yi, Yao, Molao, Dong, Tai, Tujia zhangkhap, Suzhou tanc*; Indian *Kootu, Pandavani, Ritu verna, Par, Garodas, Oja-Pali, PUPetri, Kathak, Bauls*; Iranian *Naghali, Pardehdari*; Korean *Pansori*; Japanese *Kamishibai, Rakug, kodan, Rokyoku*; Kazakhstan *Kyrau*; Laos *Lamlao*; *Luul, üligers* from Mongolia; *Derehu* from Syria; Thailand *Morlan*; Vietnam: *H'mon of Bahnar, the Khan of Rhade, H'ri of Jo Rai, and Ot N'rong of M'Nong*; Turkmenistan *Bakhshi*; Turkey *Asiks*;
- **Africa:** *Gnawa* from Morocco; Ethiopia *Azmari*; *Imbongi* of South Africa; *Griots* from Mali, Guinea, Senegal and Gambia; Kenya *Kykuyu*.
- **Europe:** Finland *Kalevala*; Iceland *rimur*; Badkhn Jewish village in east Europe; *Guslars* Montenegro and Serbia; *Lautari* Romanian and Transylvania; Scottish traveller; Spanish *trovero, cantar de ciego*.
- **Oceania:** *dreamtime stories* Australia; *whare wananga* New Zeland

Chapter 3. Storytelling and music

After the short storyteller's history and examples of different traditions, I would like to deepen in the relation between storytelling and music.

Philip Curtis¹² analyzes this relation with *the 4 "P"s* (Personal, piece, pitch and presentation). He describes the four elements that the musicians can control on performance.

- “The personal *performing* skills that you will need to execute your piece, [...] *The Musician as Actor.*”
- “Piece of work that you have chosen to perform”.
- The pitch, “these are the presentational skills that you, as a performer/creator will need in order to present your concept to partners/sponsors etc”.
- And the presentation, “the way that your piece of work will be presented”.

Although this analyze of Philip is really interesting, for this research I have divided the chapter following the three dimensions of storytelling that I explained in introduction. Philip Curtis introduce a list of presentational factors really interesting in my research: contextual; physical and spatial; relationships; character; costume; set and lighting; sound projection; visual media.

3.1 Human communication and music

Storytelling as human communication is related with music on “two fronts within the process of live musical performance: a “concert story” told by the musician in front of the live audience in the performance situation and a structured complex of verbal and non-verbal narrative in the studio during rehearsal and the process of performance preparation. [...] The relationship in “concert story” implies that the performer will continue to somehow engage the audience through the sounds and gestures of music, after the transition from words to music has been made. Furthermore, the possibility of continued communal experience is enhanced.”¹³

¹² Notes Philip Curtis lessons.

¹³ Cynthia M. Grund. “Narrative and Music: A Flexible Partnership on the Performing Stage and in the Rehearsal Studio”. The 2nd Conference of the European Narratology Network: *Working with Stories: Narrative as a Meeting Place for Theory, Analysis and Practice*. University of Southern Denmark, Kolding, Denmark, 2011.

The relationship between musicians in rehearsal and stage performance is really interesting. How the conductor communicates his ideas to other musicians is similar to the stage experience with audience. The musicians use verbal and non-verbal channels of communication, and as Cynthia explains in her article, the purpose of this communication is creating a common musical experience.

Cynthia M. Grund doesn't introduce in her article an important relation of storytelling and music. All kinds of music and its elements (musician, instrument, theory, notation, auditorium, stage) are surrounded by a corpus of stories and legends. These stories have influenced all roles of music (players, composer, arranger, producers, listener). This corpus is a tool to create a collective musical experience, connecting all roles in the music world.

3.2 Narrative in music

In the history of music, many musicologists and musical theorists have described music as a language, with its own grammar, syntax, semantics and semiotics. Music, similarly to fictional narratives, has a logical sequence of events that is named *form*. So the parallel between literary and musical form can be further sustained: words as cells of musical notes, phrases as musical motifs, characters become musical themes, conflicts become musical sections and so on. So narrative in music is defined by its creator and his compositional techniques. But citing Theodor Adorno: "a narrative that narrates nothing"¹⁴.

Nattiez contends the narrative, strictly speaking, is not in the music, but in the plot imagined and constructed by the listeners from functional objects...for the listener any narrative instrumental work is not in itself narrative, but the structural analysis of an absent narrative. This idea of narrative in music, that looks like negative, is the really interesting dimension for my research. According to this concept, I can use narrative to inspire listeners and musicians, in the rehearsal room and on the stage.

As I explain above, the narrative is related in general with music, but there are certain pieces of music that show this relation directly. It's the case of programmatic music, incidental music, pop music. I quote below some of them.

Programmatic music is a good example of this sense of narrative in music. It invites imaginative correlations with extra-musical stories. There are many examples in musical history as William

¹⁴ Adorno, T.H. W. *Mahler: A Musical Physiognomy*. University of Chicago Press. Chicago, 1996.

Byrd's *The Battell*, Vivaldi's *The Four Season's*, Beethoven's *Symphony No. 6 (Pastoral)*. Also instrumental pieces in popular music often have a descriptive title, which suggests that they could be categorized as program music, and several instrumental albums are completely devoted to some programmatic idea (for example, *China* by Vangelis or *The song of distances earth* by Mike Oldfield).

Incidental music is music in a play, television program, radio program, video game, film or some other form not primarily musical. The term is less frequently applied to film music, with such music being referred to instead as the "film score" or "soundtrack". Incidental music is often "background" music, and adds atmosphere to the action.

3.3 Storyteller and music

3.3.1 Storytelling-music examples

There are numerous examples of storyteller and music: Bards Greece, troveros, Pansori, Griot, Trovo, Brazilian Repentismo, Kath kali, Indian Pandavani, etc. In those cases the music is at service of story. Anyway the quality and variety of music is very wide. I will describe the different ways of this relation with some traditional storytellers.

I. “P’ansori is a form of traditional musical drama that has been developed by professional folk musicians, or Kwangdae, since the beginning of the eighteenth century.”¹⁵ The Pansori storyteller uses the music (sori), narration (aniri), and gesture (pallim). He is accompanied by drummer (kosu), who can improvise over rhythmic cycles assigned to each song. The Kosu also use the voice for call of encouragement (ch’uimsae). The audience is really important for the Pansori’s performances, they actively participate with call of encouragement, comments or corporal rhythm (murup chandan). The importance order for Pansori performance is audience, drummer and singer. In the Pansori text we can recognize a fixed structure and a flexible structure for particular versions. There are two sets of themes in the text of Pansori. First, the surfaces themes based in five cardinal principles of Korean Confucian society (loyalty to king, filial piety of parents, fidelity to husband, brotherhood and sincerity to friends). The second is the underlying themes directed to lower classes.

¹⁵ Um, Kyung Hae. “P’ansori and Kayagum Pyongch’ang”. *East Asia: China, Japan and Korea. The Garland encyclopaedia of world music. Volumen 7*. Routledge, 1996.

