



**2024 GUELPH JAZZ FESTIVAL**

**COLLOQUIUM**

**SHEETS OF SOUND: JAZZ, IMPROVISATION, AND**

**LINER NOTES**

University of Guelph, Guelph, Ontario

September 11-13, 2024

**Wednesday,  
September 11**

9:00	Welcome and Introductory Remarks <i>Ajay Heble (Founding Director, International Institute for Critical Studies in Improvisation, University of Guelph).</i>
9:15-10:45	<b>ROUNDTABLE: Liner Notes from the IICSI Sites</b> Moderator: Eric Fillion ( <i>International Institute for Critical Studies in Improvisation/School of Languages and Literatures, University of Guelph</i> )  Kevin McNeilly ( <i>Department of English, University of British Columbia</i> ) Eric Lewis ( <i>Department of Philosophy, McGill University</i> ) Charity Marsh ( <i>Creative Technologies and Design, University of Regina</i> ) Andrew Staniland ( <i>School of Music, Memorial University of Newfoundland</i> ) Jesse Stewart ( <i>Department of Music, Carleton University</i> ) Paul Stapleton ( <i>Sonic Arts Research Centre, Queen's University, Belfast, Northern Ireland</i> ) Benjamin Mayer Foulkes ( <i>17, Institute of Critical Studies, Mexico City, Mexico</i> ) Alyssa Woods ( <i>School of Fine Art and Music, University of Guelph</i> )
11:00-12:00	<b>PERFORMANCE: Musicallygraphics</b> Host: Shawn Van Sluys ( <i>Musagetes</i> )  Jesse Stewart ( <i>Department of Music, Carleton University</i> ) Jim Davies ( <i>Department of Cognitive Science, Carleton University</i> ) Jamaal Amir Akbari ( <i>former Poet Laureate, City of Ottawa</i> )
Noon-1:00	LUNCH
1:00-2:15	<b>PANEL 1: Sonic Inversions: "Liner Notes for an Imagined Musical Work"</b> Moderator: jashen edwards ( <i>International Institute for Critical Studies in Improvisation, University of Guelph</i> )  Brandon Davis ( <i>University of Toronto</i> ) Walter S. Gershon ( <i>College of Education, Rowan University</i> ) Jonathan Kay ( <i>East-West Psychology Department, California Institute of Integral Studies</i> ) Joe Sorbara ( <i>Critical Studies in Improvisation / School of Fine Art and Music, University of Guelph</i> )
2:30-3:45	<b>PANEL 2: The Craft of Writing Liner Notes</b> Words of welcome from Rene Van Acker ( <i>Vice President, Research and Innovation, University of Guelph</i> ) Moderator: Jordan Zalis ( <i>Ethnomusicology, Memorial University of Newfoundland/International Institute for Critical Studies in Improvisation</i> )  Howard Mandel ( <i>New York University</i> ), "Writing and Improvising: The Engagement" Stuart Broomer ( <i>George Brown College</i> ), "Sounding Musical Architecture: Writing Liner Notes for Abdul Moimême" Gayle Young, (composer, author, editor), "Words about Music: <i>The Musicworks Magazine</i> Cassette Recordings"

