

*The Journal of
Multimodal Rhetorics*
Volume 4, Issue 1



**Curation: A Multimodal Practice
for Socially-Engaged Action**

Kansas City Hear I Come: Sonic Curation for Civic Impact

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Welcome to the home landing page for the webtext "Kansas City Hear I Come: Sonic Curation for Civic Impact." On the home page, visitors-listener-readers have access to all the audio together and the works cited and sampled. All tracks are provided in the playlist directly below and will play in sequence. Clicking on the images for the tracks or the links below brings you to individual pages with audio divided into sections and full transcripts.

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- Track 3 “[Resonance](#)” provides a philosophic underpinning for the webtext and probes into how sound operates curatorially due to its invisibility, participation, interiority, and simultaneity
- Track 4 “[Frequency](#)” functions as an extended Artist Statement with descriptions of choices made when creating the webtext and the process of sonic scholarship.

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TRACK 1: SOUNDSCAPE

Time (Approximate)		Character Classification		
		Green Text = Nature		
		Maroon Text = Culture		
		Blue Text = Transportation		
0:00	Water flowing across rocks at the confluence of the Kaw and Missouri Rivers			
0:05		Crash of thunder!	Cracking of prairie fire	
0:10				
0:20				Squawking birds in Loose Park
0:25	Train whistle and sound of footprints			
0:30		Walter Page's Blue Devils "Blue Devil Blues"	Ice in a Glass	
0:40			Shuffling Cards	
0:50			Coins Dropped and Spun	Car tires on Roanoke Boulevard (So

1:00		Instrumental Jazz Trumpet on Melody		le brick road in KC system)
1:05	Crash of Thunder!			
1:10		Clear Up KC Advertisement (undated)		
1:20				
1:30		Lyrics: "Clean up, paint up, fix up / why don't you do it yourself today? / join the contest of improvement / in Kansas City the month of May / the work you do may be on your home or store / send a picture taken after and one before / so, clean up, paint up, fix		

		up / your Kansas City, today."		
1:4 0			"Our City Manager"	
1:5 0			Musical Courtesy in Loose Park 1953	
2:0 0			<p>Summer buzz of locusts in the background and a barking dog</p> <p>Unknown Speaker: This is a musical courtesy entitled "Our City Manager" written by Dr. D. Robertz to Mr. Cookingham, thank you.</p> <p>Instrumental music begins</p> <p>L.P. Cookingham: "Ladies and Gentlemen, I've had a lot of things said</p>	

			about me and words written about me but I've never had any notes written about me before and I'm just thrilled to death with this musical score which I hope will be recorded here tonight"	
2:1 0				Inauguration of Mayor Bartle, 1955
2:2 0				Mrs. Margaret Straum, City Clerk: "Please raise your right hand do you H. Row Bartle solemnly swear that you possess all of the qualifications for the office to which you've been elected under the charter of Kansas City, Missouri, that you will support the constitution and laws of the United States and of the state of Missouri
2:3 0				
2:4 0	Cheering Sounds at Arrowhead Stadium (Professional Football)			

				and that you will obverse the provisions of the charter and ordinances of Kansas City, Missouri and that you will faithfully discharge the duties of said office, so help you God?" Bartle: "I do."
2:4 5		"Let's Go Royals" Chant at Kaufmann Stadium (Professional Baseball)		
2:5 0		Let's Go Royals (clap clap - clap clap clap) Let's Go Royals (clap clap - clap clap clap)	Drone of interstate traffic recorded at intersection of I-70 and I-35, downtown Kansas City	Mayor Kemp announcing from Inauguration of Mayor Bartle Kemp: "And now, ladies and gentlemen, I've come to the very last official act of mine as mayor of Kansas City and it is with greatest pleasure and pride that I present..."
3:0 0				
3:1 0	Marva Whitney			

3:2 0	<p>"Daddy Don't Know About Sugar Bear,"</p> <p>Lyrics: "Ahhhhhhhhh - Daddy's little girl got herself a man / daddy don't know he don't understand / he don't allow me no lovin' man /</p>	<p>Gates BBQ "May I help you"</p> <p>Gates employee: "May I help you? May I help you? Hi, may I help you? If your order had not been taken, step down to the left please"</p>		
3:3 0	he scared		Sporting KC Chant	
3:4 0	<p>somebody gon na change his family plans / I said daddy's little girl got herself a man / daddy don't know he don't understand"</p>		<p>(Professional Soccer)</p> <p>Drums</p> <p>Chant: "No other club but SKC / for the glory of the city</p>	
3:5 0			<p>/ no other club / but SKC / for the glory of the city"</p>	
4:0 0				Tech N9ne "It's Alive"

				Lyrics: "Yo, you don't know / I'm about to blow, KCMO / better bang this / people make their jokes and say we're off to see the wizard but me and Dorothy and Toto's on your ass when you visit"
4:10				
4:20	CRASH OF THUNDER	Tech N9ne "It's Alive" Instrumental and laughter Spoken: "Give me one more" Further instrumental	Kansas City Streetcar Sound of bell Screech of stop Automated voice: "This is the streetcar to River Market"	
4:30				Sound of paddles in water
4:40				Kayaking on the Kaw River
4:50				
5:00				

TRACK 2: SOUND EFFECTS

The timestamps refer to the complete audio. (VO) = audio that was recorded in my home studio and not captured during interview / (IV) = audio that was created via interview / (CA) = commercial audio sampled through fair use guidelines (SA) = audio sampled from a longer work / (EM) = audio captured in an experiential moment

00:00 (CA) Count Basie “Secrets” instrumental, piano and high hat

00:06 (IV) Chuck Haddix: Music is interrelated with the story of Kansas City, in fact music in a lot of ways tells the story of Kansas City. We're fortunate to work, to live in a city, and collect in a city, that has such an interesting music history.

00:22 (IV) Ralph Caro: Musicians here, it goes back to the Pendergast Era, the musicians here, Kansas City was wide open and there was plenty of work because there was plenty of speakeasies and joints and nightclubs so everybody could work that wanted to work and that was a magnet

00:40 (VO) Abigail Lambke: Hello. I'm Abigail Lambke, and this is the webtext “Kansas City Hear I Come: Sonic Curation for Civic Impact.” For this webtext, I synthesize interviews, field recordings, and found audio to explore how sonic curation is being used for civic impact within Kansas City. In doing so, I draw from two civic repositories of sound –The Marr Sound Archives at UMKC and The American Jazz Museum – to contrast between sonic curation for preservation and sonic curation for display. In my delivery of that exploration, I also practice sonic curation of my own to present a sonic tapestry for the listener. You're hearing Count Basie and the Kansas City 7's “Secrets” right now.

01:27 (VO) Abigail Lambke: Hopefully you've already listened to track 1 “Soundscape” which represents Kansas City sonically in 5 minutes. You've

just begun track 2 “Sound Effects,” where I focus on how professionals at two locations employ sonic curation to achieve a specific mission. This will be followed by track 3 “Resonance,” which provides a philosophic underpinning for the webtext and probes into how sound operates curatorially due to its invisibility, participation, interiority, and simultaneity, and track 4 “Frequency,” which functions as an extended Artist Statement where I describe the choices I made when creating the webtext and this process of sonic scholarship.

02:14 (VO) Abigail Lambke: But that all comes later; here in track 2 we'll hear from representatives at The Marr Sound Archives at University of Missouri, Kansas City (with which I am not affiliated) and The American Jazz Museum in the historic 18th and Vine district in Kansas City. I spoke with individuals at both locations about their mission, choices, and how sound functions as curation. In this track bring their voices to the forefront to encourage an immersive experience. You'll hear some framing, signposting, and comments from me, but I leave most of the talking in this track to the sonic curators of Kansas City. We start by hearing some background of each place, how they balance sonic curation in general with representation of Kansas City, followed by how they approach some of the cultural divisions in Kansas City. So, after this transition music from Big Joe Turner, you'll hear the voices of Chuck Haddix and Derek Long of the Marr Sound Archives.

03:17 (CA) Big Joe Turner "Shake Rattle and Roll" Lyrics: "Get out of that bed, wash your face and hands. / Get out of that bed, wash your face and hands..."

03:32 (IV) Chuck Haddix: My name is Chuck Haddix, and I'm the curator of the Marr Sound Archives. I've been here since 1987 when the archives began. I was an English major, and a record collector, and a radio producer, and I worked in the record business, and I worked with historic sound recordings. I started here in '87, and they hired me because I knew all of the record collectors in town; they wanted to build a collection fast. Plus, I had studied with Gaylord Marr, the curator.

03:57 (IV) Derek Long: My name is Derek Long, I'm head of the Marr Sound Archives. I was a DJ and produced sample-based music, so I collected a lot of records. I also went to school to be an audio engineer; I did a lot of freelance audio engineering, but also got my bachelors in history, anthropology and became interested in audio preservation. In order to do that, I needed to get an ALA accredited degree which is American Librarian Association; you have to have that to have a lot of the librarian jobs. So I just combined all of my passions and education.

04:33 (VO) Abigail Lambke: Both men combine passion and education to the practice of preserving sonic artifacts for future generations both for those inside Kansas City and those outside the community. After years of serving as archivist, Chuck Haddix is now the curator.

04:49 (IV) Chuck Haddix: Well the curator usually is an individual that's been involved in the collection for a long time that's nearing their retirement that's the way it works, and so you kinda stick around and try not to get in the way and try and help where you can. You have a certain expertise, plus I know the collection. I mean Derek knows the collection because he's been through it, but I know the story of all the collection.

05:08 (VO) Abigail Lambke: And Chuck Haddix is full of stories, mostly about Kansas City and music. He also hosts the radio program the "Fish Fry" for the local NPR Affiliate.

05:19 (SA) Haddock "Fish Fry": And now we're rocking. Good evening, welcome to "The Fish Fry," I'm Chuck Haddock here with you right up until midnight. Serving up the finest in blues, soul, rhythm and blues, jumpin' jive and zydeco. Stay tuned for new blues from Memphis from J.P. Soars we'll hear from more...

05:37 (VO) Abigail Lambke: Chuck Haddix, or Chuck Haddock, his fish fry personality, is a native Kansas Citian and literally wrote the book on Jazz in Kansas City – well, he co-authored it and it is called Kansas City Jazz: From Ragtime to Bebop--A History. He also wrote the book Bird: The Life and Music of Charlie Parker.

05:55 (IV) Chuck Haddix: Yeah, I'm a student of Kansas City history. I mean, if you think about it, Kansas City was a major center for Ragtime publishing, and then you had the Jazz bands of Bennie Moten and George E. Lee, the swing of music of Count Basie and Jay McShann, you had the blues with Big Joe Turner, and rock and roll with Big Joe Turner. It all originates from Kansas City.

