

RESEARCH ARTICLE

Theory on the South Side: Muhal Richard Abrams's Engagement with Joseph Schillinger's *System of Musical Composition*

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Abstract

Muhal Richard Abrams's ground-breaking work as a composer, improviser, and cofounder of the Association for the Advancement of Creative Musicians (AACM) is far reaching and multifaceted. Russian composer, theorist, and polymath Joseph Schillinger appears repeatedly in discussions of Abrams and the AACM, suggesting that music theory played a generative role in Abrams's creative practice and pedagogy. This article focuses on Abrams's engagement with *The Schillinger System of Musical Composition*. It theorizes Abrams's incorporation of Schillinger's work into his broader creative palette, analyzes Abrams's compositional application of Schillinger's theory, and suggests conceptual resonances between Abrams's creative practice and the text. Ultimately, this article suggests a larger network of African American theorists, which I conceptualize as "fugitive music theory."

Being both an improviser and an academic music theorist often prompts me to reflect on the relationship between theory and practice. Creative artists often hear or offer warnings about the rigidity of theory and its impediment to creativity; jazz musicians' preference for pragmatism often contrasts with theory's more abstract facets.¹ Improviser Derek Bailey states that a "theory of improvisation" is a contradiction in terms, opposing theory and practice in his sprawling exploration of improvisation across musical genres.² Generally, being told that your music "sounds theoretical" is a critique that suggests a lack of "artistic" or "human" elements. Theory in such estimations at best is unnecessary or at worst threatens to undermine the creative process itself.

This opposition hinges on a rather rigid view of music theory. The field of music theory admittedly does not often advertise its utility for creative practice. Nonetheless, in my experience as both a practitioner and a researcher of jazz and improvised music, creative artists often use music theory as a source of new musical ideas. This is not to say that these creative musicians necessarily improvise with strict adherence to a Schenkerian *Urfine*, hexachordal combinatorial sets, or other theoretical constructs, but rather that they often adapt music theory to their needs and interests. This article explores that connection.

A striking instance of music theory's role in creative, experimental music—and the focus of this article—is Muhal Richard Abrams's engagement with Joseph Schillinger's *The Schillinger System of*

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¹Chris Stover, "Jazz Theory's Pragmatics," in *The Norton Guide to Teaching Music Theory*, ed. Rachel Lumsden and Jeffrey Swinkin (New York: W. W. Norton & Company, 2018).

²Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1992), x–xi.

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Theory Of Melody By Joseph Schillinger

Yayoi Uno Everett, Frederick Lau



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The Compositional Significance of Joseph Schillinger's System Of Musical Composition as Reflected in the Works of Edwin Gershefski Anthony Joseph Vaglio, 1981 The Schillinger System Of Musical Composition Joseph

Schillinger, 1978-01-21 **The Schillinger System of Musical Composition: Books VIII-XII** Joseph Schillinger, 1946

The Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike **Time Travel and Other Mathematical Bewilderments** Martin

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Dubinets, 2021-10-05 As waves of composers migrated from Russia in the 20th century they grappled with the complex struggle between their own traditions and those of their adopted homes Russian Composers Abroad explores the self identity of these migr s especially those who left from the 1970s on and how aspects of their diasporic identities played out in their music Elena Dubinets provides a journey through the complexities of identity formation and cultural production under globalization and migration elucidating sociological perspectives of the post Soviet world that have caused changes in composers outlooks strategies and rankings Russian Composers Abroad is an illuminating study of creative ideas that are often shaped by the exigencies of financing and advancement rather than just by the vision of the creators and the demands

of the public **Revisiting Music Theory** Alfred Blatter, 2007 *Revisiting Music Theory A Guide to the Practice* contains the basics of music theory with the vocabulary used in harmonic and formal analysis The book assumes few music reading skills and progresses to include the basic materials of music from J S Bach to the twentieth century Based on Blatter s own three decades of teaching music theory this book is aimed at a one or two year introductory course in music theory can serve for individual study or as a review for graduate students returning to school Drawing examples from well known classical works as well as folk and popular music the book shows how theory is applied to practice The book is divided into five parts The first part introduces music notation reviewing the basics of pitch time and dynamics as represented in written music Part 2 introduces the concept of melody covering modes scales scale degrees and melodic form Part 3 introduces harmony dealing with harmonic progression rhythm and chord types Part 4 addresses part writing and harmonic analysis Finally Part 5 addresses musical form and how form is used to structure a composition *Revisiting Music Theory* will be a valuable textbook for students professors and professionals **Interdisciplinary Journal for Germanic Linguistics and Semiotic Analysis**, 2002 *Colossal Book of Mathematics* Martin Gardner, 2001 No amateur or math authority can be without this ultimate compendium of classic puzzles paradoxes and puzzles from America s best loved mathematical expert 320 line drawings

