**Rhythm Changes II: Rethinking Jazz Cultures**

**Media City UK and The CUBE Gallery Manchester**

**11-14 April 2013**

**Provisional schedule**

**Thursday 11 April**

**17.00 Registration and Reception, The Cube Gallery, Great Portland Street, Manchester**

Rhythm Changes photography exhibition (running from 5 – 14 April 2013)

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**Friday 12 April**

**8.30-9.15 Registration**

**9.15 - 10.30 Keynote Presentation**

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| **Keynote Presentation** | Time: 915-1030 | Room: DPL\* | Chair: Tony Whyton |
| Welcome: Tony Whyton (University of Salford)  Keynote: David Ake (University of Nevada, Reno)  *After Wynton:*  *Rethinking Jazz Cultures in the Post Neo-Traditional Era* | | | |

**10.30 - 11.00 Coffee Break**

**11.00-13.00 Parallel Sessions 1**

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| Parallel session: 1a  **Jazz Crossings** | Time:  11.00-13.00 | Room:  3.29 | Chair:  Walter van de Leur |
| Aaron Johnson (Columbia University), *Shifting boundaries or "Man, \_\_\_\_\_'s a total sellout": The Battle for Jazz on 1970s Radio*  John Howland (Norwegian University of Science and Technology, Trondheim), *“Hot Buttered Soul” and Billboard Jazz: The Curious Case of Isaac Hayes and the Intersections of Jazz and Soul, 1969-1973*  Nikko Higgins (Columbia University), *Fusion in South India and Directions in “World Jazz”*  Kevin Fellezs (Columbia University), *Suburban Jazz Meets Cosmopolitan Country: Earl Klugh, Chet Atkins, and George Benson* | | | |

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| Parallel session: 1b  **Digital Media** | Time:  11.00-13.00 | Room:  2.36 | Chair: Andrew Dubber |
| Jonty Stockdale (University of West London), *TUNING TO A DIFFERENT CHANNEL:  Jazz in the digital age*  Sebastian Scotney (Editor, London Jazz), *Giving the musician a voice online - a practitioner perspective*  Tom Sykes (University of Salford), *Jazz in the Big Society: participatory cultures and local jazz scenes in Britain*  Simon Barber (BCU), *Edition Records: reimagining jazz culture in the digital age* | | | |

\*The Digital Performance Lab (DPL) is situated on the ground floor of the Media City UK building

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| Session: 1c  **Venues and Festivals** | Time:  11.00-13.00 | Room:  3.02 | Chair:  George McKay |
| Éric Dussault (Historian), *Jazz Musicians, Jazz Fans and “Existentialist Cellar Clubs” in Saint-Germain-des-Prés (Paris), 1945-1960*  Ove Volquartz (Freelance musician), Shaping of Jazz to come: Relations between performing venue and the development of (Jazz-) music  Katherine Williams (Leeds College of Music), *Newport Up! Liveness, artifacts, and the seductive menace of jazz recordings revisited*  Darren Mueller (Duke University), *Duke Ellington: Live (but Mediated) at Newport 1956* | | | |

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| Session: 1d  **Improvisation** | Time: 11.00-13.00 | Room:  2.19 | Chair:  Petter Frost Fadnes |
| Jeri Brown (Concordia University), *Vocal Ecosystem Interaction: A Vehicle for Creating New Standards in Improvisation - Voice in Action*  Damian Evans (freelance musician), *Rethinking Jazz Performance as a Research Method*  Lawrence Woof (freelance musician), *Jazz and the Angel of History*  Per Zanussi (University of Stavanger), *Composition for improvising musicians - with particular focus on Asian compositional techniques as structures for improvisation* | | | |

**13.00 - 14.00 Lunch and Poster Presentations**

**14.00-15.30 Parallel Sessions 2**

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| Session: 2a  **Critics and Discourse** | Time:  14.00 –15.30 | Room:  3.29 | Chair:  Nicholas Gebhardt |
| Tom Perchard (Goldsmiths, University of London) *“We must expand jazz so that we never have to leave it”: André Hodeir’s contested territories*  Ken Prouty *“Neo-Classic? Neo-Conservative? Neo-Colonialist? Jazz’s Shifting Geo-Political Discourse in the Early 21st Century*  Tony Mitchell (University of Technology, Sydney), *Against the Flow: The Necks vs John Litweiler* | | | |

