

AH: So I think I'm right in saying that the last time that you lead a band in this country was 2004 at the Royal Festival Hall. I remember going with a group of friends and it felt like half of that big house was musicians, and it feels like there's a generation of us who were really moved by that and strongly influenced by that in our approach to doing a lot of different things. Then looking back over the last three nights here at Cafe OTO the house was similarly full of musicians, and I think that maybe these concerts will have that similar feel amongst us and the people that heard the music - you know, a similar influence. It's kind of a mark on the progress of people doing things in this in this city. But I thought what we could maybe start by talking about is, I wonder if you mind talking to us a little bit about this music that we've been listening to - what is it, and how does it fit within your system more generally?

AB: OK. Before responding to that question I would like to say that were it not for the great men and woman in your country I would not have had a music career. I love America. I don't mean to be so critical of my country but without the Europeans it would have been impossible to survive. In the end I was fortunate to get a job. And the job would in the end protect me and protect my work because as the musicians know you don't go into this area of music to make a lot of money. You have to believe in karma or you have to believe in it in a way that will allow you to get through the complex times, and so I am I very grateful to be in Europe. But I would even go further than that, and what I'm going to say will sound awful, but I'm going to say it. I love Western civilization which took the ball when the Roman Empire fell, when Egypt fell. For the last three thousand years the great men and women that we call the Europeans would push things forward in a way that has transformed our experience on the planet. And to not acknowledge that might be unhealthy, but in keeping with this drive to form a perspective separate from reality. The way I see it, looking at the historical documents, every group has practiced slavery - every group has demonstrated imbalances and I most certainly appreciate the end of slavery. No one in their right mind would want to be a slave, and for England and for America to move away from that - how fortunate I am to be alive in a period where I can complain about everything because of living in a democracy. I believe that this time period is a complex time period and very challenging because the essence of democracy is being challenged, and at the same time we continue to move forward technically, we are continuing to move forward spiritually, and there is every reason to have hope. In the end the far out components of this time period is, in my opinion, an opportunity - in the same way that in the 1960's the move from nationalism to a universal way of looking at manifestation was part of the challenge that brought guys like the great saxophone player and my brother Evan Parker, or Lol Coxhill - we all kind of came up together at the end of an era of hyper sonic logics starting with Charlie Parker as a point a definition that would fulfill the challenges of that time period - and so here we are, 2018, with a new set of challenges and for myself, I'm really a 20th century kind of guy. I grew up with a real attraction to composers like Charles Ives, Duke Ellington, Arnold Schoenberg and in Casablanca I think Humphrey Bogart says, "round up the usual crew!". No it wasn't - who was the guy who said, "round up the crew!" in Casablanca? In other words, bring in the

victims that we always use and it was very beautiful and so yes, I have never wanted to be alive more than I do now. And I am hopeful that I can go out fighting, trying to evolve my position and trying to better understand what it means to be alive on the planet like this. Hooray for the cosmic forces of the universe! Now let me go to your question. [Audience laugh] Your question for me which came from the gentleman that I talked to a couple of minutes ago - who really felt nice and positive, this guy and I could hang out every day if I was living in London if he likes wine! Yes, the positioning of the ensemble is important in the same way in the 1950's Karlheinz Stockhausen would have been in a book talking about whatever the composition was, and one of the components of that talk would have the layout of the formation. There there are so many aspects for me coming from the great man - my hero. I have, um, in my 72 year experience, spent a lot of time trying to understand this guy. And unlike my family Frederick Rzewski, Richard Teitelbaum, Cornelius Cardew, I came to understand that if I were to continue to love my hero then don't try to get close, because the history of music evolution is not the history of some nice guys. In fact, when I was in academia and I had several courses that would focus on the great woman of the music and I would find wow, you know, music has been my life since I was like twelve or thirteen but I did not know the history of the great woman who have brought us to this point in time. And so I'd like to hope that as we continue to move forward that we can see the boys club maybe kind of come down and we can have the universalists club becoming more dominant. For myself I'm interested in men, women and children. With the Tri-Centric Foundation we are working to teach the young people about language music and Kyoko a couple of weeks ago sent me an email saying, "the children love it" and this is what I want to hear. The tradition that I come from, The Association for the Advancement of Creative Musicians, the AACM, we had a music school. We would go pick up the children, bring them back to the Lincoln Center in Chicago, have a nice hot lunch ready for the children and then go to do the work. And I think I mentioned this to someone a couple of days ago, if it wasn't yesterday; even now I remember the great Lester Bowie giving a concert with 7 or 8 years olds, 7 or 8 year olds, I can't remember. They played "Hello, Darling", and I started crying. Because suddenly everything came together - that's part of our responsibility, to help our children understand the lineage. Because nothing comes from nothing. And that's why my hope, or among my hopes, is that we'll find a new media that we can relatively believe in on some level. In America the new phrase is 'fake news'. In fact that's a wonderful term to describe what we have in America. I'm seeing, you know, a lack of cultural civility, I'm seeing - especially from the left - I'm seeing a new kind of meanness, where if an African-American says to one of his or her pupils, "young man or young woman, you're white that means you're a racist." And more and more we're seeing in America a perspective that is destabilizing America, which certainly has its complexities and it certainly can be criticized, but there's a certain point where the collision of the primary forces in a culture can result in what the great Roman Empire experienced. And so, um, what was your question? [Audience laugh]

