

NEW MUSICAL FIGURATIONS

ANTHONY BRAXTON'S CULTURAL CRITIQUE



RONALD M. RADANO

New Musical Figurations

Asbjørn Grønstad, Øyvind Vågnes



New Musical Figurations:

New Musical Figurations Ronald M. Radano, 1993 *New Musical Figurations* exemplifies a dramatically new way of configuring jazz music and history By relating biography to the cultural and musical contours of contemporary American life Ronald M Radano observes jazz practice as part of the complex interweaving of postmodern culture a culture that has eroded conventional categories defining jazz and the jazz musician Radano accomplishes all this by analyzing the creative life of Anthony Braxton one of the most emblematic figures of this cultural crisis Born in 1945 Braxton is not only a virtuoso jazz saxophonist but an innovative theoretician and composer of experimental art music His refusal to conform to the conventions of official musical culture has helped unhinge the very ideologies on which definitions of jazz black music popular music and art music are founded *New Musical Figurations* gives the richest view available of this many sided artist Radano examines Braxton s early years on the South Side of Chicago whose vibrant black musical legacy inspired him to explore new avenues of expression Here is the first detailed history of Braxton s central role in the Association for the Advancement of Creative Musicians the principal musician run institution of free jazz in the United States After leaving Chicago Braxton was active in Paris and New York collaborating with Philip Glass Steve Reich Frederic Rzewski and other composers affiliated with the experimental music movement From 1974 to 1981 he gained renown as a popular jazz performer and recording artist Since then he has taught at Mills College and Wesleyan University given lectures on his theoretical musical system and written works for chamber groups as well as large opera scale pieces The neglect of radical challenging figures like Braxton in standard histories of jazz Radano argues mutes the innovative voice of the African American musical tradition Refreshingly free of technical jargon *New Musical Figurations* is more than just another variation on the same jazz theme Rather it is an exploratory work as rich in theoretical vision as it is in historical detail *New Musical Figurations* Ronald M.

Radano, 2009-05-20 *New Musical Figurations* exemplifies a dramatically new way of configuring jazz music and history By relating biography to the cultural and musical contours of contemporary American life Ronald M Radano observes jazz practice as part of the complex interweaving of postmodern culture a culture that has eroded conventional categories defining jazz and the jazz musician Radano accomplishes all this by analyzing the creative life of Anthony Braxton one of the most emblematic figures of this cultural crisis Born in 1945 Braxton is not only a virtuoso jazz saxophonist but an innovative theoretician and composer of experimental art music His refusal to conform to the conventions of official musical culture has helped unhinge the very ideologies on which definitions of jazz black music popular music and art music are founded *New Musical Figurations* gives the richest view available of this many sided artist Radano examines Braxton s early years on the South Side of Chicago whose vibrant black musical legacy inspired him to explore new avenues of expression Here is the first detailed history of Braxton s central role in the Association for the Advancement of Creative Musicians the principal musician run institution of free jazz in the United States After leaving Chicago Braxton was active in Paris and New York collaborating

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Sound Experiments Paul Steinbeck, 2022-08-03 A groundbreaking study of the trailblazing music of Chicago's AACM a leader in the world of jazz and experimental music Founded on Chicago's South Side in 1965 and still thriving today the Association for the Advancement of Creative Musicians AACM is the most influential collective organization in jazz and experimental music In *Sound Experiments* Paul Steinbeck offers an in depth historical and musical investigation of the collective analyzing individual performances and formal innovations in captivating detail He pays particular attention to compositions by Muhal Richard Abrams and Roscoe Mitchell the Association's leading figures as well as Anthony Braxton George Lewis and his famous computer music experiment *Voyager* Wadada Leo Smith and Henry Threadgill along with younger AACM members such as Mike Reed Tomeka Reid and Nicole Mitchell *Sound Experiments* represents a sonic history spanning six decades that affords insight not only into the individuals who created this music but also into an astonishing collective aesthetic This aesthetic was uniquely grounded in nurturing communal ties across generations as well as a commitment to experimentalism The AACM's compositions broke down the barriers between jazz and experimental music and made essential contributions to African American expression more broadly Steinbeck shows how the creators of these extraordinary pieces pioneered novel approaches to instrumentation notation conducting musical form and technology creating new soundscapes in contemporary music