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| Session: 2b  **Jazz Education** | Time:  14.00 – 15.30 | Room:  2.36 | Chair:  Walter van de Leur |
| Liz Haddon (University of York), *The development of the individual voice within the institutional community*  Ari Poutiainen (University of Helsinki and Sibelius Academy), *Nordic Jazz Curricula and Personal Voices*  Gerry Godley (12 Points!), *Teach me Tonight: a perspective on the impact of jazz education* | | | |

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| Session: 2c  **South African Dialogues** | Time:  14.00 – 15.30 | | Room:  3.02 | | Chair:  Marc Duby | |
| Jonathan Eato (University of York), *You Ain’t Gonna Hear Me ‘Cause You Think You Hear Me: South African jazz’s struggle against European cliché*  Jostine Loubser (University of Salford), *“YOU ARE NOW IN FAIRYLAND”: Jazz from District Six*  Max Annas & Gary Minkley (University of Fort Hare), *Ian Huntley and the Hidden Archive of South African Jazz Music* | | | | | | |
| Session 2d  **Identity, Language and Musical Practice** | | Time:  14.00-15.30 | | Room:  2.19 | | Chair:  Alan Williams |
| Michael Kahr (KUG, Austria), *Out of nowhere: The role of jazz institutions in Graz in the formation of jazz identity*  Haftor Medbøe (Napier University), *You say “kartoffel”, I say “katøffel”: Phrasing high and low*  Anne Dvinge (University of Copenhagen), *Cosmopolitan vernaculars – language, jazz, and critical musical practice* | | | | | | |

**15.30 – 16.00 Coffee Break**

**16.00 – 17.30pm Parallel Sessions 3**

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| Session 3a  **Jazz and the Media Panel** | Time:  16.00-17.30 | Room:  3.29 | Chair:  Tim Wall |
| Tim Wall (BCU, Chair), Alyn Shipton (BBC), Sebastian Scotney (London Jazz Blog), Ian Patterson (All About Jazz) and Alexander Kan (Europe Hub, BBC World Service) | | | |

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| Session 3b  **Thinking with Jazz Panel** | Time:  16.00-17.30 | Room:  3.02 | Chair:  Nicholas Gebhardt |
| Nicholas Gebhardt (Lancaster, Chair), Frank Griffith (Brunel), Jonty Stockdale (University of West London), Christophe de Bezenac (University of Salford), Adam Fairhall (MMU) | | | |

**17.30-20.00 Free time**

**20.00 Reception and Performance (TBC)**

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| **Performance** | Time: 9.00pm | Room: DPL |  |
| Trio VD | | | |

**Saturday 13 April**

**9.15 - 10.30 Keynote Presentation**

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| **Keynote Presentation** | Time:  9.15-10.30 | Room:  DPL | Chair:  George McKay |
| Welcome: George McKay (University of Salford)  Keynote: E Taylor Atkins (Northern Illinois University)  *Let's Call This: A Paradoxical Platform for International Jazz Studies* | | | |

**10.30 - 11.00 Coffee Break**

**11.00-13.00 Parallel Sessions 4**

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| Sarallel session: 4a  **National/Transnational Discourses** | Time:  11.00-13.00 | Room:  3.29 | Chair:  Anne Dvinge |
| Johanna Rohlf (Center for Metropolitan Studies, Berlin), *Jazz on a Journey: The African-American music and its influence on Germany in the 1920s*  William Bares (UNC Asheville),*“An Ambassador for What?”: Pro Helvetia’s Jazz and Swiss Cultural Diplomacy*  Erik Redling (Martin-Luther-University Halle-Wittenberg), *Transnational Jazz Aesthetics: The Black Arts Movement and the African Drum Poem*  Loes Rusch (University of Amsterdam), *How jazz changed the Netherlands - how the Netherlands changed jazz* | | | |

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| Session: 4b  **Jazz in Violent Spaces** | Time:  11.00-13.00 | Room:  2.36 | Chair:  George McKay |
| Pedro Cravinho (University of Aveiro), *Jazz and television in Portugal: TV JAZZ and the presence of Jazz on the Portuguese Television of the 1960s and 70s.*  Heli Reiman (University of Helsinki), *Voices in dialogue: conceptualizing jazz from the Soviet perspective*  Martin Lücke (MHMK Munich), *"Charlie and His Orchestra": Rise and Fall of Jazz in Nazi Germany*  Rüdiger Ritter (University of Bremen), *“Broadcasting Jazz into the Eastern Bloc – Cold War Weapon or Cultural Exchange? The Example of Willis Conover”* | | | |