AH: I think it feels in significant at this point! Well, I was asking about the ZIM music but this seems like a more interesting tack...But maybe but maybe I can take it in a different direction from there, because you know, when we look at your work we see influences

from broader perspectives, broader than music, from society more generally. Whether it's art, the visual appearance of some of your scores, whether it's drama in your operatic concept, whether it's topology or geography - some of the Mr Braxton's scores make use of almost maps, so using maps as a way to navigate a composition - there's the influence of politics, I mean for example I remember in Composition 306, or 307 the line, "the IRS is killing me", you know, and so I wondered, could you comment then on what you feel the role of your music or music more generally is within the society that you've described and observed for us?

AB: I think one of the aspects of music that is so amazing is how music goes over the fence and everyone is affected by music. Music cannot be blocked out in the same way as stable logic components. And so, um, looking at the ZIM music from the perspective that you've introduced I would say that the ZIM music in my music represents the House of Eleven. The House of Eleven represents gradient logic constructions or constructs. Back in 1966 I guess it was, I did my first solo concert and it was really bad. And I found myself thinking I need to find a way to organize material where I can have more diversity, more conceptual diversity especially. And after the first failure my music system would come together on the second attempt at defining a solo music. And by that I'm saying you know twenty or thirty years later. The nucleus base of the Tri-Centric approach starts with 1: Continuous State Logics, that being a long line, 2: Polarity States, line dot, 3: Ornamentation, or trios. 4: Sequential Logic, 5: Intervallic Logic, 6: Gradient Logic, not Gradient Logic, Sound Mass Evolution, 7: short sounds or dot sounds. And it goes all the way up to twelve, twelve is the number, twelve is the generating component of my system and so when I put together or try to approach a composition I try or look for a combination of integrating the fundamental components in a way that will be fresh and different from the other music systems. If I would use the idea of the triangle I would say the first part of the triangle would be twelve propositional logics that would also include repetition. The base of the triangle would be the Tri-Centric model, the expansion from syntax into composite logics, into Holistic Logics and third side of the triangle would involve spatial perception, movement, and an attempt to start to integrate my work with the changes taking place in science. That is to say I am looking for equivalent structures that reflect on the evolution of science that has taken place in this period. And my hope is, as a professional student of music, which is all that I really am - I'm a student who has a lot of fun kicking it about, not everything works but the intent is the same. The Tri-Centric Thought Unit is not about arriving, The Tri-Centric Thought Unit construct is about becoming, starting the journey, but not arriving at the journey. So the idea of equivalence. Equivalence through scientific breakthrough, equivalence through learning from other music from different parts of the planet as well as the music from my country. I'm not a guy who rejects popular music, nor am I the kind of guy who says no I don't like hip hop. Because as soon as I say I don't like hip hop, I'll be shown that I was wrong again, and so I'm trying to learn how to listen to music without me and my ego, but listen to it as a student with the hope of being able to take something from it and add to my group because I'm running out of time. And for me this way of constructing, modeling, would have real relevance to how I think about things. And so the ZIM music would be the

