

Jazz Journeys Conference

Graz 2019

11 April - 14 April

Sixth Rhythm Changes Conference: *Jazz Journeys*

In partnership with
 University of Music and Performing Arts Graz
 Birmingham City University
 Conservatory of Amsterdam
 University of East Anglia
 International Society for Jazz Research

Thursday, 11 April 2019	
University of Music and Performing Arts Graz - MUMUTH and Palais Meran	
17.00–19.30	Rhythm Changes Conference Registration (MUMUTH, Ground Floor)
17.30–19.30	Welcome Reception: 50th Anniversary of the International Society for Jazz Research (MUMUTH, Foyer 1st Floor) Performance by the KUG Jazz Institute Ensemble Sponsored by the International Society for Jazz Research (ISJ)

Friday, 12 April 2019

University of Music and Performing Arts Graz – MUMUTH and Palais Meran

08.30–09.00	Registration & Coffee (MUMUTH, Foyer 1st Floor)
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Plenary Program (MUMUTH, György-Ligeti-Saal)

09.00–09.15	Opening of Conference & Announcements: Eike Straub (KUG Managing Vice Rector), Christa Bruckner-Haring (Head of Conference)
09.15–10.30	Keynote 1 – Jason Stanyek: The Interhemispheric Life of a Song: ‘Wave’, Bossa Nova, and the Mobilities of Jazz Chair: Nicholas Gebhardt (sponsored by Birmingham City University)
10.30–11.00	Coffee break (MUMUTH, Foyer 1st Floor)

Breakout Sessions (MUMUTH, Palais Meran)

	Proberaum (MUMUTH)	Florentinersaal (Palais Meran)	Kleiner Saal (Palais Meran)	Garderobe (MUMUTH)
11.00–12.15	<p>1. Rhythm and Reaction</p> <p>‘Since Tommy Atkins Taught The Chinese How To Charleston’: What is Jazz in Jack Payne’s BBC Dance Orchestra 1928-32? (Tim Wall)</p> <p>‘All Ireland Danced, All The Time’: The Role of Dance-Bands in Irish Jazz (Damian Evans)</p> <p>Queer Aesthetics in the Jazz Age (Magdalena Fürnkranz)</p>	<p>2. Mythic Modernisms</p> <p>‘Dance Steps Which Have Never Been Used’: Mythic Abstraction in Marshall Stearns’s <i>Jazz Ballet No. 1</i> at the 1959 Newport Jazz Festival (Christopher J. Wells)</p> <p>Some Other Time: Reception, Dwelling and the Jazz Standard (Fumi Okiji)</p> <p>Sun Ra’s Fletcher Henderson (Christopher Stover)</p>	<p>3. Jazz Fusions</p> <p>Excursion to the Places of Jazzrock: The British Canterbury Scene (Lukas Proyer)</p> <p>‘I Love Playing Hip-Hop, I Love Playing Jazz; It’s In My Blood.’ Hip-Hop and Jazz in the Twenty-First Century (Wolf-Georg Zaddach)</p> <p>Jazz: A Test Case for Racial Discourses in American Contemporary Music (Dustin Chau)</p>	<p>4. Documentary Screening 1</p> <p><i>Time to Improvise</i> (Tina Lesnicar)</p>
12.15–13.15	Lunch Break (MUMUTH, Foyer 1st Floor)			