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| Session: 4c  **Poetry and Fiction** | Time:  11.00-13.00 | Room:  3.02 | Chair:  Catherine Tackley |
| Maria del Mar Vega Esteban (Universidad Complutense de Madrid), *The Meanings of Jazz in John Osborne’s Look Back in Anger (1956)*  Bob Lawson-Peebles (University of Exeter), *“The Grave Disease”: Jazz and Interwar British Fiction*  Christopher Robinson (University of Kansas), *Jazz Criticism as "Paracritical Hinge": The Anti-Canonical Project of Nathaniel Mackey's Bedouin Hornbook*  Dave Laing (University of Liverpool/Equinox), *Jazzetry UK: jazz and poetry in England in the early 1960s* | | | |

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| Session: 4d  **Musicians and Repertoire** | Time:  11.00-13.00 | Room:  2.19 | Chair:  Tom Sykes |
| Barbara Bleij (Conservatory of Amsterdam), *The Stellar Composer: The intersection of musical cultures in Wayne Shorter’s music*  Marian Jago (York University, Toronto), *It Don’t Mean A Thing: Race and Considerations of ‘Hot’ and ‘Cool’ in the Music of Lennie Tristano*  Robin Thomas (University of Huddersfield), *The Evolution of the Jazz Vocal Song: What comes after the Great American Song Book?*  Richard Scott (freelance musician), *A Flight beyond Tradition: the legacy of John Stevens and free group improvisation.* | | | |

**13.00 – 14.00 Lunch and Poster Presentations**

**14.00-15.30 Parallel Sessions 5**

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| Session: 5a  **Swing and Symphonic Jazz** | Time:  14.00 –15.30 | Room:  3.29 | Chair:  Walter van de Leur |
| Catherine Tackley (Open University), *Rethinking Jazz and Rhapsody in Blue*  George Burrows (University of Portsmouth), *Negotiating commercialism: reappraising Andy Kirk’s Clouds of Joy*  Alan Stanbridge (University of Toronto), *Krazy Kats and Rhapsodies: Symphonic Jazz, Reconsidered* | | | |

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| Session: 5b  **Historiography and Anthropology** | Time:  14.00 –15.30 | Room:  2.36 | Chair:  Nicholas Gebhardt |
| Tim Wall (BCU), *Rethinking ‘European jazz’ through the work of Steven Feld*  Christopher Coady (Sydney Conservatorium of Music), Inspiration and the historical record: Exploring the impact of lived experience on the presentation of data in jazz historiography  Mario Dunkel (Technische Universität Dortmund), *Marshall W. Stearns, Joachim-Ernst Berendt, and the Politics of German Jazz Historiography* | | | |

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| Session: 5c  **Scenes and Networks** | Time:  14.00 –15.30 | Room:  3.02 | Chair:  Tom Sykes |
| Jasmin Taylor (Goldsmiths, University of London) *Billie Holiday and Gendered Networks of Collaboration*  Michael T Spencer (Cosumnes River College Sacramento, CA), *“Jazz-Mad Collegiennes”: Dave Brubeck, Cultural Convergence, and the College Jazz Renaissance in California*  Christa Bruckner Haring (University of Music and Performing Arts Graz), *Women in contemporary Austrian jazz* | | | |

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| Session: 5d  **Shifting European Identities** | Time:  14.00-15.30 | Room:  2.19 | Chair:  Loes Rusch |
| Alexander Kan (Europe Hub, BBC World Service), *Soviet Jazz – Collapse of an Identity*  José Dias (Universidade Nova de Lisboa), *Jazz networking in Europe: building common identity, and struggling economic crisis through music*  Diana Kondrashin, *Contemporary Russian Jazz: Adoption, Tradition or “High Treason”?* | | | |