realisation of Gradient Logics. Probably for those of you who were here yesterday you would hear like [makes rising sound] like this, it gets louder, it gets softer, it gets faster it gets slower. That fundamental underlies all of the compositions in the Eleventh House, and the ZIM music as such would involve metric material with traditional notation, the kind of notation that is really impossible to actualise in the classic way - it's really more of a way of stimulating a response. That would be one component. The second component would be graphic materials, the third components would be insert materials and the fourth component would be targeted occurrences. And based on five elements I would start to develop of a new or fresh music. For myself, part of my need is to not get so happy with something that I've done but rather if it's done go on to something else. Because I'm a student and that's all I want to be, I want to keep learning because why not? With the planet we're on, with so many things happening, the Tri-Centric thought unit construct is a way of embracing that which seems to be in terms of manifestation, that which has meaning in terms of feeling, and a holistic music that is looking for way to express sonic experiences in a way that brings things together, in a way that hopefully brings people together. We tend to, in different periods, define ourselves by a particular circle - a local circle or a national circle - but with the new technology more and more we're seeing a world perspective. I use the word 'universality' as opposed to globalism because the politicians have taken of the globalism, the big business structures have taken over the term globalism, and those forces - they're talking about something else. As a guy from the 60's talking about universality I'm not talking about political manipulation, I'm talking about the celebration of what has been demonstrated and what used to be called reality and how that has affected composite humanity since the beginning of documentation. I think of Tony Scott, the clarinet player, this guy would be among the first of the post hyper restructuralists from the fifth restructuralist cycle to start to travel around the planet, hear music from other cultures, stay there at a particular space working with the musicians and learning from them. He has always been a hero to me but they don't talk about him. Later, the great work of Don Cherry would also go outside of America. One of the problems with America in the time period that I was growing up with is we tend to think that we are the one but we're not the one - there's many different levels of information and spirituality happening on this planet and America could learn from that expansion. Because we're not that far ahead. There was a time where America had fifty years on many countries, on technology, but those days are gone and so, ZIM Music, Eleventh House, Gradient Logic, five degrees of structural materials. That for me would define what I now call the ZIM Music.

AH: And one thing that I'd say is that one way to hold on to what we were hearing last night is that those language types that Anthony has mentioned, you might have seen - just going into very concrete nuts and bolts things because this is fascinating too - is how this stuff works in practice when someone puts it on your stand and how you play this music. You'll have seen musicians cueing each other so Anthony just described the the overall conceptual basis, the gradients, the changing levels of dynamics, or density, or rate of change, but those can also govern the very concrete building blocks. So where the musicians were cueing each other with a number for example - this is, you know, nothing

more mysterious than just a way of introducing a certain language - you know, you find someone on the other side of the ensemble and decide to act in a certain way with them. So one of the things which I find fascinating about the the process employed in this music is that these language types govern very small, very concrete details as well as the overall conceptual structure of the music. Other types of music are informed by other language types, so for example last time we heard you in this country was with Ghost Trance music which took as I suppose it's starting off point, the long tone logic. And these ways of relating and breaking out of the national - you know, these jingoistic nationalistic bounds - we also saw, I think, in action, was saw almost this sort of perfect state of being created where we were sort of witnessing autonomous individuals just organizing themselves, with a mutually supportive - you had a common goal of making something happen, making something interesting happen. You saw these many societies or many things evolve throughout the performance and you saw a dynamic model of ways of organizing yourself in a way.

AB: My hope, in the end, is to create a holistic music that can be manifested in different ways as a nation state. The orchestra pieces represent large cities, chamber pieces represent small towns. And it goes all the way down to the individual. I was very influenced by the visionary Walt Disney. When I was growing up, Fantasy Land, Tomorrow Land, Frontier Land, where the friendly experiencer can walk through these different states - what I hoped for in my work was to create twelve different nation states that will allow for that same kind of experience to happen, and in the end I would like to have the hope of a Tri-Centric Park, where the friendly experiencer can come in - single or group tours - and have a sonic experience where in each of the twelve states there will be narrative logic structures - like the operas for instance - or an array of defined variables inside of the number system. A number system language of music. For instance, we're playing the music, suddenly Taylor might look at me and do that. [Makes a hand signal]. That means switch to fundamental language syntax. And then he says '1' - that means it's Language Number 1 - continuous state - but what does that mean? Well Number 1 continuous state means long sound, any kind of long sound. In the second degree, think of a drone. A continuous state sonic that will have things put on top of it. And then in the House of the Triangle, Ghost Trance Music fulfills that in my system. The Ghost Trance Music says it doesn't start and it doesn't end. It's a continuous state logic that can be used as plug ins so that things can come out of it. If there were ever be a Tri-Centric Park the continuous state on the primary level would involve moving through these different states with different people with points of interchange like in the real world. And so, more and more I'm not sure if it's music that I'm interested in. What I'm really interested in is something that reflects composite reality, where the friendly experiencer is walking down the street and everything is happening. But I have a better example - this is a joke it took me like five years to get together. OK here's the joke. Mr and Mrs John Doe wake up at say four thirty, have breakfast and then Mr Doe goes out - he's going to work. As he goes towards the stoplight a truck passes him. That night when Mr Doe comes home, Mr and Mrs Doe go to an opera. They're watching opera and suddenly the same truck goes across the stage. Mr Doe says to Mrs Doe, "it doesn't get any better than that." And that's what I'm talking