This Is Our Music Iain Anderson, 2012-05-26 *This Is Our Music* declared saxophonist Ornette Coleman's 1960 album title But whose music was it At various times during the 1950s and 1960s musicians critics fans politicians and entrepreneurs claimed jazz as a national art form an Afrocentric race music an extension of modernist innovation in other genres a music of mass consciousness and the preserve of a cultural elite This original and provocative book explores who makes decisions about the value of a cultural form and on what basis taking as its example the impact of 1960s free improvisation on the changing status of jazz By examining the production presentation and reception of experimental music by Ornette Coleman Cecil Taylor John Coltrane and others Iain Anderson traces the strange unexpected and at times deeply ironic intersections between free jazz avant garde artistic movements Sixties politics and patronage networks Anderson emphasizes free improvisation's enormous impact on jazz music's institutional standing despite ongoing resistance from some of its biggest beneficiaries He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life structural changes in the music industry

and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards. At the same time, free improvisation's growing prestige depended in part upon traditional highbrow criteria increasingly esoteric styles, changing venues and audience behavior, European sanction, withdrawal from the marketplace and the professionalization of criticism. Thus jazz music's performers and supporters and potentially those in other arts have both challenged and accommodated themselves to an ongoing process of cultural stratification.

What Is This Thing Called Jazz? Eric Porter, 2002-01-31. Among the many books on the history of jazz, an implicit division of labor has solidified whereby black artists play and invent while white writers provide the commentary. Eric Porter's brilliant book seeks to trace the ways in which black jazz musicians have made verbal sense of their accomplishments, demonstrating the profound self-awareness of the artists themselves as they engaged in discourse about their enterprise. Susan McClary, author of *Conventional Wisdom: The Content of Musical Form*. With *What Is This Thing Called Jazz*, Eric Porter has given us an original portrait of black musicians as creators, thinkers and politically conscious individuals. This well-written, thoroughly researched work is a model of a new kind of scholarship about African American musicians, one that shows them as people who are both shaped by and actively shaping their political and social context. One of the book's most important contributions is that it takes seriously what the musicians themselves say about the music and allows their voices to join that of critics and musicologists in helping to construct a critical and philosophical framework for analyzing the music. Professor Porter's work is rare in its balanced attention to the formal qualities of the music, historical interpretation and theoretical reflection. His is a work that will certainly shape the direction of future studies.

What Is This Thing Called Jazz is an extraordinary work. Farah Jasmine Griffin, author of *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*. A major contribution to American Studies in music, Eric Porter's lucidly written book is the first to thoroughly analyze and contextualize the critical, historical and aesthetic writings of some of today's most innovative composer-performers. Placing the vital concerns of artists at the center, this work provides academic and lay readers alike with important new insights on how African American musicians sought to realize ambitious dreams and concrete goals through direct action, not only in sound but through building alternative institutions that emphasized the importance of community involvement.

George E. Lewis, Professor of Music, Critical Studies, Experimental Practices Area, University of California, San Diego. The Routledge Research Companion to Modernism in Music. Björn Heile, Charles Wilson, 2018-10-29. Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what

musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence **Reader's Guide to Music**

Murray Steib,2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **Issues in African American Music** Portia Maultsby,Mellonee

Burnim,2016-10-26 Issues in African American Music Power Gender Race Representation is a collection of twenty one essays by leading scholars surveying vital themes in the history of African American music Bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities Revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume African American Music An Introduction and stands on its own Each chapter features a discography of recommended listening for further study From the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and cultural impact of African American music Musical Encounters with Deleuze and Guattari Pirkko Moisala,Taru Leppänen,Milla Tiainen,Hanna

Väättäinen,2017-01-12 This is the first volume to mobilize encounters between the work of Gilles Deleuze and Félix Guattari and the rich developments in cultural studies of music and sound The book takes seriously the intellectual and political challenge that the process philosophy of Deleuze and Guattari poses for previous understandings of music as permanent objects and primarily discursive texts By elaborating on the concepts of Deleuze and Guattari in innovative ways the chapters of the book demonstrate how musical and sonic practices and expressions can be reconsidered as instances of becoming actors in assemblages and actualizations of virtual tendencies The collection pushes notions of music and sound beyond such long term paradigms as identity thinking the privileging of signification and the centrality of the human subject The chapters of the volume bring a range of new topics and methodological approaches in contact with Deleuze and Guattari These span

from movement improvisation jazz and western art music studies sound and performance art and reality TV talent shows to deaf musicians and indigenous music The book also highlights such fresh ways of doing analysis and shaping the methodological tools of music and sound studies that are enabled by Deleuze and Guattari's philosophy Their philosophy too gains renewed capacities and potential when responding to ethnographic cultural ethnomusicological participatory aesthetic new materialist feminist and queer perspectives to music and sound