13.15–13.35	Group Picture (MUMUTH, Foyer 1st Floor)			
13.35–15.15	<p>5. Materialities</p> <p>A Sketch of a Cultural History of the Blindfold Test (Floris Schuiling)</p> <p>‘Jazz Daredevil’: Talent, Amateurism, and the Crisis of Jazz Journalism (Ken Prouty)</p> <p>The Materiality of Technology: Record Covers as Jazz Multimedia (Mischa van Kan)</p> <p>Saxophonist Albert Piamenta and Israel’s First Instrumental Ethno-Jazz Record (Dan Cahn)</p>	<p>6. Dig that Lick</p> <p>Dig That Lick: A Technical Primer for Big Data Jazz Studies (Tillman Weyde, Daniel Wolff et al.)</p> <p>Towards a History of Melodic Patterns in Jazz Performance (Klaus Frieler, Frank Höger, and Martin Pfeiderer)</p> <p>What We Are Digging Out of the Data (Krin Gabbard)</p> <p>Chasing the Trane: Quantifying the Social Journey of a Coltrane Solo (Gabriel Solis and Lucas Henry)</p>	<p>7. Jazz Instruments</p> <p>It Does Mean a Thing: Jazz, the Saxophone, and the Materiality of Musical Instruments (Stephen Cottrell)</p> <p>Five Journeys in Improvisation: Parallel Tensions in Accessible Instrument Research, Jazz and Improvised Music (Joe Wright)</p> <p>Locating Lockwood: Didier Lockwood’s Journey and Legacy (Ari Poutiainen and Tom Sykes)</p>	<p>8. Documentary Screening 2</p> <p><i>Those Who Make It Happen</i> (José Dias)</p>
15.15–15.45	Coffee Break (MUMUTH, Foyer 1st Floor)			
15.45–17.00	<p>9. Sources and Methods</p> <p>Jazz Autobiography: Constructing an Authentic Self (Andy Hamilton)</p> <p>‘On Inked Traces and Golden Repair’: Comping More Sound Grammars for Jazz Scholarship (Mark Lomanno)</p>	<p>10. Founding Migrations</p> <p>The Storyville Exodus Revisited: Explication of a Non-Event (Bruce Boyd Raeburn)</p> <p>A Transatlantic Journey: African Harmonic Practices and Jazz (Vic Hobson)</p>	<p>11. Genre, Race, and Ethnicity</p> <p>Music and the Political: Jazzing Against Populism (Christopher Ballantine)</p> <p>‘C’est Pas du Jazz!’: Antillian Music, Racial Formations, and the Geography of Black Music in France (Jerome Camal)</p>	<p>12. Documentary Screening 3</p> <p><i>In Her Hands</i> (Monika Herzig)</p>

	'Jazz as Circulation' – Place, Agency, and Objectification (Hans Weisethaunet)	Living with Music: Departures and Returns among Early New Orleans Jazz Musicians (Nicholas Gebhardt)	From the Coffee House to the Palace of Arts: Aesthetic and Ethnic Constructions of the Contemporary Hungarian Jazz (Adam Havas)	
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18.00–20.00	Reception at Graz City Hall Sponsored by the Mayor of Graz (Siegfried Nagl)			
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Saturday, 13 April 2019 University of Music and Performing Arts Graz – MUMUTH and Palais Meran				
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08.30–09.00	Registration & Coffee (MUMUTH, Foyer 1st Floor)			
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Plenary Program (MUMUTH, György-Ligeti-Saal)				
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09.00–10.15	Keynote 2 – Marie Buscatto: Jazz as a Way to Resist Social Order: Lessons from Japanese Professional Musicians Chair: André Doehring (sponsored by the University of Music and Performing Arts Graz)			
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10.15–10.45	Coffee break (MUMUTH, Foyer 1st Floor)			
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Breakout Sessions (MUMUTH, Palais Meran)				
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	Proberaum (MUMUTH)	Florentinersaal (Palais Meran)	Kleiner Saal (Palais Meran)	Studiobühne (MUMUTH)
10.45–12.00	13. Rethinking Jazz (Counter)Cultures The Rhizome, the Everyday and Jazz as Counterculture (Roger Fagge) Jazz in the GDR: Cultural Transfer, Appropriation and Nonconformist Jazz Communities of "Eigen-Sinn" in Thuringia 1963-1989 (Martin Breternitz)	14. Jazz Expatriates Faces and Places: The Journeys of Marion Brown with and beyond Jazz (André Doehring) Sophisticated Giant: The Life and Legacy of Dexter Gordon (Maxine Gordon)	15. Jazz Diplomacy The First Journey Back: The International Youth Big Band at the Newport Jazz Festival, 1958 (Francesco Martinelli) In the Shadow of the Pyramid: The African Tour of the Kurt Edelhagen Orchestra (1965/66) (Bernd Hoffmann)	16. Jazz Festivals Why Journey to Jazz? Critically Exploring the Festivalization of Jazz as Pilgrimage (Scott Currie) <i>Rudolstadt Festival</i> – Around the World in a Single Weekend (Susanne Anders)