about. The transformation of actual reality into a state with the same kind of components. A music that facilitates or seeks to facilitate composite reality, and in doing so will bring forth a different way of looking at form. Just as we're learning in with the work of the great scientists, we're looking at Mars and Neptune and all the planets in a way that was impossible even twenty years ago, and so that's what I'm looking for, I'm looking for a context of creative sonics that's holistic, and can be applied on the individual plane - in terms of playing music and defining the components of a syntax or vocabulary - all the way to music that involves moving through space and proximity as part of the logic. I will not complete it but I'd like to hope that as we move forward as a species that we can begin to integrate new ways of thinking about form, including no form. Form as a way to open doors and to have stable logic expectations - as opposed to mutable logic improvisation which is always flowing and blending and has another area of discovery separate from stable objects. And then in the House of the Triangle, intuitive logics and the use of intuition. In my system, past, present and future is the same thing. In my system mutable logics equals the real time experience, improvisation, I'll go to stable objects - it means an idea or at least memory. You're walking in a cloud in space. Something moves. Suddenly you're in the House of Two. At that point decisions can be made, and so I'm looking for a way of hooking up a music - whether it works in the way that I hope for - that by defining the components in this way the next generation can take a look at that. Maybe it won't be relevant, but in the end you do the best you can do and so yes.

[Audience laugh]

AH: But I mean there's something interesting when you mention, for example, Walt Disney because I think one of the things that's inspiring about for us, the younger generation of musicians, as well as you showing a way that form and structure and organization is a way to greater freedom, you know - I think about kicking a football around in a park and it's fun but as soon as you put down two jumpers for goalposts it becomes even more fun - or you know, Bobby Fischer is kind of genius but his genius really makes most sense in relation to an eight by eight board - or you know Garrincha is no less free because he doesn't use his hands with the football - and I feel that this way of using form, you know for a long time in this sort of post-Coltrane music there's been certain strand of thought which was maybe suspicious of form and organization, and my experience of playing your music was that rather than these rules and systems being straight jackets, you know, they're not to cobweb, they're a playground, they represent possibility.

AB: That's my hope, to have a music that is alive, that has a lot of that. To have a form that could bring in radiance - I'm more interested in radiance to not be an affirmation of the boys' club, but to be an affirmation of a composite humanity. Kicking it about, doing your best, and if you play it correctly you are fined five hundred billion dollars because I'm not interested in precision and I'm not interested in un-precision. And I'm not interested in transformation that hasn't been set within a discipline that allows for surprises, that allows for exploration and that accepts the unknown on the same level as the known.

AH: I mean I think that says it all and I feel like what we witnessed over the last three nights was you know - we could talk technically for hours and so forth - but really I one of the things was kind of just witnessing the joy of creation and something totally strange, something incredibly beautiful. Alien but at the same time welcoming. And I think it probably just remains for me to thank you and the amazing musicians for giving us this experience over the last three days. Hopefully this is something that can be repeated because this stuff is evolving so quickly, I mean I remember hearing recordings of the ZIM music from last year, who knows when you're back what the which system it would be with - a development of the music, a new system - but we were very privileged to witness it unfold over three nights. So I guess if I can on behalf of everyone here thank both Café OTO for making it happen but thank you and the musicians for, you know - I sometimes feel you know there is this kind of, in the context of a modern world, why do we do what we do? You know, you have your angst in the hotel before the gig, it kind of feels like a bit of a pleasure, you know, what's the relevance of it? And so for me one of the things is if you can just send people home with just that little bit extra that they didn't necessarily have at the start of the night - however small that spark of joy is - I feel like you brought that, and on behalf of all of us thank you very much.