

PROCEEDINGS OF THE GRATEFUL DEAD STUDIES ASSOCIATION

Volume 1

2021

ISSN 2770-534X (Print)

ISSN 2770-5358 (Online)

Backstrom, Melvin J.

Notes on Jerry Garcia, Improvisation, and *On the Edge*

CITATION INFORMATION

Melvin J. Backstrom

Notes on Jerry Garcia, Improvisation, and *On the Edge*

Proceedings of the Grateful Dead Studies Association

Volume 1 (2021)

Pages: 123–134

URL: http://deadstudies.org/wp-content/uploads/2022/03/Proceedings_v1_Backstrom.pdf

LICENSE

Download of this Proceedings of the Grateful Dead Studies Association Licensed Content (hereafter Content) constitutes acceptance of the following terms and conditions: Provided they abide by the restrictions below, users may search, view, reproduce, display, download, print, perform, and distribute Content for the following Permitted Uses: research activities; classroom or organizational instruction and related classroom or organizational activities; student assignments; as part of a scholarly, cultural, educational or organizational presentation or workshop, if such use conforms to the customary and usual practice in the field; authors or other Content creators may at their discretion incorporate their Content into unrestricted databases or websites with prior written permission from Grateful Dead Studies.

The portions of Content that have been downloaded or printed out by a User may continue to be used in compliance with these Terms and Conditions even if such license should later terminate or expire.

Users may not: use or authorize the use of the Proceedings of the Grateful Dead Studies Association Licensed Content for commercial purposes or gains, including charging a fee-for-service; undertake any activity such as the use of computer programs that automatically download or export Content, commonly known as web robots, spiders, crawlers, wanderers or accelerators that may interfere with, disrupt or otherwise burden the Proceedings of the Grateful Dead Studies Association server(s) or any third-party server(s) being used or accessed in connection with the Proceedings of the Grateful Dead Studies Association; or undertake coordinated or systematic activity between or among two or more individuals and/or entities that, in the aggregate, constitutes downloading and/or distributing a significant portion of the Content; or make any use, display, performance, reproduction, or distribution that exceeds or violates these Terms and Conditions of Use.

Additionally, users may not: modify, obscure, or remove any copyright notice or other attribution included in the Content; incorporate Content into an unrestricted database or website; systematically print out or download Content to stock or replace print holdings; download or print, or attempt to download or print, an entire issue; reproduce or distribute Content in bulk, such as the inclusion of Content in course packs, electronic reserves, repositories, or organizational intranets.

The Proceedings of the Grateful Dead Studies Association encourages the use of links to facilitate access to the Content.

Notes on Jerry Garcia, Improvisation, and *On the Edge*

MELVIN J. BACKSTROM

Derek Bailey (1930–2005) was an influential guitarist (acoustic and electric) within the genre of free improvisation, having collaborated with virtually all of its significant musicians. Less well known is his authorship of a 1980 book that was one of the first monographs on musical improvisation, *Improvisation: Its Nature and Practice in Music* (1980; 1993). In 1992, BBC's Channel 4 aired a documentary series based on the book, written and presented by Bailey and now, thankfully, easily accessible via Youtube.

Although Bailey's own brand of improvisation was avant-garde and abstract, with little reference to song forms, tonality or regular meter, the fourth episode, "Nothin' Premeditated," begins with a very different kind of music: over the shot of a pastoral setting, an acoustic guitar plays a slow waltz, a traditional folk song called either "Two Soldiers" or "Blue-Eyed Boston Boy." Shifting first to a more mountainous area, identified on the screen as Marin County, California, Jerry Garcia is then revealed as the song's diegetic source. After explaining that what he had played was the melody, he then, as Bailey's voice-over explains, proceeds to improvise on it, ending with a gradual close-up on Garcia's fretting left hand. What follows is remarkable, and likely the most comprehensive published discussion of Garcia's thoughts on and understanding of improvisation.

It is a commonplace that improvisation played an integral role in the Grateful Dead's musical aesthetic. However, the individual band members' understanding of and motivation toward improvisation is less clear. Given Garcia's status as the band's de facto leader, it is especially interesting to hear about his personal history with improvisation and his

reflections on its importance to both his and, more broadly, the Dead's musical practices.

