

### CREATIVE MUSIC

in the art of music (rhythm-sound), there are but two types of disciplines; improvisation (improvisors) and composition (interpreters) --- improvisation means that the music is created at the moment it is performed, whether it is developing a given theme or is improvisation on a given rhythm or sound (structures) or, in the purest form, when the improvisor creates without any of these conditions, but creates at that moment, through his or her wit and imagination, an arrangement of silence and sound and rhythm that has never before been heard and will never again be heard; composition means that the music must first be composed and then interpreted later, with the emphasis during performance being that it should sound the same (the mechanics of it) each time it is performed, as in euro-american music.

creative music is dedicated to developing a heightened awareness of improvisation as an art form - i feel that the creative music of afro-america, india, bali and pan-islam has done much along these lines, and is also creating a balance in the arena of world music (africa, asia, europe, euro-america, afro-america) and that this music will eventually eliminate the political dominance of euro-america in this world - when this is achieved, i feel that only then will we make meaningful political reforms in the world: culture being

the way of our lives; politics, the way our lives are handled.

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one must intelligently control his listening environment - that is, sound (music) must not whirl about the environment (listening area) without being examined thoroughly with all of one's faculties so that the principles involved in the improvisation or composition can become known, whether they are arrived at intellectually or intuitively - either process used for arriving at these principles brings the necessary understanding - the first element involving these principles is to know the architectural lay-out (sound-form) and how the moving about of the rhythm and sounds are evolving and how they are different at different levels of vibration (placement of sound and velocity of rhythm) and how the different characters of sound enter and leave the whole picture (audible sound and silence) - these are but the lowest level of principles and laws involving listening, for only after this information is known can one move to understand how these sounds intelligently affect his or her consciousness - it is then that one can begin to grow with the improvisation or composition, a process that continues forever.

## thoughts of an improvisor

time has ripened for a new creative improvisor who is able to perform creative music in all its aspects (solo, ensemble, and orchestra) without any prepared planning or setting up of conditions (as far as the improvisation is concerned), but with the creative expressive ability to technically deliver a performance of music on a creative level which we have not as yet experienced or dealt with on such a broad scale - this would call for a heightened consciousness in all of our lives as well as among the musicians who participate directly or not at all in this next level of music creation - the new creative musician in most cases would be multi-instrumentalist, but for other creative musicians this would not be necessary, for the instrument is only part of a larger consciousness that transcends the mere means of an instrument or instruments - what is required is that the new creative improvisor must have the absolute ability to instantaneously organize sound, silence, and rhythm with the whole of his or her creative intelligence - the improvisor's total life experience is drawn from, including faculties of rightreasoning and the make-up of his or her psychological and physiological existence - all of these factors determine what is actually being expressed at the moment of conception and creation - thus, at each instance, this new creative im-

provisor's creations include the entire spectrum of space and cycle of time - this new musician is termed creative musician, a sensitive being who feels a higher calling and responds by seeking to enter into proper attunement with mind and body - the mind is not confined to the body: it prevails in all space and unifies the wholeness of creation - the creative musician can learn and utilize this great law involving mind, for music is mental, as it is conceived in the mind

if we are to achieve this next music level, we must first cut-connection with this factory of death, and that is creatively speaking (commercial business-production-journalism and the likes of the powerMAN) - now that could mean many things, like for instance getting control of our music, i.e. freeing ourselves from the "powerMAN" - that depends on where we are standing, and rarely if ever are we standing on the "powerMAN" - freedom means the sharing of power, equally - and that is proportionately among all involved, and if that is not achieved, then it is not possible to be dealt a fair hand at the table of business - so, we should do the business ourselves - secondly, we as creative musicians must realize that it is not just one of us, but rather that all are responsible for an improvisation - now that's true in the absolute sense, but on the other levels, consideration must be given to what this improvisation means - there are many forms of improvisation, and of the various forms, if there are elements that are structured by one

individual, then that person has scored an improvisation - but it goes much further than that - if whoever is performing in an improvisation form contributes a solo or any substantial amount of improvising in the piece, then he or she too should be given credit for the solo - (in countries that have barbaric type laws pertaining to the registering of creations, like the u.s. and some european countries, only the "leader" is allowed official registration, and so total credit is given to one person only - if the types of laws requiring registration of creations persist, and it seems that they will, then every improvisor should be able to copyright and protect the material that they contribute to the total improvisation, and they should share too in the profit of its sale by being assured of contractual royalties) - thirdly, as improvisors, we must forever have our instrument or instruments and mind and body in a state of readiness - impeccable strength in these areas is the least that is required

the creation is of all, and once we all have realized this truth, the more will we as creative improvisors be able to draw from that great endless source of inspiration - it is apparent that man-made laws concerning creation have retarded a many improvisor by channeling them into the areas of composition; but there are a few who have continued along the path of master improvisor, and it is these few who will bring about the needed change of consciousness in the masses and the deliverance of creative music

an introduction to an exposition (sound):  
afternoon of a georgia faun  
content: creative music (improvisation)

