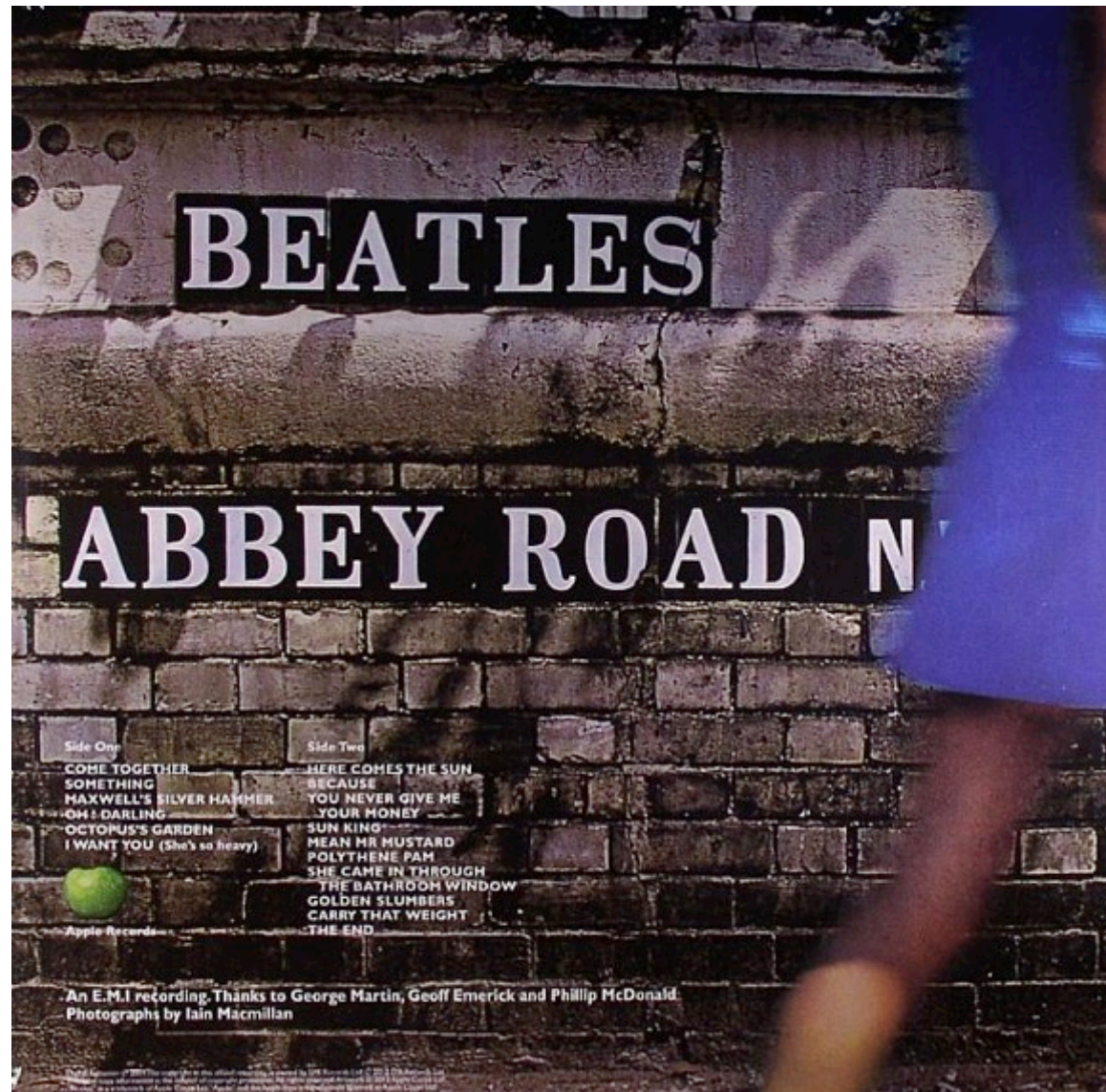


In the Court of King Crimson, 1969 – with Bourdieu

Professor Michael Grenfell

University of Southampton, UK

Santiago, April 2019







Structure of Presentation

- The Problem of Aesthetics;
- Bourdieu: Epistemology and Methodology;
- KC Background;
- KC: Field Study
- Musical Influences
- Poetic/ Graphic influences
- KC: World/ Field of Power
- Management

This work as an example of the:

