{Comp. 76} was composed in the fall of 1977 for this particular recording. The realization of this project would have a dynamic impact on the projectional thrust of my activity in this period (i.e. how I perceive my activity in both its spiritual-vibrational and scientific sense, and what this means when applied to methodology (regardless of thrust—pertaining to what we call music, art, dance or sculpture for the composite realness of world creativity). For creativity, as understood through the progressional thrust of world culture, can be viewed as activity (doing) that aligns us (on either an individual or cultural level) to the greater cosmic realness of being on this planet—having to do with helping us experience this sector in space (the universe)—in spiritual and vibrational terms, while also serving as a cosmic connector to those forces which reveal what this experience (living) could mean in its most positive state (if ‘positive’ is the desired zone).

The actualness of {Comp. 76} would move to clarify the direction my work has taken in the last ten years, and also give insight as to what this work will mean when translated—and integrated—to the composite meta-reality of world culture (after the transformation of this period). For this composition was not designed to adhere to either the current misconceptions surrounding the word “jazz” (with respect to how the science of that thrust is viewed, or so-called viewed—in this time zone) nor can this work be defined in “western art music” terms. Rather the meta and empirical foundation of this work was conceived with respect to the spiritual and composite vibrationary affinity-area of world culture.

Because of the dynamic implications of {Comp. 76} as a vehicle documentary and important projectional route of my activity—I have included two versions of the work (each with different musicians) on this recording. There will also be extra liner notes inside the record, and hopefully this information will provide an expanded framework for experiencing the music. I would like to thank the musicians who participated on this recording for the positive encouragement and hard work given to this project. As is always the case with creative music, the actual creativity is an affirmation and testament to all the people participating in the music.

{Comp. 76} was constructed through a system I developed in September 1977 that I now call "Modular Notation." This process establishes an expanded functional and meta-functional arena for the creative musician while also signalling what route my own "re-solidification" into the composite arena of world culture would take. (I do not mean "re-solidification" in the sense that my activity before was separate from world culture, but rather as a concept to comment on how my own affinity alignment has expanded [changed] in the last three or four years—and in what direction.) The use of "Modular Notation" would provide another area of investigation for the multi-
instrumentalist—for this process provides an expanded utilization of creative options within notated structure as well as expanded demands on multi-instrumental techniques—and while doing so moves to establish new compositional (and conceptual) areas for the creative restructurist.

The actual execution of {Comp. 76} would open up several new functional areas. One of the most basic features of this work would involve the concept of "routing" (having to do with the sequencing of material) to dictate the actual shape of the form—progressional sequence—of the composition, and also "routing" in regards to how each module (dimensional multi-structures) is to be executed. To better experience what this compositional technique means in real terms, I have included two version of {Comp. 76} herein (each version has been designed with different co-ordinates—that is, different sequences and possibilities). Thus, the organization of this work can be viewed with respect to the idea of controlled co-ordinates (the use of prepared sequencing before performing the piece) and spontaneous co-ordinates (how each individual musician treats a module) (dimensional multi-structure).

This composition has been designed as a result of the multi-instrumental breakthroughs that have occurred in the last time cycle (I am speaking of the AACM activity in particular) and the actual execution of the material on this record is directly dependent on the particular instruments in each musician's arsenal. The dimensional structures (modules) have also been designed with respect to the significances of color—as a vehicle related to both vibrationary zones (mystical or functional)—as well as "musical language."

The creative musician in this context utilizes an increased operating arena as both interpreter and improviser. For {Comp. 76} does not function as a "head" or generating factor (in which one would play a theme and then commence to improvise) but instead was conceived with regards to the total infra-structure of the music. What this means is that the performer's responsibility takes on a different role from that of the classical or improvising tradition (as it is viewed in this cycle). The interpretation of this composition would thus involve executing the fixed elements of the piece in both a traditional and extended sense; that being: reading and interpreting both conventional notation (in five clefs) to alternative fixed elements (i.e. modules) wherein the performer has the option of reading a figure forward or backward in the sequence of her/his choice.
The use of improvisation in {Comp. 76} is regulated by color and shape. Which is to say that {Comp. 76} was not designed as a vehicle for open-ended improvisation, but instead utilizes improvisation as a "creative-sound-burst" consideration. Just as in Japanese painting where the essence of a given image is reduced to its most "real" manifestation—and in so doing, utilizes only what is most relevant to its "isness," so does the concept of "improvisational bursts" move to eliminate extra sound for the "vibrational canvase" of the music. This then is a music designed with respect to multi-dimensional extension—that is: a structure designed with respect to both astrological (spiritual) and scientific information. This is a composition designed as well as choreographed with regard to alternative viewpoints concerning theater and movement—dance—(the actual notated music as well as how the performance is presented in concert [spectacle]). At the heart of this work is my desire to create a composition that in "transformation" can function as a "ritual" activity (when the composite astral and vibrational precepts are established for rebuilding culture for the next cycle). In actual terms {Comp. 76} was created from the composite information I have been able to obtain about life on this planet—how it is perceived, and what this experience on earth really means (or could mean) as viewed through the collected information handed down to us through world culture (or at least what I have learned, or what I am trying to learn, in and for my life). Yet I have not meant to give the impression in these notes that I have "arrived" (or that I understand something about this planet in the sense of "spirituality"—as utilized in the sixties and seventies) because that is not the case. Rather {Comp. 76} was conceived with respect to what I would like for my work to be—in its most positive state—as well as what I perceive to be an attractive and meaningful route to take for my life (and activity).
MATERIAL

{Comp. 76} is designed for the total dynamic operating arena of the new multi-instrumentalist. Every moment is organized and prepared—from the use of notation, improvisation, on down to the use of percussion (or what the AACM calls "little instruments"). This work also utilizes "fixed" material in several contexts. Each musician has been given one electric airhorn, three soprano airhorns, and two normal airhorns. To this are added a various assortment of home-made instruments (i.e. tubular horns in both soprano and tenor range) and extra percussive instruments. The combination of both fixed and open material gives this work a very special hue (color).

CONCEPTUAL FORMATION (INTENT)

{Comp. 76} was created as a vehicle for both multi-instrumental and vocal music. The vocal sounds used in this piece were chosen because of their "extra" vibrational implications as well as musical implications. The use of vocal techniques in this composition advances the work I have been doing in this area since 1967 (i.e. {Comp. 6E}) which utilized vocal sounds for the "open-end" improvisational arena or {Comp. 6P} which was conceived to function as a three part system work (involving the use of collective improvisation-song form—and solo situation with accompaniment).

Anthony Braxton