

# CALL FOR PAPERS

**2007 Guelph Jazz Festival Colloquium: University of Guelph, Guelph, Ontario, Canada  
September 5-7, 2007**

**“People Get Ready” The Future of Jazz is Now!**

The Guelph Jazz Festival, in conjunction with the Macdonald Stewart Art Centre, the University of Guelph, and the SSHRC MCRI research project on “Improvisation, Community, and Social Practice,” invites proposals for papers to be presented at our annual three-day international interdisciplinary conference. This year's colloquium will take place September 5-7 as part of the 14th annual Guelph Jazz Festival (September 5-9). It will bring together a diverse range of scholars, creative practitioners, arts presenters, policy makers, and members of the general public. Featuring workshops, panel discussions, keynote lectures, performances, and dialogues among researchers, artists, and audiences, the annual colloquium cuts across a range of social and institutional locations and promotes a dynamic international exchange of cultural forms and knowledges.

This year's colloquium borrows its title, “People Get Ready,” from New York bassist William Parker's tribute to the songs of Curtis Mayfield. An anthem for the civil rights movement, Mayfield's song encouraged its listeners to “get on board” in the spirit of hope, possibility, and profound conviction. Amidst current uncertainties about markets, audiences, technologies, and public subsidies, in the context of emerging anxieties, trends, and questions in jazz scholarship, and in the face of a status quo that so many contemporary artists and activists refuse to take for granted, it seems apt to ready ourselves for the (artistic, social, critical, cultural, and institutional) changes that might be a-coming by reflecting on the shape of jazz to come. However, as Greg Tate reminds us, any conversation about the future of jazz must also ask, “Why does jazz have to be going anywhere since where it has been already staggers the imagination with its tell-tale monuments?” From Afro-Futurist strains of jazz (Sun Ra), to Amiri Baraka's notion of Black Music's potential to usher in a new future based on love, to Liberation Music (Charlie Haden), to Deep Listening (Pauline Oliveros), there is a long and illustrious history which understands jazz and improvised music as a potent arena for inventive, adventurous, and creative responses to predefined (and often unjust) social scripts. In an era of globalization and hybridization, when diverse peoples and communities of interest struggle to forge historically new forms of affiliation across cultural divides, the participatory virtues of respect and collaboration inculcated through jazz and improvised music might be seen to take on a particular urgency. Papers may seek to answer one or more of the following questions: is jazz dead? are generic boundaries still relevant? how do jazz and improvisation function as sites for cultural memory/ cultural memorialization, or as arenas for transcultural understanding? through what strategies (and to what effect) has technology been negotiated and mobilized in contemporary jazz and improvised music?

We invite papers that address critical issues in relation to the future of jazz and creative improvised musics. We are particularly interested in papers that cut across communities of interest and involvement and that speak to both an academic audience and a general public. We also encourage presenters to submit completed versions of their papers to our peer-reviewed journal, Critical Studies in Improvisation/Études critiques en improvisation ([www.criticalimprov.com](http://www.criticalimprov.com)) for consideration.

Please send (500 word) proposals or completed papers (for 15 minute delivery) and a short bio by June 7th to:

**The 2007 Guelph Jazz Festival Colloquium,  
c/o Dr. Ajay Heble, Artistic Director, The Guelph Jazz Festival  
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