-once, i am told, there, in the distant past and the distant futures, exists an improvisor who ascended through the different levels of creative music to master artist improvisor. it is said that this great master artist improvisor was renowned throughout all land-water-air as the greatest of greats-master artist improvisor, although no one had ever heard this great master improvisor improvise - (that is, no community or world or any planets as such) - *Very Sun Ra!*

musicologists would agree that the most recent development in music history has been the re-emergence of improvisation (creative music) as the art-music form of the world, and that it, in its initiation, has largely come through north america, and does exist in some degree or form in every major city in the world. and yet, as a music with such a solid-hold throughout the world, it is still mostly not understood for its truest meaning as art-music. those largely responsible for this failure have been the music critics of composition and the composers themselves, neither of whom have at any time in their lives

been improvisors, and therefore, as non-improvisors, cannot in any way be representatives of creative music. when the critics first came to creative music, they did not respond by trying to seek the level on which it dealt, but sought to pull it away from its foundation (improvisation), limiting it to a set of conditions foreign to its nature. but not only that, the critics placed a ceiling of definition on the music that could only force it to remain in the state they found it, and thus stagnate. as for the composers, they held only themselves in esteem and considered themselves knowledgeable on the subject of improvisation. improvisation for them was something done off-hand, not seriously; a sort-of music that they could speak about and compose in their spare-light-hearted moments. we can see why, with these types of attitudes, the critics and composers were bound to convey false ideals to their readers and listeners, and that they would fail in creative music. but now it is apparent that they failed in composition too. as an example, the composer scored all elements that were to be performed, gave information on technique used, and source of inspiration concerning work. now, with all this information (words), the critics, and a majority of their readers and listeners, were bound to fail: their level of consciousness was never awakened as to the essence of composition. so, what do you suppose could be the intelligence of one coming to improvisation (creative music)? here the failure is even greater. even the musicians are lost and divided on what is, in essence, creative music; and that shows sadly the

real and drastic effect-influence of false interpretation (words) on music.

now to the point of this piece (exposition): can creative music (an improvisational music) be criticized, as was musical composition? as in all cases of something that comes into existence with absolutely no mate to it anywhere in the world, it naturally brings its own rules of understanding, of interpretation, and technique of expression. so it was with the coming of the twentieth century when we entered a new dimension of art, a dimension of art-music that never before existed: creative music, the improvisors. and so, the answer is no, creative music cannot be criticized. it does not require that form of journalism. creative music is totally determined by the improvisor, and everything in the environment affects it --- the improvisor, the listener, and even the contours and shape of the environment in which the music is being performed (like the temperature and the so-forths). so from the standpoint of these facts, it becomes impossible to criticize it. secondly, in this age of improvisation, critique, as we know it, is invalid in the sense of explaining what the artist has said or what is to be said. creative music-new rules. what is required is creation: to create. if you hear creative music, and the improvisor and you reach that level of creative communication, then that is what is required: an understanding of a true level of realization in-self. it can go no further than you-inside-you. it is not a music that allows one to use

it and still refer to it. if someone uses the music --- for example, tries to write about how it has "succeeded" or "failed" or how it was "not quite there" and how the audience "reacted" to it --- they fail (lose) in just that slight moment trying to bring outside something that is inside (for the inside: soul). this great creative music is of a feeling. feeling and intelligent communion happens inside of each being and is sparked by each being. the result of this creative exchange immediately revitalizes the essence of the individual of all. that is, philosophically speaking, it takes the human, earth-being, back to the initial point of reasoning, feeling, being, in absoluteness. this creates within the contemporary maze of confusion a balance of understanding: first point love. creative music brings the conscious level of earth-beings' awareness to its highest stage of development so far as travel during this cycle.

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(sources) a new  
world  
music: creative music  
the  
improvisors & improvisation

with the coming of the twentieth century, a new creative black music emerged in north america --- a music whose form of expression is improvisation. this new creative music forecast the end of european music (composition) as the dominant form of expression, and lifted the boundaries from its performers (improvisors), giving them a part in the creation of the music.

at the turn of the century, european instrumental and vocal music had reached a dead-lock as far as its pitch system was concerned because of the continued exclusive use of the chromatic scale in composition. here in north america, new generating sources of rhythm and sound became evident in afro-american music --- ragtime and "stride" (solo piano), vocal music, ensemble and orchestra music (collective creative improvisation). the creative artists responsible for these new sources brought to music a new technique in instrumental and vocal performing. they did not confine themselves to a limiting chromatic scale, but instead projected their improvisation through the use of the entire spectrum of sound. their rhythm was conceived as units: each improvisor became a complete entity and