06:18 (IV) Chuck Haddix: So that's one of our missions is to collect our musical history and make it available to future generations; that's the challenge there. You know, if you have a collection of like, for example, a band leaders' collection that goes into a garage sale, people pick up bit a little here and a little bit there; it's dispersed. But if you keep it together, it tells part of the history of Kansas City, and if it's dispersed it's lost.

06:42 (VO) Abigail Lambke: To keep culture from being lost, that is the objective of an archive. So, at the Marr Sound Archive their sonic curation is one of preservation, of collecting in order to secure the sonic past for future use. Of course, alongside collection there's preserving the materials, which often means digitizing them, so that which is ephemeral does not disperse. Derek Long, chief archivist:

07:12 (IV) Derek Long: I oversee the preservation studios and the archiving so, like organizing things and preserving things is kinda my area. We're doing everything we can to make sure we're preserving the digital files for the future because a lot of the physical stuff we have, like, it just - it won't exist, like it's going to deteriorate into nothing. This is our this is the only option for some of this stuff.

07:35 (VO) Abigail Lambke: The Marr Sound Archive is located in the main university library on the UMKC campus, in the basement, and it operates in the way most library archives do. Little is on display, but researchers or visitors can request pieces that have been collected, curated, and preserved and then use them for various ends.

07:57 (CA) George E. Lee's Novelty Singing Orchestra "Paseo Street (Strut)": Instrumental, Trumpet on lead, no lyrics

08:09 (IV) That's George E. Lee's Novelty Singing Orchestra playing the "Paseo Street Strut." Near the Paseo Street in Kansas City is the American Jazz Museum. They are concerned, like the Marr Sound Archives, with sonic curation, but through an entirely different lens. For the American Jazz Museum, curation is about display, experience, and education more than presentation. To tell us more about that here's Ralph Caro

08:38 (IV) Ralph Caro: Ralph Caro, I'm the interim executive director of the American Jazz Museum. Born and raised in Kansas City, Kansas. Educated in the Kansas City, Kansas public school system. Attended University of Kansas, where I got my BA degree. Have a Masters from UMKC from the Bloch School of Business.

08:59 (VO) Abigail Lambke: Caro has an impressive business background; indeed, he was brought in for his business acumen and involvement in the Kansas City community. You'll hear him speak about the museum in terms of business models and revenue streams throughout this interview. He has less of a professional background in sound, curation, or museum management. Indeed, when I interviewed him in June of 2019, he had only held the position for 9 weeks, and was adamant about serving as an interim executive director.

09:30 (IV) Ralph Caro: I was approached about 6 months ago to take a look at the American Jazz Museum, and I'm here in that capacity as Interim Director, Executive Director chartered with bringing stability back to this organization. So, I've been on board now for 9 weeks.

09:48 (IV) Abigail Lambke: How's it going so far?

09:50 (IV) Ralph Caro: Well, I've been drinking out of a water hose, trying to absorb as much as I can. We actually have 4 businesses here: there's the museum itself, the Blue Room which is meant to be a part of the exhibit of the museum is a working bar, then we have the Swing Shop which is the souvenir shop downstairs, and finally the Gem Theater, across the street. So we have 4 businesses, 4 different business models, all functioning by auspices of the American Jazz Museum.

10:20 (IV) Abigail Lambke: That sounds complicated

10:23 (IV) Ralph Caro: It is. (Laughter)

10:26 (VO) Abigail Lambke: But while Ralph Caro, as an Executive Director, might be more focused on the business aspects of the museum, he has a knowledge and understanding of Jazz, Kansas City, and the mission of the museum.

10:37 (IV) Ralph Caro: I can remember as a, as a youngster coming down on 18th street. I was in college coming home and going into El Capitan which was a club that is where the museum is today, and I had never ever been in a room with that much smoke in it. I mean, visibility was zero.

10:59 (IV) Caro: Historically, the museum has been one to preserve the American saga of jazz and its evolution, to preserve that evolution, and to educate the public about the origins of jazz as it originated here in Kansas City. When the designers and the planners were putting together the exhibit, as you know we have a whole section down there that allows the end user to hear rhythm, to hear melodies, to hear different instruments. It's amazing to see the school kids go down and go through and hear what a melody is and then put it together with the harmony and then hear rhythm. That educational piece is part of the foundation of the museum.

11:46 (VO) Abigail Lambke: At the American Jazz Museum, curation is focused toward presentation of artifacts and designed to be directly educational, both for those of us who might know less about jazz, and also for those who have a firm background in the genre. I visited the museum with a musician friend with a degree in music performance and a love for jazz. We experienced the museum together, standing and listening simultaneously at several stations, and discussing what we heard. He was particularly helpful in explaining some aspects of jazz with which I was unfamiliar. We are at the Bebop station here.

12:25 (EM) Friend: And then, like, it kinda like the way they crawl around in when they are playing their solos, like they are not arpeggiating things so

much. (Along with music) Duba duba duba duba duba duba duba duba duba duba. / Abigail: Ok / Friend: I don't know why its called Bebop / Abigail: Well, yeah... / Friend: It's labeled Bebop. I mean, it makes sense to be now, but I don't know. / Abigail: It makes sense to you that it's called Bebop? / Friend: Yeah - it sound like Bebop / Together: Be bop ba bop ba bop

12:53 (VO) Abigail Lambke: Much of the museum is devoted to interactive listening stations. There are stations where several people can listen to the same track at once, from an overhead speaker. Other stations have two individual over-the-ear pieces magnetized to the wall. You pull that off and put it on your ear, and the listening becomes essentially private and invisible. Many people can then visit the museum and have a sonic experience separate from their peers due to these listening stations. It's important that the design of sonic curation for presentation is dependent up on technologies that privilege the ear. This helps develop a sensitivity to listening that can be absent in other forms of curation. Here we're a station devoted to the practices of harmony in jazz

13:43 (EM) Friend: So did you hear the, like, it got really dissonant for a second. / Abigail: Ok, yeah. / Friend: It's not really about the rhythm he is using but / Abigail: It is about the dissonance / Friend: Yeah, or the consonance. / Abigail: Right / Friend: Like those chords right there were pretty dissonant and he is back on consonant here.

14:09 (VO) Abigail Lambke: At all the stations, you flip through a stiff plastic book and select tracks to play. These books help explain the terminology associated with jazz. My friend here is reading terminology suggested by the booklet

14:27 (EM) Friend: You hear the "swoops" the "bleats" and the "rapidly repeated bebops"? / Abigail: It's like a language I don't understand. Which is good, it is good fore me to not understand things / Friend: Alright, Coleman Hawkins / Abigail: (repeating) Coleman Hawkins

14:43 (VO) Abigail Lambke: The designs of the book also gave those who know something about jazz a place to convert others

14:49 (EM) Friend: Well this is a good tune. This guy is amazing. / Abigail: So, he's on the high hat. And ride cymbal. / Friend: I know this guy too. So is like a band of major all stars here / Abigail: It's a supergroup? / Friend: Yeah.

15:14 (VO) Abigail Lambke: Other stations have additional interactive capacity such as the "How to Listen to Jazz" station that works to teach you what to listen to, or a "Making a Mix" station where you can create your own mix of a song. During our visit to the museum, a few issues of sonic curation were at the forefront of our conversations. Who and what types of jazz were they going to include? What types of recording would they present?

15:41 (EM) Friend: Well its kinda losing some of its effect on this recording. If you hear it live it sounds better. Or on a better recording. / Abigail: Well, do you think that goes for most of jazz? Hearing it live is ... / Friend: Well not necessarily. I just think for these octaves specifically. I mean whenever you hear things live there's always, I don't know, more emotional appeal, like it always sounds a little better. Not always better, but... Here is his chord solo / Abigail: Oh man, those sound weird. I mean not like normal guitar playing.

16:18 (EM) Abigail: Oh, yeah, funky. (Reading) "Electric Jazz organ." (To Friend) Maybe the organ is my favorite jazz instrument. / Friend: It's in a lot of stuff. I'm surprised its only got one page. I mean you hear this all the time. / Abigail: Well, that's one of the things about curation that I kinda want to explore. Like, it is about choosing and choosing is also about not choosing. So what do you pick? / Friend: This is the kind of instrument that almost anyone can sound good playing. / Abigail: Because it is electric? / Friend: Yeah, and it just kinda has the funk sound to it. Just like whatever you play is going to sound cool. / Abigail: Oh, funky. I do like funk.

17:02 (VO) Abigail Lambke: When I was speaking with Ralph Caro, I mentioned some of these aspects. Since he was not a curator (indeed, they didn't have one at the time) and had only been there for 9 weeks, he

explained his perspective on difficulties and the ways the museum could improve the experience for patrons

17:20 (IV) Ralph Caro: The bigger challenge is how do we provide our visually or hearing impaired patrons the same experience that you and I may have. That's the bigger challenge, and we haven't come to grips with that yet. We have a couple consultants trying to come up with a solution set but that's the big challenge today.

17:39 (IV) Ralph Caro: All the kids today have smart phones - wouldn't it be great if we had the little bar code and they could just scan and hear on their own device exactly what the exhibit was saying. That's the way the kids want to interact with the exhibits. They don't necessarily want to pick up the static headphone, even though it is new, and its magnetic, and all that; they would rather do it on their smart device.

18:04 (VO) Abigail Lambke: Sonic curation at the American Jazz Museum is concerned with display, presentation, and education, unlike that at the Marr Sound Archives where, remember, they were concerned more directly with collection and preservation. The differing missions, both important, change how the community interacts with a sonic collection. And yet, there are some challenges that both institutions face. After "Swingmatism," we'll hear more on how each place balances their mission with their place in Kansas City.

18:38 (CA) Jay McShann "Swingmatism" Instrumental, no lyrics

18:52 (IV) Ralph Caro: The irony of the exhibit: you don't get the flavor for Kansas City Jazz until the very end of the exhibit when you go into the Blue Room. All of the jazz musicians, the jazz greats will be highlighted in the Blue Room in the photographs that we have in there, and the artifacts that are actually embedded into the tables inside of the Blue Room. We get asked that question all the time: "Why Kansas City? Why jazz?" You get a flavor for it when you see the Signboard Alley, with all the signboards from the various jazz clubs that were in Kansas City in neon, we have those down there to give you a preview of what you will see when you go into the

Blue Room. Never meant to be a working bar, but there was an opportunity to make some additional revenue. You'll see the placard says "Jazz Club." It's to give the visitor an experience of what a jazz club was like in the '30s and '40s.

19:52 (VO) Abigail Lambke: Much of The American Jazz Museum is devoted to Jazz broadly, as Caro says, with the flavor of Kansas City Jazz coming at the end of the exhibit. This balance between relevance to Kansas City and place in the wider community is one The Marr Sound Archives works toward too. Chuck Haddix again, and then Derek Long.