Problem of Aesthetics

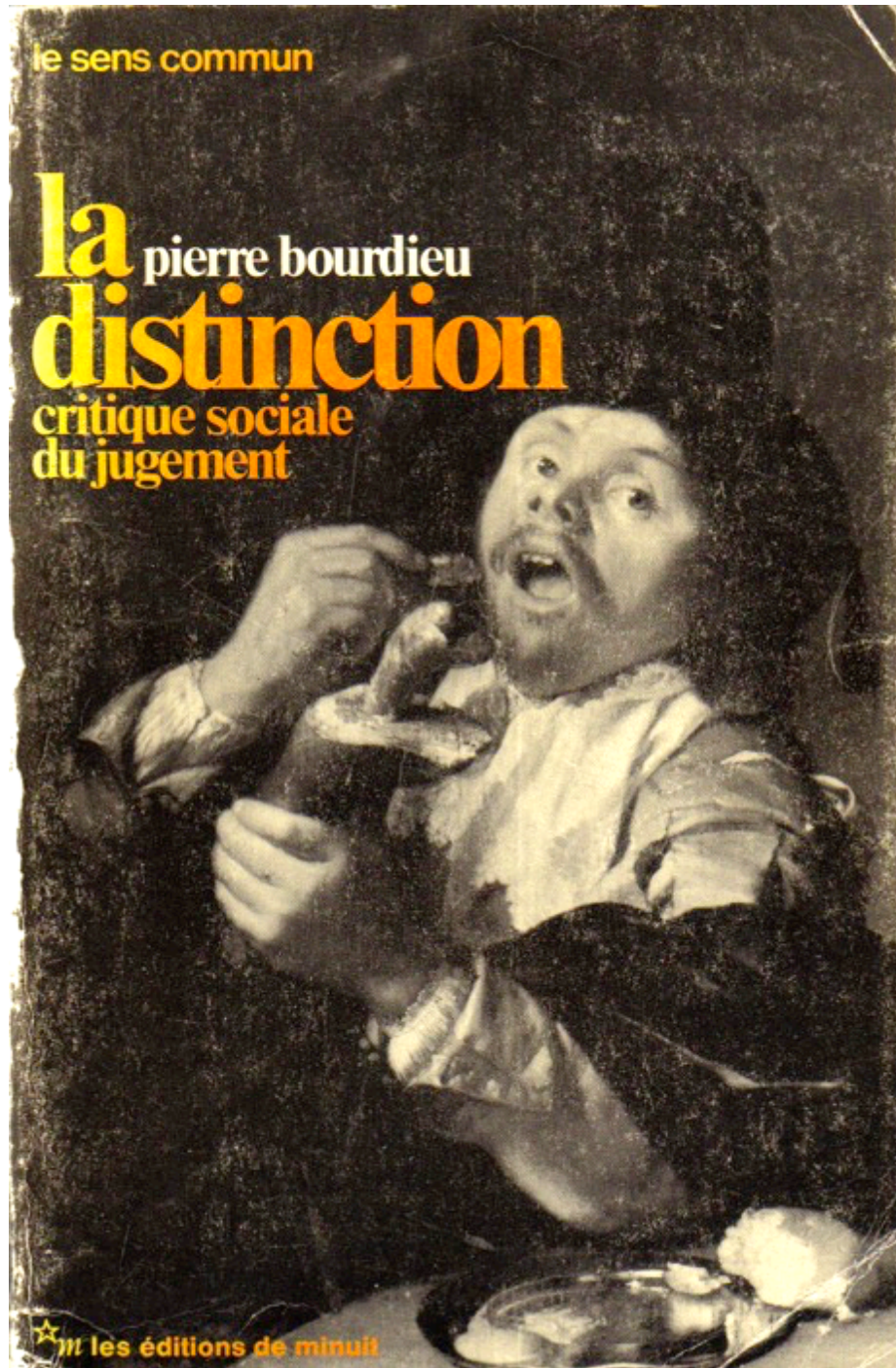


Consumption

le sens commun

la pierre bourdieu
distinction
critique sociale
du jugement

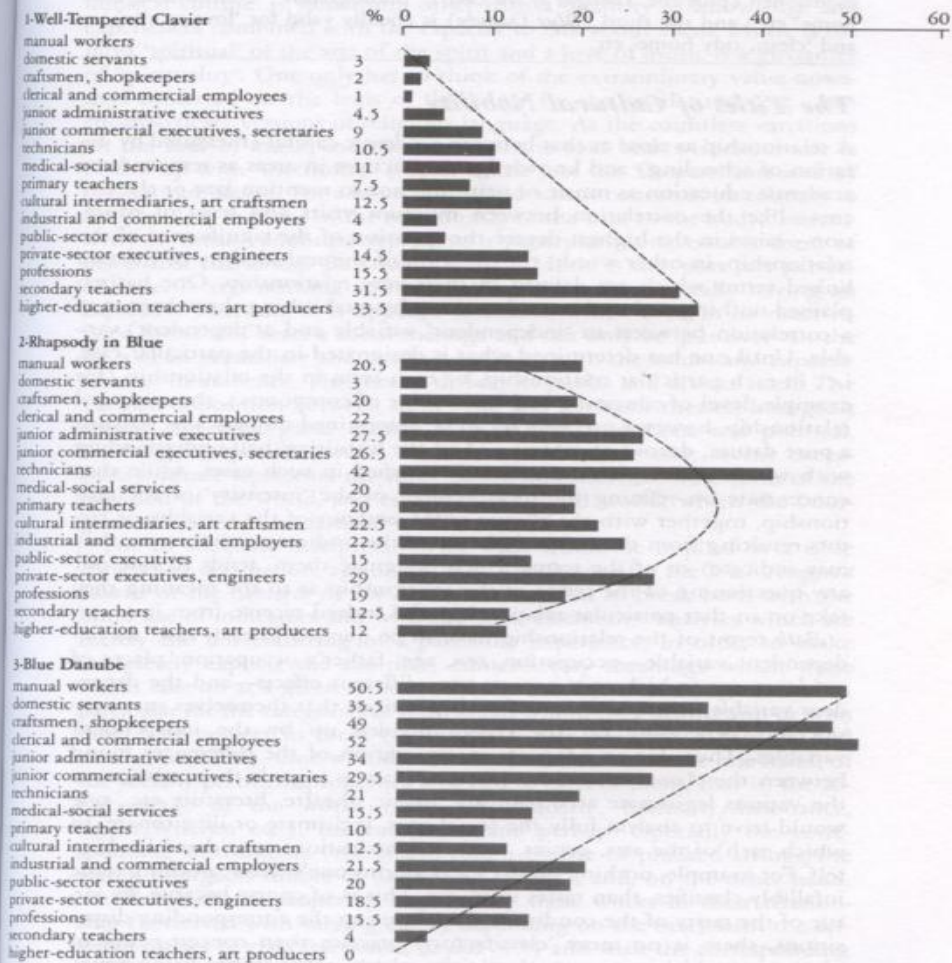
★ les éditions de minuit



Musical Taste?



Figure 1 Distribution of preferences for three musical works by class fraction.



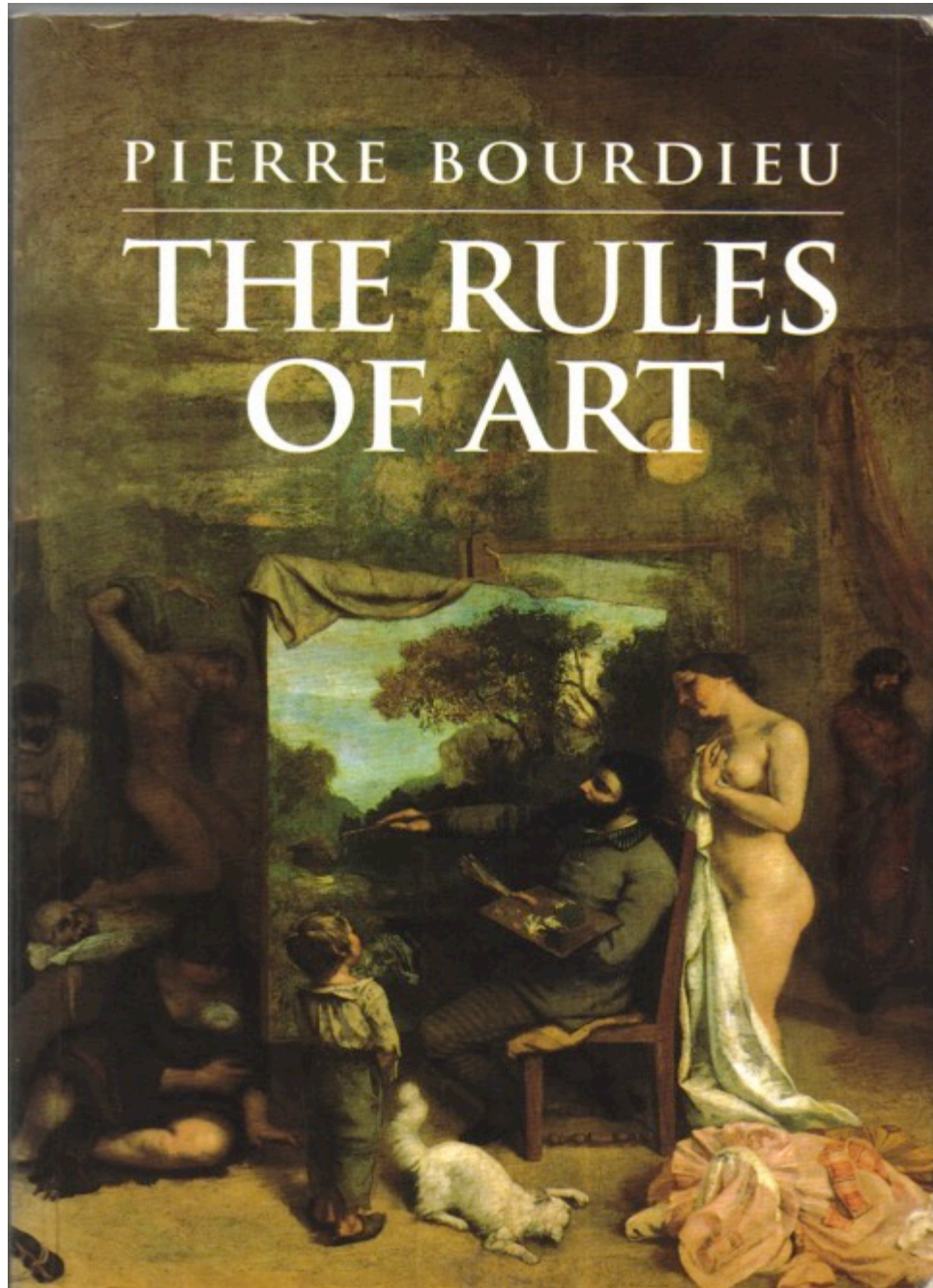
Visual Taste?



Production

PIERRE BOURDIEU

THE RULES OF ART



A Bourdieusian Approach to the Music Field

.....involves.....

Outline of A Theory of Practice

- The principle defect of all materialism up to now – including that of Feuerbach – is that the external object, reality, the sensible world, is grasped in the form of an object or an intuition; but not as concrete human activity, as practice, in a subjective way.

Marx: These on Feuerbach

Objectivism or Subjectivism?

Structure

- Structuring and Structured Structures
- Externalisation of Internality and the Internalisation of Externality

=>

‘A science of dialectical relations between objective structures...and the subjective dispositions within which these structures are actualised and which tend to reproduce them’

Bourdieu's Thinking Tools

“**Habitus** and **field** designate bundles of relations”.

Field consists of a set of objective, historical relations between positions anchored in certain forms of power (or capital),

Habitus consists of a set of historical relations ‘deposited’ within individual bodies in the forms of mental and corporeal schemata of perception, appreciation and action.”

(Bourdieu 1992: 16).