Keith Jarrett's The Koln Concert Peter Elsdon, 2013-01-17 In Keith Jarrett's The K In Concert Peter Elsdon presents for the first time a detailed musical account of Keith Jarrett's best selling The K In Concert It explores the way in which Jarrett developed the format of the solo improvised concert and looks at the subsequent reception of the record

Music of Anthony Braxton Mike Heffley, 2013-10-28 First Published in 2001 For three decades Anthony Braxton has been alternately celebrated dismissed and attacked for his musical innovations His ambitious efforts to reconcile and personalize the historically divergent and often conflicting worldviews and principles of African American jazz American Experimental post Ives and Western European post serial traditions have attracted both loyal supporters and passionate critics Mike Heffley has followed Braxton's widely varied music from its beginning and in 1988 began a professional musical relationship with him His biography of Braxton's music is just that a look at the music as if it were a living entity with a traceable ancestry a describable place in the world and a history full of drama intrigue and passion The music scholar will find here all the information necessary to understand the contents contexts and concepts of Braxton's music and to further that understanding The general reader will find the human and trans human qualities that make the music so compelling to its makers and lovers

Blutopia Graham Lock, 1999 An analysis of the portrayal of African American life history and possibility in the work of three important jazz composers

French Music and Jazz in Conversation Deborah Mawer, 2014-12-04 French concert music and jazz often enjoyed a special creative exchange across the period 1900-65 French modernist composers were particularly receptive to early African American jazz during the interwar years and American jazz musicians especially those concerned with modal jazz in the 1950s and early 1960s exhibited a distinct affinity with French musical impressionism However despite a general if contested interest in the cultural interplay of classical music and jazz few writers have probed the specific French music jazz relationship in depth In this book Deborah Mawer sets such musical interplay within its historical cultural and critical analytical contexts offering a detailed yet accessible account of both French and American perspectives Blending intertextuality with more precise borrowing techniques Mawer presents case studies on the musical interactions of a wide range of composers and performers including Debussy Satie Milhaud Ravel Jack Hylton George Russell Bill Evans and Dave Brubeck

On Minimalism Kerry O'Brien, 2023-04-25 A revisionist history of minimalism's transformative rise through the voices of the musicians who created it When composers like Philip Glass and Steve Reich began creating hypnotically repetitive music in the 1960s it upended the world of American composition But minimalism was more than a classical phenomenon minimalism changed everything Its

static harmonies and groovy pulses swept through the broader avant garde landscape informing the work of Yoko Ono and Brian Eno John and Alice Coltrane Pauline Oliveros and Julius Eastman and many others On Minimalism moves from the style's beginnings in psychedelic counterculture through its present day influences on ambient jazz doom metal and electronic music The editors look beyond the major figures to highlight crucial and diverse voices especially women people of color and LGBTQ musicians that have shaped the genre Featuring more than a hundred rare historical sources On Minimalism curates this history anew documenting one of the most important musical movements of our time Coverscaping Asbjørn Grønstad, Øyvind Vågnes, 2010 Focusing on the semiotics poetics and rhetoric of album covers Coverscaping gives a serious study of this neglected art form Working from the assumption that record sleeves may be found to represent a visual genre in its own right the essays in this book engage in various ways with the analysis of what one might call the pictorial component of recorded music The contributions from scholars in many different fields run the whole gamut from close readings of individual covers to more theoretical or philosophical explorations of the aesthetic nature and artistic value of album covers

Music Semiotics: A Network of Significations Esti Sheinberg, 2017-07-05 United in their indebtedness to the scholarship of Raymond Monelle an international group of contributors including leading authorities on music and culture come together in this state of the art volume to investigate different ways in which music signifies Music semiotics asks what music signifies as well as how the signification process takes place Looking at the nature of musical texts and music's narrativity a number of the essays in this collection delve into the relationship between music and philosophy literature poetry folk traditions and the theatre with opera a genre that particularly lends itself to this mode of investigation Other contributions look at theories of musical markedness metaphor and irony using examples and specific musical texts to serve as case studies to validate their theoretical approaches Musical works discussed include those by Haydn Mozart Beethoven Schumann Wagner Stravinsky Bart Xenakis Kutavicius and John Adams offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge Taking Monelle's writing as a model the contributions adhere to a method of logical argumentation presented in a civilized and respectful way even and particularly when controversial issues are at stake keeping in mind that contemplating the significance of music is a way to contemplate life itself **Music and the Racial**