20:13 (IV) Chuck Haddix: Of course we are significant to Kansas city because that's where we're located, and one of our original collection development policies was anything recorded in Kansas City we collected. And since then we've broadened the scope of the collection, and we're used by researchers internationally. We're known for our collection of jazz recordings we also have an outstanding collection of classical and opera and genre music, you know, rock and roll, blues, soul, Americana, bluegrass, that sort of thing. But what really sets us apart I think from other institutions like the peer institutions is our collection of radio programs. We have about 30,000 radio programs on these 16 inch discs and very few historic collections have those kinds of resources and radio in general is one of the things we collect.

21:01 (IV) Derek Long: We definitely want to make sure we're representing Kansas City and collecting things that are of cultural significance to Kansas City because we only have so much space and there's other collections around the nation that collect those materials or are representing those communities. Yeah, it needs to be rare and kinda fit the scope of the collection.

21:26 (IV) Derek Long: And part of it is just because if we don't collect it then could not exist anymore, so it's about, you know, preserving cultural heritage. You know, it's like if we don't collect a Beatles record is it still going to exist? But there's other things it's like if we don't preserve this than otherwise it won't exist anymore if someone doesn't take care of it, so,

that's that a lot of it. It might not be things that are considered the most interesting by some people because it is like more unknown things; we can say, this is a piece that we can point to that's like this is a representation of Kansas City history and our cultural heritage, and so for us that's more important than something that may have been a national phenomenon because it's well preserved by someone else

22:08 (IV) Derek Long: And we do have Kansas City artists' collections. A lot of jazz musicians have donated their collections here because of Chuck's relationships with them, so, I would say we have more Kansas City jazz musicians' collections than any other institution, so.

22:26 (IV) Chuck Haddix: But, but we also collect, you know, church music from Kansas City, punk rock groups like Sister Mary Rotten Crotch. We collect today for tomorrow. Some of the rarest most unique material is in our archival collections, like interviews with Jay McShann or Claude Fiddler Williams, recordings of the Women's Jazz Festival here in Kansas City. That's the sort of thing that really, we like to collect.

22:54 (VO) Abigail Lambke: So, while they balance representing Kansas City with other pieces deemed collectable, much of the mission is to collect and preserve pieces that might not have a home elsewhere. Unlike the American Jazz Museum, which works to educate and tell an interesting story about Jazz, the Marr Sound Archives collects and curates the unknown and unremarkable. Still, both men noted, despite the best of intentions, gaps remain in the collection.

23:23 (IV) Derek Long: We don't have much hip hop. We don't have a lot of Kansas City hip hop. We don't have hip hop in general really, we have some, but I would say, yeah, that's one area where we don't have much.

23:35 (IV) Derek Long: We don't purchase anything everything is donated; you're dependent on what you're given, and what we are given are usually collections when people are, you know, coming to near the end of their life or they've passed away, and so we get collections of, of people who were collecting materials from the '30s to the '80s and so people who are

collecting newer materials, some of that stuff haven't started coming our way yet.

23:58 (IV) Chuck Haddix: I think we could do better with collecting in the Hispanic community. Yeah, and we could go deeper on Kansas City funk there's a label called Forte that was produced here in Kansas city. Late '60s early '70s. There's a lot of artists locally that were just not that well documented. That something we are always on the lookout for, but those items are very rare and very valuable, and and often with with 45s particularly, you know people don't donate them, they sell them.

24:26 (VO) Abigail Lambke: The relationship between the Marr Sound Archives and the public is a complex one. They are dependent upon donations, but also critique what they are collecting. They preserve aspects from Kansas City, but also anything else they deem worthy of preservation. A different complex relationship is present with the American Jazz Museum and Kansas City. They acknowledge Kansas City as an origin point for jazz, but do not want to define themselves as only Kansas City. And yet, they continually work with the Kansas City community for outreach and education.

25:01 (IV) Ralph Caro: Kansas City is, is one of the four leaders relative to the jazz movement. I think it's unique to Kansas City in as much as this is a destination stop. People from around the world come to the American Jazz Museum. It just happens to be located in Kansas City. We have probably 45% of our visitors are international.

25:28 (IV) Ralph Caro: Best time - the first Fridays down here. Eleven o'clock, first Friday in the atrium downstairs. It will be packed with kids and their parents. I don't miss it; I go down and stand on the rail, and I listen to Lisa Henry and her cohorts - there are four of them - and they just get these kids involved and the kids are hanging on every word.

25:49 (SA) Lisa Henry: It's now time to scat, ladies and gentlemen. So listen to me and then you follow. Are you ready Miss Angie? Yes. Ok, here we go! (Scatting: shubby do bop bop schubby do do..)

26:03 (IV) Ralph Caro: And they have fun with with it. They teach the kids how to scat, and then the kids come up and then they'll scat. And then: "Does your mom scat around the house?" "No." "Where your mom at?" "She's right over there." "Come on up mom!" To watch these toddlers mesmerized and hooked on every word, Then we have our Jazz Academy for junior high and high school kids. In fact, they will be playing for the next 12 weeks in the rotunda of City Hall 30 minutes before City Council meetings.

26:34 (VO) Abigail Lambke: This type of educational outreach plays a large part in the museum's mission. It consists, mostly, of crowds listening to performances and having a collective experience of jazz. In contrast, at the Marr Sound Archive, outreach is more individualized, perhaps because it is housed in a university and a digital presence

26:56 (IV) Chuck Haddix: People come in and listen, or you know, people from all over the world really use the collection. We just have an email this morning - a phone call followed up by an email - of a woman who is in hospice, someone's caring for a woman who is in hospice and she was good friends with this, this couple from Moorhead, Minnesota, and they, we have his collection - he was a musician - and she wanted to hear his music again. Lot of individuals come by that have research interests, much like what you're have or they are interested in particular artists or a radio program they'll come in and use the collection.

27:33 (IV) Derek Long: And some people just like to come in look around.

27:36 (IV) Chuck Haddix: Yeah, some people like to look around. Look, I have all my research files from my, from my books, including copies of all of the musical references in the Kansas City Call from 1919-1943\ . So when someone's doing a little research on Kansas City, particularly on African American history, 18th and Vine, or the music they'll come in and see me and use my vertical clipping files.

27:57 (IV) Chuck Haddix: We've been successful in creating in collection in different aspects of our community because, everyone knows me. Yeah I'm been on the radio for a long time, plus

28:06 (IV) Derek Long: (interjected) 33 years

28:09 (IV) Chuck Haddix: We are able to gain the trust of the communities, like the LG - LGBTQ community, Stewart is doing a wonderful job collecting in that community. And that's a hard one to build trust with because they have been betrayed so long and oppressed for so long. And dealing with the African American community, I think, if you have a sense of cultural sensitivity about that community it helps a lot too. If you don't go into it to quote "save them" and maybe let them tell their story, and where you're, particularly also when you are dealing with these jazz musicians, like Jay McShann or Claude Fiddler Williams, or Step Buddy Anderson, you have to build trust with the family in order to get those collections. And then that times a certain cultural sensitivity that many institutions don't have.

29:01 (CA): Fletcher Henderson and His Orchestra "Queer Notions" Instrumental, no lyrics, minor key

29:16 (VO) Abigail Lambke: That was Fletcher Henderson and his orchestra with "Queer Notions" signaling another shift in the focus. Haddix has been talking about strategies of collecting being informed by "cultural sensitivity." That term that contains a number of connotations within Kansas City. In many ways, Kansas City is a divided city. Slavery, segregation, Tom Pendergast's political machine, white flight, educational inequality, crime, poverty – all of those and more have perpetuated divisions in the city, often along racial lines. The dividing line in the city has historically been the street Troost. In this next section we'll hear how the divisions in Kansas City influence sonic curation at both institutions. To begin, Ralph Caro at the American Jazz Museum.

30:12 (IV) Ralph Caro: This is the magnet - the music and barbecue are the magnet to bring people across Troost and bring them into the district. It's unfortunate that one or two outliers creates environments and situations

that the perception is it's unsafe. We've asked for more police presence, and that is just cruising the area. The response we get: we are one of the safest districts in the city. So that's why we don't have a great police pre- it is already safe. But people don't know that on the outside. They just hear all of the outliers, and they just paint the picture that it is not safe down here.

30:57 (IV) Ralph Caro: So one of the things we have done - I'm trying to experiment - we're doing Saturday afternoon matinees from 2 to 5 for people that are of that ilk that don't believe it's safe, or, a larger portion of people that don't drive at night anymore. They can come down, and right now we are featuring "Vinyl on the Vine" with Ruby Grant Hopkins. And Grant is a local radio personality, and more importantly he is a local musical historian. And so what you get on Saturday afternoons is a educational piece. He will play different jazz collections, different artists, and he will give you the history and all the unknown information pertaining to those artists during those peak periods when jazz was really flourishing down here on 18th street.

31:52 (IV) Ralph Caro: I, I just think we haven't done a good enough job in advertising and promoting the museum. They don't know - once they come - they say - "My God, I didn't know this was..." In fact, we partnered with the Federal Reserve Bank two weeks ago, and they brought in 150 school teachers from both sides of the state line, and the purpose of the field trip was to give them exposure to everything offered down here in the district. They went to the Musician's Foundation, they went to the Black Archives and they toured both the museums here and the Gem Theatre. The purpose was to give them a back drop so as they are planning field trips for their schools they will know because they have gone through the experience. And they had no idea - no idea - that the museum had the type of layout that it had and the educational benefit and value. And these people, these teachers lived here, most of them have been here their entire lives and didn't know we were here. So we've got work to do in the publicity department.

33:00 (VO) Abigail Lambke: So many people living in Kansas City don't know about the American Jazz Museum, or they know but they've have put off going for various reasons. They might be unaware of Kansas City's sonic history as a focal point in the development of jazz. Those who live west of Troost might be fearful of crossing the historic dividing line. Caro sees it as part of his job to alleviate that fear and promote experience of the museum. And while that is clearly connected to how the museum works as a business, it also has deeper implications for the health of the city. If it is the music and the barbeque that bring people places, why not leverage that for social good? Fear operates in more than one direction, certainly. When speaking with Derek Long at the Marr Sound Archives, he describes how fear can inhibit sonic curation for preservation, too. Derek Long.

34:00 (IV) Derek Long: With some communities like punk community, even sometimes the hip hop community there can be distrust of institutions, and for good reason, I mean, its part of the culture and just can be just larger just, you know, distrust of institutions and power in general. It hasn't necessarily happened with us, but I've heard a lot of archives talk about that, where they're trying to collect in a community that is resistant and then it's like they don't want to participate and they don't because they're like "you're going to take and appropriate like this culture" type of thing. Where they want to keep control over it. And we haven't had that like first-hand experience or anything, but that is something that like on a larger scale, when you are talking about being representative and bringing all cultures together in a community there's, that's just one aspect where you can have some tension.

