CREATE:
PHILOSOPHY AND
PRACTICE

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“This is part of the tidings
Of the things unseen,
Which We reveal unto thee
(O Prophet) by inspiration:”
S3/v44: The Holy Koran
(English translation)
CREATE AND THE MUSICAL MOMENT

• Over the years, I’ve come to have great conflict in accepting the word “improvisation” and its common practice as being able to define what I and some of my colleagues are doing today.

• The word create is more suitable to the practice of music making; and I believe it captures the deeper meaning of the music-object.

• And that it has the clearest meaning that is in direct context with the process of making musical art in the present moment. With creation as the musical form that contain the music performed or constructed as work of art.
• Creative music occurs when the musicians in an ensemble are able to spontaneously organized musical properties; and its elements that are articulated as a music-object performed.

• The creative artist conceive music in the present moment as an imagination of ideas that are being formulated in the present moment, and mentally developed which are skillfully projected through their musical instruments, as a music-object.
CREATE AND THE MUSICAL MOMENT

- Therefore, the process of creating is not a condition of the past or the future, but is a dynamic ever evolving presence, pushing forward moment by moment creating a fresh new layer in the creation.

- Creative practice clearly illustrates democratic principles in action, and thus reflects a community activity; with the ensemble as the centering principle of the musical collective.

- I believe that originality is the most important element in music and the musicians’ language proficiency.
PART 2
CREATE:

• To cause to come into being, as something unique that would not naturally have evolved, or that is not made by ordinary processes.
• To evolve from one’s own thought or imagination, as a work of art or an invention.
UNIQUE:

Existing as the only one or as the sole example, single: solitary in type or characteristic.
RARE:

Unusually, excellent.
IMAGINATION:

The faculty of imagining or of forming mental images or concepts of what is not actually present to the senses.
INSPIRATION:

(Theology) – A divine influence directly and immediately exerted upon the mind or soul.

The act of inspiring; quality or state of being inspired.

Idea
revelation
creativity
illumination
thought
truth
ENLIGHTENMENT:

Pure and “unqualified” knowledge (spirituality and creativity); revealed.

Cool:

• A unique state or moment of being, where all elements are ununified, the self, the object, or the creation and the creator.

Spontaneous:

• Coming or resulting from a natural impulse or tendency; “without effort or premeditation”: natural and “unconstrained: not planed”.
PART 3
PRESENT MOMENT TIME CONTINUUM

Time Continuum

Past

Active

5
Ancient Memory

4
Epic Memory

3
Active Memory

2
Known Memory

1
Reflective Memory

Present Moment
THE PRESENT MOMENT CONTINUUM

1. Present Moment (Active) / Reflective Memory (Active)
2. Known Memory (Active)
3. Active Memory (Active)
4. Epic Memory (Past)
5. Ancient Memory (Past)
THE MUSICAL MOMENT:

- There are two elements in music performance that condition the quality of the music performed. These properties are the musical activity and the musical moment.

- The musical moment is the smallest or shortest part in the performance and is the most difficult to realize in practice. That moment it is the unique portion of the performance and did has existed before. It is an authentic discovery posted in the performance. It the original moment in that creative performance.
THE MUSICAL MOMENT:

- Deeply hidden within the musical activity is the possibility of finding that creative energy which is called the musical moment. And therefore whoever realizes a musical moment in any musical language has made a major contribution to music.
THE MUSICAL MOMENT:

• Musical activity is the largest portion of the performance and can consist of a considerable quantity of redundancy.

• Thus, the activity illustrates one’s knowledge of compositional and ensemble forms while the musicians engaged in musical interplay.

• It defines the structural mapping performance the musicians intellectual journey in their shaping of a work of art. Also, It concerns the artistic use of structure and strategy while moving through multiple fields of musical dominants and human personalities.
THE MUSICAL MOMENT:

• The ensemble’s performance, can be analyzed afterwards as having fifty percent of redundancy and one percent of new information will always produce a performance that is creative. The smallest portion of new elements outweighs the largest portion of redundancy material information.

• Thus the performance is successful and creative, that one percent of new information has a greater impact on the human being than the often know information that we encounter in most performance.
PART 4
THE RECORDING PROJECTIONS:

The Suf
- A double CD with 10 compositions concerning The Elements Energy, Matter and Light; The Human being and spirituality, Love, Meditation and Illumination
- The conception principle is that of “The Parallel Universes” idea, where each ensembles are the components the slip across into the other universes.
- The performances are the recording of six different ensembles positioned in a horizontal plain where one ensemble begins the performance and another ensemble ends the piece. The ensembles are Mbira, Najwa, NDA-Kulture, Tanganvika Optic, Organic, and Blue Fire. The CDs are 59:25/51:49.
The Four Symphonies: Cosmic Music is the fifth large-scale work for mutable ensembles, they are Odwira for 12 multiple ensemble units (performed at CalArts, 1992), Ten Freedom Summers, 2009: Rosa Parks, 2018, Suf, 2020 and Cosmic Music. [Link]

This work is caste for nine different ensembles and will be recorded over the next years. The ensembles are structured in the form of The Cosmic Nebula.

Each ensemble will be recorded quadriphonic and will need live mutable devices played quadriphonic to present the music as it should be heard. A true live performance will need to be performed in a Planetarium.

Last May at UCLA I began to recording of the first ensembles in a 3 sessions (about 10 hours of music) with trio and quartet units.