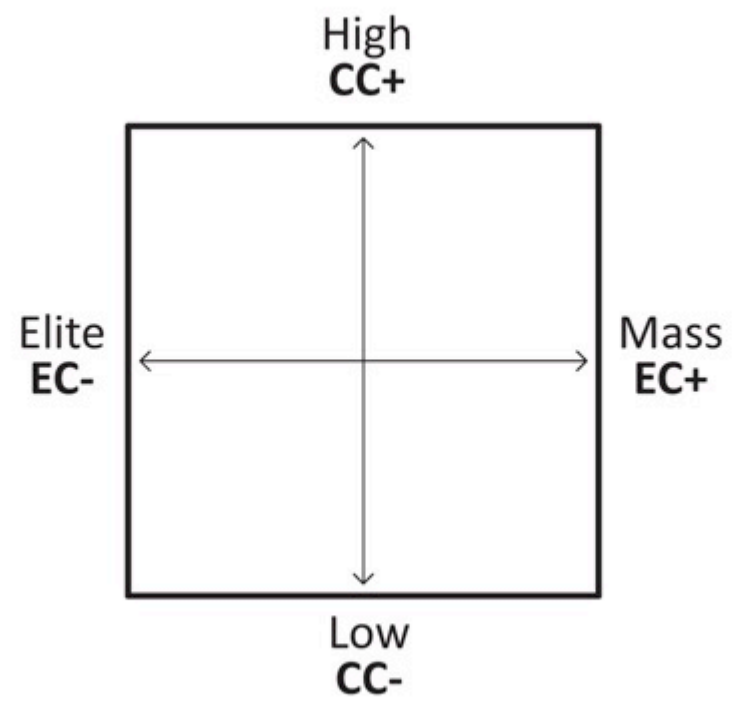
Ontological complicity

Capital: A Medium for Field Manoeuvres

Bourdieu identifies three distinct forms of **capital**:

- **Cultural Capital** - embodied dispositions, cultural goods and educational qualifications;
- **Social Capital** - social connections and obligations, including those associated with associations and institutions;
- **Economic Capital** - into which, given certain conditions, all other capitals can be converted.

(based on Bourdieu 1986/83)



Symbolic Capital and Markets

Crucial to any individual/organisation's position within a particular *field* is the quantity and form of **capital** which has been accrued by that individual or organisation.

Their present **field** position conditions the nature and range of choices that can be made about future acquisition of symbolic capital and subsequent position taking.

This, in its turn, shapes the nature and range of future choices and so on ...

3-Phase Methodology

1. Construction of the Research Object
2. Field Analysis:
 - data collection; analysis; presentation
3. Participant Objectivation

Field Analysis: 3 levels

- **Level 3:** Compare the habitus of a range of individuals;
- **Level 2:** Examine the inter-relations between agents and institutions;
- **Level 1:** Field in relation to other fields and the field of power.

King Crimson

1969

Level 1: habitus

Bournemouth/ Dorset

Mike Giles: 1942 -



- Father: Violinist in Local Orchestra;
- Skiffle group; 🗣️
- Vaughan Williams;
- John King and Raiders, Dowland Brothers; Trendsetter;
- Roy Simon 1964.

Dowland Brothers/ Trendsetters





- *Bournemouth was not like the other industrial cities you know, people living a tough, hard working class life, looking for a way out by being a footballer or a musician...the only reason I've been able to come up with as to why we became musicians, was because **there was not anything to rebel or fight against**. So, it was a frustration not having enough challenge...we weren't trying to escape... driven by angst or terrible conditions*

Greg Lake (1947 – 2016)



- Poole;
- Don Strike
- Paganini
- Pop background – The Gods, Unit Four, Time Checks, The Shame.

march 2, 1968 melody maker

GODS



JOE

LEE

KEN

GREG

MANAGEMENT: HARVEY BLOCK ASSOCIATES 73, SOUTH AUDLEY ST. LONDON W.1 TEL. (01) 493 5912 3 4 5

Don Strike



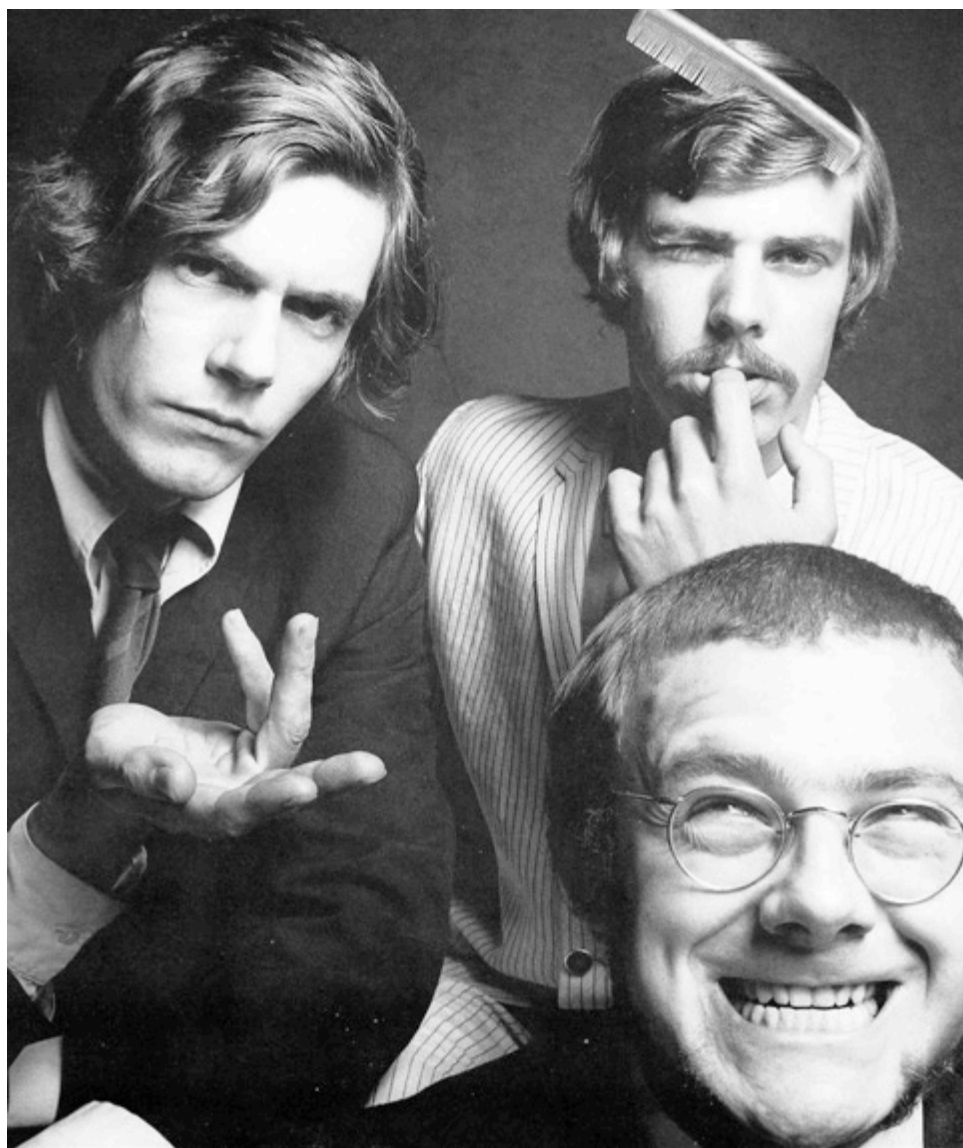
Robert Fripp (1946 -)



- Father: Estate Agent;
- Wimborne
- Don Strike as Teacher;
- The Beatles, Dvorak, John Mayall, Django Reinhardt, Paganini







Giles, Giles, and Fripp



London

Ian McDonald (1946 -)



- London: School Drop Out;
- Parents: Jazz, Dance, Sinatra, Les Paul, Ella Fitzgerald;
- 1963 – Royal Military Training – Arrangements/ Composition/ ear Training.