34:58 (VO) Abigail Lambke: Tension and distrust – even as Derek Long states it hasn't worked against the Marr Sound Archives, I can't help but consider these ideas of tension and distrust, and fear, as indicative of Kansas City and the background when we speak of the Kansas City community. That's been compounded by the intersection of geography and transportation in the area. In reference to the American Jazz Museum, one reason people might not visit is how the district is positioned separate from other city districts. So many of the other districts in Kansas City - Westport, the Plaza, Crossroads - they're along Main street and Broadway, they're

simple to navigate, and they're oriented mostly north and south. 18th and Vine, where the American Jazz Museum is, is east, and across Troost. Ralph Caro here will talk about the relationship between 18th and Vine and the Crossroads where the bulk of the monthly First Friday festival occurs.

35:56 (IV) Ralph Caro: There is not a connector yet. There needs to be a little bit more development along the corridor to actually connect the two but until then I'm recommending, or suggesting, that we have a trolley of some sort that can bring people back and forth, back and forth all evening long so they can take part in the activities down here as they do down there in the Crossroads district

36:21 (IV) Ralph Caro: If transportation were similar to the streetcar downtown that you knew ran on a cycle you could get on and get off, come in listen to some music, go back out get back on, I mean that would be the ideal solution would be to have a streetcar as opposed to maybe a trolley, but we'll take a trolley, if we can get it.

36:41 (IV) Ralph Caro: I think we're on the cusp of something great happening down here with the redevelopment. I just encourage everyone to come on down to the Vine and give us a chance. Its a new and improved all the exhibits downstairs are in fine tip-top working order they've been upgraded, many of them technology wise have been upgraded, and it is a good experience, a good wholesome family experience.

37:04 (VO) Abigail Lambke: And in that, I hear Caro speaking to the detractors. People worry that it is a dangerous area, not safe for families, not safe for children. While at the Marr Sound Archives, I took advantage of Chuck Haddix's vertical clipping file on the American Jazz Museum. Articles in Kansas City area periodicals question whether the city should spend money, or further money on the museum (Turque, et al; "KC's American Jazz Museum is Struggling"). Visitors complain that the exhibits don't work, they're worried about the area, and that the city shouldn't fund the museum (Turque, et al). Ralph Caro

37:38 (IV) Ralph Caro: One, one of the things is that this is a city facility. The building is owned by the city, the artifacts are owned by the city, and that's why we're in the city budget. I think the goal of every Executive Director here is to become self sufficient. The challenge is how do you become self sufficient when you have an exhibit that we have which is a permanent exhibit, and I think the key to that is to add - supplement the permanent exhibit with traveling exhibits, so that you have something new and fresh to bring in, that would make someone who has been here last week want to come back again next week. I think you have to upgrade those exhibits on a regular basis. And right now space is so limited here, that it's going to be a real real challenge. I think it's doable, very much, or else I wouldn't be here.

38:40 (VO) Abigail Lambke: Is he defensive? Maybe. But he's working an uphill battle. You might wonder, why am I speaking with the Interim Executive Director and not the curator, if I'm going a piece on sonic curation. Because there isn't a curator.

38:54 (IV) Ralph Caro: I think we first off have to get a curator and understand what it is we have and once we understand what artifacts we have then we can program the facility around those, as opposed to building the facilities and then trying to fill it with artifacts.

39:11 (VO) Abigail Lambke: Some of the difficulties at the American Jazz Museum are certainly tied to previous mismanagement. But others, I think, are tied to these ongoing divisions in the city that are my focus here. They are not new and they are difficult to bridge. Divisions were present when Kansas City was founded in 1850, they continued through the Civil War, Reconstruction, they were exacerbated by the Pendergast machine in the early 20th century, they continued through the Civil Rights Movement, the 1968 Riots, into today. When the museum was first conceived, very little was open at 18th and Vine, with only the historically black newspaper The Call operating on the street. The Kansas City Star called the district "historically important but long abandoned" (Weber). Some in Kansas City argue that financially supporting the district while not improving the lives of those who live around it – say through education and opportunity – is not

doing enough. Others argue that bringing commerce and foot traffic back across Troost is a step to unite the city. What better way to do that than through jazz? As a genre, jazz – its history, appropriation, how people acknowledge it or ignore it – jazz demonstrate those divisions sonically.

40:39 (CA) Billie Holliday and Her Orchestra "Long Gone"

40:52 (VO) I'll have more on that in Track 3 Resonance. Stay tuned. Billie Holiday will play us out now, with "Long Gone"

41:07 (CA) "Long Gone" Lyrics: Talk to me baby, tell me what's the matter now./ Tell me baby, what's the matter now? / Are you trying to quite me baby, but you don't know how.

TRACK 3: RESONANCE

Featuring Sarah Elizabeth Adams

The timestamps refer to the complete audio. (VO) = audio that was recorded in my home studio and not captured during interview or sampled from elsewhere / (SA) = audio from a scholar sampled from a longer work / (IV) = audio that was created via interview / (CA) = commercial audio sampled through fair use guidelines

00:00 (SA) Salomé Voegelin: The artistic and political consideration of the sonic slice of the landscape and the urban environment is intriguing in what it reveals, not about itself only, not against the visual, but about the world as a multi-sensory realm, made from the possibility of architectural construction, social interaction, political government and personal participation.

00:26 (VO) Abigail Lambke: That was Salomé Voegelin in a clip from "Aurality and the Environment." And I'm Abigail Lambke. This is track 3 "Resonance" in the webtext "Kansas City Hear I Come: Sonic Curation for Civic Impact." In Track 3 I provide a philosophic underpinning for the

previous two tracks, probing into how sound operates curatorially due its invisibility, participation, interiority, and simultaneity. I do this by building from one of two sources: Voegelin quotes, like the one you just heard, or questions from Sarah Adams, who graciously agreed to listen to an early draft of the webtext and then interviewed me about its composition. This webtext is designed to both use sonic curation as a topic and also practice curation through sound throughout. In Track 3 I address the multi-sensory realm of Kansas City as I present it through the Soundscape and Sound Effects tracks. You'll hear Wilber's Harrison's classic "Going to Kansas City," and then I'll dive into my explanation of the soundscape.

01:36 (CA) Wilber Harrison – "Going to Kansas City" Lyrics: Going to Kansas City, Kansas City here I come, / Going to Kansas City, Kansas City here I come, / They've got some crazy little women there / And I'm going to get me one.

02:00 (VO) Abigail Lambke: I seek in this webtext to represent Kansas City, its virtues, tensions, attractions, divisions, and complications. While this project focuses on post-settlement Kansas City, I am aware of the native nomadic peoples of this region, the Missouri, the Osage, the Kaw, the Otoe. I thank them for their stewardship over this land. Also the Kickapoo, the Shawnee, and the Potawatomie, who were relocated first to and then from the region. This sonic webtext is centered on a place, a place that does not given enough attention to those who were here before European settlement. I work with my own field recordings and found audio. And because of the nature of this work, I do not have sonic representation of the peoples prior to settlement. I acknowledge this.

02:50 (VO) Abigail Lambke: But it was in consideration of these people and imagining their soundscapes prior to settlement that I decided to begin with the character of nature, and work to represent sounds that would have been present before the Europeans arrived – the quiet sounds of the river, the constant background of birds and insects, the roar of a thunderstorm, the crackling of prairie fire. Voegelin tells us

03:18 (SA) Salomé Voegelin: Sound as concept invites us into the materiality of things, not to deny the visual but to recommend how we might see. And it transgresses the boundaries between object and thing, looked at and the space and context of its appreciation introducing a sense of simultaneity instead of preexistence and promoting the reading of experience of things as agitational, interventionist, multi-sensory and captious. Sound produces not an object, neither artistic nor everyday, but invites a generative perception and throws us towards invisible mobility in between what can be seen.

04:00 (VO) Abigail Lambke: I composed this soundscape in this webtext parallel to how Voegelin conceives of sound. I focused on characters as I collected it; the main characters are nature, transportation, and culture. But if we consider them as characters, they are forever interacting in dialog and in gesture, or in Voegelin's words, not preexisting but simultaneous, and thus their representation in sound mirrors their being in the city. Another way to think about simultaneity, in a geographical sense, is confluence. And I consider Kansas City to be a site of confluence – it is where the Kansas and Missouri rivers come together, it is on the state line of Missouri and Kansas, it is a point between the Western prairie grasslands and the eastern deciduous forest of the Ozarks. It is a place in the middle of the country, a place of confluence, of simultaneity. Relying on sound, for me as composer/curator prompted a generative perception, and that's what I sought for the listeners, too. Kansas City, or any city, does not just be, it is brought continually into existence by our daily actions, and always has been. Perhaps nothing showcases that as well as the character of transportation in the soundscape.

05:27 (VO) Abigail Lambke: Many major railways came through Kansas City. Two large interstate highways intersect here: I-70 and I-35 intersect. I-70 stretches from Utah to Maryland; I-35 from Texas to Minnesota. In the soundscape we hear that intersection and the sound of travel, of large trucks full of goods, of small trucks of people, of cars and vans and motorcycles. I include other sounds of transport as well: there are my footsteps on a gravel path, cars on the earliest remaining brick road in Kansas City, train whistles in the distance, and the newly built street car

that closes the soundscape. These are familiar sounds to many of us, ones that we hear on and with our bodies each day. And yet, even these standard sounds are products of a place, and importantly, people. Sounds of transportation are called into existence by human action. They do not exist separate from people, and if we stopped, the sounds would stop as well.

06:31 (VO) Abigail Lambke: People are involved in the transportation section, but they are enclosed often in machines, making mechanical sounds. The sounds of culture, another character in the soundscape, speaks more to the part individuals might play. Voegelin says

06:48 (SA) Salomé Voegelin: The politics of the sonic engagement is the politics of the invisible. It is not collapsed into the totality of the image and neither does it fulfill preexisting normative codes, but responds to the demand of the dark when we have lost our anchorage in visible things and rules and are forced to suspend our habits and values to listen in order to see the complex polarity of the real as simultaneous possibilities that include also impossibilities that which has no part in a singular actuality and it makes us reconsider the part we play ourselves.

07:31 (VO) Abigail Lambke: The part we play ourselves. In sonic curation that's multi-faceted. While doing field recordings, I play the part of receiver, in editing I play the part of composer or curator. When I do this in service to academic scholarship, I am playing a part too, working to contribute to my field, to add something new to our ongoing conversations about rhetoric about sound about curation about multimodality. I imagine the listener making sense of sounds stripped of much of the visual, what they will need in the dark, often layering sounds edited together to provoke simultaneity. Sarah Adams hit on this when talking with me.

