

Music History and Cosmopolitanism / abstract & bio
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Approaching jazz history from transnational perspective: what for?

Going transnational: what for? is the question the historian Pierre-Yves Saunier asks in his 2006 writing on transnational history. Paraphrasing him I will pose similar question regarding the history of jazz: What for could this term be applied and what is the new knowledge the application of the concept can provide?

My argument is that transnational angle or perspective is definitely beneficial in investigating jazz history and it could be applied in several ways. First, jazz as a cultural and musical phenomenon is transnational in its very nature--it crossed the borders of American national soil immediately after its inception in 1910s. This refers to 'cultural transfer' approach emphasising the adaptation and appropriation of imported cultural goods. Second, transnational angle fosters de-centralisation of national angle in history writing. While I still prefer to focus on the history of one country, I propose to put it into a broader global context. And finally, transnational approach emphasises according to Michael Werner and Benedicte Zimmermann the historian's position *vis-a-vis* his object of analysis and the demand for self-reflexivity. It enables the researchers to take into consideration their embarked categories, worldviews, concepts, terminologies, as they were shaped in and by their training, their language, their positions.

The empirical evidence for the arguments is mainly based on my recently completed doctoral project on Estonian jazz history of late-Stalinist era titled as 'Jazz in soviet Estonia from 1944 to 1953: meanings, spaces and paradoxes'.

Heli Reimann's research activities intersect between jazz research, Soviet studies, cultural history, Estonian history and jazz education. She has published in *Popular Music and Jazz Research Journal*, and contributed to several book chapters. Reimann recently completed her PhD project titled 'Jazz in Soviet Estonia from 1944 to 1953: meanings, spaces and paradoxes' at the University of Helsinki. Her deep interest in jazz music took her to the Sibelius Academy Jazz Department, Florida State University and Rutgers University Newark (Master's Program in Jazz History and Research).