Garcia begins by explaining that his first exposure to improvisation—from a slightly older cousin, who had had some musical training at school—coincided with him beginning to play the guitar at the age of fifteen. “I don't believe that I could play without improvising on some level,” he notes, insisting that he could never “learn something, note for note, and play it that way more than once” (Bailey 1992). Although there were some songs in the Dead's repertoire that had strictly composed sections, which varied little over their performance histories, (e.g., “New Potato Caboose” and “Terrapin Station”), overall, they were rare. Far more common were songs whose basic compositional form—melody, harmony, rhythm—was subject to continual, though often subtle, variation.

What, however, did Garcia mean by “improvisation”? To help answer this question, another interview, from 1994, for the *Time/Life* documentary series *The History of Rock and Roll*, provides some perspective. Though not used in the documentary, at one point Garcia is asked what he thinks about rap music. “Well, rap is not music, for one thing,” he responds (Solt 2004). “It isn't music; it's talking. That's what it says. ‘Rap’ means talking; it's not music. It's talking in meter. It's got rhyme; it has meter; it has rhythm. It's not music.” Perhaps worried he will be misconstrued, he explains:

It's okay; there's nothing wrong with it. I have no problem with it, it just isn't music. People who get to be great at rap aren't good musicians; they're great at rap. There's no road from rapping into music. Music is something you can get better and better and better at. I don't know if you can do that with rap. I don't know if it has that kind of space in it or leads off into infinite numbers of possibilities. Music does. (Solt 2004)

Those who admire both the Dead and rap likely find Garcia's views embarrassing; for his detractors, his comments suggest an ignorance bordering on bigotry. Yet there is a more charitable reading, framed by and elucidating Garcia's love for improvisation. Despite the frequent understanding of improvisation as denoting a wholly subjective individual freedom, allowing for whatever one may want to do, Garcia's interpretation of

the term suggests something categorically different. For him, improvisation is, instead, the inter-subjective negotiation of *objective* musical rules.

That perspective is shared by music theorists. Contrary to its sometimes Romantic-inspired conception as a wholly subjective artistic pursuit, harmonic music—that is, music made up of a relationship between chords and melodies—is thoroughly rule-bound. Although there are almost always a variety of choices one can make in a given context, there are rules that make some choices objectively wrong, for example, treating the note F as a harmonic tone over a C major (C-E-G) chord. On account of the flat-ninth, highly dissonant intervallic relationship between F and E (C major's interval of a major third), one cannot use F as a harmonic, non-passing tone over it. Treating F as a harmonic tone in a melody requires either replacing the E with the F, creating a C suspended 4th chord, or a change of chordal root (e.g. to D, creating a D minor chord). Far from “do whatever you want,” musical improvising is, then, a profoundly disciplinary practice, requiring an advanced understanding of the rules of harmony and an excellent ear in order to apply them in the moment.

In rap/hip-hop music, in contrast, there is nothing equivalent. There are no musical sounds that objectively cannot be placed in relation to any other. There are no harmonic rules whose breaking negates a song's structure. Improvising in rap/hip-hop is entirely lyrical and rhythmic; it does not require an understanding of the rules of harmony. Whatever harmonic backing there may be is, in most cases, sampled and looped with no room for musicians to genuinely improvise. To a musician who so greatly enjoyed exploring harmonic possibilities in real time, it is not surprising that Garcia would find rap/hip-hop to be lacking in the musical parameters that most commanded his interest. One may regret Garcia's blunt, restrictive definition of music in his discussion of rap, but his underlying point was taxonomical, not critical, as he tried to explain.

Although his work with the Grateful Dead is for what Garcia is most well-known, his solo work is not only musically significant but also arguably provides a purer presentation of his improvisational proclivities.¹ From 1970 to 1975, one of his most frequent partners outside of the Dead was organist Merl Saunders, with whom he did a series of recordings at the Keystone Club in Berkeley, July 10–11, 1973.² Made up of cover

songs and two original instrumentals, they are a prime example of the rule-bound improvising that Garcia finds so vital to music—meaning, of course, of a harmonic kind. There are also a few repeated songs, allowing one to hear their improvised variation.

A notable example is the jazz standard “My Funny Valentine,” which appears twice. In 6/8 meter, rather than the usual 4/4, its instrumental arrangement is expansive, with each version lasting over eighteen minutes, through which Garcia and Saunders (ably backed by bassist John Kahn and drummer Bill Vitt) realize significant variations from more “straight” interpretations. The first, faster version, sticks closer to the composed harmonic framework, whereas the second finds the group using a slower tempo to stretch out to a greater degree on modal vamps interspersed with returns to the song’s form. In both versions, Garcia, as the primary lead instrument, paraphrases the melody liberally, often merely hinting at it rather than playing it as composed. However, although improvised, such departures are thoroughly rule bound. He was not free to do whatever he wanted, given the limitations posed by the structure of the song, its practiced arrangement, and his in-the-moment negotiations with his musical colleagues.

