

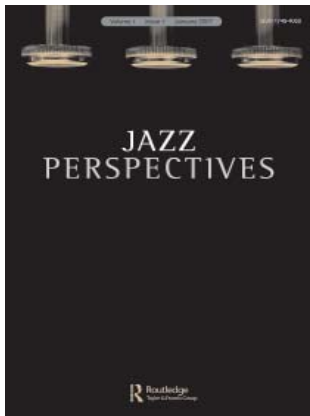
JAZZ PERSPECTIVES

SPECIAL ISSUE - CALL FOR PAPERS

Jazz Perspectives invites proposals for a themed issue:

Duke's Place: Revisiting Ellington in the Twenty-First Century

Edited by **Walter van de Leur** (Professor, University of Amsterdam and the Conservatory of Amsterdam, the Netherlands) and **John Howland** (Assistant Professor, Rutgers University, USA, and Editor in Chief of *Jazz Perspectives*)



In the last several decades, a steady stream of publications, conferences, and essays dealing with the music of Duke Ellington have appeared. In addition, Ellington's professional and personal life has been mapped in a number of biographies, day-by-day itinerary chronicles, and discographies. With some notable exceptions, the larger share of this work has been aimed at Ellington aficionados, and therefore has tended to avoid engagement with modern critical perspectives. Furthermore, most of these studies have placed great emphasis on just two parts of his output: his pre-1945 work; and his extended compositions and larger, often collaborative, suites. Since the initial mid-century attempts to assess Ellington's music from a more theoretical viewpoint (e.g., by Gunther Schuller, et al.), the academic field of jazz studies has undergone far-reaching changes, especially over the last two decades. These "new jazz studies" have centered on a more interdisciplinary approach to jazz historiography, and such critical developments have also paralleled significant advances in the methodologies of jazz theory.

The purpose of this special *Jazz Perspectives* issue is to look at the current state of Ellington studies. From the late 1920s, the Ellington orchestra's music has been a central pillar in the emergence and development of jazz historiography. In the wake of the expanded critical perspectives offered by the new jazz studies and recent jazz theory, the journal calls for new perspectives on both old and new questions concerning both this musical legacy and its relation to jazz historiography. Such topics might range from issues of canonization, to the construction of historical narratives, to the meaning and relevance of the Ellington orchestra's music, or to new strategies to analyze this music.

We hope for scholarship that covers new ground or revisits old concerns from new critical perspectives, and we especially welcome essays that look at the Ellington orchestra's post-1945 music and history, Ellington's work with his sidemen and collaborators, and both his more commercial fare and Ellington's responses to new media and a changing postwar musical landscape. We furthermore seek articles that offer inspiring and critical readings of his music.

Submissions

Essays should be between 8,000 and 12,000 words, including footnotes or endnotes. Submissions should be sent by email to Walter van de Leur (WvandeLeur@planet.nl) and John Howland (jlhowland@mac.com).

Questions are welcome and should be addressed to both Walter van de Leur and John Howland.

Longer pieces will be considered only after consultation.

The deadline for submissions will be noon on January 31, 2010.

Instructions for authors can be found at: www.tandf.co.uk/journals/rjaz

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