

Voices from the Golden Age of Non-Idiomatic Improvisation

FYS 129 Playlist

course website: <http://utkstair.org/clausius/docs/fys129/index.html>

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1. Derek Bailey

British guitarist

January 29, 1930 – December 25, 2005

Title: Georgia On My Mind

Personnel: Derek Bailey

Album title (format): Ballads (cd)

label (country) Tzadik Records, USA

catalog number: TZ 7607

release date: 2002

duration: 4:57



Quote:

“In so far as I listen with interest to a record, it’s usually to figure out how it was arrived at. The musical end product is where interest starts to flag. It’s a bit like jigsaw puzzles. Emptied out of the box, there’s a heap of pieces, all shapes, sizes and colours, in themselves attractive and could add up to anything-intriguing. Figuring out how to put them together can be interesting, but what you finish up with as often as not is a picture of unsurpassed banality. Music’s like that.”

Derek Bailey

From “Derek Bailey and the Story of Free Improvisation” by Ben Watson, Verso, London, 2004, p. 440.

or

“My whole life story is really a strenuous attempt to push back this colossal ignorance I’ve always carried around with me.”

Derek Bailey, interview 1997

From “Derek Bailey and the Story of Free Improvisation” by Ben Watson, Verso, London, 2004, p. 55.

2. Ornette Coleman

American saxophonist & composer
(March 9, 1930 - June 11, 2015)

title: The Men Who Live in the White House
personnel: Ornette Coleman (alto saxophone,
composer) & the London Symphony
Orchestra, conducted by David Measham
album title (format): Skies of America (lp)
label (country): Columbia (US)
catalog number: C 31562
recording date: 1972
duration: 2:48



Quote:

OC: I was in the South when minorities were oppressed, and I identified with them through music. I was in Texas, I started to play the saxophone and make a living for my family by playing on the radio. One day, I walked into a place that was full of gambling and prostitution, people arguing, and I saw a woman get stabbed—then I thought that I had to get out of there. I told my mother that I didn't want to play this music anymore because I thought that I was only adding to all that suffering. She replied, "What's got hold of you, you want somebody to pay you for your soul?" I hadn't thought of that, and when she told me that, it was like I had been re-baptized.

JD: Your mother was very clear-headed.

OC: Yes, she was an intelligent woman. Ever since that day I've tried to find a way to avoid feeling guilty for doing something that other people don't do.

The Other's Language: Jacques Derrida Interviews Ornette Coleman, June 23, 1997.
http://www.ubu.com/papers/Derrida-Interviews-Coleman_1997.pdf

or

"I decided, if I'm going to be poor and black and all, the least thing I'm going to do is to try and find out who I am. I created everything about me."

Source unknown.

3. Keiji Haino

Japanese guitarist, vocalist, percussionist + approximately
80 more instruments
(May 3, 1952-)

title: untranslated (Track 2)

personnel: Keiji Haino (guitar, vocals)

album title (format): Watashi Dake (lp)

album title (translated): Only Me

label (country): Pinakothea (Japan)

catalog number: PRL #2

release date: 1981

duration: 5:39

Quote: (a lyric fragment)

The tenderness remembered most
Is the calm when everything becomes nothing
When I no longer know which way to go is
When I rejoice most, I suppose
Watching you then is when I
No longer have need of wings

English translation by Alan Cummings

taken from the song That which is becoming to me
performed by Fushitsusha on the album A Death Never To Be
Complete

released by Tokuma Japan Communications (TKCF 77014) 1997.



4. Nicole Mitchell

American flautist &
composer
(February 17, 1967-)



title: Take 10c

personnel: Nicole Mitchell (flute), Joëlle Léandre (bass), Thomas Buckner (voice)

album title (format): Flowing Stream (cd)

label (country): Leo Records (England)

catalog number: CD LR 701

release date: 2014

duration: 3:29

Quote:

“The only other thing I would like to say is that as lovers of creative music, and/or jazz music, we need to support its growth and development, to accept change as necessary for its vitality. When we over-traditionalize some historical approaches to the music, we risk losing the relevancy to our times. I wish for us to celebrate music that is truth for this moment that we live. A very unstable, interesting, horrifying and beautiful moment indeed.”

Interview with J.F.Tapiz in Tomajazz, 2004.