II. Spanish Trovo, tradition from south east of Spain. It combines music and poetry to tell stories.

There are so many variants of trovo. It can be improvised (repentismo) or recited; song or told; with one or more troveros. This folk tradition has the origin in the muslim culture of Al-Andalus (9th century). Usually the *trovo cantao* is accompanied by guitar, mandolin and violin. The music sets the verse and the number of syllables *trovaor* (singer-storyteller) must say. There are two styles of *trovo cantao*: *Morato* and *Malagueño*. The style of sing is like broken, almost shouting, so much of time it is difficult to understand what he says. The trovo improvised are battles or competitions between two or more singers. Normally they try to joke about opponent or discuss about different themas. The winner is acclaimed by listeners.

III. Kathak is the storytelling way in north India. The word Kathakali comes from the word katha, which means “the art of storytelling.” The Kathakas are a community of artists known for narrating history while entertaining. In this case the story is told by classic form of dance (Kathak). Kathak dancing tells a story through facial expressions, rhythmic words, twirls, small bells the dancer ties around their ankles, and music. The instrument more used in this performance is tabla, sitar and sarod. The Kathak stories come from their cultures’ ancient sacred text of the gods and goddesses.

IV. Griot is a West African historian, storyteller, praise singer, poet and/or musician. He (or she) is a repository of oral tradition, and is also often seen as something of a societal leader due to his traditional position as an adviser to royal personages. As a result of the former of these two functions, he is sometimes also called a bard. They use the Kora, the Ngoni and other musical instruments as accompaniment in their storytelling. Some of Griots accompany their stories with “talking drum”. It is an hourglass-shaped drum from West Africa, whose pitch can be regulated to mimic the tone and prosody of human speech. It has two drumheads connected by leather tension cords, which allow the player to modulate the pitch of the drum by squeezing the cords between his arm and body. A skilled player is able to play whole phrases.

We find examples of this relation in the other directions: pedagogic concert, opera, musicals, musicals comedian, etc. The study of these examples would be an investigation overwhelming, but it has been a very important source of inspiration in my artistic research. For this reason I would like to enumerate some concretes examples: Peter and the Wolf (S. Prokofiev), Les Luthier, Water Walk (Jonh Cage), Fernando Palacios or Bernstein’s Pedagogic concerts, hip hop, Madrigals by Monteverdi, Cabaret Berlin,

Nouvelle Vague, Mime Marcel Marceau, Copla española (traditional Spanish songs).

3.3.2 Ways of relation

As we see in all these examples, storytelling and music are close related throughout the history. This relation has balanced differently according to each case. Sometimes the protagonist has been the music and most of time the storytelling. Let's see the different ways of relation.

I. The music as background for storytelling. In this case the connections between them are minimal and the storytelling is the full protagonist. I didn't find examples of this relation in traditional storytellers, but there are so many in the modern storytellers, specially in tv and stoytelling recordings. The only function of that music is create a "soundscape" for the storytelling, but without connection with story.

II. Storytelling interacts with music. The storytelling is still the protagonist but now interact with music in different aspects. In this relation the music is a tool for storytelling. After analyzing the different examples I identified these roles of music.

- Structural. The music is a complement to create the structure of the story.
- Rhythmic. "Similar to the way a song has rhythm, a piece of prose has its own unique rhythm. Alliteration and other literary devices are used to establish flow and movement in a single line, and a collective narrative has its own distinct rhythm. Truly great narratives have a rhythm that is driving, engaging and powerful." (Jane Shore, what is narrative rhythm?) In Pansori, the music conducts and emphasizes the narrative rhythm of storyteller. The drummer uses different musical rhythm depending the requirements of narrative rhythm.
- Descriptive. Some storytellers use the music in descriptive way, It's the case of Pansori or katakali. They use the music to describe the characters, actions or environment.
- Expressive. The music helps most of time to storyteller to amplify the expressivity of story. Through the music we can express emotions and feelings faster and more direct than with other ways as word, picture or movement.
- Narrative. Sometime the music tells the story itself. This narrative roll can't be too long, and in few cases the music creates full sentences as in talk drum. But there are more

examples less extreme, as kathacali or Pansori, in which the music is a narrative complement for story.

- Cathartic. Some of the traditional storytellers use the music before to start the story, it introduce to audience in some kind magical catharsis. Some of the griots performance are a clear examples of this musical function. In this case the storyteller is close to shaman activity.

III. Music and storyteller at same level. It's really difficult get equilibrium between music and storytelling. First is necessary to find professionals with musical and storytelling skills and even in this case always one of discipline is stronger.

IV. Storytelling as tool for music. There are several examples of this relation. The more evident is the pedagogic concert. In this case the storytelling is used to focus the attention of audience on music and different aspects of it. I found other cases really inspiring as indeterminate music by John Cage. In Talk Walk, the storytelling is the creative motor of music. Anyway we can apply the roles' classification of second section here. So the storytelling can act as: structural, rhythmic, expressive, descriptive, narrative and cathartic. This cathartic function is one of most interesting for me, because you can create a magic environment for listener in the concert.

3.3.3 Dong-Won Kim: tales and music

The experience of this Korean artist is an interesting example for this research. As tales writer, pansori collaborator and composer, he has a full perspective of the storytelling-music relation.

Kim Dong-Won¹⁶ is a Korean Traditional Percussion & Vocal Improvisation. Since 1984 Kim Dong-won has learned various traditional percussion music, such as farmer's drumming and dance, shaman music, *Pansori* accompany, and music theory. In 1987, he was a political prisoner, sentenced for playing music at the funeral ceremony of Lee Seok-Gyu, who was killed by policemen in a pro-democracy protest against the Korean military dictatorship. From this experience, he thought more deeply about society and art. That was the turning point of his life; he began to study traditional music more profoundly as a search for the truest methods of communication.

¹⁶ Biography wrote by Kim Dong-Won.

During his work for the *Samulnori Hanullim* Organization as director of Research & Education (1994-2004), he wrote teaching material about Korean traditional music, as well as children's books, e.g., "The Story of *Samulnori*" (a creative story about the origins of *Samulnori*). He has performed in Europe, the U.S.A., Japan, and many other countries, especially as a member of "The Silk Road Ensemble," led by cellist Yo-Yo Ma. Recently, he took a new roll as a musical guide in a documentary film "Intangible Asset Number 82"(2008). This film has been invited by many renown international film festivals and won a award in Durban International Film Festival as " The Best Documentary of 2009".

He has been helped forge new possibilities for Korean music and performed with western classical, jazz, and international musicians. He wants to create new artistic languages with music from all over the world as it encounters traditional Korean music. He is a practitioner in '*Taepyeongmu*'(the 97th Korean intangible cultural asset'). At present he is a visiting lecturer at the Basel Musik Akademie, Switzerland, and a professor at Wonkwang Digital University.

“Every pore of his being is devoted to expressing the deep emotion he feels for traditional Korean culture. Its philosophy, physicality and spirituality are organic to Dong-Won's art. It is an inspiration to make music with him.”– Yo-Yo Ma / Cellist, Artistic Director of Silk Road Project –

"His Drumming brought gasps from listeners"- Seattle Times -

The interview to Kim Dong-Won was really inspired. Although I focused the interview on the concrete example of Pansori, the answers could concern to the relation music-story. I transcribed part of the interview that I did to Kim Dong-Won, and the conclusions were really helpful.

According Kim Dong-Won “*the main roll of Kosu for pansori is providing a rhythmic feel*”¹⁷. In Pansori the drummer maintenance the rhythm of storyteller but also support him in the story, with different atmospheres and energy. It’s really interesting to note the coincidence with the interview to storyteller Pepeperez. The rhythm is the stronger connection between storyteller and musicians.