Covent Garden: Middle Earth



Judy Dyble



Fairport Convention



Giles, Giles, Fripp, McDonald and Dyble



Pete Sinfield (1943 -)



- English/ Irish Parents;
- Bisexual Mother;
- German Housekeeper – Circus Performer;
- John Mawson Tutor: Sitwell, Blake, Gibran, Blyton, Shakespeare;
- Travel: Moroco, Spain;
- Creation (McDonald)

Sea Goat



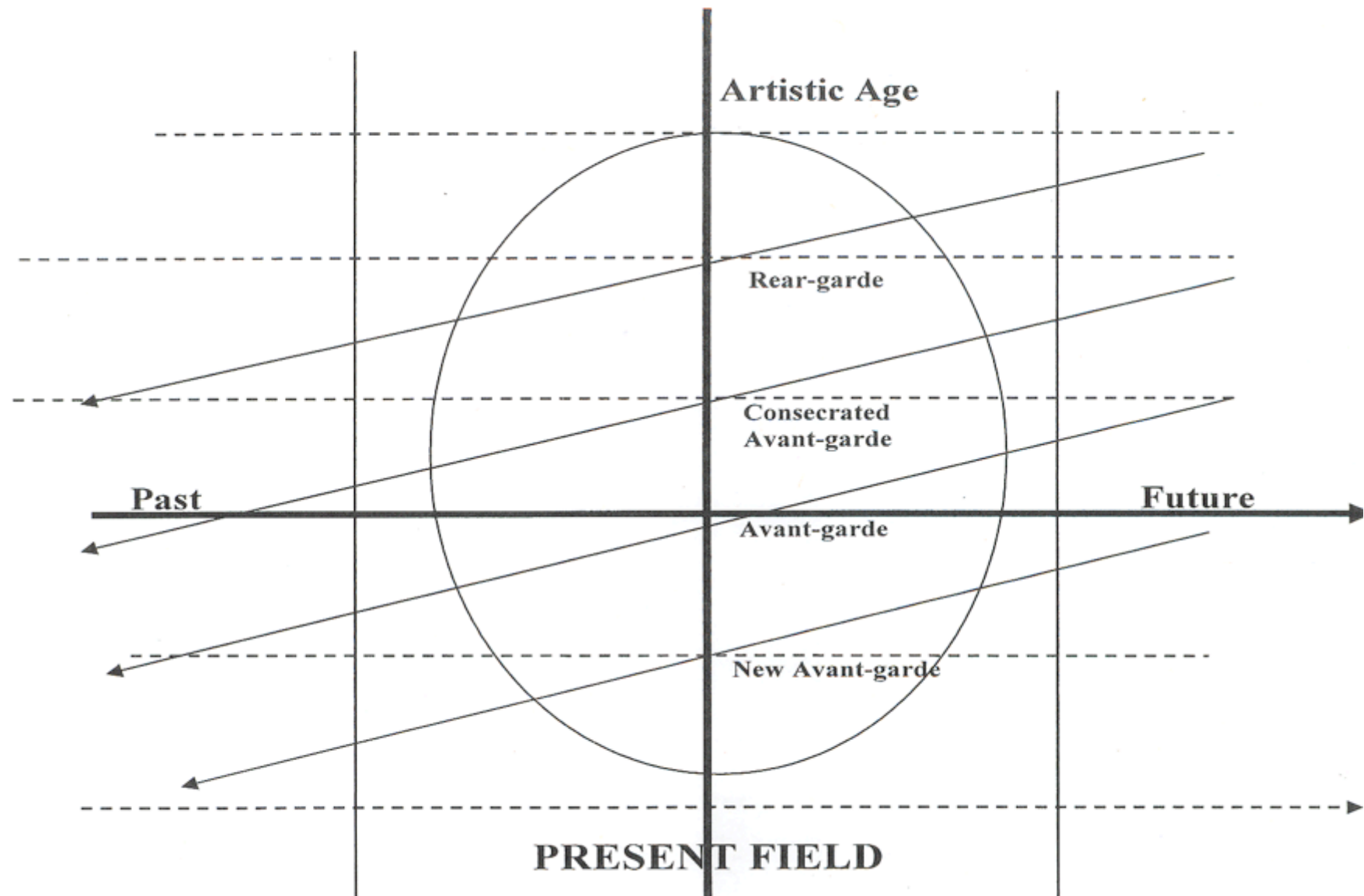
T A T A

King Crimson, 1969



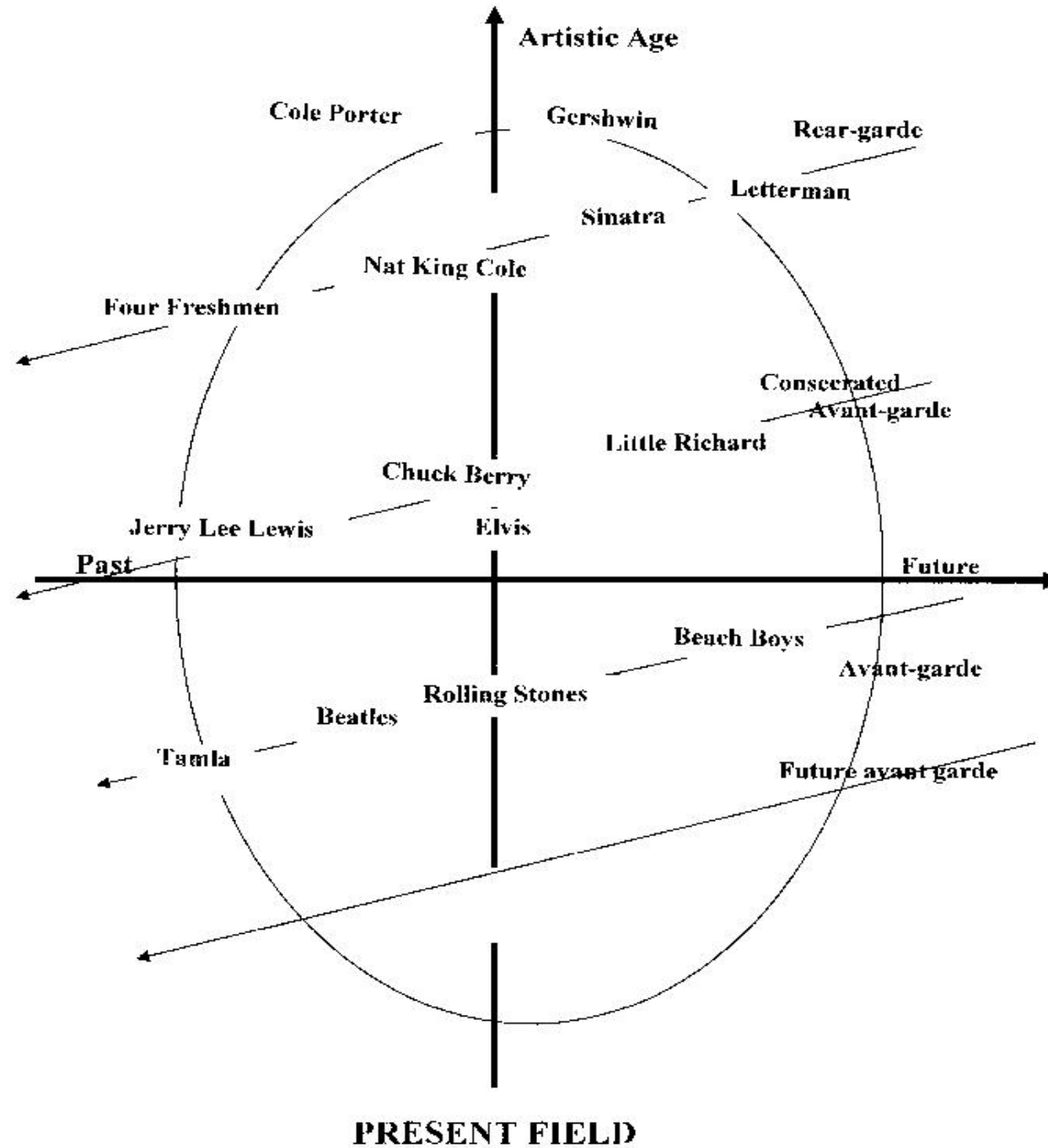
Level 2

The Structure of the Field



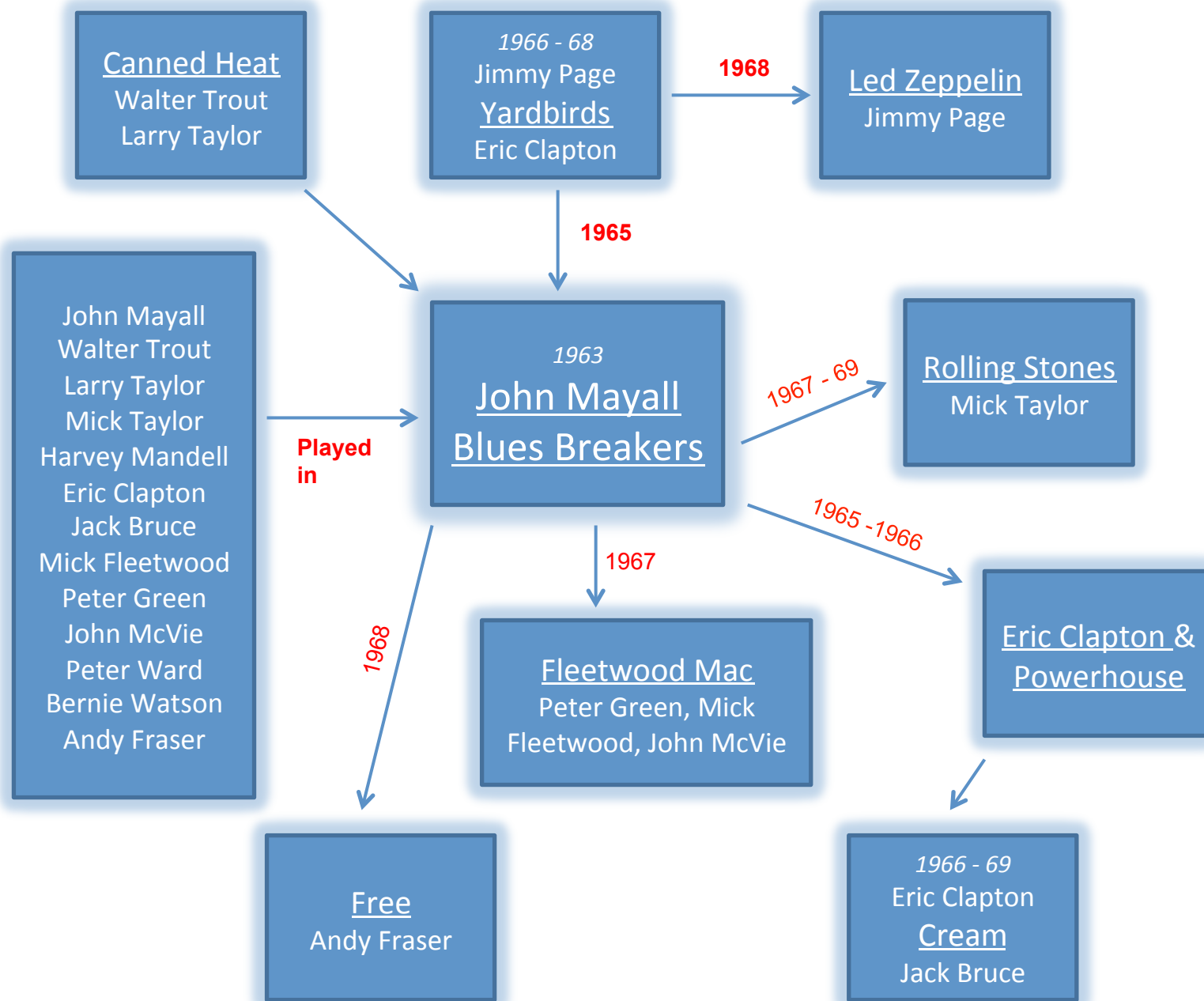
Time Structures of a Field

Cycle 2



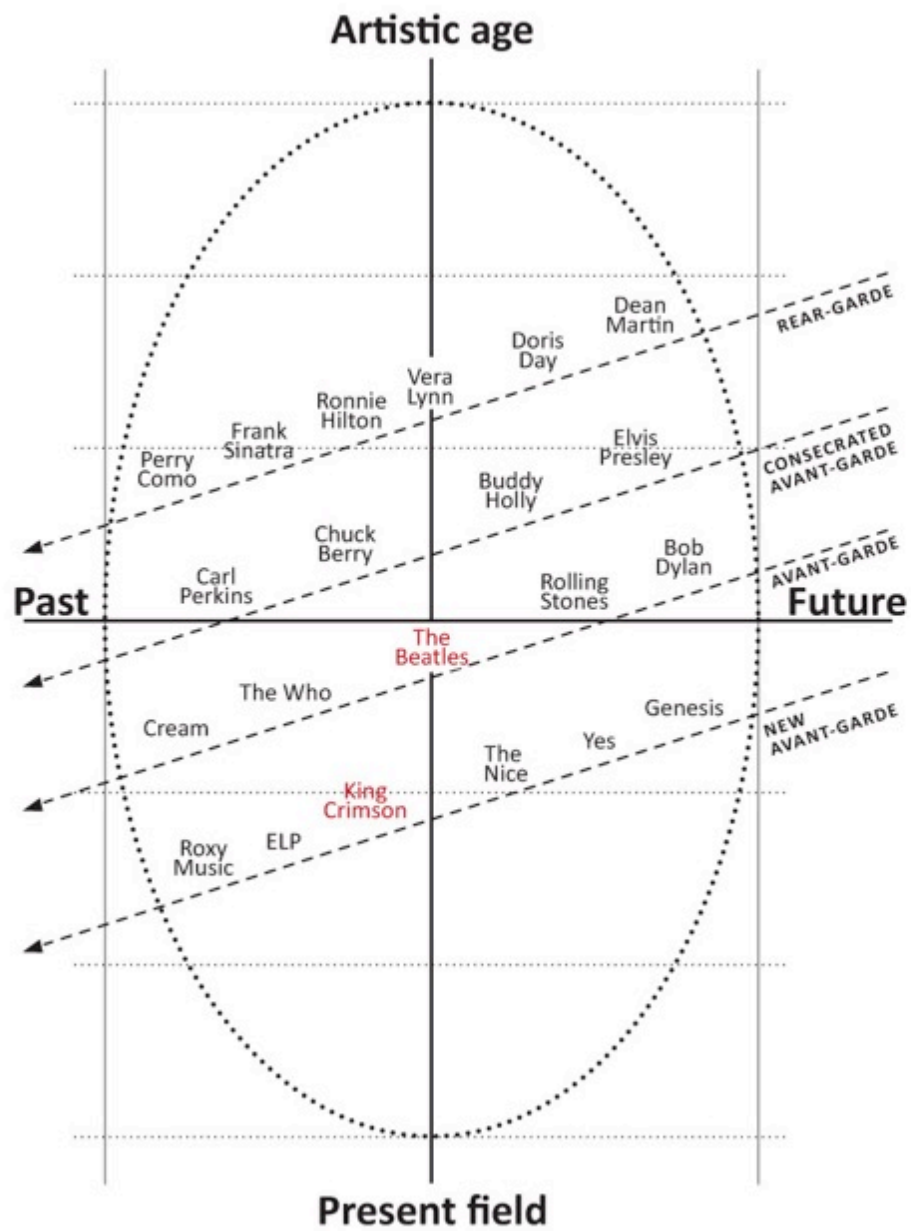
60s Legacy



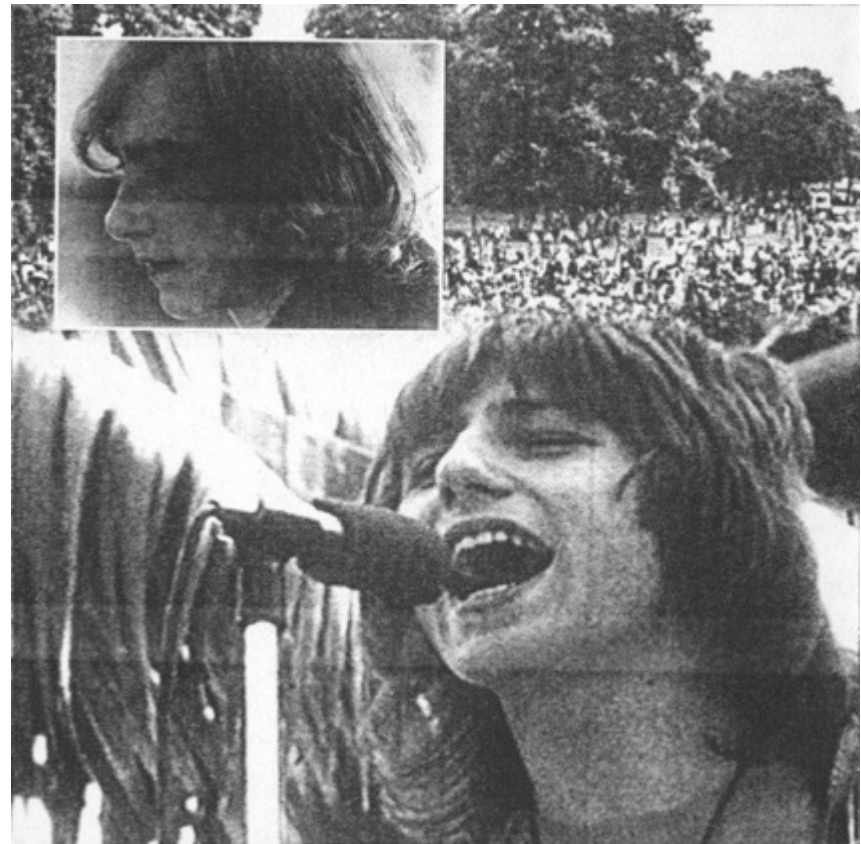


The Music Field Presentation

- The subfields of pop, rock, folk music are situated at the ‘popular’ end of the **cultural capital** axis.
- Musicians exist as hybrid organisations both cultural and economic.
- In the 60s, musicians were highly unstable in both name and personnel. Most no longer existed by end of decade. Names recognised as **capital** – so line up changes, but brand stays the same.
- Some individuals ‘survived’
- Late 60s saw new generations of Pop, Rock and Folk groups being created.



Hyde Park 1969



What acted as capital in these subfields

- **Cultural Capital**

- Being young, male, white, playing guitar.
- Playing at prestigious festivals – Woodstock, Monterey, Isle of Wight,