Such a disciplinary understanding of improvisation contrasts significantly to those that emphasize the primacy of freedom in improvisation, at least in so far as “freedom” is understood as the absence of constraint, the ability to do whatever one wants. It is, however, precisely such a licentious understanding of freedom that Garcia denounced as “the ‘freedom lie’” in his 1972 *Rolling Stone* interview with Charles Reich and Jann Wenner: “There’s been a lie about what freedom is and the big lie is that freedom means absolutely and utterly free, and it really doesn’t mean anything of the sort” (Garcia, Reich and Wenner 2003, 37). For Garcia, freedom not only required responsibility but the knowledge of a definite goal or destination, the possibility of which only exists within a shared framework of rules and expectations. Although Garcia is widely thought of as an exemplar of the 1960s counterculture, the understanding of freedom he expressed here is closer to that of the classical, virtue-based conception expounded by Plato, Aristotle, and Aquinas, among others, than the liberal, autonomous-based one associated with the countercultures of the 1960s. Garcia made that point explicitly in his interview with Reich:

Freedom is a premise that's been put forth that's been abused. For any scene to work, along with that freedom there's implicit responsibility—you have to be doing something somewhere along the line—there is no free ride. And you have to know where you're going. (Garcia, Reich and Wenner 2003, 37)

Rather than negative, a freedom *from* constraint, Garcia's understanding is positive, a freedom *to* realize what would not be possible without sufficient education, discipline, and virtue, a distinction made perhaps most famously by philosopher Isaiah Berlin (2006, 33–57).

Given Garcia's insistence on social responsibility and knowing “where you're going,” there is an inherently dialogical, non-autonomous quality to his understanding of improvisational freedom, which, he explains to Bailey, characterized the relationship between the Grateful Dead and their audience. “If you say what we're doing here is we're inventing this as we go along and you [the audience] are involved in this experience, and it's never going to be this way again—this is it, for this particular version of it—there's value to that, and I think our audience is a proof of that.” Although some may think such an approach is unique to the Grateful Dead, Garcia insists that many bands “play rock and roll where improvisation is a large part of what they do” (Bailey 1992). However, it does seem likely that of all rock bands from the 1960s, the Grateful Dead most consciously and deliberately emphasized the importance of improvisation in realizing audience involvement as an integral component of creating unique musical experiences.

Garcia goes on to contrast the improvisational character of rock and roll with its more common “co-opted” masquerade, as “safe popular music that's largely the work of producers and less the work of musicians.” This tendency, he argues, is driven by the economics of the music industry, seeking the lowest possible production costs. “When you make a record, you want players that don't make mistakes, you don't necessarily want players to take chances ... because economically that means less time in the studio. You get what you want on the record and it's safe and it's perfect” (Bailey 1992). As he then points out, however, there is a corollary to the general avoidance of risk in the recording studio in performance as well: this manifests as “show business,” or the entertainment quality of most musical performances, in which passive audiences observe

rote performances that change little in each iteration. The overwhelming prevalence of such a model of musical performance is, of course, not surprising, given that it is what the music business demands—which, as Garcia notes, “doesn’t encourage improvisation. It doesn’t encourage taking chances, and it doesn’t encourage music which is experimental in nature.” What it wants instead is predictable, repeatable products in order to facilitate marketing and thereby maximize profits by guaranteeing, as much as possible, customer satisfaction.

Given how much the music business has changed in the three decades since this interview was recorded, it is worth asking if Garcia’s conclusion about its relationship to improvisation remains correct—at least to the degree it was. Since the late 1990s, when peer-to-peer, MP3-based music sharing took off in popularity with the advent of Napster, the market value of recorded music has declined precipitously. Previously, it had been common practice for live touring to be a loss-leader to promote the sale of studio recordings, where the real profits in the music business were to be gained (Krueger 2019, 19). However, this situation has since reversed, with many musicians choosing to give away their studio-recorded music in order to promote ticket sales (or that of other more profitable merchandize, such as t-shirts), the average price of which has, unsurprisingly, skyrocketed (Tschmuck 2016, 20–21; Zendel 2014, 7). The cost of music production has also declined. Whereas the expense of building a studio capable of producing a professional-quality recording used to run in the tens if not hundreds of thousands of dollars, the same quality can now be achieved for a fraction of the price, leading to a vast proliferation in professional-quality music production (Zendel 2014, 6–7).