To explain the relation of kosu and pansori, Kim Dong-Won use the metaphoric example of butterfly and flower. “*In Korea we say Kosu is like a butterfly and singer is a flower. So which mean Kosu is more flexible but Kosu has to follow where the flower is*”. In this case the musician is freer than storyteller, he

¹⁷ Annex II. Interview to Kim Dong-Won.

can improvise but always is conducted by him. The improvisation of pansori is limited, and according Kim Dong-Won, his improvisation is related with the length of the story¹⁸.

When I asked to Kim Dong-Won How he balances western music with Pansori tradition, he answer:

“(...) Personally I always try to deconstruct my music, (...) too their (western) music. I mean the real musical encounter is happening in DNA level. (...) It is really difficult to mix so I have to be brave to deconstruct my music if I want to mix with other musical cultures.” His answer made me understand that I must find this “DNA level” for storytelling and music, to get a good balance.

¹⁸ Annex II interview to Kim Dong-Won. *“so this could be part of the improvisation. On the stage you decide to sing this part or not, (...) you can arrange the length of the story.”*

Chapter 4. Storytelling in jazz History

Historically the relation between professional storytelling and jazz musicians is almost inexistent. And in most of these examples the relation wasn't balanced. The professional storyteller has used the jazz as accompaniment, and jazz musician has used the storyteller with pedagogical function. If we want to understand the relation with storytelling, we should study the relation considering the term "*storytelling*" in three dimensions in the introduction of this work.

This chapter is a description of performances examples where the jazz used different dimensions storytelling. Each of those examples has inspired me to create different spectacles of storytelling and jazz.

4.1 Human communication and jazz

The place more suggestive to start this small route in the relation between jazz and storytelling is Storyville. It was the red-light district of New Orleans, Louisiana, from 1897 through 1917. Popularly associates Storyville with the origins of jazz. Although we know by authors as Giogia that it a misconception, this is the proof of "stories" and jazz are really close (corpus of legends and stories that we saw in chapter 2). This story's halo is evident in the blues world in the way to perform the lyric, the lyrics, the environment around musicians or the way that they live. The jazz world has inherited this tale atmosphere from the beginning of its history.

Some of the free jazz musicians, are really inspiring examples of "storytelling as human communication" with audience and between musicians. Concretely Art Ensemble of Chicago and Sun Ra are really interesting for my research. Art Ensemble of Chicago use costumes and face paint in performance. These characteristics combine to make the ensemble's performances as much a visual spectacle as an aural one, with each musician playing from behind a large array of drums, bells, gongs, and other instruments. Of course their performances were connected with storytelling, but I'm also interested in the characters that every musician of band created himself.

In the same way, the example of Miles Davis is really evident. He was a master of storytelling of non-musicals elements. Between 1955 and 1965 he changed radically his stages costumes. Some of reason for this change was

In jazz history there are many examples of musicians than paid special attention to "concert story". They

used showman tools to catch the attention of audience and musicians. In this direction we can see Louis Jordan, Cab Callaway, Louis Armstrong, Fast Waller, Louis Prima, Dizzy Gillespie.

4.2 Narrative and jazz

As I explained in the last chapter, my interest in narrative part of jazz is based in the idea of Nattiez. The stories built and imagined by listener and the other direction, the creation on music from stories. In the case of jazz this mechanism could affect to composition, interpretation and improvisation.

It is really interesting the use of storytelling inside of improvisation solo part. In this direction we see examples as Louis Prima and Pee Wee Russell played a duo improvisation. They used the corporal expression and the music to create a story.

Clark Terry used the same idea in his scat singing improvisation. He alternated storytelling with scat, creating a story in the solo. Cab Calloway exemplified the use of humorous scatting. Other classic examples of humorous scatting include Slim Gaillard, Leo Watson, and Bam Brown's 1945 "Avocado Seed Soup Symphony," in which the singers scat variations on the word "avocado" for much of the recording.

The term "program music" is not generally used with regard to popular music, although some popular music does have aspects in common with program music. The tradition of purely orchestral program music is continued in pieces for jazz orchestra, most notably several pieces by Duke Ellington.

Vijay Iyer is a jazz pianist, composer, bandleader, producer, electronic musician, and writer based in New York City. He has written several articles about the storytelling dimension in the jazz solo. His collaboration with poet-producer-performer Mike Ladd is really interesting. They have experimented with the mix of jazz, poetry, theater.

4.3 Storyteller and jazz

4.3.1 Blues and jazz lyrics

According to Ted Gioia¹⁹ when the African slaves arrived to America only, they hanged on to his stories and music, to remember them origins. So the griot was a natural leader in these humans groups. We can see the relation between professional storytelling and origins of jazz. Many writers like Peter Guralnick, Robert Santelli, Michael Campbell see the griot as origin of blues. According with them there are similarities between the stringed accompaniment of Kora and the role of guitar in early blues styles. The griot use also the kora to improvise some melodies after sing the stories.

Some of this author related the lifestyle between Griot and bluesman. Other author like Ted Gioia or Samuel Charters specify even though there are some coincidences and similarities, the blues is a new American musical style with them own characteristics. According to Ted Gioia, it's important remark as the stories of African Griots are about the history, culture and religion of community and some epic histories, the blues' stories related personal experiences and feelings.

Blues is good examples how the storytelling influence on the musical interpretation. John Lee Hooker is one of the great "storyteller" in the blues world. In "Tupelo, Mississippi", in the version of 1960²⁰, we can listen his half-spoken stile. Is really interesting the lyric of this blues. In this case the theory by Ted Gioia is not correct, because the story singing and telling by John Lee is not a personal experience. As in the griot repertoire, the lyric of "Tupelo blues" tell a town's history, it's not so important the personal experience of singer, as the community history. In this case music and storyteller is completely mixed in one piece and the relation is balanced.

In contrast with blues there aren't many jazz lyrics telling stories. Anyway jazz standard as "Frankie and Johnny", "St James infirmiry blues", "Guess who I saw" are stories with the requirements to be authentic storyteller's repertoire. There are many reasons for this contrast between jazz and blues lyrics.

Commercial reasons, the songs writers looked for musicals hits, and the repetition is easy to remember, so

¹⁹ Gioia, T. *The history of jazz*, Oxford University Press, 1997.

²⁰ *John Lee Hooker, Rare Performances 1960-1984*. DVD, 2002. "Did you read about the flood/ A long time ago/ In a country town /Way back in the East /Tupelo, Mississippi./One friday evening /A dark cloud rolled /Start to raining /It rained and it rained /Both night and day/ The people of Tupelo /Begin to get worried /So Lord have mercy /Who can we turn to now /Women and children /Screaming and crying /So Lord have mercy /What can we do now /I never will /Forget that day /No town /Tupelo, Mississippi ./It rained /Both night and day /The people of Tupelo /Hell /Who can to turn to /It rained /It rained both night and day /Rained, rained, rained /Both night and day"

most of the songs and jazz standards have a musical structure with repetitions. The standards also are normally part of big musical, so they tell a part of big story.

As in Blues world we can find some singers closer to storytelling than others. Is the case of Nancy Wilson, Carmen Mc Rae or Billie Holiday. They put special attention on story and they tell it with many tools of storytellers.