- Appearing on Radio and TV programmes – Old Grey Whistle Test, Top of the Pops
- Clubs: Speakeasy; Middle Earth; Gandalf's Garden; Downstairs

- **Social Capital**

- Significance when groups formed ...living in same neighbourhood, going to same school or same art school. Pubs, Clubs, Regional Locales.

- **Symbolic Capital**

- from Media Profile. Appearing on Radio/ TV. Recording Contracts

Audience: Youth Generation

- 1957 : 'Teenage' Invented
- Disposable Income -> Cultural Consumers
- Post war
- WC -> MC Embourgeoisement
- Liberal minded
- Individualistic
- Welfare State
- London <-> Provinces
- International Travel

Musical Influences

Jazz + Skiffle

(Pop/ Rock)

+ Poetry - Pastoral

+ Exotic

Classical/ Folk

- Reaction to German Canon: Bach, Beethoven, Schubert, Wagner.
- Folk Music Revival: C 20 – Elgar, Butterworth, Vaughan-Williams

Mellotron



Poetic Influences

- Vietnam; The Bomb; Burn-out;
- Romantic Poetry;
- Fantasy/ Faery: Tolkien
- Gothic;
- Surrealism;
- Dystopian – Alienation;
- Magic – Esotericism
- Exotica.

The English Voice

Moors and Forest

- Dark
- Rain
- Paths

Water

- Lakes
- Seas

Epic Drama

- Romance

Celtic

- Patterns
- Riddles
- Archetypes

Spiritual/ Religion

- Mysticism
- Heroic
- Gothic
- Ritual
- Magic

Emotional

- Poetic
- Fantasy
- Lament
- Pathos
- Nostaligia
- Melancholy

Alliteration - Stuttered/ Machine Gun Like


- CaTS fooT, iron Claw