08:21 (IV) Sarah Elizabeth Adams: Right from the opening of the soundscape, geography was on my mind. Even though I've never been to Kansas City, I could feel myself trying to "place" the sounds I was hearing. What would this space look like? Where in town might this be? So geography, then, also comes up in Caro's discussions about how to get

people to cross Troost Avenue to actually come down and visit the museum, where he is kinda thinking through - how do we show people that place is a safe place. So, what I'm getting at is that I heard space and geography everywhere in this scholarship that you're putting together, so I want to know more about that connection—what does sound, and listening, and sonic curation have to do, do you think, with space, place, whatever your preferred term might be?

09:08 (IV) Abigail Lambke: And I conceived this piece to be about Kansas City, it is about sonic curation generally and I think even without ever being to Kansas City you can connect to it and think about those more general issues. Kansas City is, as all cities are, is a geography and a culture and those are two intertwined things, and I try to make that apparent with this idea of confluence - like, it's a coming together, both geographically and culturally.

09:44 (IV) Abigail Lambke: But I think there is something very special about sound is that we try to place it immediately, we want to know where it comes from. If I was writing an essay, you wouldn't probably care if I wrote it in a coffeeshop or I wrote it in the library, or in a fields somewhere. But recording set that kind of place. Right, you want to know where it is because its bringing in the sound waves of the area. But that's not really authentic. We want it to be authentic, but it's not. And I think that's one of those great paradoxes of sound.

10:17 (IV) Abigail Lambke: Sounds like evoke something but that doesn't necessarily mean they're true. For example in my piece I use the sound of thunderstorm to do these sort of moments. I recorded that by balancing my phone in my mail slot. That isn't really important, but it is the place where that was recorded, was the mail slot of my house.

10:39 (IV) Sarah Elizabeth Adams: Yeah, yeah. That's interesting. The cell phone in the mail box thing cause I get what you're saying of authenticity of place. I never would have - that is not what I'm picturing. I'm picturing this wide open space. I don't know where you might have been. But I was picture that, that field you mentioned earlier instead of writing. That you

pulled over to the side of the road - but it is actually your mail box. The place that it evokes is not the real quote unquote real place.

11:16 (VO) Abigail Lambke: The place, but not the real place. I am playing the part of field recorder, but in this instance I was not in a field. And yet it is the real sound of real thunder really encompassing the city. I worked to either record sounds myself or source them locally. Also, I focused on sounds important to me, and I find very little as sonically stirring as the crash of a midwestern summer thunderstorm. That booming sound is one felt on the body through the vibrations, but in a multisensory sense it is connected strongly to the feel of rain, the anticipation of a cleansing storm, the fear of potential destruction, the smell of ozone and wet grass. I use that sound in the soundscape to signify moments of transition and change. Voegelin speaks about the idea of field recording in another piece, she says...

12:15 (SA) Salomé Voegelin: The field is not a thing over there that I record, it the sphere that surrounds me. And so when I bring you my recording, I do not bring you the field alone, but myself, plunked right in the middle of that field for you to here also. In that sense, my field recordings sound me and you listen to my field in which you now sit with me. This inhabited field of field of sound is perspectiveless, there is no distance. What I hear and record is not the distance between things but the thing that sounds as distance. The recorded field is not about the over there but about the sounds themselves and how I hear them here in my ears on my body and how you regenerate them on your body that listens and hears in the soundscape itself. In the sonic field the visual field vanishes into a sensorial simultaneity that signifies the reciprocity between myself and my environment.

13:18 (VO) Abigail Lambke: So in my soundscape, I bring you not only the sound of a June thunderstorm, but the sounds of myself. I heard those sounds on my body, and now you've heard them on yours, if you listened to it. And in listening to Kansas City, you've brought elements of the city (a city perhaps you've never visited) into yourself and your body as well. You've become a part of the confluence, the coming together of Kansas

City. And it being part of the confluence, you are also part of the divisions. Count Basie's "I Left My Baby" will play us out. Next, I'll encounter this idea of division again.

13:58 (CA) I Left My Baby – Count Basie - minor key, piano and then trumpet comes in

14:22 (VO) Abigail Lambke: The confluence of the Kansas and the Missouri is what attracted Lewis and Clark and early settlement to Kansas City although G. S. Griffin purposefully reminds us in the book *Racism in Kansas City*, that it was not Lewis and Clark alone, but a group of 34 people including slaves who traveled. Including York, whose lifetime owner was William Lewis (Griffin 1). But as much as Kansas City is about confluence and coming together, it is about a deliberate, and often debilitating separation. There is the separation of states and mentalities between Kansas and Missouri that goes back before statehood to the violent question of slavery. You know that nickname Bleeding Kansas? Yeah, Missourians were mainly responsible for the bleeding. Quick American history lesson: Missouri entered the union as a slave state, as part of the Maine-Missouri compromise. Kansas wanted to be a free state. Blood was shed, on both sides. That has not been forgotten.

15:22 (VO) Abigail Lambke: The soundscape offers a perspective on these divisions as they factor into the character of culture. In the track, I included clips to evoke food and drink, music, and sports of the region. In the piece I have sounds of Gates barbecue "May I Help You," a tagline repeated frequently in their establishments. As Ralph Caro says in "Sound Effects" – barbecue and music are the reasons people cross Troost. And Ollie Gates, owner of Gates barbecue, is a leader in the community who has used his position to lead initiatives on the east side (Shortridge 177). There is also music: the Walter Page's Blue Devils, a Kansas City band, the musical tribute to the city manager LP Cookingham played in Loose Park, Marva Whitney 's funk "Daddy Don't Know about Sugar Bears" on the KC label Forte, the Kansas City hip hop icon Tech N9ne's song "It's Alive". Voeglins tell us...

16:17 (SA) Salomé Voegelin: The soundscape as an aural environment offers an alternative perspective on the landscape and the urban scape and even their terminology the notion of the scape as scenery and terrain is being reframed in a new light by listening's focus on the invisible the mobile and the ephemeral.

16:38 (VO) Abigail Lambke: And my soundscape is not just environment but also a mash up of culture that lives within the city as place. While not exactly parallel with Voegelin's work, it too has listening's focus on the invisible and the mobile, the movement between landscape and urban scape, but with a focus on the sometimes invisible hand of history.

17:02 (VO) Abigail Lambke: Take Tom Pendergast for example, who's mentioned in the Sound Effects track. Pendergast ran the political machine in Kansas City in the first few decades of the 20th century. He was never elected, but held great sway in the city and the state, arguably helping Harry Truman get elected president. It is said that Pendergast did not allow Prohibition to happen in Kansas City, keeping the city, as they say, "wide open." Kansas City is nicknamed the Paris of the Plains, and there are two explanations for that. One is that the city includes a number of boulevard and parks, much like Paris. But the other explanation has to do with the so-called sin industry here, the drinking, and gambling, and prostitution that was encouraged by Pendergast and was also akin to Paris. You'll hear the sound of cards, and drinks, and coins in the soundscape, trailing off before the clean-up jingle.

18:01 (VO) Abigail Lambke: While Pendergast contributed to the rise of Kansas City, he also instituted many aspects that perpetuated divisions. He located many of his funded establishments in black areas of town, reinforcing the perception of black people as lawless and sinful. Did this help Jazz develop in Kansas City? By many accounts, yes (Shortridge 2; Clifford-Napoleone 21). There was always work here, gigs to play, liquor to drink. But even when Pendergast fell to the charge of income tax evasion in 1939, many of the associations remained. I include "Clean Up Kansas City" ad in the soundscape. It's undated in the Marr Sound Archives, but here, I want it to represent the "clean up" that happened in the post-Pendergast

era. This is when L.P. Cookingham was hired, and the budgets and priorities shifted in KC. The decades following Pendergast was a time were many traditions in Kansas City were whitewashed and the sin industry and its role in the development of the city downplayed. One way to do that was to place blame on the black community, to reinforce the associations between race and poverty and race and crime (Clifford-Napoleone 21, Schirmer 173). Hence the continuing divisions in the city.

19:17 (VO) Abigail Lambke: Chuck Haddix's co-authored book on Kansas City - *Kansas City Jazz: From Ragtime to Bebop, a History*, offers a detailed account of the musical moments in Kansas City. It explains Pendergast, and the industries he created in ways that do not try to sanitize it into a wholesome experience. And yet, in mentioning his book, I also have to mention *Queering Kansas City Jazz: Gender Performance and the History of a Scene*, a book by Amber R. Clifford-Napoleone. She argues how Chuck Haddix's co-authored book on jazz can be read as marginalizing the role of women and gender-play in the jazz clubs (Clifford-Napoleone 77). *Queering Kansas City Jazz* explains how the clubs were advertised as pretty much white male paradises, at the expense of women and people of color (Clifford-Napoleone 7). Reading Kansas City through a queer lens demonstrates the undercurrents of patriarchy and subjugation that fueled jazz while also monetizing it. And possibly you don't hear that as you listen to jazz, it's part of the invisible world that goes along with it. The invisible world of history that made Kansas City jazz possible and vibrant.

20:34 (VO) Abigail Lambke: The final point of culture has to go with the sports of the town. The professional football team, the Chiefs, have been in the running for loudest stadium, and held the record recently. I put in one of their loudest moments in the soundscape, right after the induction of Mayor Bartle, who was nicknamed "The Chief" and allegedly, the team was named after. Although the iconography that uses Native headdress and stadium named Arrowhead implies appropriating the implied warrior aspect of native people and not the Mayor Bartle at all.

21:07 (VO) Abigail Lambke: We also have the Royals chant - they're the baseball team. Later, you hear the Sporting KC (or SKC, as they say in the

chant), that's the local major league soccer club, fervently supported in the city. In fact, James Shortridge says that the professional sports teams do more to unite Kansas City than anything else other than maybe barbecue (204).

21:28 (VO) Abigail Lambke: Now, while I work to represent Kansas City, please know that I do not intend this as comprehensive. The more I explored the sounds of Kansas City and how sound is curated here, the more I realized that it is impossible to be comprehensive. That in listening to the city, I was listening to myself.

21:47 (SA) Salomé Voegelin: In other words, listening to the field, I hear myself as a sonic subject. As a social subject, defined and generated through my interaction with the acoustic environment understood as the listened to world.

22:00 (VO) Abigail Lambke: I am in these recordings, all over them, and cannot but be. I cannot present a sonic Kansas City that is not from my perspective, I cannot create field recordings in which I am not present. So, following Voeglin, I want to acknowledge the part I play as recorder and editor in presenting this possible sonic world. Curation, too, is as much about including as it is about omitting. John Potter writes about curation in that it is not just writing or production, but about collecting, distributing, assembling, disassembling, and moving media artifacts (5), and that curation means an active practice that contains all of those practices to make something that is more than its parts (xvi). That's what I've attempted with my soundscape, and what I witnessed in speaking with those engaged in sonic curation at the Marr Sound Archives and the American Jazz Museum.