4.3.2 Minstrel, Spike Jones and Jerry Lewis

Other example of storyteller and jazz origins is the Minstrel. It is an interesting part of jazz history. “Thus, in its impact on early jazz, minstrel music presents a rather convoluted lineage: a black imitation of the caricature of black music exerts its influence on another hybrid form of American and European music”²¹. In general the minstrel was a show more close to burlesque, mix of dance, theater, musical, comedy, and circus; but also with many moments of storytelling. The minstrel show had the origin in 1830s and it survived as professional entertainment until about 1910; amateur performances continued until the 1960s in high schools, and local theaters. As the civil rights movement progressed and gained acceptance, minstrels lost popularity.

In this way of mix theater and music we find the Spike Jones shows. Lindley Armstrong "Spike" Jones (December 14, 1911 – May 1, 1965) was an American musician and bandleader specializing in performing satirical arrangements of popular songs. Ballads and classical works receiving the Jones treatment would be punctuated with gunshots, whistles, cowbells, and outlandish vocals. Through the 1940s and early 1950s, the band recorded under the title Spike Jones and his City Slickers and toured the United States and Canada under the title The Musical Depreciation Revue. Jones is not a storyteller but he uses tools of the discipline. It’s really inspiring how he uses the instruments, musicians and music to tell stories.

As I explained in chapter 1, we can find some examples of storyteller and jazz in the cinema. It is the case of movie “The Errant Boy” (1961) Jerry Lewis used the recording “Blues in Hoss Flat” by the Count Basie Orchestra (“Chairman of the board” album, 1958). He created a story with music and pantomime.

²¹ Gioia, T. *The history of jazz*, Oxford University Press, 1997

4.3.2 Jazz poetry and Robert Glasper

Jazz poetry is an experience really close to professional storytelling and jazz. There are really great examples: Vachel Lindsay, Jack Kerouac, Lawrence Ferlinghetti (and his collaboration with saxophone player Stan Getz); the beat poet Bob Kaufman; Langston Hughes; LeRoi Jones renamed himself Amiri Baraka; Gil Scott-Heron. According to Charles O. Hartman “The Jazz Poetry Anthology offers a wide-ranging selection of what the editors call "jazz poetry." The term means many things to many people, and it's an open question as to what makes a jazz poem. For me, a poem that alludes to jazz figures is not the real thing unless it also demonstrates jazz-like rhythm or the feel of improvisation.”²²

During the 1920s, several poets began to eschew the conventions of rhythm and style; among these were Ezra Pound, T. S. Eliot, and E. E. Cummings. The significance of the simultaneous evolution of poetry and jazz during the 1920s was apparent to many poets of the era, resulting in the merging of the two art forms into jazz poetry. Jazz poetry has long been something of an "outsider" art form that exists somewhere outside the mainstream, having been conceived in the 1920s by African-Americans, maintained in the 1950s by counterculture poets like those of the Beat generation, and adapted in modern times into hip-hop music and live poetry events known as poetry slams.

Robert Glasper (born April 5, 1978 in Houston, United States) is an American jazz pianist and record producer. He fusions jazz and hip hop. His 2012 album *Black Radio* won the Grammy Award for best R&B album at the 55th Grammy Awards pre-show. The rapper is a in my opinion the more popular storyteller’s example nowadays. We can read really often than hip hop had the origin in the blues and in the griot.

4.4 Simon Baker: Pansori and jazz

The case of Simon Baker is a really inspiring example for my research. He has worked with different storytellers from Korean, in different projects as *Chiri* (Bae Il Dong) and *Daorum* (Bae Il Dong and Kim Dong Won). In these projects Simon Baker mix pansori (traditional Korean Storyteller) and jazz.

“Simon studied in Australia with John Collins, and in New York with John Riley, Keith Copeland, Marvin “Smitty” Smith, Kim Plainfield and Mike Clarke. Since returning home in 1990 he has performed

²² Hartman, Ch. O. *Jazz text: Voice and improvisation in jazz, poetry and songs*. Princeton University press, 1991.

throughout Australia, Europe, Asia and the US including a 17-city Tran-Siberian concert tour of Russia with the Mark Isaacs trio. In 2005 Simon created Kimnara Records, an independent record label presenting new music by Australian improvisers. In 2011, Simon completed a PhD at the University of Sydney. [...] He is involved in several collaborative projects including Chiri (Scott Tinkler, Bae Il Dong), Band of Five Names, Showa 44 (duo with Carl Dewhurst), and Lost Thoughts (duo with Scott Tinkler). In 2005, Simon was commissioned by the Australian Embassy Seoul to create a cultural exchange event for the 2005 Australia Month Festival in Korea. This led to the formation of Daorum, a group featuring pansori singer Bae Il Dong, Korean traditional percussionist Kim Dong Won, Phil Slater, Matt McMahon and Carl Dewhurst. The group has since performed at the Lincoln Center for performing arts, New York, as well as numerous international arts festivals. [...] Equally active in the jazz education field, Simon gives workshops and private tuition at universities throughout East Asia including the Beijing Central Music Academy, Mahidol University (Thailand), All That Jazz series (Hong Kong), Hanoi Jazz co-op (Vietnam), Seoul Jazz Academy (Korea) and the Christchurch Polytech (NZ). In 1998 and 2000, he was a guest performer for the Canberra School of Music's Jazz Initiative. In 2005 he was guest lecturer and moderator at The University of Canterbury, Christchurch.”²³

The Simon Baker's concerts get a perfect equilibrium between jazz and storyteller, occidental and oriental tradition. The musicals compositions and traditional Pansori creates a cathartic background for the audience and musicians. The concert transformed into a magic common space for audience and musicians.

I contacted Simon Baker to understand better his projects and to know about his experience with storyteller. He is a jazz drummer so I was really interested to know his experience with the storytellers. The result of this interview was really satisfactory.

Simon Baker understands the relation storyteller/musician from a musical perspective. *“So I don't know the exact means of each line but I know the flow of the story, and I know what is happening in big section.”* He connects with Il Dong as with other musicians using rhythms, intensity, silences, dynamics, *“he is a great drummer”*.

It's really interesting how in the interviews, all of them put special attention in the relation ship as fundamental thing for create a good connection between storyteller and musician. Simon explained me how even without understand Korean he can intuit the purpose of Il Dong.

²³ Simon Baker's website: www.kimnara.com

Again the audience is a fundamental part for Simon's performance "*Il Dong may say to me with this audience we should start with funeral songs and then this loves song and then we do (...) so we just feel what the audience is liking and go from there*". As we saw in the Pepererez's interview the storyteller in general can "listen" clearer than musicians what the audience need. When the audience doesn't understand Korean they decide the program "*like a concert, we thinking about the music more than about the story.*"

Chapter 5. Relation storytelling and jazz

This chapter is a personal thought about the relation of storytelling (in its three dimensions) and jazz. As I explained in the introduction, I focus the attention on two directions of this relation: the storyteller as a source of inspiration and as a tool to facilitate the communication with the audience during the concert, always looking for the maximum integration between both disciplines.

5.1 Storytelling as a source of inspiration

I've worked in the composition and improvisation, and how I can use the storyteller in those two areas. So I've realized different experiences with musicians and kids between five and seven years old.