Imagination Ronald M. Radano, Philip V. Bohlman, 2000-12 A specter lurks in the house of music and it goes by the name of race write Ronald Radano and Philip Bohlman in their introduction Yet the intimate relationship between race and music has rarely been examined by contemporary scholars most of whom have abandoned it for the more enlightened notions of ethnicity and culture Here a distinguished group of contributors confront the issue head on Representing an unusually broad range of academic disciplines and geographic regions they critically examine how the imagination of race has influenced musical production reception and scholarly analysis even as they reject the objectivity of the concept itself Each essay follows the lead of the substantial introduction which reviews the history of race in European and American non Western and global

musics placing it within the contexts of the colonial experience and the more recent formation of world music Offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences Music in Black American Life, 1945-2020 ,2022-08-23 This second volume of Music in Black American Life offers research and analysis that originally appeared in the journals American Music and Black Music Research Journal and in two book series published by the University of Illinois Press Music in American Life and African American Music in Global Perspective In this collection a group of predominately Black scholars explores a variety of topics with works that pioneered new methodologies and modes of inquiry for hearing and studying Black music These extracts and articles examine the World War II jazz scene look at female artists like gospel star Shirley Caesar and jazz musician arranger Melba Liston illuminate the South Bronx milieu that folded many forms of black expressive culture into rap and explain Hamilton s massive success as part of the tanning of American culture that began when Black music entered the mainstream Part sourcebook and part survey of historic music scholarship Music in Black American Life 1945 2020 collects groundbreaking work that redefines our view of Black music and its place in American music history Contributors Nelson George Wayne Everett Goins Claudrena N Harold Eileen M Hayes Loren Kajikawa Robin D G Kelley Tammy L Kernodle Cheryl L Keyes Gwendolyn Pough Bernice Johnson Reagan Mark Tucker and Sherrie Tucker **Karlheinz Stockhausen: Zeitma** Jerome Kohl,2023-04-14 Zeitma e is one of a group of four acknowledged masterpieces composed between 1955 and 1957 that together established Karlheinz Stockhausen as the leading figure in the European avant garde Of the four works it is the only one that has not been thoroughly analysed from the composer s sketches and for this reason remains the least well understood In this volume Jerome Kohl provides a much needed analysis of Zeitma e considering its standing in the group and in the wider context of Stockhausen s output Using recently published correspondence and other documentation from the period together with surviving sketch material Kohl investigates the compositional procedures employed in Zeitma e and their evolution He discusses the wide range of influences discernible in the work from that of both past generations of composers and contemporaries to the impact of Stockhausen s studies in acoustics phonetics and information theory on his music The book closes with an examination of the reception of Zeitma e and its associated concepts in the years following its composition and shows how the key concepts utilized in the work are themselves a reflection of the properties seen in the very Zeitgeist that produced them *When Music Migrates* Jon Stratton,2016-02-17 When Music Migrates uses rich material to examine the ways that music has crossed racial faultlines that have developed in the post Second World War era as a consequence of the movement of previously colonized peoples to the countries that colonized them This development which can be thought of in terms of diaspora can also be thought of as postmodern in that it reverses the modern flow which took colonizers and sometimes settlers from European countries to other places in the world Stratton explores the concept of song careers referring to how a song is picked up and then transformed by being revisioned by

different artists and in different cultural contexts The idea of the song career extends the descriptive term cover in order to examine the transformations a song undergoes from artist to artist and cultural context to cultural context Stratton focuses on the British faultline between the post war African Caribbean settlers and the white Britons Central to the book is the question of identity For example how African Caribbean people have constructed their identity in Britain can be considered through an examination of when Police on My Back was written and how it has been revisioned by Lethal Bizzle in its most recent iteration At the same time this song written by the Guyanese migrant Eddy Grant for his mixed race group The Equals crossed the racial faultline when it was picked up by the punk rock group The Clash Conversely Johnny Reggae originally a pop ska track written about a skinhead by Jonathan King and performed by a group of studio artists whom King named The Piglets was revisioned by a Jamaican studio group called The Roosevelt Singers After this the character of Johnny Reggae takes on a life of his own and appears in tracks by Jamaican toasters as a Rastafarian Johnny s identity is then totally transformed It is this migration of music that will appeal not only to those studying popular music but

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New Musical Figurations Introduction

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