5. Evan Parker

British saxophonist
(April 5, 1944–)

title: Ak-Kok-Deer
personnel: Evan Parker (saxophone)
album title (format): Time Lapse (cd)
label (country): Tzadik Records (US)
catalog number: TZ 8026
release date: 2006
duration: 4:29



Quote:

The great tragedy of our times is that too many people spend their lives doing work that is contrary to their own natures. --Evan Parker from *Music and the Creative Spirit: Innovators in*

from *Music and the Creative Spirit: Innovators in Jazz, Improvisation and the Avant-Garde* by Lloyd Peterson, Scarecrow Press, Lanham, Maryland, 2006, p. 242.

This quote is a paraphrase of the following quote:

In fact, our greatest contribution to others, and to our self-development as well, lies in the direction of developing precisely along the lines where our greatest uniqueness lies. --Charles Musès

from *Destiny and Control in Human Systems*, Kluwer-Nijhoff Publishing, Boston, 1985, p. 171.

This quote reminds me of the following quote.

To forget one's purpose is the commonest form of stupidity. -- Friedrich Nietzsche

Source unknown.

6. George Lewis

American trombonist,
computer programmer &
composer
(July 14, 1952–)



title: The Ecumenical Blues

personnel: George Lewis (trombone) & Bertram Turetzky (contrabass)

album title (format): Conversations (cd)

label (country): Incus Records (UK)

catalog number: Incus CD32

release date: 1998

duration: 4:07

Quote:

"I feel that there is an essence of creativity that is a human birthright that doesn't go away, and that we are all basically born with. It's not just the province of a few super-people. I feel that when people are listening to music, they can do it because of the sense of empathy that allows them to respond to the creativity of other people by feeling their own creativity. In other words, those neurons start firing and those experiences, those bodily feelings, start to resonate with the creativity that's coming from outside, because they've got it within them....We want to be able to recognize the ubiquity of creativity as a means of recognizing its crucial nature to our experience as human beings on this planet, and maybe on the next planet (laughs)."

George E. Lewis, interview with Lloyd Peterson, from "Music and the Creative Spirit", 2006.

7. Steve Lacy

American soprano saxophonist (July 23, 1934 – June 4, 2004)

title: The Crust

personnel: Steve Lacy (soprano saxophone)

album title (format): November (cd)

label (country) (catalog number): Intakt Records. (Switzerland) (cd 171)

recording date: 2003 release date: 2010

duration: 4:49



Quote:

PC: Do you prefer that people understand your music or that they like it, even without understanding it?

Lacy: I prefer that they like it, that's better. I only ask them to give me a little of their time. It's not essential for them to understand. It's enough for them to come, to be there.

Interview by Philippe Carles, 1965, collected in *Steve Lacy Conversations*, edited by Jason Weiss, Duke University Press, 2006, p. 27.

8. Hans Reichel

German guitarist and inventor/player of
the daxophone
(May 10, 1949 – November 22, 2011)

title: Give Me Money
personnel: Hans Reichel (daxophone)
album title (format): Shanghaied on Tor
Road (cd)
label (country): Free Music Productions
(Germany)
catalog number: FMP CD 46
release date: 1992
duration: 3:35



Quote:
No quote. Photograph of daxophone sticks.



9. John Zorn

American saxophonist & composer
(September 2, 1953–)

title: Here Come the 7,000 Frogs
ensemble: Naked City
personnel: John Zorn (alto sax), & Yamatsuka Eye
(vocals)
album title (format): Heretic: Jeux Des Dames
Cruelles (cd) label (country): AVANT (Japan)
catalog number: AVAN 001
release date: 1992
duration: 01:59



Quote:

“Yeah, well, that’s what it takes— courage. It takes more courage than most people have. There’s less than one percent of people like that, but the world could not exist without them. The world would not move forward without them, and I really believe that. I think the outsiders, the individualists, the people who have a messianic belief in themselves and are able to stick with their vision despite all odds—and believe me, Bill, every day of my life I’m haunted and tormented by the voices of people that are saying in my ear, “Maybe you’re wrong.” But the people that can stick with that, they’re the ones that are really going to make a difference in the world. And they will always be a small number and I’ve always aspired to be one of that number.”

John Zorn, interview by Bill Milkowski , 2000 published in Jazz Times.

10. Lê Quan Ninh

French percussionist
(date unknown, 1961 –)

title: Exaltatio Utriesque Mundi
personnel: Frédéric Blondy (piano) &
Lê Quan Ninh (percussion)
album title (format): Exaltatio
Utriesque Mundi (cd)
label (country): Potlatch (France)
catalog number: P203
release date: 2003
duration: 7:16



Quote:

After every performance, I might as well throw up my hands and shout: "Still nothing!!" ...Maybe just the amount of time that passed, a time that lacks the quality of assault or fading away, a simple stretch of collective lived time that gets melded with my perception. So what exactly was I doing during all that time, with sounds? What took hold of me that in turn made me use them, make them appear, state them aloud, and then leave them behind in nothingness? What persuaded me to choose such an unproductive, useless activity?