One might wonder if such changes explain, at least partly, the greater allowance for improvisational music within the music industry over the last two decades—revealed, perhaps most notably, by the increasing popularity and cultural significance of music broadly categorized as part of the jam band genre, of which the Grateful Dead was the most important progenitor. As Adam Zendel points out, “Post-internet cultural industries are becoming reliant on the production and exchange of experience and novelty, rather than the distribution of durable commodities” (2014, 23–24). Rather than the music-as-commodity model that defined

the recorded music industry prior to the advent of digital distribution, what has increasingly taken its place is a music-as-experience model based on live performances (Cohen 1991, 101). In this newer context, improvisation no longer poses a threat to the music industry's economic model. Instead, it can be a source of new forms of capital accumulation by providing constantly new musical experiences for sale, as well as new commodities in the form of concert recordings, now routinely available for purchase shortly after the performance. And though such availability enables easier access for consumers, it has also served to colonize the taper and tape-trading communities—so important to fans of the Grateful Dead and other jam bands—thus commercializing, to a far greater degree than before, what had been largely a labor of love defined by communal sharing. Given this newfound apparent compatibility between improvisation and the contemporary music business, it should not be surprising that the study of improvisation has found perhaps its most enthusiastic adopters outside of music among scholars of business and organizational management, including those who study the Grateful Dead.³

However, it was precisely the importance of improvisation to the music of the Dead, and the jam bands that followed them, that motivated so many to tape their music, and for others to find ways to obtain the recordings. It is hardly surprising that musicians would seek to profit from the sale of concert recordings, especially when sales of studio recordings have declined so significantly. In a 1974 interview, Garcia talked presciently about his desire to be able to release recordings of all their performances, for which the technology of the time did not allow: “As soon as they invent a means of putting out five hours of music at a time at some realistic kind of price, we’ll release all of our shows” (Lake 1974). It would not be until 1991 that the Dead began to officially release, on compact disc, their concert recordings. Although the Grateful Dead’s decision to allow audience members to record their concerts and share the tapes on a non-commercial basis has been frequently lauded as a savvy business move, it was largely a reflection of the band’s pragmatic desire not to police an activity they believed was distinct from their recorded music sales, from which there was then no way for them to profit (McNally 2002, 385–86).⁴

In the *On the Edge* interview, Garcia's discussion ends with what at first seems a tangential discussion of Chicago blues. He contrasts the emotional depth of its original innovators—often streetwise toughs whose music reflected their grim, violent realities—with “young city kids playing the same notes on their instruments.” His statement that a “killer playing the blues has a little more content than a kid from Palo Alto” sounds self-referential, given his childhood years in Palo Alto. (It also evokes Garcia's former bandmate, Ron “Pigpen” McKernan, who lived in Palo Alto as a teenager and had a passionate connection with the blues, which he performed often as singer and keyboardist with the Grateful Dead.) Despite the simplicity of such music, “the emotional power of it is incredible,” which points, he believes, to the importance of “who it is that's doing the playing, quite apart from ability.” In other words, not all non-improvised music is merely a “show,” as some might think he had meant given his earlier discussion of the music business' aversion to improvisation. Relatively simple, repetitive music can, he thinks, have a great deal of value if played with the right emotional expressivity. However, though he does not believe that a high level of technical ability is necessary for creating meaningful music, there is, he thinks, “something really wonderful about hearing a really, really accomplished musician playing just beautifully, making it up, just improvising and flowing” (Bailey 1992).

At this point, the segment with Garcia ends. However, his invocation of flowing as one of the most valuable aspects of the improvisational experience merits discussion, given the significant amount of scholarly work on the relationship between improvisation and flow states (e.g., Noy, Levit-Binun, and Golland 2015; Forbes 2021; Biasutti and Frezza 2009). Indeed, Mihaly Csikszentmihalyi, perhaps the most widely read scholar on the psychology of flow, describes the optimal experiences in which a sense of flow universally occurs as inherently improvisational. Such experiences occur when someone becomes “so involved in what they are doing that the activity becomes spontaneous, almost automatic; they stop being aware of themselves as separate from the actions they are performing” (Csikszentmihalyi 1990, 53). Rather than the usual analytical division between subject and object, in which intention precedes execution, states of flow are characterized by the phenomenological merging

of subject and object, as well as execution with intention, or even—paradoxically—execution *preceding* intention. In a state of flow, one does not think, then do; one simply *does*, realizing one’s intention simultaneously with it being thought.