	The Lithuanian Jazz Outburst of Creativity in the 1980s: The Time for Search of Original Musical Language (Rūta Skudienė)	Ambassador of the Blues: Memphis Slim and Global Blues Culture (Lawrence Davies)	GDR Jazz Ambassadors: When Erich Honecker became a Jazz Fan (Katharina Weissenbacher)	The Event as a Journey: The 'Afterlife' of Tallinn67 Jazz Festival (Heli Reimann)
12.00–13.15	Lunch Break (MUMUTH, Foyer 1st Floor)			
13.15–14.30	<p>17. Jazz at Work</p> <p>Jazz Artists as Activists – New Technologies and the Artists' Rights Movement (Benjamin Bierman)</p> <p>Birmingham Jazz Journeys: Curating Living Experiences of a Contemporary Local Jazz Scene (Pedro Cravinho and Brian Homer)</p> <p>The Aesthetics of Instability: Edgework as Improvisational Practice (James Aldridge)</p>	<p>18. Jazz Legacies</p> <p>British Jazz Festivals in/and Sites of Transatlantic Slave Trade Heritage (George McKay)</p> <p>The 'Revival of the Revival' or a Swing Dance Continuum? The Transnational Lindy Hop Community at the Herräng Dance Camp (Kristin McGee)</p> <p>A Journey of a Record (Sarah Raine)</p>	<p>19. Performing Jazz History</p> <p>Rethinking Jazz Television: Practicing Research on Studio Floors and via Live Broadcasts (Nicolas Pillai)</p> <p>The Jazz Musician as Historian and Autobiographer (Sarah Caissie Provost)</p> <p>The Historiopraxis of Jazz: Performing an American Tradition (Mario Dunkel)</p>	<p>20. Performer Perspectives 1</p> <p>EUROPEAN ECHOES between Journeys and Politics (Ove Volquartz)</p> <p>Eternally Present – Time and Temporalities in Free Improvisation and Asian Traditional Music (Per Zanussi)</p> <p>No Boundaries? Artistic Research within the Conservatory (Andrew Bain)</p>
14.30–15.45	<p>21. The Birth of the School</p> <p>Meaning and Value in Music Competitions: A Case Study of Two International Jazz Contests (Matthias Heyman)</p>	<p>22. Jazz EU-topias</p> <p>Post-Schengen Jazz, Pre-Brexit Utopia? Jazz as Metaphor for Cultural Diplomacy and Mobility in the European Union (José Dias)</p>	<p>23. Migration to the USA</p> <p>Migration as a Journey to Popularity in Slovak Jazz (Yvetta Kajanová)</p>	<p>24. Performer Perspectives 2</p> <p>Playing in Time – Temporality and Repetition in the Jazz Creative Process (Mike Fletcher)</p>

	Jazz Education and the Demise of the Music Industry in 1980s Toronto (Mark Laver)	Rhythm Changes: What Experiences and Uses do the Europeans Make of Jazz Heritage? (Mathieu Feryn)	Émigré Photographers and Twentieth Century American Jazz (Alan John Ainsworth)	The Interactive Journey: Presentation of a Novel Framework for Examining and Describing Interaction in Jazz Performance (Dan Banks)
	Time To Improvise (Tina Lesnicar)	Jazz Immigration: Musicians on the Move (Wouter Turkenburg and Kurt Ellenberger)	The Life Stories of Chinese Jazz Musicians between China and the United States (Linfeng Wang)	The Politics of Navigation, The Spirit of Place (Jonathan Day)
15.45–16.15	Coffee Break (MUMUTH, Foyer 1st Floor)			
16.15–17.30	<p>25. Place and Experience</p> <p>Jazz-Japanisation and the Role of the <i>Jazu Kissa</i> (Petter Frost Fadnes)</p> <p>Placing the Music of the Preservation Hall Jazz Band (Sarah Suhadolnik)</p> <p>The 'Arousing, Erotic Madness of Barbaric Tribes': Racial Anxiety and Cultural Policy-Making in 1930s the Netherlands (Loes Rusch)</p>	<p>26. Intermedial Influences</p> <p>Thelonious Monk's 'World': An Analysis of 'Rhythm-A-Ning' and the New Release of <i>Les Liaisons Dangereuses 1960</i> (Ryan Bruce)</p> <p>An Unlikely Connection: Joseph Schillinger Between Early Soviet Avant-Garde and Jazz (Nikita Braguinski)</p> <p>Jazz in the Context of 'Global Village' Principles (Iryna Paliy)</p>	<p>27. Responses to Authoritarianism</p> <p>Race, Religion and Freedom in Late Franco's Spain: Duke Ellington's <i>Sacred Concerts</i> in Barcelona (1969-1973) (Iván Iglesias)</p> <p>Jazz in Spanish Film Noir (1958-1962) (Josep Pedro)</p>	<p>28. Performer Perspectives 3</p> <p>The Jazz Symphonic Orchestra and its Intercultural Dimensions (Emiliano Sampaio)</p> <p>Journeying Beyond the Self: Transforming a Jazz Compositional Practice through Collaboration (Johannes Luebbbers)</p> <p>The Concept of 'Collaborative Time Zone' in Free Improvised Music Event (Jasna Jovicevic)</p>
17.30–19.30	<p>Wine Reception: Launch of the <i>Routledge Companion to Jazz Studies</i> (MUMUTH, Foyer 1st Floor)</p> <p>Performance by the KUG Jazz Institute Ensemble</p> <p>Sponsored by Routledge</p>			