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Musical Grammars and Computer Analysis Mario Baroni, 1984 A Question of Balance Taylor Aitken Greer, 2023-12-22

One of this century s most influential musical intellects takes center stage in Taylor Greer s meticulously wrought study of Charles Seeger 1886 1979 Seeger left an indelible mark in the fields of musicology music criticism ethnomusicology and avant garde musical composition but until now there has been no extended appreciation and critique of Seeger s work as a whole nor has an accessible guide to his texts been available Exploring the entire corpus of Charles Seeger s writing *A Question of Balance* highlights the work of those persons who most influenced him especially Henri Bergson Bertrand Russell and Ralph Perry Invited to inaugurate the music department at the University of California s Berkeley campus in 1912 Seeger became keenly aware of his deficiencies in general education and put himself on a rigorous regimen of intellectual development that included studying history anthropology political theory and philosophy For the remainder of his life his ideas about music heavily influenced the development of ethnomusicology and systematic musicology Charles Seeger is perhaps best known as the father of the folk singers Pete Mike and Peggy Seeger and as the husband of the innovative American composer Ruth Crawford This book makes clear that Seeger was an extremely important thinker and educator in his own right Seeger s intellectual curiosity was as eclectic as it was enthusiastic and Greer skillfully weaves together the connections Seeger made between music the humanities and the sciences The result is a luminous tapestry depicting Seeger s ideal schemes of musicology At the same time it reflects the turbulence and vitality in American musical life during the early decades of the century One of this century s most influential musical intellects takes center stage in Taylor Greer s

meticulously wrought study of Charles Seeger 1886 1979 Seeger left an indelible mark in the fields of musicology music criticism ethnomusicology and avant *George Gershwin* Carin T. Ford, 2008-09-01 A biography of American composer George Gershwin Provided by publisher Locating East Asia in Western Art Music Yayoi Uno Everett, Frederick Lau, 2024-08-06 The traditional musics of China Japan and Korea have been an important source of inspiration for many Western composers Some like Chou Wen chung and John Cage have moved beyond superficial borrowing of Eastern musical elements in earnest attempts to understand non Western principles of composition At the same time many Asian composers often trained in the West or in Western music traditions have been using Asian elements to create works of unique musical synthesis As a result of such cultural interpenetrations the landscape of Western art music has been irreversibly altered *Locating East Asia in Western Art Music* is a comparative study of Asian influenced Western composers and Western influenced Asian composers and the first sustained exploration of this cross cultural exchange Bringing together work by music theorists musicologists and ethnomusicologists this book explores how musical notions of East and West are constructed and utilized by composers and reevaluates the many ways East Asian composers have contributed to developments in twentieth century music Composers discussed include John Cage Toru Takemitsu Chou Wen chung Toshio Mayuzumi Isang Yun Tan Dun John Zorn and Henry Cowell CONTRIBUTORS Hugh De Ferranti Yayoi U Everett Judith Herd Ellie Hisama Eric Lai Frederic Lau Fredric Lieberman Steven Nuss Nancy Rao and Yu Siuwah *Ruth Crawford Seeger's Worlds* Ray Allen, Ellie M. Hisama, 2007 Offers fresh perspectives on the life and pioneering musical activities of American composer and folk music activist Ruth Crawford Seeger 1901 53 This book presents a collection of studies that reveals how innovation and tradition intertwined in surprising ways to shape the cultural landscape of twentieth century America

Theory and Composition of Percussion Music Geary Larrick, 2004 Larrick shares his knowledge of the theory and composition of percussion music In the first section more than a dozen brief entries address such topics as music education s treatment of drummers and the notation of Western music In the second section Larrick presents an annotated bibliography of music theory books found in the University Library at the U of Wisconsin Stevens Point The third section contains bibliographical references for a wide range of materials relating to percussion A life long performer Larrick is the author of a number of scholarly books on percussion Annotation 2004 Book News Inc Portland OR booknews com **Rhythm and Transforms** William Arthur Sethares, 2007-08-06 People naturally identify the rhythm of music as they tap their feet and sway in time with the beat Underlying such motions is an act of cognition that is not easily reproduced in a computer program or automated by machine *Rhythm and Transforms* asks and answers the question How can we build a device that can tap its foot along with the music The result is a tool for detecting and measuring the temporal aspects of a musical performance the periodicities the regularities and irregularities the beat the rhythm The impact of such a rhythm meter on music theory and on the design of sound processing electronics is described It allows discussion of the relationship between

cognitive processing of temporal information and mathematical techniques used to describe and understand regularities in data This book will interest engineers and others interested in the design of audio devices such as musical synthesizers special effects devices drum machines and electronic keyboards It will be useful to musicians and composers who exploit computer based tools arrangers musicologists and others interested in musical analysis and those interested in the way the ear works and how this influences the types of sound patterns we like to listen to

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