Lê Quan Ninh, *Improvising Freely: The ABC's of an Experience*, trans. Karen Houle, PS Guelph, 2014, p. 63.

11. Cecil Taylor

American pianist
(March 25, 1929–)

title: Rick Kick Shaw

personnel: Cecil Taylor (piano), Buell Neidlinger (bass),
Dennis Charles (drums), Steve Lacy (soprano sax)

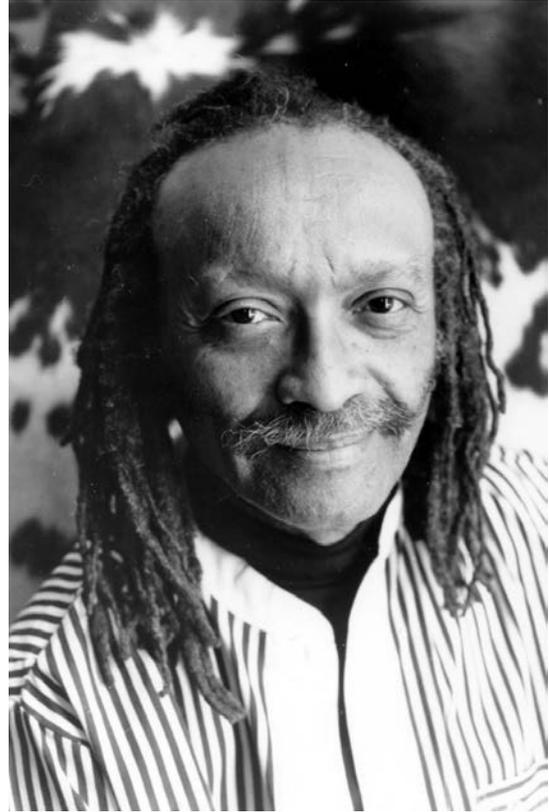
album title (format): Jazz Advance (lp)

label (country): Transition (US)

catalog number: TRLP-19

release date: 1956

duration: 6:40



Quote:

“When I listen to Jazz Advance, I understand why it was an anathema to many musicians and to the academy that was in vogue at the time,” he says. “And I also understand why I like it. You know, one doesn’t decide to become a musician. The forces of nature decide that for you. You don’t have any choice in the matter and once you make a commitment to music, everything else that you do affects your playing.”

Cecil Taylor, interview by Patrick Ambrose, 2007 published in The Morning News.

12. Otomo Yoshihide

Japanese guitarist &
electronics player
(August 1, 1959-)

title: Conflagration
personnel: Martin Tétrault
(turntables, performer
[prepared discs & needles]) &
Otomo Yoshihide (turntables,
sampler, performer [cd])
album title (format): 21
situations (cd)
label (country): Ambiances
Magnétiques (Canada)
catalog number: AM 069 CD
release date: 1999
duration: 3:09



Quote:

Q: What are you doing with your music?

Yoshihide: Listen to the non-existent things that may exist in the future.

from Blocks of Consciousness and the Unbroken Continuum, 2005.

or

Yoshihide: We perform pretty irresponsible music onstage, saying stuff like "the beauty lies in letting the feedback do its own thing," and making high-pitched squealing noises to our heart's content. But even we can turn off the noise with a flick of a switch. The current situation is like a feedback machine that's squealing continuously without a switch to stop it. So I was thinking of making a machine like that. It'll be called "Genpatsu-kun (Nuclear Boy) No. 1," and it won't have a switch to shut it down. It just keeps leaking noise and can't be stopped. When you turn it on with a bang, this sound just keeps coming out from it for about 20 thousand years. Bang, buzz! Or it explodes when you cut the power supply. I'm sure Genpatsukun No. 1 will dominate the world of noise music as the most powerful noise machine ever. I'm just really disappointed that I don't possess the skill to build something like that. I shouldn't be saying things like this, should I? Am I being imprudent?

Otomo Yoshihide, Lecture at Tokyo University of the Arts on April 28, 2011, "The Role of Culture: After the Earthquake and Man-made Disasters in Fukushima", <http://www.japanimprov.com/yotomo/fukushima/lecture.html>