22:58 (VO) Abigail Lambke: That personal aspect, particularly as it touches on listening, is what you will encounter next, after this transition from Big Joe Turner, one of Kansas City's blue shouters

23:11 (CA) Big Joe Turner "When I Get the Blues" Crowd cheers. Lyrics: Now when I get the blues, get me a rocking chair / Now when I get the

blues, get me a rocking chair / Move it over baby, going to rock right away from here. / Now when I get lonesome I jump on the telephone / Now when I get lonesome I jump on the telephone...

23:37 (VO) Abigail Lambke: When we are talking about sonic curation, one of the central things to understand is listening. Listening, as a concept, is one that is of growing importance in rhetoric. We have Krista Radcliffe's theory of rhetorical listening and more recently, Steph Ceraso writing about pedagogy and embodied listening. And listening is not just the taking in of aural information, what Ceraso calls "ear-ing." The idea of listening broader than that. It involves our selves as bodies, ourselves as members of a society. And that idea of listening is crucial for all parts of this webtext. Listening is embedded into sonic curation; listening is needed for civic impact. Sarah Adams asked me about this in her interview.

24:27 (IV) Sarah Elizabeth Adams: Ok, so I want to stick with that moment where you're listening to exhibits in the American Jazz Museum with your friend. So, you go to this place and listen with a friend and that shapes your listening experience, like it seems to really energize your listening practice in that museum. And Caro mentions moments, too, of listening with someone else, with others. He mentions performances before city council meetings, and he also says that he never misses the First Fridays in—I think—the museum's atrium, where he can kinda gather with others and listen to performances and to children and families learning about jazz. Those are moments where he, like you, seems really energized and excited by listening. You hear something different in your voices when you two talk about those moments. So I'm wondering what listening together might have to do with the civic impact of curated sound. How does the way you listen to sound—and who you listen with—at Archives and the American Jazz Museum contribute to or inhibit those programs' civic impact?

25:35 (IV) Abigail Lambke: Yeah, I think that is a really interesting observation and a good one. And I think it is a lot clearer in the museum because it is about display and about exhibition. So it is about showing or sharing with the community the sort of communal moments of listening -

you do it together. And hopefully invite diverse people into it to share this moment. Most of what they focus on in the Jazz Museum is the 30s 40s and 50s. Some later stuff too but a lot of that early work in jazz. And so they want people to come together and listen. But a lot of it too is separate, like you are listening through your own headphone at the same time. Me and my friend were listening together. We would each have a headphone and we would have it and we would be kinda talking at the same time.

26:28 (IV) Abigail Lambke: I think what your question makes me think of is - what happens to a sound file when you are not listening to it. Or like a record or a tape. Right. If it just there it is a repository of something. It's like a closed book; you can't see what is in it. But one of the things about sound is that we can listen together in a way we can't read together. We can share this moment. We might all be experiencing it differently because of different abilities or cultural understanding or connection or just pleasure, right, but we are in the same moment together - you can't do that with reading. And when you are doing it as a community - if you think about a concert or this sort of First Friday's thing - you're having that sort of moment if you think about a crowd laughing together, or shouting, I've done some work on protest this idea of group shouting and how that binds you together in a way that can be terrible or can be great depending on your perspective of what is being shouted and its repercussions.

27:40 (IV) Abigail Lambke: I think when it comes to sonic curation, you get this difference between the museum and the archive in that for one the museum is about display and performance but it is also - we get this a lot with what Caro says - about revenue - they need people to come and they need people to be engaged. And, so they intensify those moments, and I don't say that to cast aspersions, they want to have these intense moments, they want to bring people together both because they think it is a good thing, but also to bring people to bring people to the museum, right. They need revenue streams, they need people to come. In the archives they don't need that - they are in a state school, they don't need people to have that communal listening. And they are also more about preservation, they are keeping that for the future. And so maybe they are working on radio shows or music or things that people might not want to listen to now,

but they will in 30 years. Like I put that piece in the soundscape from the Clean up Kansas City ad,

28:45 (IV) Sarah Elizabeth Adams: I love that, yeah

28:48 (IV) Abigail Lambke: I have some feeling there were some decades where people were like "why are we keeping this?" But now, many years later, its like this things brings out a whole dimension that we don't get in radio jingles anymore. So it is more about preservation and not so much about communal experience.

29:10 (IV) Sarah Elizabeth Adams: So many the civic impact there is a future promised impact where the museum can offer one right now, a more immediate one.

29:23 (IV) Abigail Lambke: And yet, I wanted to present in this webtext how both places – archive and music – in their curation of sound work to do something beyond the obvious. They are not just preserving or presenting for the sake of preservation or presentation. These actions intersect with views in the community and have real effects on real lives. I think of the woman Haddix mentions who wanted to listen to her musician friend's music while in Hospice. Or those teachers Caro talks about who had never been to the museum, but might now integrate it in as a field trip and introduce their students to the history of jazz. Listening in those moments connects people with the past but also with the future and the future of the community And I think there is something special about sound in these endeavors, a way that sound – spoken, recorded, or musical – opens up the past as a place to listen to. Voeglin says -

30:27 (SA) Salomé Voegelin: So listening generates place, the field of listening continually from my hearing of myself within that space within a dynamic relationship of all that sounds, the temporary connections we make with other listeners, with things, with spaces. So my hearing hears connections, not things connected and as it always includes my agency of listening my agency of connecting as the motion that produces the field temporarily, invisibly.

30:58 (VO) Abigail Lambke: These invisible connections that form while listening can be transformative. Because it is in being connected to people and the past that we can learn from it and grow as a community. And yet, with sound, or with any type of curation that privileges a sense, it is necessary, always, to think about accessibility. Sarah Adams talked with me about this too.

31:25 (IV) Sarah Elizabeth Adams: I was so happy to hear that Ralph Caro at the American Jazz Museum is thinking about how the museum needs to change in order to ensure that disabled folks can fully access their exhibits and events. Recent sound studies scholarship and rhetorical scholarship, too, is invested in accessibility. What do you think work in sound studies and in rhetorical scholarship might offer folks thinking about access to sonic archives, museums, these kind of curated places?

32:00 (IV) Abigail Lambke: I think this is a really important question and more I should think more about. I think the immediate answer is transcripts, and Derek Long, I don't think this made it into the final piece, talks to me some about that, that they want to get more of their work, more of the things in the archive transcribed so that people will know what's there, before they listen. Both for those have any sort of impediment to hearing but also students doing research so they can find it quickly.

32:26 (IV) Abigail Lambke: But there is so much that can be left out in a transcription. I did this soundscape for the RSA proceedings a while back, and there are several soundscapes in it, and they have a document that has all of the transcripts on it, all together, and I look at that and it is amazing how different they are. Everybody is kinda doing something different with transcription. And some of them are incredibly detailed and interesting - mine isn't, mine is pretty basic - but other people do these things like they indicate when sounds get quieter or louder, or there is a pause or they have some sort of - they have a drum in the background and they are doing something that is much more interesting and I think accessible than just writing down the words. And I'm hoping that is the direction we'll go.

33:21 (IV) Abigail Lambke: I think for a museum, after Ralph Caro was talking to me about this, I was thinking about how to make it tactile as well, because so much of music is tactile. It is when you are playing it, right you have the strings, you have the reed, you have the movement but also listening to it. You have the feeling of it in your body. And right now I don't get that when I go to the museum, and I think there is some way they could evoke that in some fashion to show the tactile nature of music - and jazz. I think jazz itself - you know there's so much movement in it! There is so much movement that can't be captured - certainly not by a straight transcript. Maybe by some sort of transcript that I haven't encountered yet that shows that type of movement. But I feel like there is a lot more work to do there. I feel like Steph Ceraso is doing that work, some of it. I would look to her for more answers than me. But, it is something I think about.

34:24 (IV) Abigail Lambke: I was thinking about it particularly for the soundscape I did for this piece. I'm redesigning the transcript now so that it is, it shows more of the layering that happens and not just straight linear - this happens for these seconds. I'm trying to color code it too, so you can see how these things mesh together. But I'm struggling - I'm doing it in Excel right now, but that is not the right program. And I have to figure out how to code it, eventually. So there are a couple of barriers. Right. There are barriers to making these things accessible. It's worth getting through those barriers, but it is hard when you are trying to conceptualize it immediately.

35:06 (VO) Abigail Lambke: Clearly, I value sound and I want to think about sound as a modality and use my voice as aspects of sound as part of my scholarship. And yet, I am aware I do this with a level of physical ability that is not shared by everyone. This piece has a transcript - perhaps you are reading it right now - that is intended to make it more accessible. And I've worked harder in this piece - learning from what I've done before that might be insufficient - to include more than just words, but a sense of sounds as well. And I really hope to see accessibility grow as we keep creating more rhetorics of multimodality.

35:49 (VO) Abigail Lambke: We'll hear Mary Lou Williams on the piano playing "Little Joe from Chicago" and then my conclusion about what is distinct regarding sonic curation

35:59 (CA) Mary Lou Williams "Little Joe from Chicago" Vibrant piano playing, no lyrics

36:14 (VO) Abigail Lambke: I want to conclude Track 3 by summarizing what makes sonic curation distinct. (If you are looking for a thesis, perhaps this is it, more than 1 hour of intended listening in.) All curation is personal. All archives work to collect and preserve for a community. All museums want revenue and to have an interactive experience that lures people back again and again. But, I'll describe three elements that set sonic curation apart, all having to do with invisibility, participation, interiority, and simultaneity as they intersect with music and time.

36:53 (VO) Abigail Lambke: First – sonic curation encompasses music. Sonic recordings and curation are a way to capture the love that humans in a culture have for music. The music itself can be invisible, but it still functions as a place to participate together, to come together in joy. It can reach across divisions; it can be a magnet to bring people somewhere they might not otherwise go. And jazz is emblematic of that. Jazz, soul, blues, they are also significant in the history of people and of black people in this country, in the incorporation of African roots, slave chants, of creating something new and different as the country changed. And you have to listen, and not just know it exists. And a history of culture that does not have music in it is an incomplete one.

37:51 (VO) Abigail Lambke: Second – sound requires time. The space of sound, of music, it's not a physical space but a temporal one. To listen, you have to experience the sounds in their chronological order. Sure, you can speed it up or slow it down if you have access to the right tech. Sure, a visual or experience oriented museum or archive also requires time. But unlike, say, paper archives, you can't quickly page through and skim something and get the sense of a sonic recording. You have to slow down and listen at the proper speed.