5.1.1 Creativity Laboratory for kids

In 2008 I had the opportunity to work in the elementary conservatorium in Estepa (Spain) with kids between 5 and 8 years old. The storytelling was a recurrent tool to develop the creativity of students. Following I describe examples of those experiences.

1. Stories of abstract art. The teacher show to students an abstract picture or sculpture. In several groups the students invented stories based on the art piece. When they finished we listened together the different stories. Every group chosen a special moment in their stories and they composed a small piece with Orff instruments.
2. Four magic stuff. Each object was related with a different Orff instrument. The teacher and a actor used the objects to create a story by pantomime. The students improvised the music inspired by each object and by the relation with the actor. The only rule was the student couldn't play the instrument if the actor didn't interact with the object. We tried doing this exercise in opposite way. The musicians conducted the actor and the relation with different objects.
3. The Coffee pot and the spoon game. We did several duos with students. I told to each duo a secret story between a coffee pot and one spoon. Each duo should try to communicate by music the stories to other kids. The audience had to guess what happened in the stories.
 1. The heart discovered the swing. Small musical story to fell the different between swing and straight rhythm. I told to students a history about a heart in a far away planet. In some parts of story I sing a small song walking around children. I sing with swing or straight it depends the

moment of story.²⁴

5.1.2 Storytelling jazz laboratory week

Every year we organize a "storytelling jazz laboratory week" with different artists and we work intensity during one week. We research different ways storytelling can interact with music. Each year we focus the attention in a concrete format of storytelling and jazz.

In February 2013 Storytelling jazz project week was focus in the relation between corporal expression and jazz. We invited the jazz band 66whales and the theater company INcubo Teatro. We worked with dance and pantomime in Den Haag Royal Conservatory (Netherland).

In this format we have a interesting relation in musical solos. The musician and actor-dancer can follow each other in improvised story. With this idea we researched in the *storytelling jazz laboratory week* with 66Whales jazz band and the actor-dancer Arturo Parrilla the different ways to mix them.

1. Completely free improvisation, where the dancer is a "musician" more in the band. In this case the story is really abstract and indefinite. But the musical energy and concentration of musician is bigger. The musician needs to open their sense in other directions, so they react faster to the other musicians and dancer.
2. The actor-dancer is leader. As a conductor the dancer creates his own story and the musician follow him. We did different experiment in this way really interesting. In the first the dancer danced free and improvising, and musicians followed him. In second one we divided the body of dancer in different parts. So each musician focused attention in one body part (flute-left arm, clarinet-right arm, piano-head, drum-torso and bass-legs). Third experience we used the pantomime. This exercise was the more difficult one because the musicians needed time to react and to express by music the different moments of stories.
3. Music leader. We tried the same exercise in the other direction, with musician like conductors. In general this way to mix corporal expression and jazz was more difficult for many reasons. We did the exercise with only one actor and five musicians. So the actor couldn't attend to each musician at the same time. Also the musicians were more interesting in the music than in create a story for actor enough expressive. So finally those exercises look really similar to free improvisations.

²⁴ Annex III, 1.

5.1.3 My compositions and stories

Maybe the composition was the more difficult of the challenges in my research because I don't have big experience as composer. I tried different methods and ways to compose, using storytelling tools. The first idea was to use the stories as source of inspiration. In this way I composed following different aspects of stories: structure, character, plot mood, environment, anecdote, feeling. But the stories are only one of the storyteller's tools, the rhythm and expression of storyteller are also a really interesting material to compose.

I'm still working on three compositions: "The bird and its landscape" inspired in the story with the same title²⁵, "Numbers" and "Giant Blues".

5.2 Storytelling as tool in stage performance

The second direction in my research is about storyteller as a tool to facilitate the approach of my music with the audience during the concert. With this purpose, the study of Storyteller's history was really helpful. Throughout it, we have different examples of storytelling combined with music. Synthesizing the different examples, I discovered the following possibilities in the relation storyteller-jazz. It depend the format used.

5.2.1 Corporal expression-jazz

It's not necessary any word to tell a story. In this format I explained the examples of Kathak, rhapsode and the pantomime show of Jerry Lewis. Using this idea and with the collaboration of the actor Arturo Parrilla and 66whales we created different small pieces.

"Little waltz" is a small piece for jazz trio and theater. In this case we used "little waltz" by Ron Carter and we created a story over it. In the musical program audience could read:
"Sigismund dreams of traveling, dreams of desire. And in every dream creativity is reborn. What if he were an undertaker? What if he loved the ocean? He would build his paper boat with which to woo the sea. But his luggage is very heavy, and the boat very small..."

This was the first experiment mixing jazz and storytelling. In these piece the balance between music and

²⁵ Annex III, 2.

theater is not good. The music is background for the actor, and the connections between music and storytelling are minimal. The musicians are in darkness on stage, and the protagonist of performance is the actor.

Other piece was “**Nutria**”, it was based in the jazz composition by Giampiero Girolamo. We used the pantomime and dance to recreate the story of a big mouse in Italy. This piece was inspired in movie “The Errant Boy” (1961), and Jerry Lewis work. The “voice” of the actor was the music an his movements. This second experience was really successful because the piece has a good equilibrium between storytelling and jazz. Anyway I consider that there are one step more to the perfect balance. The audience attention is still divided in actor and musicians.

5.2.2 Plastics arts-jazz

It was more difficult to mix those disciplines because the music depend completely the time to exist and in plastics art it is not necessary. Also I found less material storyteller and music with this format. Examples as Indian Kavap, japanese Kamishibay or Totem from native American use pictures and sculpture to storytelling, but them don’t mix it with music. There are other examples as traditional storyteller from Spain, “cantares de ciego” or “romances de ciego” that use music and picture at the same time. But we still can see that the connection between these two disciplines is really week.

Also I was looking for other disciplines to inspire me and I found a pretty example. “Water walk” is a composition by John Cage. In this piece he used different daily objects to create music. Of course John Cage didn’t think to create a story of those objects, but the result, in my point of view, is a storytelling using the stage objects and music.

I would like to work in two ideas to mix plastic art and jazz. One is using different object and jazz band to create a story on the stage. The other is based in the interaction between a painter or painters and jazz musicians.

5.2.3 Text-jazz

This is the format with more material and examples in the storyteller history. Also I found so many examples in jazz. I analyze that in this format, it depend the text characteristics we can find different ways to performance: With rhythmic structure or prose; Improvised or fixed; Sung or declaimed. I’ve created

several pieces on these directions.

The first example is “**El pájaro y su paisaje**”²⁶(“the bird and its landscape”). This story is created for instrumental version of jazz standard “Bye Bye Blackbird”. The short story is recited by a storyteller over the song’s theme following the rhythm and structure of melody, in the same way as jazz poetry. As “Little Waltz”, the balance between text and music is not enough. The music has a background function in this piece.

“**Romerito seagull’s tragedy**”²⁷ is different to last example. In this case the music is arrangement for the storytelling. The text is the guide line for the music. In this case the improvisation is minimal, and text-music are written. The connection between text and music are really good.