- Neuro-SurgeonS Scream for More
- AT Paranoia'S Poison Door
- TwenTy FirST CenTury SCHiZoiD man
-
- Blood raCK BarBed wire
- PoliTiCianS Funeral Pyre



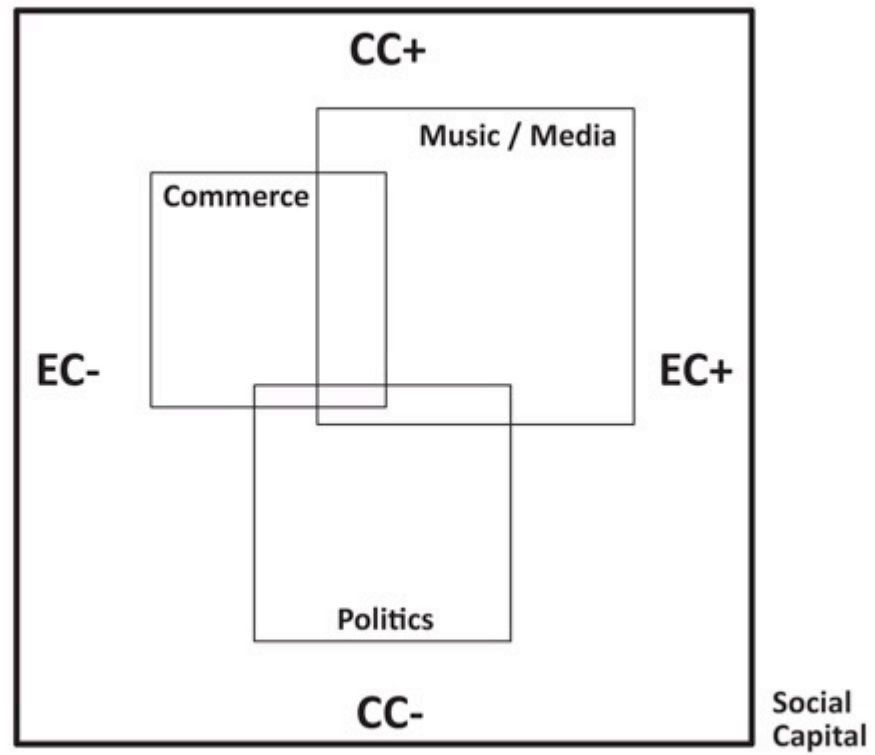
The Occult: Aleister Crowley



Assonance

- Call her mOONchild 
- Dancing in shAllOws Of a river....
- DrEAming in the ShAdOws of a WillOw
- Talking tO the trEEs Of the
- CObwEbs strAnge
- SLEEPing on the stEps Of a FOUntain
- Waving sllver wAnds to the
- Night-birds sOng
- WALting for the sUn on the MOUntain

Level 3:
Relationships between the Music Field
and the Field of Power



Field of Power (1960s):

Increased prosperity, Consumerism

- **Issues of Equality** – Racial Emancipation; e.g. Martin Luther King, Equality of women -. Equal pay act.
- **Liberalization** – e.g. Sexual Revolution, Legalization of Homosexuality.
- **War** - **Vietnam**, Compulsory draft in US, Cuban Missile Crisis, Building of Berlin Wall, Testing of Nuclear Weapons.
- **Expansion of Higher Education** in US and Britain, Student protests.
- **Emergence of ‘Youth’ as counter-culture;** e.g. Surfing Culture, Drug Use, Hippy culture - Love and Peace.

Field of Technology

- Development of first long playing record (in 50s), Vinyl, 45rpm single, E.P.
- Increasingly sophisticated electric guitars, e.g. Gibson, Fender, Rickenbacker.
- Innovations in recording methods and amplification equipment.
- 1st Lunar Landing.