38:29 (VO) Abigail Lambke: That's why one of my favorite aspects of the American Jazz Museum is that there is no time bar when you're listening to recordings – you don't know where you are in a song. To those of us used to digital recordings, or even analog one, it is almost unnerving. But it is also liberating. And the more I listen and learn about jazz, the more I think that it is tied to time, or maybe unanchored from time, in a way that other genres may not be. While a track might be pre-existing, when jazz musicians play they put it together simultaneously, in a way that is sonic and multisensory.

39:07 (VO) Abigail Lambke: That's why, I think, Caro wants people to come and listen to the live experiences at the museum, not just for the revenue possibilities, but because jazz, as a genre of music, should be shared in the moment, simultaneous, with the performers and the others around you.

39:27 (VO) Abigail Lambke: Third and final – sound comes from inside and goes inside of you. It is about the interior – think of a guitar – the interior of an acoustic guitar determines what it sounds like for the listeners. And when you listen to a voice, you are listening to breath that has moved inside someone. You are listening to the way their vocal folds are positioned. And the act of listening is one where the vibrations enter you, they come into your body. That vibrational act of sound is one Steph Ceraso talks about in multimodal listening. It is one Salomé Voeglin mentions regarding field recordings and soundscape. This interior of sound is something that makes the curation difficult, because it is sometimes synonymous with invisibility; you can't see what a track might hold before you press play. But that interiority also makes sonic experiences rewarding, because in listening, you can open up.

40:29 (VO) Abigail Lambke: And with that, thank you for listening. The final track is called "Frequency" and in it I'll provide further insight into choices made in editing and designing this piece. To play us out we have Jay McShann with his version of "Going to Kansas City."

40:43 (CA) Jay McShann " Going to Kansas City" Lyrics: Well, standing on the corner, of 12th street and Vine / Well, standing on the corner, of 12th

street and Vine / With my Kansas City woman, a bottle of Kansas City wine
/ Well, I might take a train, take a plane / If I have to walk I'm going just the
same / Going to Kansas City, Kansas City here I come

TRACK 4: FREQUENCY

Featuring Sarah Elizabeth Adams

The timestamps refer to the complete audio. (VO) = audio that was recorded in my home studio and not captured during interview or sampled from elsewhere / (IV) = audio that was created via interview / (CA) = commercial audio sampled through fair use guidelines

00:00 (CA) Roger Miller "Kansas City Star" Lyrics: Got a letter just this mornin' it was postmarked Omaha / It was typed and neatly written offerin' me this better job / Better job at higher wages, expenses paid and a car / But I'm on TV here locally and I can't quit, I'm a star / Ha ha, I come on TV grinnin, ' wearin' pistols and a hat / It's a kiddie show and I'm a hero of the younger set / I'm the number one attraction every supermarket parkin' lot / I'm the king of Kansas City, no thanks, Omaha, thanks a lot / Kansas City star, that's what I are Yodel-deedle ay-hee, you oughta see my car / I drive a big old Cadillac with wire wheels....

01:00 (VO) Abigail Lambke: Hello. That was Roger Miller's "Kansas City Star" and this is Track 4 "Frequency" in the webtext "Kansas City Hear I Come: Sonic Curation for Civic Impact." This track is essentially an extended Artist Statement, where I describe the choices I made as curator, producer, author, artist when creating the webtext. Like the track "Resonance" this one also features Sarah Adams, who so helpfully listened to a draft and talked to me about the process of sonic scholarship.

01:32 (VO) Abigail Lambke: Kansas City, for me, is a place of personal confluence, and as curation is personal, and sound is personal, I feel encouraged to share some of my personal perspective and history here too. I was born in Wichita, Kansas and went to high school there, but I

attended undergraduate in Kansas City and graduate school Saint Louis, Missouri, and then took a job in Kansas City, Missouri one mile from the Kansas state line at Avila University. I'm now an Associate Professor of English at Avila where I teach courses in composition, rhetoric, women's studies, literature, and community engagement. Given my history, I am equally at home in both states and thus often attuned to the divisions between them, some of which I find inane, but I work to also be attuned to the divisions within the city on the lines of race, and class, and sexual orientation, and transportation. It is those divisions that I think need more attention. I am not native to Kansas City, but I've lived here an important portion of my life and find it a fascinating mix of kindness and oppression, of connection and difference.

02:47 (VO) Abigail Lambke: Sarah Adams asked me in her interview how I got interested in sound and making audio pieces, but before we hear that, let's learn some more about her.

02:57 (IV) Sarah Elizabeth Adams: My name is Sarah Adams and I am currently at Berea College where I am the Writing Program Administrator, and also the summer bridge director. I earned my Ph.D. in English at Penn State where I wrote my dissertation on listening and listening pedagogy, so I'm really interested in how people are taught to listen. I have a recent publication in RSEQ that's about minimalist music and listening to minimalist music and how I think that gets us into some really weird pre-symbolic areas; helps us listen what Diane Davis calls "rhetoricity." My current stuff that I'm working on right now, I'm dealing with a silent archive about sound. So I don't have, like the time period I'm looking at is early 20th century and in particular classical music. In the situation of classical music how people were taught to listen. There aren't recordings of things for the most part that I'm looking at, so there's things like Stokowski is the conductor of the Philadelphia Orchestra at the time and he comes on stage and like yells at the audience and yells at the audience because they don't listen the way he... So there I have the print archive because some music critic was like "Oh, you got to hear about what Stokowski did, you know this week and it was crazy." But there is no recording, so I kinda have to reconstruct what the listening environment would have been what the kinda sonic

environment would have been that he was delivering these messages in.

04:31 (VO) Abigail Lambke: Sarah and I met at Feminisms and Rhetorics 2015 when we were put on the same panel about women's recorded voices. And thank you, again, Sarah for pitching in and helping me with this piece. Ok, back to me. Sarah wanted to know about my composing history

04:48 (IV) Sarah Elizabeth Adams: Derek Long, the head of the Marr Sound Archives at UMKC, explains that he came to curating because it combines his passions and his education. So, specifically, he mentions being a DJ, collecting records, being trained as an audio engineer, and earning degrees in history, anthropology, and library science. He sounds like a busy person. Could you tell me about how your passions and how your education led you to composing sonic scholarship?

05:19 (IV) Abigail Lambke: There is a circuitous path there. I would say from an academic standpoint it started with Walter Ong who did, he was at Saint Louis University and taught there his whole career, and that's where I did my graduate work and I was studying rhetoric in my phd and came across his ideas of secondary orality, I was working in his archives, and it seemed to be something that was new and interesting that people weren't really doing as well. But I've, I don't know, I've always like sound, and I guess music. I was one of those people who had like a cassette player in the 90s and I liked to have blank tapes and then record things on them, like do my own little thing pretending to be on the radio or record things off the radio. I remember sitting in the closet playing with it for hours. So, looking back I can say, you know, there is a nice progression here but of course it never really works that way.

06:23 (IV) Abigail Lambke: Also, you know when I started my PhD in what - 2008, it was right when podcasts were taking off and so I knew since I was studying at the doctoral level that I was going to be like, studying all the time, right? And just learning about rhetoric. And I have a curious mind that likes to learn about lots of different things at the same time, and so I thought I'll just listen to podcasts and I can learn about other stuff, too, outside of my, my scholarship. And then, as happens, you know, that

became my scholarship.

06:57 (IV) Sarah Elizabeth Adams: So when, when did you start actually doing sound scholarship? So you were studying Ong it sounds like in graduate school, so was recording scholarship part of that or did that come later?

07:11 (IV) Abigail Lambke: That came at about the same time when I was finishing up. You know I probably got it from someone but I don't remember who it was, that your scholarship should mirror what you were doing in it. And I thought "Why aren't we doing audio pieces?" And so I, I think my first one was for Present Tense and it was on the recorded aspects of the Egyptian Revolution, taking sound clips from that. So I was working with found audio, and at the beginning, it was... I taught myself audio editing, and I taught myself how to record and all these things, I had no idea what I was doing and I would just like figure it out in small pieces. Which is what you can do in graduate school, when you have the time to do it. I mean I was also inspired by Cynthia Selfe's piece on sound and integrating sound into composition classes.

08:13 (IV) Sarah Elizabeth Adams: "Why didn't I get to write that? Its so good."

08:20 (IV) Abigail Lambke: It's so good. Yeah, and I started having my students - I think really what pushed me to do my own audio, it that I wanted my students to do it in class, and I figured I shouldn't be teaching something I hadn't done myself. And so I was like, I'm going to do this, and then I realized when I was editing, I would get into this flow state that was totally different than - I can get there when I'm writing, but its a lot faster when I'm audio editing, which I think means that I enjoy doing it more.

08:48 (VO) Abigail Lambke: She also asked me several questions about the interviews I did for this piece. I'll say now, even before I put the clips her talking to me about this, that these were the first interviews I've ever done. And if the audio quality isn't stellar - I know it isn't - I'll take the blame for not knowing how to position things. Like in the Haddix/Long interview - and

I interviewed both men together – there are many moments where someone bumps the table and shakes the mic. I didn't realize it at the time and I hate the effect it has in the audio, but I can't seem to cut it all out. And I can't request another interview. So, I'm sorry for that. Also when Sarah was interviewing me I don't think I realized how squeaky my chair was, but, I think this also gets back to the idea of the interiority of sound, I guess sometimes it is an unexpected interiority, like the inside of my chair or the table at the Marr Sound Archives. But it is still there.

09:45 (IV) Sarah Elizabeth Adams: Chuck Haddix, he's the curator at the Marr Sound Archives at UMKC, mentions "trust" a few times in your interview with him. So, he mentions building trust with communities—with LGBTQ folks and with black folks in particular—as well as with musicians' families. So, trust, it seems, is the foundation of curating a sonic archive for Haddix. I'm curious how you see trust playing a role, then, in your sonic curation efforts. Did you have to gain trust with any of your interviewees or did it feel automatic? Did you have to deal with trust issues recording in public spaces, maybe? And then if you were thinking about trust, then how? What did you have to do to get it, where you successful or not? There's like seven or eight questions there. But...

10:37 (IV) Abigail Lambke: Sure, well I think that this is really important question and for interviews trust is important, and particularly when you have a microphone set up and they know you will have a recording of exactly what it is they say. In some ways, having an academic affiliation and a Ph.D. you know gives you that sense of ethos, they don't expect me to twist anything. And particularly at UMKC, I feel like I went in there and you know, we're kinda on the same level. They work with academics all the time and we could feel each other out very quickly.

11:14 (IV) Abigail Lambke: With the American Jazz Museum, that one was harder to establish trust for a couple reasons. One, they have been in flux for a few years and there's been, not exactly scandals, but people have accused them of wasting money and they're not as successful as they want to be. So, early in the interview, I had to say "This is not at all what I'm interested in, I don't care about that. I care about this sonic curation thing

and how you relate to the city and let's talk about these things and not the issues." And I think that kinda opened it up. That interview too, I mean, I'm a young white woman, not young, I'm a white woman in my 30s and I was speaking with a black man in his, I don't know how old he is, but older than me, whose been throughout his career, so there is a power dynamic there, there is a racial dynamic, there are some things that ... you want to have some back and forth and make sure he knows I'm presenting this from this particular lens, and these are the things I care about. This is not, this is not an expose of any type. This is just exploring these ideas in a way that is more about gathering things than it is really about analyzing or, it is a little about interpreting.