In “**Pithicanthropus erectus**” I tried to create a balance between music and story, and mix them as a one piece. So the story is telling by the music of Charles Mingus and my own text, and at the same time the text is a important part of musical arrangement. The original Charles Mingus’ text in Album cover was: “This composition is actually a jazz tone poem because it depicts musically my conception of the modern counterpart of the first man to stand erect – how proud he was, considering himself the “first” to ascend from all fours, pounding his chest and preaching his superiority over the animals still in a prone position. Overcome with self-esteem, he goes out to rule the world, if not the universe, but both his own failure to realize the inevitable emancipation of those he sought to enslave, and his greed in attempting to stand on a false security, deny him not only the right of ever being a man, but finally destroy him completely”. I wrote my own text. And in this case the actor song and dramatized it.

Probably “**The love’s story of two insect**” is the clearest example of storytelling and jazz, in this case the story is not written as the other three pieces. Now the storyteller improvise over the plot of story and give to the musicians more freedom to improvise in different ways.

5.2.4 Music as storytelling

Following the idea of Nattiez, we played “**Chorando Baixinho**” with small presentation based in title. This choro is really narrative itself. With the presentation, we unify the individual imagined stories in one common story for audience.

²⁶ Annex III, 2.

²⁷ Annex III, 3 .

“Discussion blues” is a discussion between a clarinet and trumpet. In this case there are a duo improvisation. The instruments try to imitate a humans voices.

Conclusion

How I can use storytelling in jazz composition, improvisation and stage performance?

When I started this research I couldn't imagine how many applications of storytelling I would encounter in those three aspects of jazz musician. The reason is the three different dimensions in the relation between storytelling and jazz.

The relation between storytelling and jazz has many possibilities: professional, musicological and artistic. The applications in the professional dimension are really numerous. We can use it in pedagogical concerts, storyteller performance, pedagogical books, jazz performances, concert for Kids, teaching. For the audience is really important define what kind of spectacle you will do.

This research has been a first step in the study of storytelling and jazz. Each of three dimensions would require an investigation itself. In the same way the artistic possibilities are infinite.

One of the characteristics more important of storyteller is his active relation with audience. The public is a vital element in the stage performance. As Peper Perez explained me, the storyteller needs to listen the audience and the stage. And this is one of the bigger and more powerful tool of storyteller. After two years of concerts with *Storyteller jazz project*, I can affirm satisfied than the audience is really enthusiastic with the relation. The storytelling helps to public in their musical listening; it creates the adequate energy for each musical piece and increase the expressive power of music. In those years we had different kind audiences: big theater and small clubs, kids and adults, jazz specialized and non specialized, musicians and not. Of course the bands and repertoire was different, but the reception was generally really positive.

If I take a look back, I can see really clear the direction in my artistic conception of storytelling. From the first spectacle "Little Waltz" till how I'm working in these days, the "story" and audience is taking more and more the "center stage". What does it means? As Kim Dong-Won told me in his interview, I naturally looking for the essence of storytelling and music in my performances. And the common element in each discipline is the story and the audience, I mean what I want to communicate as artist (the story) and what the receptor answer back (audience).

One of the first concerns from the beginning has been about the balance between storytelling and jazz. Although this is not an artistic preoccupation, because the freedom is the only limit for creativity, sometime the audience needs to classify what they are going to see. So as jazz performance, the audience expects that the music lead the spectacle.

In an artistic concept of show, I tried to find the same balance for storytelling and jazz. I had experiences with actors, dancers, storytellers and musicians. If I want a big connection, I need participants with a high level of involvement. The storytellers should participate of music, and musicians of storytelling. But finally I analyzed that the friendship relations between artists is the most important tool for a good balance and connections storytelling/music.

Finally I would like to emphasize how I'm looking for a subtle performance, I'm interesting in the creativity of audience. So the stories that I'm looking for are opener, to motivate the active participation of audience; stage performers and audience as a common creative group.

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Annex I. media

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Annex II. Interviews

A. Pepez Perez cuentacuentos (25/01/2014)

¿Qué es un cuentacuentos?” (what is a storyteller?)

“Cuentacuentos no profesional: Esa persona, que de manera altruista, natural, emotional... le cuenta algún cuento o historia a alguien cercano, sin ningún tipo de preparación previa de la misma.

Cuentacuentos Profesional: Es alguien que busca, encuentra o inventa historias que luego cocina con sus mejores ingredientes y la deja macerar el tiempo necesario antes de compartirla con el público. Es aquel que se cree lo que está haciendo, que escucha y se escucha a la vez que cuenta. Es el que conecta emocionalmente con el escuchante a través de una historia, al que es capaz de sorprenderlo y hacerlo reír, llorar y/o pensar porque lo vive realmente. Es alguien capaz de desnudarse públicamente a través de las palabras buscando la complicidad con el público. En definitiva, es la persona que tiene la palabra COMPARTIR como ideal de vida y que es capaz de regalar palabras a cambio de recibir escucha.”

¿Cuál es la esencia del cuentacuentos que lo hace diferente de otras disciplinas artísticas?

“La diferencia puede estar en que no hay cuarta pared, se crea el círculo o halqa como el que utilizan los cuentacuentos de Marrakesh, donde todos están unidos por las palabras, los gestos, imágenes y a veces con música, aunque actualmente hay una línea muy fina de separación entre el teatro actual y la narración de cuentos, y la diferencia con el monólogo del club de la comedia es que el cuento tiene un esquema de principio y fin.”

¿cómo se relaciona el cuentacuentos con su público?

“El espectador forma parte de las emociones que quiere transmitir el narrador, hay una retroalimentación constante.”

¿Cómo utilizas la improvisación en tus cuentos?

“En principio los cuentos tienen una estructura cerrada, pero aprovecho cualquier surgido, antes o durante la narración para improvisar sobre el tema y luego seguir con la historia. Aunque algunas veces he improvisado cuentos en directo, recogiendo palabras del público y creando historias con ello, esto

también lo hice en televisión, donde niños y niñas me mandaban palabras y yo inventaba cuentos con ellas, algunos de los cuentos los recogí en un libro titulado “El coleccionista de palabras” editado por Almuzara.”

¿Cómo podemos definir un cuento?

“El cuento es mostrar, con palabras, las imágenes, reales o ficticias, propias, inventadas o apropiadas, y crear una conexión emocional del narrador con el escuchante, a través de dicha historia que se hace creíble porque quien la cuenta la vive realmente.”

¿El cuentacuentos sólo cuenta cuentos?

“El cuentacuentos sobre todo cuenta mentiras que hace propias o verdades que parecen mentiras, en definitiva sí, sólo cuenta cuentos.”

Defínete como cuentacuentos, ¿que te hace diferente de otros cuentacuentos?

“Cada cuentacuentos es diferente por el simple hecho de ser diferente, las características personales se reflejan en el escenario. Yo soy cojo y mis energías las pongo en que el espectador se olvide de ese detalle, lo incorpore a la historia y que sólo se concentre en las imágenes que proyectan mis palabras, por regla general siempre lo consigo. El cuentacuentos debe escucharse muy bien y tener claro cuáles son sus debilidades y cuáles sus cualidades, yo eso lo trabajo casi a diario y por supuesto escuchar al público.”

¿Qué relación mantienes con la música? ¿Cómo crees que música y cuento pueden conectar?