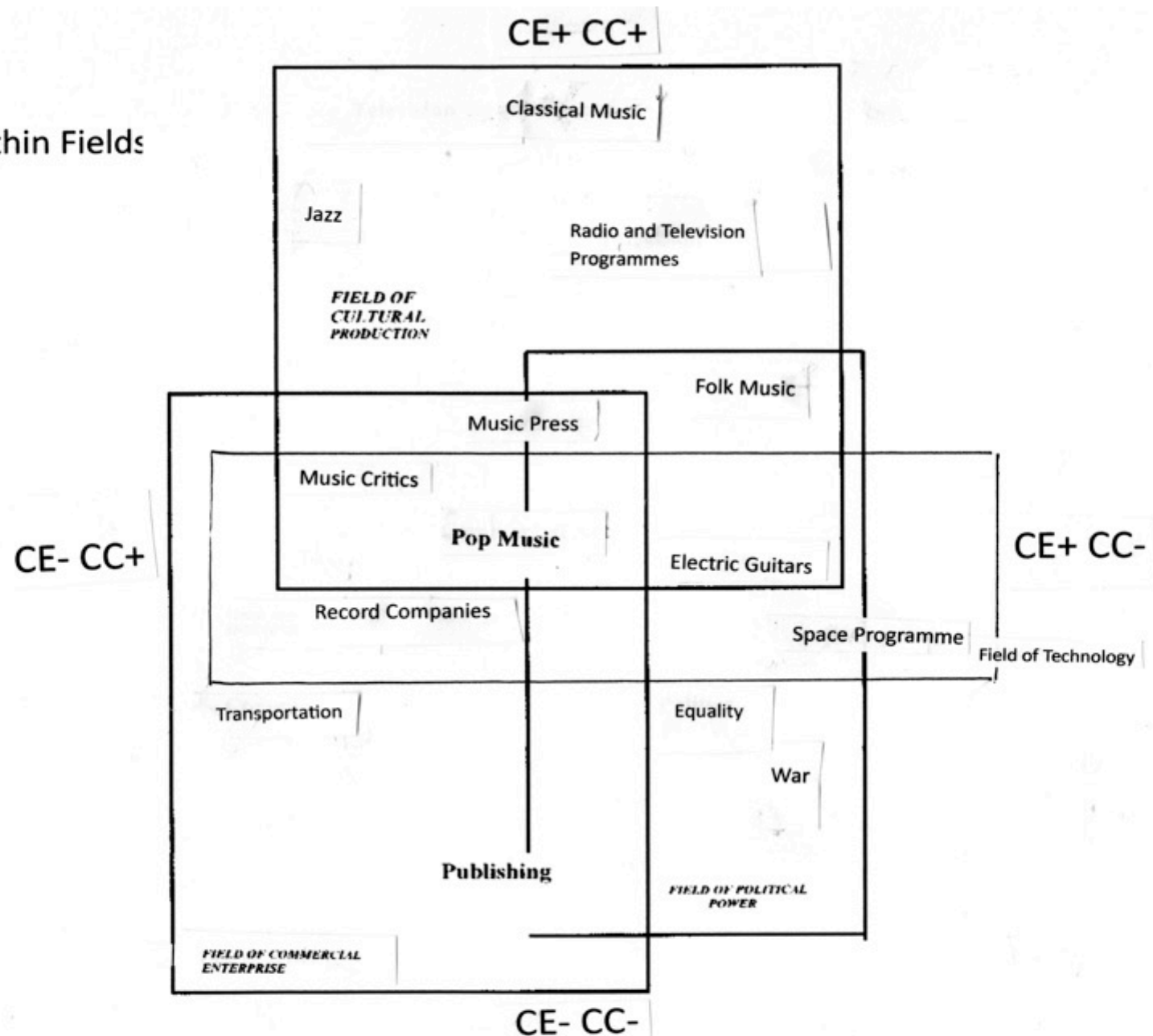
Field of Commerce

- TV and Film production.
- Journalism including new magazines and newspapers and re-orientation of established ones.
- New Supporting Roles e.g. Publicity Agents/ Managers emerged to manage public image.

Field of Cultural Production

- **Minimalism**
 - Music, e.g. John Cage, Steve Reich, Phillip Glass
 - Art e.g. Donald Judd, Dan Flavin, Frank Stella.
- **Pop Art** – e.g. Andy Warhol, Roy Lichstenstein.
- **Geometric Abstraction** e.g. Ben Nicholson, Henry Moore, Barbara Hepworth.
- **Folk Music/Protest singers** e.g. **Bob Dylan**, Joan Baez.

Level 1
Fields within Fields



Management and Commerce

Allen Klein



Klein (1969)

- Fired Apple employees
- Secured NEMS for 5%
- Attempted to buy Northern Songs
- Renegotiated EMI
- Law suit in U.S.
- McCartney claims mismanagement
- Beatles -> Receiver
- Took control of Starr, Harrison and Lennon
- Brought Bright Tunes Music (My Sweet Lord)
- 1973 Contract not renewed
- 1977 Sues Beatles -> £ 5 Million

The Beatles

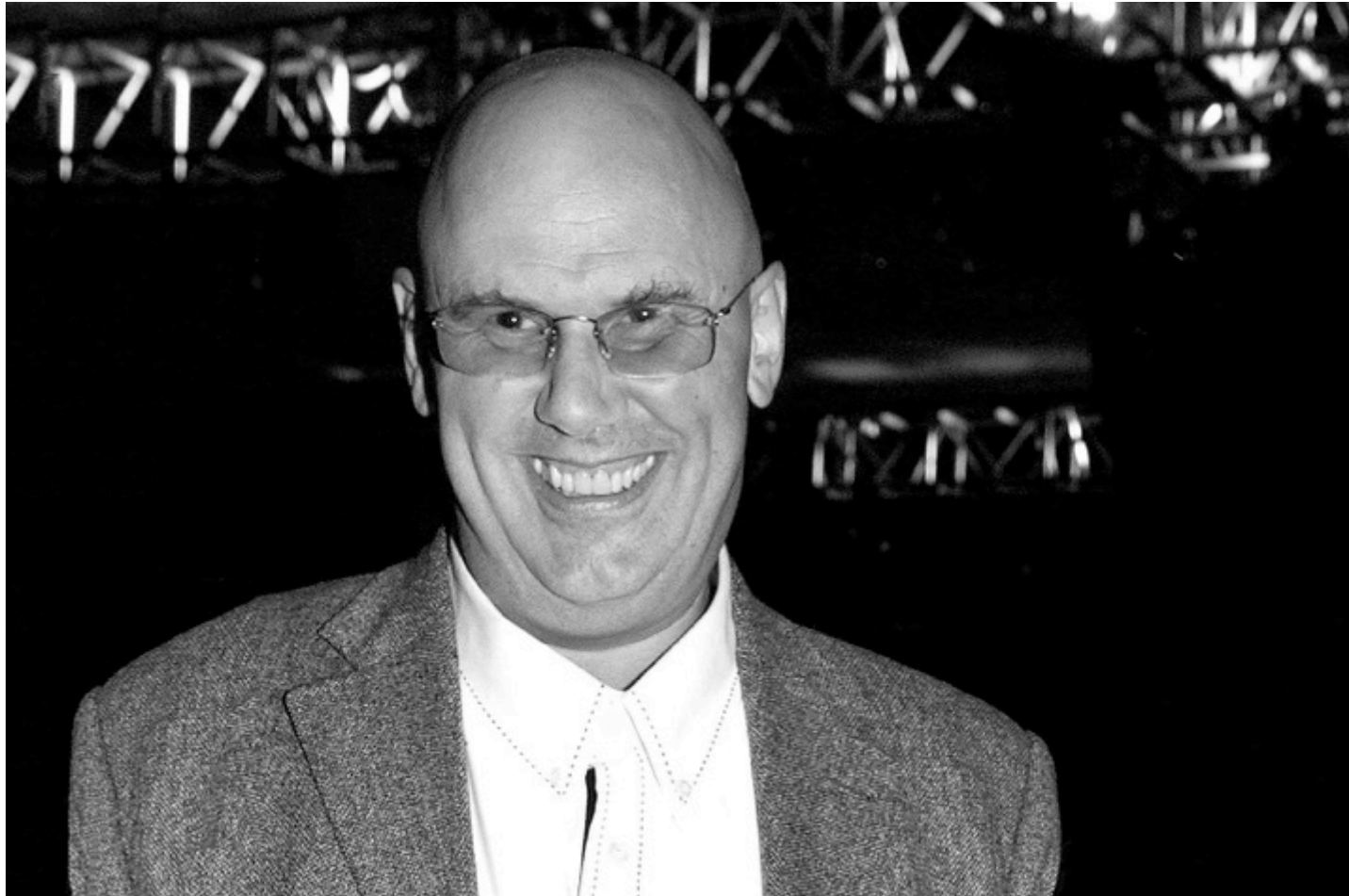
Epstein (1961)