12:35 (IV) Abigail Lambke: When I was recording in public spaces, I tried really hard not to record other people that could be identified by their voices. There was a moment when I was at a park and they were being friendly and I wanted to be like "that's great that you're friendly but also could you be quiet. That's not helpful" I just had to edit around them when I was editing that piece to put in.

13:03 (IV) Abigail Lambke: I was standing on a bridge recording and somebody like catcalled me. That was fun. I cut that out too. I think there is a trust dimension there throughout. What you're keeping, what you want to keep, how you are presenting yourself, all of that it is important to be cognizant of that. And I thought about power dynamics in this city a lot, because you know this woman wandering around with a microphone, place to place, and in some places I might not normally go. So some of that felt a little invasive maybe? But also that is important for people to go places they might not normally go for scholarship.

13:55 (IV) Sarah Elizabeth Adams: I noticed some subtle differences in the presentation of your interview with Haddix and Long, from UMKC, and the interview with Caro, from the museum. I'm thinking, in particular, that we get a little bit more of a the kinda back-and-forth between you and Caro, not tons, but there is a little more in addition to your explanatory interjections where there's less of that back and forth with Haddix and Long. Can you talk a bit about how those editing decisions were made? So

like, why include the back-and-forth here and not there? Why not always include your questions? How did you approach editing their answers? What editing work did you have to do?

14:48 (IV) Abigail Lambke: Oh, I did a lot of editing work. A lot of it has been rearranged and moved around to fit the sort of themes I'm trying to evoke at one point or another. Again, I don't think I chop up anybody's sentences. I might cut out an "um" or an "and" but I don't move around a sentence. But I am pretty inspired by the Kitchen Sisters who do the The Kitchen Sisters Present, is their podcast, it used to be called Fugitive Waves, and they do a lot of non-narrated podcasts or audio that I find fascinating that they can evoke these stories using multiple voices without commentary. And I have commentary in there but I try to keep it at a minimum because I want them to come forward. And for the audience to kinda piece things together too. So I was inspired by that. I think I kept some of the pieces with Ralph Caro because we were building this sort of rapport and I really liked it, and it was this kinda fun moments, I liked his moments. I'll also say that these are the first two interviews - the only two interviews- like this I've ever done. And the Haddix and Long one was first. And so I would read a question and they would answer and I would go "um hmm, yeah" and I cut all that out. Because it is just me going "mmm," right, it doesn't sound particularly smart.

16:20 (IV) Sarah Elizabeth Adams: And with the form of the project, when you have the "Resonance" section, which maybe this will be a part of, that's where you get to have your chance and your say. I understand letting them have their moment before you come it.

16:41 (IV) Abigail Lambke: Yeah, and for academics, so much of what we do, it seems traditionally is commentary. Like, there will be a quote, and they we comment on it, and then.... and that is what we teach students to do, and that is an important intellectual move. But especially in podcasting, and in sound, I think it's important to let people talk and to hear their voices. And possibly I don't have a great philosophical explanation for why, I'm still feeling part of that out. I could probably come up with one if I needed to.

17:13 (IV) Sarah Elizabeth Adams: So, at one point Chuck Haddix, from UMKC, talks about how he was brought onto the Sound Archives and on to that team because they “wanted to build a collection fast.” And one conclusion you come to in the “Resonance” section of your project is that “sound requires time.” So I’m wondering how time and maybe how speed play a role in your project. As someone with not a lot of sound editing experience, I’d suspect that curating and collecting is fast work but editing is slow work? But then I kinda wonder: is editing actually separate process from curation? Maybe it’s not? I guess what I’m asking is what roles did time and speed play in your collection, curation, and editing process? How much time does it even take to put together a piece of scholarship like this?

18:02 (IV) Abigail Lambke: I think speaking to the Chuck Haddix part of this question, I think he had already put in the time, like collecting records, getting to know the record collectors, building this rapport, and so he could build the collection fast because he was leveraging previous time. I still think sound requires time, like you have to listen to the music you have to listen, not that I even really do musical scholarship, you have to listen to the audio you have to immerse yourself in that.

18:33 (IV) Abigail Lambke: I think the difference - the question of the difference between editing and curation is a really good one, there is so much overlap, I think. I think of the soundscape I do for this piece as curation: I'm assembling, I'm building, I'm juxtaposing, we're moving through these things, there is no commentary whatsoever. And I think of that as if you are entering a room in a museum, right, and you see all of these pictures on the walls and that's a curation. Things have been left out, things have been included, and you make sense of that, yourself.

19:11 (IV) Abigail Lambke: Editing, I feel like is a much more linear thing, and a much more - it drills down a lot more. I mean you take out what is not needed but you are trying to create this sort of thing that is focused. So when I'm editing I feel like I'm trying to focus on something. When I'm curating I feel more like I'm trying to open something up. That is not already there. And also I feel like they use different parts of my brain. I mean curation uses the part that's much more performative and the part that I use

when sketching or the part that I'm using when doing something creative. And possibly this is a false dichotomy, but it's how it feels like it works in my brain. When I'm editing, I feel like I'm using much more of my analytical brain, like "what do I need to include for this to do this thing."

20:01 (IV) Sarah Elizabeth Adams: One question - and this might be silly, but I'm going to ask anyway. How much time does it take to put together scholarship like this? Can you even estimate?

20:15 (IV) Abigail Lambke: Well, yes, and no. I mean a lot of it, the invention process, I feel, if we are thinking about the rhetorical canons, takes a while, like I came up with this idea a while back, and then it got accepted for this special issue, and then it was just kinda in my mind. Like, I spend a month thinking about what sounds evoked Kansas City for me, and I would ask my friends, people who were born here, people who weren't "What sounds make Kansas City for you?" and I had this file on my phone where I would type notes on it. And then the recording took a while because I had to drive around to different parts of the city. But then when I started putting it together, I had sketched it out several times, like the different layers and what order I wanted to go in to, if you put in enough before work - then the editing happens pretty quickly.

21:09 (IV) Abigail Lambke: For the interviews, I mean it was the interview time, setting the interview, the interview time, then I had to transcribe them all, I typed them all up, so I listened to them all in half time and typed them. Which yeah, that takes some times. But then, when you are putting it all together you have it all in your mind. And yes. So, it takes some time, it does. There is there a lot of writing and drawing, for me, and thinking, before the audio editing happens, and that's the draft and now I'm in this sort of revision space where I'm listening again and reworking and reframing. So, it's time, but I don't know if it is more or less time than writing a 20 page article-length essay. It is more fun than that. I'd rather stay up late doing it! Than stay up late writing. That's the advice I got in grad school. Do the thing that you'll want to do on Friday night like when you need to get work done do the thing you'll want to be working on.

22:17 (IV) Sarah Elizabeth Adams: That actually feels good. That isn't - I have to chain myself to the desk. That's interesting. Listening to it half speed is fascinating to me. Thinking about speed - slow things down to hear I better, I guess?

22:35 (IV) Abigail Lambke: To keep up with the typing. Its the typing everything out. That's why there is are so many typos in that draft right now, because it comes from when I did the transcription.

22:49 (IV) Sarah Elizabeth Adams: Ok, cool. Ok - next question...

22:54 (VO) Abigail Lambke: And Sarah was talking to me before I revised everything twice more. So, sure, sonic scholarship is work. It takes time and a different sort of time and attention, it seems, that textual work. There is a vulnerability in putting your voice out there with its inflection and funny accents. But clearly I think the benefits of being able to work in sound, to do audio editing, to layer modalities, to think about and present scholarship a way that draws on different types of creativity outweighs any negatives.

23:27 (VO) Abigail Lambke: That said, one of the limitations of audio compositions is that they are not particularly conducive to textual quotations, the mainstay in academic prose. But much good information and insight is stored in these silent books. So, I end up reading a lot for sonic projects but don't reference a lot when speaking, which feels as if it renders my references invisible. I include some intext references throughout this webtext in the transcription. But I do want to give voice to the some books most important to me when researching Kansas City, Curation, and Sound, and Sound Art.

24:04 (VO) Abigail Lambke: So to start with Kansas City Jazz: From Ragtime to Bebop a History – Frank Driggs and Chuck Haddix, And then of course Queering Kansas City Jazz: Gender, Performance, and the History of a Scene by Amber R. Clifford-Napoleone, Racism in Kansas City: A Short History by G. S. Griffin, The Otoe-Missouri People by R. David Edmunds, Kansas City Streetcars: From Hayburners to Streamliners by Edward A. Conrad, Kansas City and How it Grew 1822 – 2011 by James R.

Shortridge, Digital Media and Learner Identity: The New Curatorship by James Potter, Curating Differently: Feminisms, Exhibitions and Curatorial Spaces, edited by Jessica Sjöholm Skrubbe, Sonic Flux: Sound, Art, and Metaphysics by Chrisoph Cox,, Sonic Possible Worlds: Hearing the Continuum of Sound by Salome Voegelin,, and Sounding Composition: Multimodal Pedagogies for Embodied Listening by Steph Ceraso

25:05 (VO) Abigail Lambke: Also, I want to indicate that I followed fair use guidelines in the creation and curation of this piece. When using commercial audio I sampled less than a minute per track, and my use should not interfere with the creator's ability to profit off of their own work. My use is strictly academic, it is not for profit, and it does not change the meaning of the original.

25:27 (VO) Abigail Lambke: A special thanks for Chuck Haddix and Derek Long at the Marr Sound Archives and Ralph Caro at the American Jazz Museum for granting me interviews. And to my friend, who wishes to remain anonymous, who went to the American Jazz Museum with me. And again to Sarah Adams for asking perceptive questions and putting in the time. And the the peer reviews on this piece. We'll hear Kasey Musgraves finishing her version of "Kansas City Star" as the final outro. Thanks for listening. Goodbye.

25:57 (CA) Kacey Musgraves "Kansas City Star" Lyrics: Kansas City Star, that's what I are / Ha-delee-da-lady, you ought to see my car / I drive a big old Cadillac with wired wheels / I got rhinestones on the spokes / I've got credit down at my grocery store / And my barber tells me jokes / I'm the number one attraction in every supermarket parking lot / I'm the queen of Kansas City, no thanks Omaha, thanks a lot / I'm the queen of Kansas City, no thanks Omaha, thanks a lot / I'm the queen of Kansas City, no thanks Omaha, thanks for nothing.