

Ghost Trance Solo's: a solo interpretation of Anthony Braxton's Ghost Trance Music.

Since the '60's American composer Anthony Braxton has been building a catalog of works that combines the traditions of notated and improvised music. His compositional systems generate unique 'open scores' that allow for a "multi-hierarchic" and "trans-idiomatic" approach, questioning the traditional cast of composer versus score versus performer. This is most pronounced in his more recent work, starting with the Ghost Trance Music-series. However, contrary to his earlier work until the late 80's, this recent work has received much less coverage.

In Ghost Trance Music (GTM) Braxton's entire fascinating musical universe comes together. Originally inspired by the Native American practice of the Ghost Dance ritual, where surviving members of Native American tribes would attempt to communicate with their ancestors through transcendental ghost dances, the Ghost Trance Music pieces are specifically designed to function as pathways between Braxton's different musical systems, between notation and improvisation, between past, present and future. It allows for a plurality of musical practices to join forces, transcending traditional genre boundaries. It creates an arena in which Braxton helps curate intuitive experiences for both performers and listeners.

My current research project is dedicated to performing and exploring the different interpretational possibilities of Anthony Braxton's GTM in both solo as group contexts with a special attention towards its "multi-hierarchic" and "trans-idiomatic" performance practice. Part of the outcome of this research project is a series of performances called *Ghost Trance Solo's* in which I explore the full extend of Anthony Braxton's GTM compositions in the context of a solo performance.¹ One of the typical features of GTM is the fact that several layers of musical material can develop simultaneously through improvisation or other Braxton compositions inserted into the main "host composition", generating what Braxton calls "a field of activities." The key question here was how can I allow for this to happen in a solo-context? How can I combine written and improvised material and have them develop simultaneously in a live performance? In order to do this I developed an intuitive set-up using pre-recorded samples, loops and live-electronics so that I can generate multiple layers of musical material simultaneously and spontaneously.

I would like to propose a version of my Ghost Trance Solo performance as part of the L8te Night performances of the EPARM conference. To illustrate my work, here is a link to a recording of a previous live performance of Anthony Braxton's GTM "Composition 285" from october 24, 2019, as part of the Articulate Research Days at the Royal Conservatory of Antwerp: <https://soundcloud.com/kobevc/anthony-braxton-composition-285-40f-108a-304-40b-40o-69q>

¹ GTM scores don't have a specific instrumentation and are usually performed with a group.



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Please write here your biography (150 words)

Guitarist Kobe Van Cauwenberghe is a committed performer of the music of today. He obtained a Master in Guitar Performance at the Conservatory of Ghent and a Master in Contemporary Performance Practice from the Manhattan School of Music in New York City.

Van Cauwenberghe has played concerts all over the world, both as a soloist as in chamber music formation and large ensemble. He is currently a member of the electric guitar quartet Zwerm and the

Nadar Ensemble. As a freelance guitarist he worked with many international groups such as Signal Ensemble and Talea in New York, Ictus ensemble in Brussels and 2E2M and TM+ in Paris, a.o.

Van Cauwenberghe is currently active as an artistic researcher at the Conservatory of Antwerp. He released his first solo-album Give my Regards to 116th Street on the New York label Carrier Records. He can also be heard on labels such as Psi Label, New World Records, Bridge records and on Mode Records with a CD/DVD dedicated to the music of Helmut Lachenmann.