Sunday, 14 April 2019

University of Music and Performing Arts Graz – MUMUTH and Palais Meran

07.00–8.00	Rhythm Changes Runners: Depart at Hotel Weitzer (Nicholas Gebhard, Walter van de Leur) // Rhythm Changes Yogis: MUMUTH (Katharina Karner)
09.00–9.30	Registration & Coffee (MUMUTH, Foyer 1st Floor)

Breakout Sessions (MUMUTH, Palais Meran)

	Proberaum (MUMUTH)	Florentinersaal (Palais Meran)	Kleiner Saal (Palais Meran)	Studiobühne (MUMUTH)
09.30–10.45	<p>29. Time</p> <p>Jazz Chronotopes: Musical Time, Subjectivity, and Social Change, 1938-1968 (Charles Hersch)</p> <p>The Bad Plus Stravinsky (Laura Emmery)</p> <p>Dwelling in the Blues (Maurice Charland)</p>	<p>30. Jazz across Generations</p> <p>Last Journey on a <i>Gloomy Sunday</i>: How Jazz Came to Represent Death in Hungary (Kornél Ziperndovszky)</p> <p>Jazz Dance, Jazz Music, and Cultural Transference – Changing Meanings of Jazz Across Generations (Harri Heinilä)</p> <p>Narrating the History of Jazz in Turkey: Memories vs. Myths (Yaprak Melike Uyar)</p>	<p>31. Jazz on Tour</p> <p>Twenty Years on Wheels: Andy Kirk, Musical Styles, Racial Authenticity and Touring (George Burrows)</p> <p>Liturgical Jazz: Jazz in Sacred Spaces (Derick Cordoba)</p> <p>A Journey to the East: The Peripheral Sounds of Chinese Jazz (Adiel Portugali)</p>	<p>32. Artistic Research Roundtable chaired by Michiel Schuijjer</p>
10.45–11.35	<p>33. Jazz Under Occupation</p> <p>Songs of (Micro)Revolution: Vocality, Mobility, and Power in the Music of Joséphine Baker in Wartime Europe (Kira A. Dralle)</p>	<p>34. Journeys through Performance</p> <p>Acclaim & Satisfaction: Free Jazz as a Soundtrack to our <i>Ordinary Existence</i> (Robert Burke)</p>	<p>35. Cultures in Migration</p> <p>Jazz Journeys and Postwar Democracy: The Case of Montreal (Sean Mills)</p>	

	Musical Journeys to Iceland: Foreign Impact on Local Music Life in 1930-1960 (Þorbjörg Daphne Hall and Ásbjörg Jónsdóttir)	That Driving Rhythm Isn't Going Anywhere (William Day)	Transnational Journeys of Musical Identities, Translocal Interactions: The Emergence of a Translocal Music Community through Travelling Improvisation (Judit Csobod)	
11.35–12.30	Lunch Break (MUMUTH, Foyer 1st Floor)			
Plenary Program (MUMUTH, György-Ligeti-Saal)				
12.30–13.30	Closing Address – Alan Stanbridge: Metaphorical Bandwagons: Allegories of Journeying in Jazz Chair: Christa Bruckner-Haring			
13.30–14.45	Closing Remarks and Announcing Seventh Rhythm Changes Conference Christa Bruckner-Haring and Conference Team			
Optional Trip: A Transnational Jazz Journey (Austria/Slovenia)				
15.00–19.30	Trip to <i>Schloss Seggau</i> (wine tasting) and to <i>Buschenschank Zirngast</i> (wine tavern) in Southern Styria			

Conference Venues at the University of Music and Performing Arts Graz (KUG): Leonhardstraße 15, 8010 Graz

MUMUTH:

- Proberaum (Ground Floor)
- Garderobe (Ground Floor)
- György-Ligeti-Saal (1st Floor)
- Foyer (1st Floor)
- Studiobühne (3rd Floor)

PALAIS MERAN:

- Florentinersaal (1st Floor)
- Kleiner Saal (1st Floor)

Graz City Hall: Hauptplatz 1, 8010 Graz