- Contract: 10, 15, 20% -> 25%
- Negotiated contracts
- EMI (George Martin)
1p/ record
- Northern Songs
20% each (Dick James)
- Seltaeb
5% (Nicky Byrne)
- Royalties (Lenmac)
25% (James Trevor)

Managers

- Manager as Employer: 1950s
- Manager as small business man: 1960s
- Manager as 'rock star' associate – early 70s
- Manager as accountant: 1980s onwards

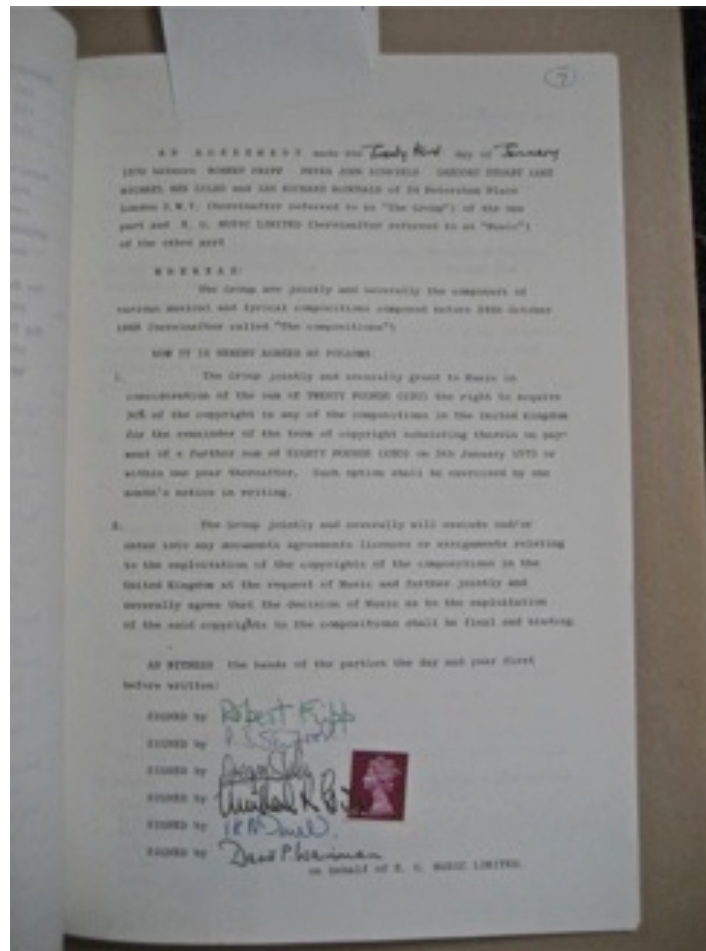
EG: David Enthoven



Athol/ Chelsea Property, etc., etc.:
Sam Alder



Power of Attorney



No Royalties

63a, Kings Road,
London SW3 4AT
01-730 2162
7th June 1990.

Dear Robert,

Very many thanks for the Victorian farming book which was a bullseye birthday present as usual. It is remarkable how pioneering the Victorians were - a completely different attitude to nowadays. Most of their improvements didn't reach the Isle of Man until the 'fifties!

I enclose a further drawdown

on the pension fund (copy) which I signed as your attorney. Also a copy of a letter from Coutts (Alan Thorn) which explains why Mr. Black can not have the full £25K. but only £12.5K.

I am now very worried about your project and financial state - there is just not enough income to cover your borrowings and the property project is open ended. I don't say that I am worried too often, so can we speak on this a.s.a.p? All the best Sam

In the Court of the Crimson King







Past, Present and Future

- Classical Tradition
- Folk revivals
- Pop, Rock
- Modernism: Tri-tones, Improvisation
- Exotica. Gamelan
- Cultural developments
- Blues goes electric.....



.....An Observation



STEREO IECP-30001

IN THE COURT OF THE CRIMSON KING AN OBSERVATION BY KING CRIMSON

SIDE ONE

1. 21ST CENTURY SCHEZOND MAN
(including MIRADORS (8:53))
(Fripp-McDonald-Lake-Giles-Sinfield)

Carl's foot iron claw
Neurosurgeons scream for more
At parsons's poison door
Twenty first century school man.

Blood rock barbed wire
Pulchrean's funeral pyre
Innocents raped with rapine fire
Twenty first century school man.

Death seed blind man's greed
Poets' starving children bleed
Nothing he's got he really needs
Twenty first century school man.

2. I TALK TO THE WIND (5:46)
(McDonald-Sinfield)

Said the straight man to the lute man
Where have you been
I've been here and I've been there
And I've been in between.

I talk to the wind
My words are all carried away
I talk to the wind
The wind does not hear
The wind cannot hear.

I'm on the outside looking inside
What do I see
Much confusion, disillusion
All around me.

SIDE TWO

1. MOONCHILD
(including THE DREAM and THE ILLUSION (12:09))
(Fripp-McDonald-Lake-Giles-Sinfield)

Call her moonchild
Dwining in the shallows of a river
Lonely moonchild
Dreaming in the shadow
of the willow.

Talking to the trees of the
solvers strange
Sleeping on the steps of a fountain
Waiting silver sands to the
night-birds song
Waiting for the sun on the mountain.

She's a moonchild
Gathering the flowers in a garden.
Lovely moonchild
Drifting on the echoes of the hours.

Sailing on the wind
in a thick white gown
Dropping circle stones on a sun dial
Playing hide and seek
with the ghosts of dawn
Waiting for a smile from a sun child.

2. THE COURT OF THE CRIMSON
KING (including THE RETURN OF
THE FIRE WITCH and THE
DANCE OF THE PUPPETS (8:48))
(McDonald-Sinfield)

The rusted chains of prison moons
Are shattered by the sun.
I walk a road, horizons change
The tournament's begun.
The purple paper plays his tune.
The choir softly sing.
Three ballades in an ancient tongue
For the court of the crimson king.

The keeper of the city keys
Put shutters on the dreams.
I wait outside the pilgrim's door
With insignificant schemes.
The black queen chants
the funeral march.
The cracked brass bells will ring;
To summon back the fire witch
To the court of the crimson king.

The gardener plants an evergreen
Whilst treading on a flower
I chase the wind of a prism ray
To taste the roses and sour
The perfume jiggles like his hand;
The orchestra's begun.
As slowly turns the grinding wheel
In the court of the crimson king.

On soft grey mornings widows cry.
The wine men share a joke;
I run to grasp divining signs
To satisfy the hoax.
The yellow jester does not play
But gently pulls the strings
And smiles as the puppets dance
In the court of the crimson king.

PERSONNEL
Robert Fripp-guitar
Ian McDonald-keys, woodwind, vibes,
keyboards, mellotron, vocals
Greg Lake-bass guitar, lead vocals
Michael Giles-drums, percussion, vocals
Peter Sinfield-words and harmonica

All songs published by BMG Music Publishing Ltd.
Cover by Barry Gribber
Equipment by Vick and Oia
Recorded at Wessex Sound Studios, London
Engineer: Robin Thompson
Assistant Engineer: Tony Page
PRODUCED BY KING CRIMSON FOR E.G. PRODUCTIONS, DAVID & JOHNY

PRINTED IN JAPAN BY KICHUGO PRINTING CO. LTD.

A Reflective and Relational Methodology

‘to construct systems of intelligible relations capable of making sense of sentient data’.

Rules of Art: p.xvi

A reflexive understanding of the expressive impulse in trans-historical fields and the necessity of human creativity immanent in them. (ibid).

Why do it?

- A Historical Sociology of the Past.
- A Sociological History of the Present.
- ..which, ' seems to be more reassuring, more humane than belief in the miraculous virtues of pure interest in pure forms'

1993: 188

The End