**15.30 – 16.00pm Coffee Break**

**16.00 – 17.30pm Parallel sessions 6**

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| Session: 6a  **New Orleans, Identity and Revivalism** | Time:  16.00 – 17.30 | Room:  3.29 | Chair:  George McKay |
| Mikko Karjalainen (University of Amsterdam), Performing sonic cultural identities: New Orleans brass band music as sonic practice  Richard Ekins (University of Ulster) Authenticity as Authenticating in New Orleans Jazz Revivalism: Adapting Authenticity and the Case of Dan Pawson’s Artesian Hall Stompers (1960-2002)  Alyn Shipton (Royal Academy of Music/BBC), Questions of National Identity in the British Traditional Jazz Revival | | | |

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| Session: 6b  **The Ah-a Project (performance)** | Time:  16.00-17.30 | Room:  DPL | Chair:  Christophe de Bezenac |
| Nick Katuszonek (University of Salford) - Quartet performance followed by discussion | | | |

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| Session 6c  **Jazz Narratives** | Time:  16.00-17.30 | Room:  3.02 | Chair:  Anne Dvinge |
| Walter van de Leur (University of Amsterdam), Last Notes: Narratives of Jazz and Death  Peter Freeman (University of Queensland), *Strings with Jazz*  Andrew Dubber (BCU), *Shift Left 95: From Cultural Cringe to the New Aesthetic in Aotearoa New Zealand* | | | |

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| Session: 6d  **Canons & Educational Settings** | Time:  16.00 – 17.30 | Room:  2.19 | Chair:  Christa Bruckner Haring |
| Marc Duby (University of South Africa), *“New ways of being South African”: Canon-formation in South African jazz education and elsewhere*  Jacopo Conti (Università degli Studi di Torino), *Jazz in Italian Conservatoires: how to become “classic”*  James Dickinson (University of Kristiansand), *THE LINDEMAN LIST – the evolution of a Norwegian jazz fraternity* | | | |

**5.30-7.00pm Free time**

**7.00pm Conference meal (venue TBC)**

**Sunday 14 April 2012**

**9.30-11.00 Parallel Session 7**

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| Session: 7a  **Collectives and Cultural Politics** | Time:  9.30-11.00 | Room:  3.29 | Chair:  Nicholas Gebhardt |
| Fumi Okiji (Royal Holloway), *Jazz Insists! - Music as Social Criticism*  Scott Currie (University of Minnesota), *Improvising Truth to Power: The Collective Poetics and Cultural Politics of 'Avant-Jazz for Peace'*  Floris Schuiling (University of Cambridge), *Jazz as Material Culture: Mediating Objects in the Performance Practice of the Instant Composers Pool Orchestra* | | | |

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| Session: 7b  **Film & Media** | Time:  9.30-11.00 | Room:  2.36 | Chair:  Andrew Dubber |
| Frederic Dohl (Free University Berlin), *About the Identity of Jazz. The Gershwin Projects of André Previn in Jazz, Film and Art Music*  Nick Heffernan (University of Nottingham), *Reds, Blacks and the Blues: Left Filmmakers and the Representation of Jazz in Cold War America*  Marcel Swiboda (University of Leeds), *The Uses and Abuses of Improvisation in the Epoch of Media Ubiquity* | | | |

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| Session: 7c  **Identity, Listening and Memory** | Time:  9.30-11.00 | Room:  2.19 | Chair:  Tom Sykes |
| Lawrence Davies (Kings College London), *Forming the 'down-home' sound: Re-hearing urban blues through its British reception in the 1950s.*  Brett Pyper (NYU & Klein Karoo National Arts Festival, South Africa), On Jazz, listening and sociality among South African jazz appreciation societies  Mikkel Vad (Rhythmic Music Conservatory, Denmark), *You’ve Got to be Historistic: The ”Tribute Concert” as a Site of Memory* | | | |

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| Session: 7d  **Jazz, Place and Performance** | Time:  9.30-11.00 | Room:  3.02 | Chair:  Nick Katuszonek |
| Alex Stein (Brown University), *Understanding Distracted Engagement at Wally’s Jazz Club: Nightlife and the Jazz Club Imaginary*  Adam Fairhall (MMU), Imaginary Pasts: Representing Early Jazz in Contemporary Jazz Practice  Petter Frost Fadnes (University of Stavanger), The performative aspects of contemporary space: Negotiating new rooms in improvised music | | | |

**11.00-11.30am Coffee Break**

**11.30am – 13.00 Closing plenary**

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| Plenary Session | Time:  11.30-13.00 | Room:  DPL | Chair:  Dave Laing |
| Val Wilmer in conversation with Dave Laing | | | |

**13.00 Conference close**