“Como yo no sé de música, cada vez que se me ocurre montar un espectáculo con música busco a profesionales para ello. Actualmente llevo en cartera cuatro espectáculos con músicos de diferentes estilos, uno de adultos con un cantautor, otro para niños muy pequeños con una cantante que hace música con objetos cotidianos y dos, uno para adultos y otro para público familiar, con un grupo de fusión entre el blues y las músicas del mundo. La conexión de la música con las historias es total, porque la música en sí es cuento, lo que hago a veces es crear el espectáculo a partir de una música hecha, por ejemplo el trabajo con Sole, la cantante, es a partir de unas canciones suyas yo escribí los cuentos, el cantautor en cambio se adaptó a mi espectáculo, con el grupo el proceso de creación fue mixto, texto y

música buscando engarzarse. Lo que es importante, según mi parecer y mi experiencia, es que la música y el cuento estén unidos, no vayan por separado, que las notas también creen esas imágenes de las que hablaba antes.”

¿En qué sentido afecta al cuentacuentos trabajar con músicos?

“Me cambia el ritmo, pero a la vez lo que me aporta es trabajar en grupo. (...)”

¿Qué cualidad echas de menos en los músicos que dificulta la unión cuentacuentos y música?

“El escenario... es decir la puesta en escena, ellos lo cuidan menos. El cuentacuentos, como tu ya sabes tiene que crear grupo, una conexión con el público, una simbiosis. El músico está en su música (...). En este espectáculo está todo muy marcado, es difícil salirte de las marcas para no interferir con ellos. Es importante crear grupo, ensayar mucho. Para que se cree un lazo de amistad, de confianza. (...)”

¿Crees que deberías ser músico para conectar mejor con ellos?

“Bueno yo estoy aprendiendo a escuchar mucho, cogiendo los ritmos. (...) Lo de contar es constantemente escuchar, (...) yo no creo que tenga que aprender música. Al narrar ya tienes la propia música. La narración tiene sus ritmos, sus compases, sus respiraciones, es decir que es música. Así que no es necesario ser músico, pero sí importante que yo escuche.(...)”

¿De qué manera se relaciona música y cuentacuentos?

“La música va cogiendo el ritmo. (...) La música no crea específicamente la acción, más bien crea imágenes y escenarios para el cuentacuentos. (...)”

B. Kim-Dong Won (19/01/2014)

How do Kosu and Pansori interact?

“It’s quiet complicate, but basically the main roll of Kosu for pansori is providing a rhythmic feel. (...) The pansori star to sing in certain tempo, and in the beginning the Kosu following him. (...) When the singer is concentrate on own singing very much, technically or emotionally, sometimes they get slow or

faster, and Kosu need control the tempo, maintain the tempo.”

In which way can the kosu change the story of Pansori?

“This is really interesting question. I have to say there is a main story. If the singer want to sing the Chun Hyang, for example, (...) It is already fix story but it dial with to many different things; the reaction from the audience or the concert direction. To sing Chun Hyang from the beginning until the end, the shortest version take five and half hours. (...) So basically you need to skip some story, so this could be part of the improvisation. On the stage you decide to sing this part or not, (...) you can arrange the length of the story. In Korea we say Kosu is like a butterfly and singer is a flower. So which mean Kosu is more flexible but Kosu has to follow where the flower is. (...) on the stage is not possible discuss with the singer about the music. Just there is only musical interaction, but there is any interaction in dialogue between Kosu and singer. (...) the singer drive with the story and kosu support him. (...) The kosu use some improvisation with the drumming not in the story.”

You told me that the kosu is as butterfly and singer as flower, could you explain the traditional Korean saying “first the drummer, second the singer”(일거수 □명창)?

“(...) There are many theories that explain this sentences. But in my opinion, the main roll of Kosu is, as I told you already, providing the rhythmic feel. (...) So this sentences is about what is the most fundamental thing and not who is more important. (...) Pansori singer is more like house but drumming is providing the land to build the house, this is very fundamental.”

I saw “An Interview with Intangible Asset No. 82's Kim Dong-Won” by Michal Shapiro. In this interview you compare pansori with opera. In the opera tradition there aren't any moment for improvisation. Does the Pansori ever improvise the stories?

“I did this comparison because the western people don't know what is pansori. So pansori is epic singing and story singing and dramatic singing, so in western dramatic musical culture, the opera is the most similar to Pansori. (...) It was a simple comparison.”

How do you balance western music with Pansori tradition?

“(...) Personally I always try to deconstruct my music, (...) too their (western) music. I mean the real musical encounter is happening in DNA level. (...) It is really difficult to mix so I have to be brave to deconstruct my music if I want to mix with other musical cultures. (...) It take time, I need to meet others (musicians) first, and then I need to learn from them, and then I will like their music, and I will love the person, and I will respect their music, I will respect the way of thinking, and finally will understand their music and their life. Naturally, gradually I will be ready to play with them.

But, of course, on the other side, in the world of musical improvisation I have many experiences of making improvisation with musicians I’ve never met. I just met them few hours before the stage, but we did great improvisation. (...) In my opinion there are two different kind of improviser, one great listener. They are really true communicators. They can communicate instantly on the stage, without Knowing each other. (...) On the other side some people, they say I’m improviser, I’m doing improvisation but they are like masturbators. They just do what ever they want, they just do what they prepare before. But there is not any true for mix. I’m always try to open my heart, and try to understand the essence of their music (...)”

In what ways do stories influence your compositions?

“There are two different things in my musical experiences, the biggest thing is I always try to imagine some story whenever I play music. (...) any kind of story. It really help me to provide energy of the music. (Singing) (...) On the other side, about seventeen years ago, I wrote a story which is related with my traditional music, with samulori, Korean traditional percussion music. I created a story and if you visit my facebook, you can see my work with one Australian acrobatic theater.”

Do you think that the future of pansori is keeping the tradition or mixing with other kind of music culture?

“I think will be both, clearly will be both. Even now there are many young pansori singers who are challenging or creating new story. And there are many new pansori singer try to mix stories with western music. (...) Also many western musicians want to play with pansori singer. So this kind of fusion phenomenon will be happening all the time. My biggest concern is how we can maintenance the essence of pansori. Because I always encourage the younger generation to make fusion between western music and pansori. I like it, is part of future of pansori. But on the other side they can not forget the essence or identity of pansori. (...) You can’t have communication properly without identity. You can not do fusion music without knowing what is the essence of your music. But without communication, without new

creation, without fusion the identity is isolation. (...) Communication and identity are side of coin."

C. Simon Baker (11/02/2014)

Is your performance only a musical approach to the Pansori singers, or also in a theatrical way?

"(...) Usually when I start to learn a new song from him (Bae Il Dong) I ask him to tell me the story of the song. So I don't know the exact means of each line but I know the flow of the story, and I know what is happening in big section. (...)"

Listening to your performance I had the impression that there is a big 'Shamanic' component in it. After the documentary "Intangible Asset No. 82" confirmed this feeling. Do the Pansori's stories help you to catch/grasp this spiritual atmosphere?

"Ok, the first thing is not just pansori, It's that particular guy Bae Il Dong. I had the chance to play with others singers and it's nothing like that. So he is so strong and he is very interested in what he calls emotional truth, which It's like no affectation, if the story is something terrible he tries to convey extreme emotion. So the sound is very honest if he is really suffering and his technique he has to develop in order to produce those very emotional sounds. So that is the first thing, it's more about him than anything, because we have a strong friendship.

