

Jazz Showcase and Workshop of the International Jazz Studies Group at Müpa Budapest, February 7th-9th 2020

Abstract – *Doing Jazz* in 2020s Germany: Exploring Structures, Networks and Young Professional Artists' Self-Conceptions

Jazz culture in today's Germany is a broad kaleidoscope of creative local and translocal musicians, scenes, clubs, festivals and universities. Still, the majority of German jazz musicians struggles to make a decent living¹ *doing jazz*. In an explorative overview I ask how contemporary jazz scenes and networks in context with state subsidies are structured and how they can be described by popular musicology. On the other side stands the question of social and practical realities of a young generation of professional German jazz musicians. How and why are they *doing jazz*?² What is, according to them, the “*state*” of *jazz* in Germany, what is *to come*?³ As a mostly educated middle-class music, jazz has seemingly lost its friction as a means to mutualize, criticize or take part in contemporary political discourses.⁴ Central aspects seem to be individuality and the expression of oneself. The intention of this paper is to give some insights into (in)formal structures, as well as self-conceptions and needs of young professional German jazz musicians as a potential basis for comparative reflections of *states* of jazz in other countries.

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¹ Thomas Renz: *Jazzstudie. Lebens- und Arbeitsbedingungen von Jazzmusiker/-innen in Deutschland*, 2016.

² Christian Müller: *Doing Jazz – Zur Konstitution einer kulturellen Praxis*. 2017.

³ Ornette Coleman: *The Shape of Jazz to Come*. Album, Atlantic Records, 1959.

⁴ Marie Buscatto: “*Jazz Music as a Way to Resist Social Order. Lessons from Japanese Professional Musicians*”, Talk at *Jazz Journeys Conference* Graz 2019.