Given the Grateful Dead’s improvisational proclivities, it is interesting that this description of flow sounds a great deal like what Garcia described as the importance of “getting high” in 1972:

To get really high is to forget yourself. And to forget yourself is to see everything else. And to see everything else is to become an understanding molecule in evolution, a conscious tool of the universe. (Garcia, Reich, and Wenner 2003, 100)

Rejecting any necessary relation between such a state and the use of drugs, it is, he insists, a state of being “fully conscious” rather than “unconscious or zonked out” (Garcia, Reich, and Wenner 2003, 100). Although Garcia here describes this state on an individual level, its collective expression is for him just as important, if not more so: “The Grateful Dead is not for cranking out rock and roll,” he insists, but “to get high,” using music as a medium through which to create such an experience communally (Garcia, Reich, and Wenner 2003, 100). Csikszentmihalyi identifies the same function of rock concerts, calling them one of the few “occasions at which large numbers of people witness the same event together, think and feel the same things, and process the same information ... [producing] in an audience the condition Emile Durkheim called ‘collective effervescence,’ or the sense that one belongs to a group with a concrete, real existence” (Csikszentmihalyi 1990, 110). As Cristian Amigo points out, improvisation played a key role in the creation of this experience within the Grateful Dead audience, providing a template for its proliferation by other rock-based musical groups (2010, 19).

However, though noting the importance that improvisation has in facilitating the creation of new forms of subjectivity, Amigo also stresses its role in overcoming its all-too-common overweening conceit given the “ideological structures and social imperatives” that objectively characterize it (2010, 19). Instead of expressing the radical self-assertion of the autonomous individual, as it is sometimes depicted, improvisation “is a way, or an attempt, to bridge the mind/body dichotomy prevalent in our

societies and in much music making” (Amigo 2010, 23). Echoing both Garcia and Csikszentmihalyi, he argues that improvisation is not “a setting aside of mind but rather having mind automatically integrate various parameters into a gestalt”—that is, an organized whole that is more than the sum of its parts. However, the origin of such parameters in objective, though inter-subjectively negotiated, facts points to its non-autonomous, disciplinary character. Indeed, rather than Amigo’s “mind” referring to that of an individual improvising musician, as some may think, it is more accurate to posit this gestalt linkage as inherently trans-individual, or the overcoming of the autonomous subjective will through its expressive submission to the forces, histories and contexts in which it acts. On this account, improvisational freedom should not be understood negatively as mere license—the ability to do what one wants unhindered by others. Instead, it is, as Garcia argues, an achievement, a product of intense discipline, through which one is able to forget oneself, transcending one’s subjectivity to become a part of something greater, and thereby joining in the ongoing creation of the universe.

Notes

1. Garcia repeatedly spoke of the conflictual nature of the Dead’s music, given the strong, divergent personalities in the group, in contrast with his solo work that more closely reflected his musical personality, as Joseph Jupille (2015) has explored.
2. These recordings were first released as *Live at the Keystone* on Fantasy Records in 1973, to which was added *Keystone Encores* in 1988. In 2012, the recordings from both nights were released in their entirety as *Keystone Companions: The Complete Fantasy Recordings*.
3. For business theorists who use improvisation in their work, see Leybourne and Sadler-Smith 2006; Lewin 1998; Hadida, Tarvainen, and Rose 2015. Barry Barnes has done the most work on the Dead’s business practices, highlighting improvisation as a core principle relevant for managers in a range of industries; his term is “strategic improvisation” (Barnes 2011).
4. The band’s attitude towards taping evolved over the years from a policy of no-taping in 1974, enforced by roadies and security, to tolerance in the late 1970s to finally a sanctioned area for tapers, implemented in 1984. Had Garcia not

strongly stated his tolerance for fan taping, the band might well have adopted a less permissive stance, and the taping culture of Deadheads, and of the broader jam band genre, might well have developed quite differently.

