

Editorial

Welcome to the second volume of the source: challenging jazz criticism. This issue builds on the cross-disciplinary approach to jazz studies established in last year's inaugural publication and features contributions from leading international jazz scholars, writers and producers. The scope of the journal and its contributors has been expanded in this volume, featuring contributions not only from the academic communities of American studies, musicology and sociology but also from the worlds of journalism and record production.

Articles in this issue all comment on the nature of jazz community in some way, from studies of historical movements in jazz to the analysis and deconstruction of current representations of the music. The study of jazz community - whether quantified and understood as real, imagined or constructed - is hotly contested, and feeds directly into debates surrounding jazz's history, its perceived authenticity, and the individual and collective identities of musicians and audiences. Peter J. Martin's 'The Jazz Community as an Art World: A Sociological Perspective' questions the notion of jazz community as deviant sub-culture, dispelling many myths associated with jazz both past and present, whilst Scott DeVeaux's 'Core and Boundaries' examines the fluid nature of jazz history and the problems of drawing boundaries around music. Sherrie Tucker's 'Deconstructing the Jazz Tradition: The 'Subjectless Subject' of New Jazz Studies' takes stock of developments in jazz criticism over the past 15 years and discusses the impact of critical methodologies on jazz whilst questioning the nature of disciplinarity itself. Christopher Bakriges' 'This Music is Climate Controlled: Critical Reaction to the African American Vanguard in Post-War Jazz, 1945-1957' challenges perceptions of jazz avant-gardism in the post war period and, finally, Michael Cuscuna, Howard Mandel and Stuart Nicholson offer three perspectives on the subject of jazz on record. Cuscuna's 'Strictly on the Record: The Art of Jazz and the Recording Industry' and Mandel's 'The History, Myths, Values and Practices of Jazz Journalists' were developed from keynote addresses delivered at the 2004 Leeds International Jazz Conference. Both contributions comment on the contemporary music scene and the responsibilities of producers and journalists in documenting jazz. Nicholson's 'Tensions in the Marketplace: Reflections on the Major Recording Companies Documentation of Jazz in the late 1990s and New Millennium Years' responds to these accounts with an alternative view of the jazz scene from a unique, European perspective. These three essays offer useful takes on jazz today and highlight the fact that dissonance and contestation are very much part of the jazz industry.

Our aim with the source is to reflect some of the passion and energy which fuels these dissonances, and I hope you find the contents of this volume similarly challenging and inspiring. If you want to join the debate, please give your feedback by e-mail, visit our Centre for Jazz Studies or submit a paper for the Leeds International Jazz Conference – all strive to represent an eclectic range of voices, setting the agenda for the future development of jazz studies.

Tony Whyton
t.whyton@lcm.ac.uk