**Thursday,  
September 12**

4:00-5:00	<p>EXHIBIT AND LISTENING PARTY: <b>“Daphne Brooks’ Liner Notes for the Revolution: A Multimodal Experience”</b>            Host: jashen edwards (<i>International Institute for Critical Studies in Improvisation, University of Guelph</i>)</p> <p>Sounds and projections with DJ Zahra</p>
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9:00-10:15	<p>PANEL 3: <b>Context, Please: Interpretation and Experience</b>            Moderator: Rebecca Barnstaple (<i>School of English and Theatre Studies, University of Guelph</i>)</p> <p>Monique Lanoix (<i>School of Ethics, Social Justice and Public Service, Saint Paul University, Ottawa</i>), “Parallel Streams: From the Page to Interstellar Awakening”            Jeff Albert (<i>School of Music, Georgia Institute of Technology</i>), “Always Read the Plaque, or at Least Some of it”</p>
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10:30-11:45	<p>PANEL 4: <b>Time Keeping, Record Keeping</b>            Moderator: Joe Sorbara (<i>Critical Studies in Improvisation, University of Guelph</i>)</p> <p>Nick Fraser (<i>Critical Studies in Improvisation, University of Guelph</i>), “‘Mop Mop’ aka ‘Boff Boff’ aka ‘For Big Sid’: Max Roach, Transcription, Composition, Improvisation, Rhythm, and Creativity”            Rob Wallace (<i>Honors College, Northern Arizona University</i>), “Notes on ‘Notes and Tones’; or Drummers as Writers”            Matthias Domingo Mushkinski (<i>Film and Moving Image Studies, Concordia University</i>), “Amiri Baraka, <i>Live at Birdland</i>, and the Inconceivability of Black Music”</p>
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Noon-1:00	LUNCH
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1:00-2:00	<p>WORKSHOP: <b>hakosalo_tuohino, “Liner Notes as Score for Improvised Music”</b>            Host: James Harley (<i>School of Fine Art and Music, University of Guelph</i>)</p> <p>Osmo Hakosalo (<i>Center for Arts Innovation, Oulu University, Finland</i>)            Jussi Tuohino (<i>Music Technology, Oulu University, Finland</i>)</p>
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2:15-3:30	<p>PANEL 5: <b>Liner Notes, Cultural Labour, and Social Activism</b>            Moderator: Alyssa Woods (<i>School of Fine Art and Music, University of Guelph</i>)</p> <p>Alexandria Smith (<i>School of Music, Georgia Institute of Technology</i>), “It’s All in the Mix”            Dana Reason (<i>College of Liberal Arts, Oregon State University</i>), “Radical Resistance: Liner Notes as Feminist Autoethnography in Creative Music Practice”            Jennifer Messelink (<i>Department of African American Studies, Yale University</i>), “‘Tinklin Treble, Rolling Bass’: Locating an Alternative Archive of Boogie-Woogie Liner Notes”</p>
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3:45-4:45	<p><b>KEYNOTE: "Liner Noting in the Time of Streaming"</b>  Moderator: Eric Fillion (<i>International Institute for Critical Studies in Improvisation/School of Languages and Literatures, University of Guelph</i>)</p> <p>Ashley Kahn, (<i>NYU Tisch School of the Arts</i>)</p>
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**Friday,  
September 13**



9:00-10:15	<p><b>PLENARY SESSION: BIG IDEAS IN IMPROVISATION</b>  Moderator: Kevin McNeilly (<i>Department of English Languages and Literatures, University of British Columbia</i>)</p> <p>Darius Jones (<i>Music, Wesleyan University</i>) and Harmony Holiday (writer, dancer, archivist, experimental filmmaker) in conversation</p>
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10:30-10:45	<p><b>WORKSHOP/PERFORMANCE: "Improvising Melodicism"</b>  Host: Jordan Zalis (<i>Ethnomusicology, Memorial University of Newfoundland/International Institute for Critical Studies in Improvisation</i>)</p> <p>Bob Wiseman (<i>Critical Studies in Improvisation, University of Guelph</i>)</p>
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11:00-12:15	<p><b>PANEL 6: Liner Notes as a Way of Knowing: Poetry and Pedagogy</b>  Moderator: Taylor Graham (<i>International Institute for Critical Studies in Improvisation, University of Guelph</i>)</p> <p>Kevin McNeilly (<i>Department of English and Literature, University of British Columbia</i>), "Reading Out Between the Line(r)s: Moor Mother's Truth"  Philip Freeman (<i>Burning Ambulance</i>), "Technique is Weapon to do Whatever Must be Done – Cecil Taylor's Use of Poetry as Liner Notes"  Marina Santi (<i>Department of Philosophy, Sociology, Pedagogy and Applied Psychology, University of Padova, Italy</i>), "The Lost, the Last, the Least Noteworthy on Liner Notes"</p>
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12:15-1:15	LUNCH
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1:15-2:15	<p><b>WORKSHOP: Writing Workshop: "Liner Note Poesis"</b>  Host: Anna Bowen (<i>Musagetes</i>)</p> <p>Fan Wu (<i>Queen's University</i>)</p>
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2:30-3:45	<p><b>KEYNOTE: "Liner Notes for the Hurricane: Crate Digging for Porgy and Bess"</b>  Moderator: Canisia Lubrin (<i>School of English and Theatre Studies, University of Guelph</i>)</p> <p>Daphne Brooks (<i>Department of African American Studies, Yale University</i>)</p>
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