Works Cited

- Amigo, Cristian. 2010. "Non-Systematic Thoughts about Improvisation." In *The Grateful Dead in Concert: Essays on Live Improvisation*, edited by Jim Tuedio and Stan Spector, 17–24. Jefferson, NC: McFarland.
- Bailey, Derek. 1980. *Improvisation: Its Nature and Practice in Music*. Ashbourne, Eng.: Moorland Publishing.
- . 1992. "Improvisation in Music Program 4: Nothin' Premeditated." *On the Edge*, February 23, 1992. Produced and directed by Jeremy Marre. <https://www.youtube.com/watch?v=oOx2Io4fqBE> (June 28, 2021).
- . 1993. *Improvisation: Its Nature and Practice in Music*. Revised ed., New York: Da Capo.
- Barnes, Barry. 2011. *Everything I Know About Business I Learned From the Grateful Dead*. New York: Business Plus.
- Berlin, Isaiah. 2006. "Two Concepts of Liberty." In *The Liberty Reader*, edited by David Miller, 33–57. New York: Routledge.
- Biasutti, Michele, and Luigi Frezza. 2009. "Dimensions of Music Improvisation," *Creativity Research Journal* 21 (2/3): 232–42.
- Cohen, Sara. 1991. *Rock Culture in Liverpool: Popular Music in the Making*. London: Clarendon Press.
- Csikszentmihalyi, Mihaly. 1990. *Flow: The Psychology of Optimal Experience*. New York: HarperCollins.
- Forbes, Melissa. 2021. "Giving Voice to Jazz Singers' Experiences of Flow in Improvisation." *Psychology of Music* 49 (4): 789–803.
- Garcia, Jerry, Charles Reich, and Jann Wenner. 2003. *Garcia: A Signpost to New Space*. Reissue, Cambridge, MA: Da Capo Press.
- Hadida, Allègre L. , William Tarvainen and Jed Rose. 2015. "Organizational Improvisation: A Consolidating Review and Framework." *International Journal of Management Reviews* 17 (4): 437–59.
- Jupille, Joseph. "Clio's Garcia." Paper given at the Southwest Popular Culture Association, February 28, 2015.
- Krueger, Alan B. 2019. *Rockonomics: A Backstage Tour of What the Music Industry Can Teach Us about Economics and Life*. New York: Currency.
- Lake, Steve. 1974. "Rock'n'Roll Misfit." *Melody Maker*, September 14, 1974: 61.

- Lewin, Arie Y. 1998. "Introduction—Jazz Improvisation as a Metaphor for Organization Theory." *Organizational Science* 9 (5): 539–622.
- Leybourne, Stephen, and Eugene Sadler-Smith. 2006. "The Role of Intuition and Improvisation in Project Management." *International Journal of Project Management* 24 (6): 483–92.
- McNally, Dennis. 2002. *A Long Strange Trip: The Inside History of the Grateful Dead*. New York: Broadway Books.
- Noy, Lior, Nava Levit-Binun, and Yulia Golland. 2015. "Being in the Zone: Physiological Markers of Togetherness in Joint Improvisation." *Frontiers in Human Neuroscience* 9. <https://www.frontiersin.org/articles/10.3389/fnhum.2015.00187/full>.
- Saunders, Merl, Jerry Garcia, John Kahn, and Bill Vitt. 1973. *Live at the Keystone*. Fantasy Records F 79002, 2 LPs.
- Saunders, Merl, Jerry Garcia, John Kahn, and Bill Vitt. 1988. *Keystone Encores*. Fantasy FCD 7703 2, compact disc.
- Saunders, Merl, Jerry Garcia, John Kahn, and Bill Vitt. 2012. *Keystone Companions: The Complete Fantasy Recordings*. Fantasy FAN 33796, 4 compact discs.
- Solt, Andrew, dir. 2004. *The History of Rock 'N' Roll*. Episode 6: My Generation. Warner Home Video. Originally broadcast 1995. https://www.youtube.com/watch?v=NvkkbJ_KI2Y&t=2561s. Note: The segment in which Garcia discusses rap is 42:42–43:30.
- Tschmuck, Peter. 2016. "From Record Selling to Cultural Entrepreneurship: The Music Economy in the Digital Paradigm Shift." In *Business Innovation and Disruption in the Music Industry*, edited by Patrik Wikström and Robert DeFillippi, 13–32. Northampton, MA: Edward Elgar Publishing.
- Zendel, Adam. 2014. "Living the Dream: Precarious Labour in the Live Music Industry." MA Thesis, University of Toronto.

MELVIN J. BACKSTROM completed his PhD in musicology at McGill University in 2017 with a dissertation entitled "The Grateful Dead and Their World: Popular Music and the Avant-Garde in the San Francisco Bay Area, 1965–1975." He holds diplomas in jazz guitar performance and recording arts, a combined honors BA in music and philosophy, and an MA in musicology. A longtime graduate assistant with the Improvisation, Community and Social Practice (ICASP) research project, he has presented his work at a number of national and international conferences and maintains an active performing career. He teaches music, English, and history.