We talk a lot about how to work together in those very emotional moments. (...) So instead of may trying to make the right things, like the right Korean Chandan, the right rhythm, he says do the wrong things but with the right energy. So if he screamed about someone whose daughter just died, if I play the correct rhythm it's sound sweet. So I just use the tools that I have to really trying push those emotions even further. He is so strong that he likes the sound of intense drum set. It's his sound, (...). We talk a lot about feeling of the song. If he shouts and I leave space, the effect that creates, so shout, space...bang on the drum. All these things to try find ways to push those connected moments much much further. (...) He is a great drummer"

Actually I'm really inspired about what you say because you don't speak Korean at all, right?

"(...) a little bit but in terms of the concepts that we talked about I've need twenty years study, so specially with Il Dong we're talking around kind of personal communication way, bit English, bit Korean and it's like a ... I can actually translate him into this language that we speak to each other, it's fantastic.

It's really intimate connection."

"(...) I love Radio Head and I don't have any idea what these guys singing about, but I love it. I love the emotional flow, but I didn't know what the song is about and when I found that I was shock from these crazy paranoid lyrics. (...) So it can be stronger with another language (...)"

Do you see the different in you performance between Korean speaker and audience that don't understand the story?

"It's very interesting, in Korea people they know what to do so it's a lot of screaming and yelling, clapping, you know they know what to do when. But it's also a lot of just people who exploiting with emotions and that staff happens everywhere. We were recently in Poland and we had a lot of people crying and screaming (...) they had no idea what the music is about. They just reacted in a really emotional way, which it is really wonderful for us. When you take away the things the people know what to do like shout here or shout there, when you take that away, you just have the emotion (...)"

Do you care about the theatrical aspects of your performance or only you manage musical concepts?

"Il Dong definitely takes on the characters that he is singing so if is a blind men songs he is on the floor without his glasses, feign that he is blind, he really perform the lyrics with the really theatrical elements. I'm not so involved in that staff but I definitely try to give him what ever he needs to make the energy works."

I couldn't find a video o recording wit a full concert, so I don't know how you think the all performance. How do you order your concerts, the different stories or musical pieces?

"No specially if we are in Korea maybe we will do it differently but outside of Korea we choose songs with the feeling. So we may do like a solo drum thing and then a kind of happy songs (...) to get people feeling something or we can play funeral songs which is very dramatic and very emotional. (...) So it is more program like a concert, we thinking about the music more than about the story."

Do you create the music with the storyteller like a collective composition?

"It Depends of the group. When it's duo (...), he sings songs and I play the drum and then I create this

solo drumming interludes. And then we have a trio with trumpet player and we create several pieces in between his songs. (...) Il Dong may say to me with this audience we should start with funeral songs and then this love song and then we do (...) so we just feel what the audience is liking and go from there. (...) Definitely improvise a lot.”

Annex III. Scores and stories

“El corazón descubre el swing”

“En el planeta de la risa el único habitante que vivía solo era el corazón. Había muchos dedos, manos, cerebros y narices, pero corazón... uno. Todos los días latiendo triste y solitario. Un día andando por la noche con su caminar constante, se encontró con un lago. El corazón se sentó y miró su reflejo. Cuál fue su sorpresa cuando vio que el lago reflejaba todo al revés, el cielo era el suelo, la derecha cambió por la izquierda, atrás era adelante y así. Pronto escucho su latido y se dio cuenta de que era diferente en el lago. Que diferente y qué bonito era aquel latido nuevo. Sin pensarlo dos veces empezó a practicarlo. Al día siguiente todo el mundo vio un poco distinto al corazón, que caminaba alegre con su nuevo latido. Pero toda esa alegría cambio, cuando se dio cuenta que el nuevo latido lo iba transformando por dentro y por fuera. Ahora su cara estaba abajo y sus pies arriba, descansaba andando y corría sentado. Si esto le hubiera pasado a la nariz o al cerebro, habrían razonado rápidamente que debían cambiar su latido, pero el corazón era un sentimental y se sentía tan alegre con aquel ritmo que no quiso cambiar por completo. Desde entonces el corazón latía unos días a ritmo del lago y otros al antiguo.”

El pájaro y su paisaje (The bird and its landscape)

“Hubo una vez un pájaro pequeño que quiso cargar sobre su espalda un paisaje. Primero colocó una casa con ventana de madera y puerta de cristal. Eligió una semilla que plantó en su cabeza. La nube fue difícil de encontrar, suave pequeña, aventurera. Con una ramita colocó su pequeño círculo al que llamo sol. Todo estaba en su sitio, hasta que llegaron los días de cansancio y el paisaje decidió convertir al pájaro en montaña sobre la que descansar. Transformó sus alas en caminos, sus patas en ríos, su pico en acantilado. Dejó para el final los ojos, que poco a poco fueron cogiendo el color de charcos donde reflejar la casa, el árbol, su nube y el sol.”

("There was once a small bird wanted to load a landscape on his back. First it placed a house with wooden window and glass door. It chose a seed and planted in its head. It was hard to find the cloud, soft and small; adventurous. With a stick It placed a small circle It called Sun. Everything was in place, until it arrived tired days and the landscape decided to turn the bird as a mountain on which to rest. Transformed its wings in roads, their paws in rivers, peaks in cliff. It left for last the eyes, which were gradually catching puddle colors where reflect the house, the tree, the cloud and the sun. ")

Romerito Seagull's Tragedy

“Romerito was born in the sea, by an island, in Bolero town. In that town, everybody has their destiny written. The baker a sweet life, the prostitute and the pimp their tragic endings, or the gypsy woman with her lovely soldier. And of course, Romerito as good fisherman knew that his destiny was to leave his girlfriend alone in the harbor. Few tears they spent, few loving words they said, in realisation that each parting could be their last. But Romerito was not willing to follow his fisherman's destiny. Brave and determined, he left his girlfriend at port and sailed off in search of the pearl of desire. Weeks, months and years went by until he finally found it. -Beautiful pearl, perla chiquita!!, change my fisherman's destiny. But the capricious pearl who enjoyed a good joke, transformed him into a seagull. -Nooo! But love conquers all. So Romerito Seagull opened his big wings and flew back to Bolero town. Like every day, his girlfriend was waiting for him at the harbor. Romerito Seagull tried to explain to her what had happened. -Ahgggg Ahhgg Ahgggg- Romerito Seagull told her, but obviously she didn't understand anything. Everyday Romerito Seagull tried to communicate, and everyday his answer from her was a kick. But one day, when she was sensitive to the ancient language of the alchemists, she recognized him. - Ahhhhh the same eyes as him, the same mouth, the same ass as him. Romerito!!!! After hearing her lover's story, they embraced and cried with joy. From that moment fisherman's girlfriend decided to change her own destiny. Brave and determined, she left to Romerito at the harbor and sailed off in search of the pearl of desire. Weeks, months and years went by until she finally found it. -Beautiful pearl, perla chiquita!!, change my destiny as a fisherman's girlfriend. But the capricious pearl who enjoyed a good joke, transformed him into a seagull. -Nooo! But love conquers all. So the Fish flapped her fins and swam back to Bolero town. When she arrived, she came to the surface. -Romerito!! Romerito Seagull. It's me, your love. But that day Romerito was not sensitive to ancient language of the alchemists. He opened his big wings, flew down violently, and just one bite... ate her”